



SMR

Rolls-Royce SMR Brand Guidelines

October 2024

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1.0

Brand introduction

The background features several thick, overlapping lines in shades of blue and purple. These lines create a sense of movement and depth, with some lines appearing to recede into the distance while others move towards the foreground. The overall effect is a dynamic, geometric composition that complements the minimalist text.

1.0 Brand introduction



Our brand motivates people to buy from us, partner with us, supply to us, join us, stay with us and support us over many years.

Rolls-Royce is one of the best known brands in the world. The name is synonymous with high quality and excellence. Our visual link to the brand means we must continually uphold those standards of excellence and consistency.

These guidelines show how the Rolls-Royce SMR brand should be used and must be followed by anyone producing material in our name.

Alastair Evans
Director of Corporate & Government Affairs

2.0

Logo

- 2.1 The Badge
- 2.2 Wordmark
- 2.3 Monogram

2.1

The Badge

Overview
Scale
Exclusion zone
Colour
Positioning

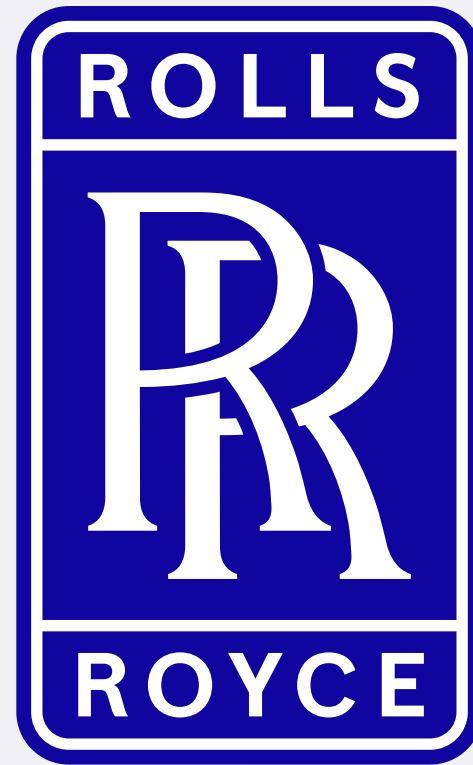
2.1 The Badge

Overview

The Badge is the primary logo and should be used in all instances first and foremost where possible.

In the vast majority of instances the Badge should appear in Rolls-Royce Blue (as shown). A secondary option when it needs to appear in greyscale is the black version.

Please ensure the correct artwork logo file is used at all times. Transposing, redrawing or typesetting the elements of The Badge is not permitted.



SMR

2.1 The Badge

Scale

The badge is scaled in proportion to the size of the application it sits within. A minimum size of the badge is indicated below: For consistency we have developed sizes that The Badge is used across A-formats:

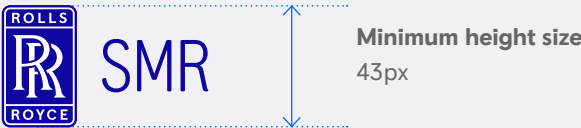
- A3 30mm high
- A4 22mm high
- A5 14mm high

Scale



Minimum size

Digital



Print



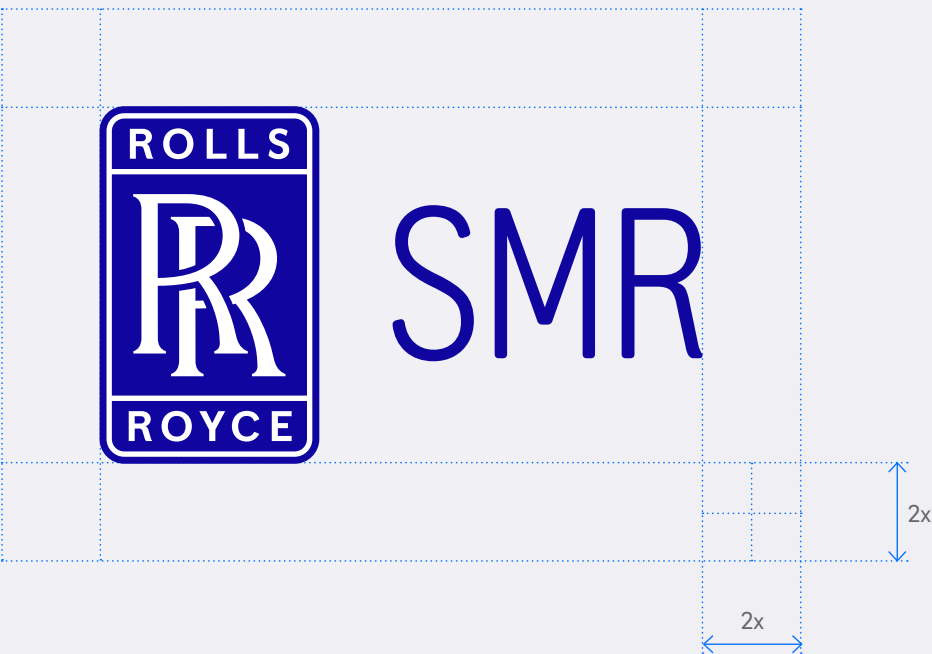
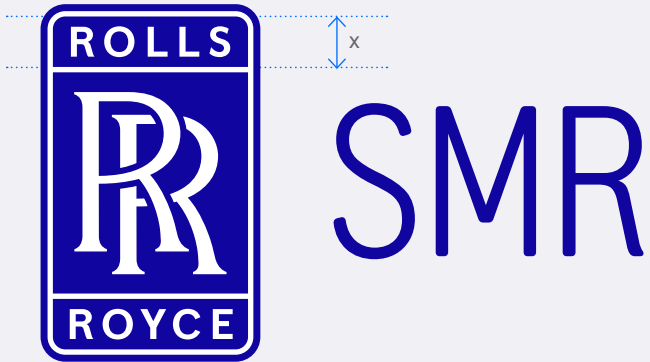
2.1 The Badge

Exclusion zone

The Badge must always be surrounded by a minimum area of space. This area ensures that headlines, text or other visual elements do not encroach on The Badge.

The exclusion zone is defined by the 2x. X is the height of the top blue panel within The Badge as shown here.

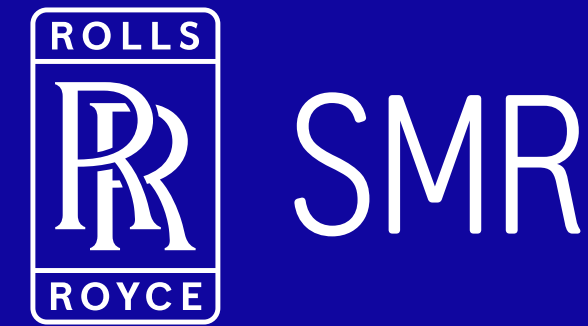
Exclusion zone



2.1 The Badge
Colour

In the vast majority of instances the Badge should appear in Rolls-Royce Blue (as shown).

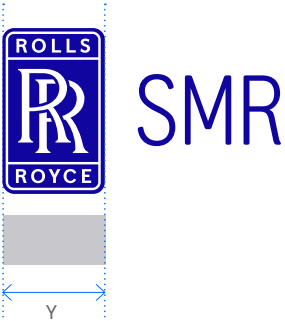
A secondary option when it needs to appear in greyscale is the Black version.



2.1 The Badge Positioning

For all portrait and landscape communication formats positioning The Badge within these formats is simple — for advertising it may sit at either the bottom left or bottom right corner of the page.

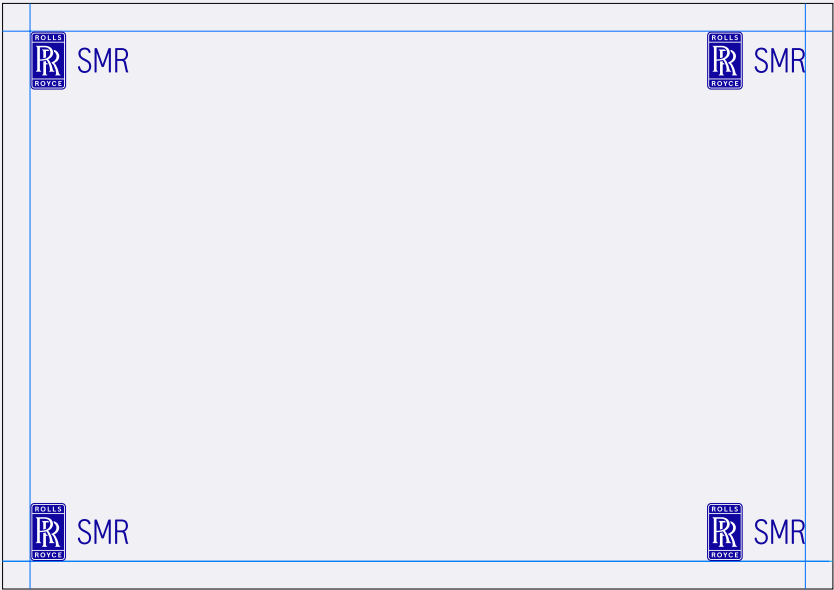
For other brand communications i.e. Annual Report it may also sit top left, top right or centred to allow flexibility within the design. It sits at a distance from the closest edge that is 75% of its width [Y] and proportionally adjusts per format.



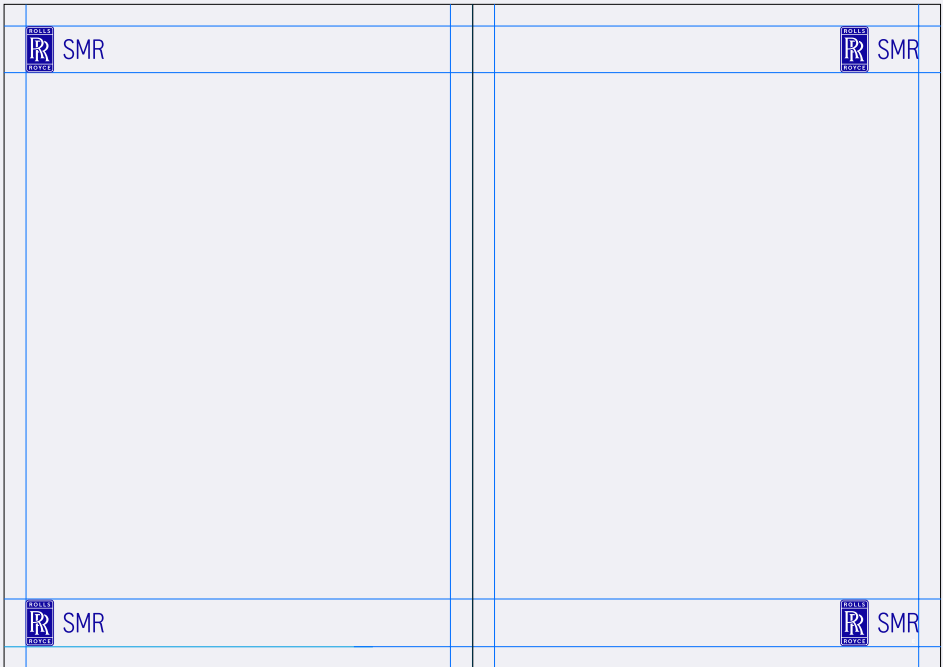
Portrait format



Double page spread



Landscape format



2.2

Wordmark

Weights
Positioning

2.2 Wordmark
Weights

The Rolls-Royce SMR wordmark can be used when necessary in brand communications.

One of the three proportional weights should be used in Rolls-Royce Pioneer (as shown).

The Rolls-Royce SMR wordmark should always be set in title case.

Rolls-Royce Pioneer Regular

Rolls-Royce SMR

Rolls-Royce Pioneer Medium

Rolls-Royce SMR

Rolls-Royce Pioneer Bold

Rolls-Royce SMR

2.2 Wordmark Positioning

When using the Rolls-Royce SMR wordmark it should always be isolated from the badge.

Should The Badge and the Rolls-Royce SMR wordmark exist in the same application the Badge must be the hero.

The weight of the Rolls-Royce SMR wordmark must be heavier than the weight of the text font, when used as a wordmark. The Rolls-Royce SMR website can be the same weight as the text font or heavier as is not classed as the wordmark.

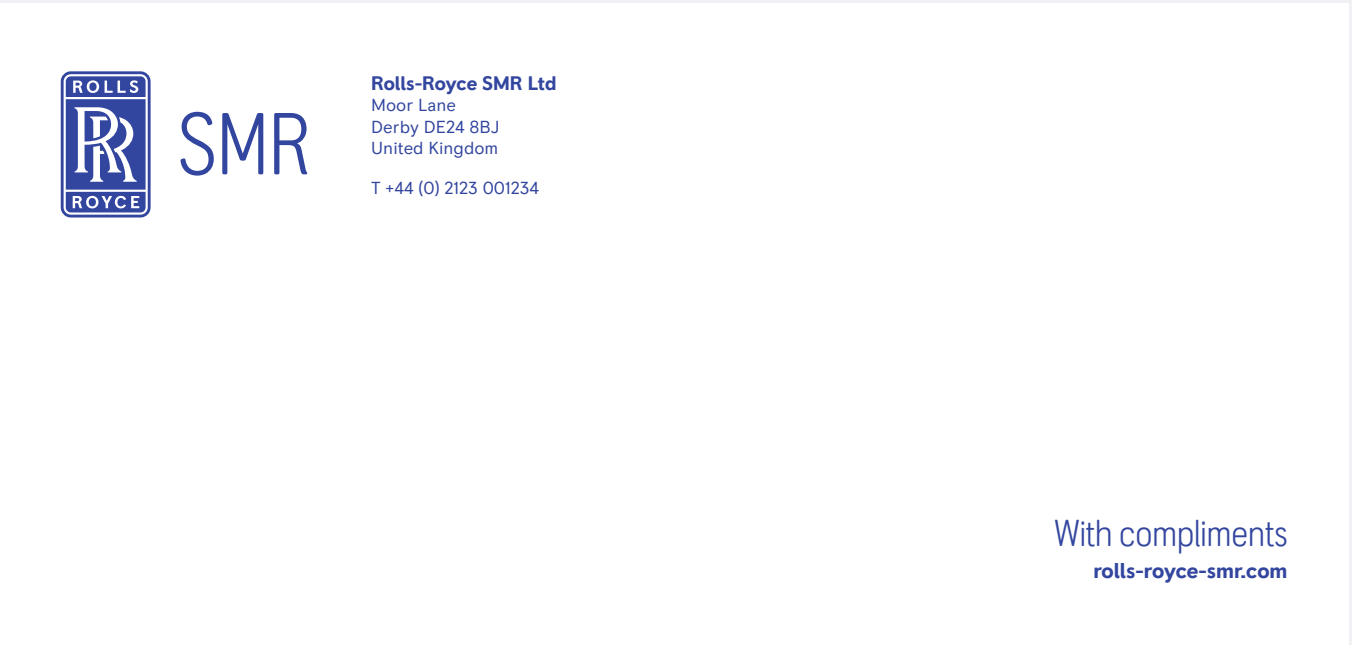
Advertising



...to a new era.
...technology and partnership.
...We're still the same paragon
...excellence. But now, more than
...And extending our horizons to
...be needed the most.

The future. **Rolls-Royce SMR.**

Stationery



2.3

Monogram

Overview
Scale
Exclusion zone

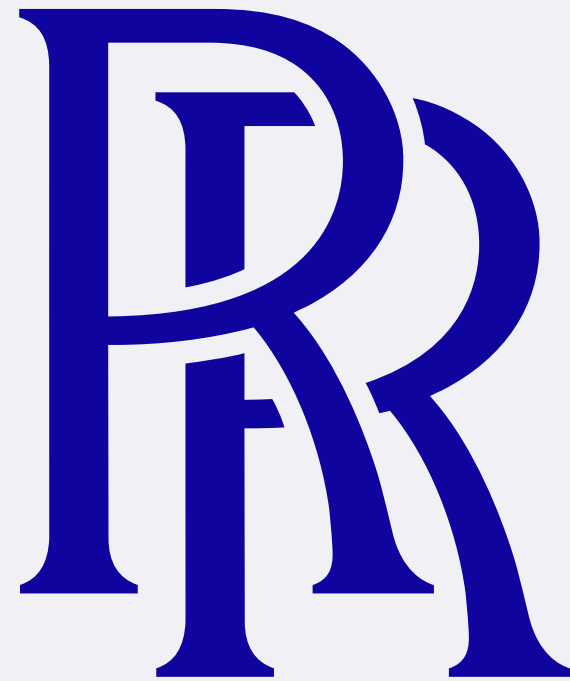
2.3 Monogram

Overview

The Monogram — also a registered trademark — is used more sparingly. It is used primarily for social media and digital communication tools. In addition it can be used for merchandise. This page shows some examples of correct usage for social media and for use on digital platforms.

The Rolls-Royce Monogram appears mostly in Rolls-Royce Blue or Black.

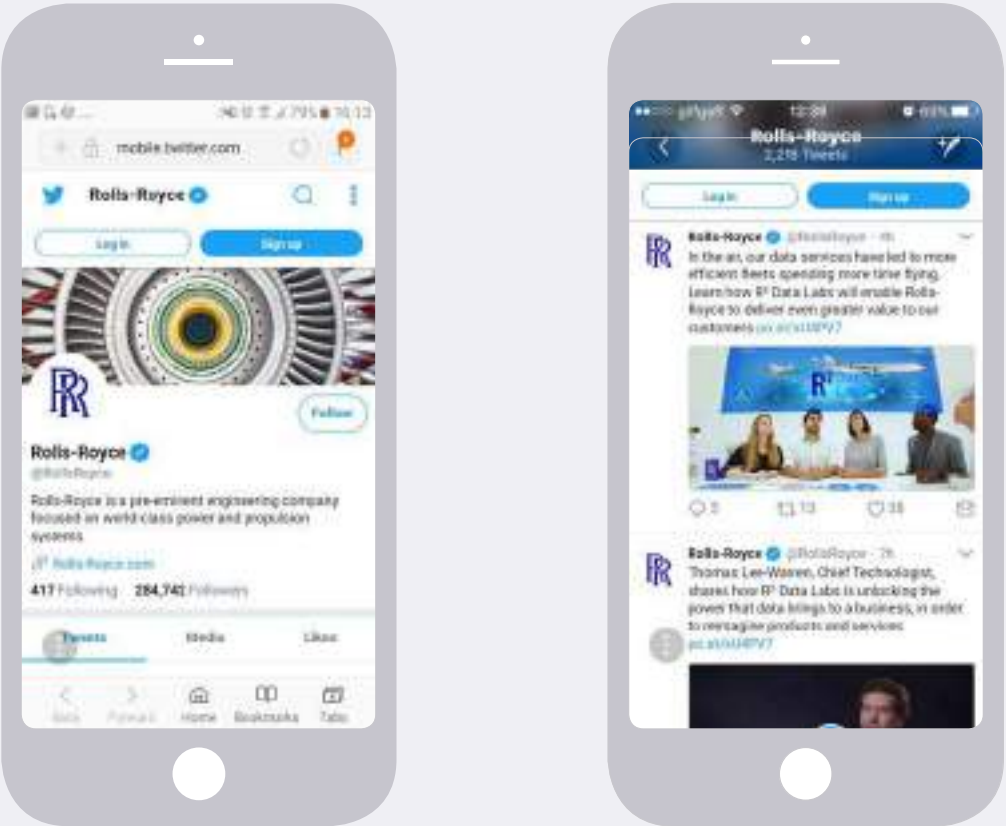
Monogram



2.3 Monogram Scale

Minimum size
To maintain clarity and legibility, the Rolls-Royce Monogram must not be displayed below the minimum size as outlined on this page.

Social media

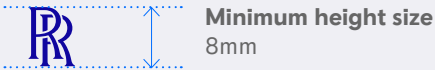


Minimum size

Digital



Print



2.3 Monogram

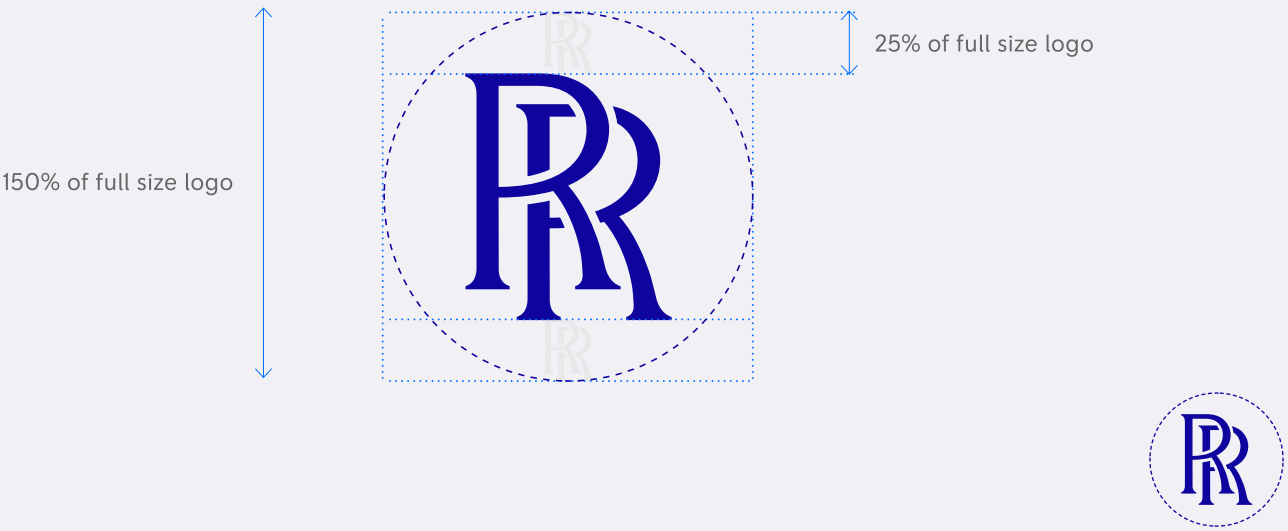
Exclusion zone

Exclusion Zone
The Rolls-Royce Monogram must always be surrounded by a minimum area of space. The Monogram should be centred within the circle or rounded square holding shape.

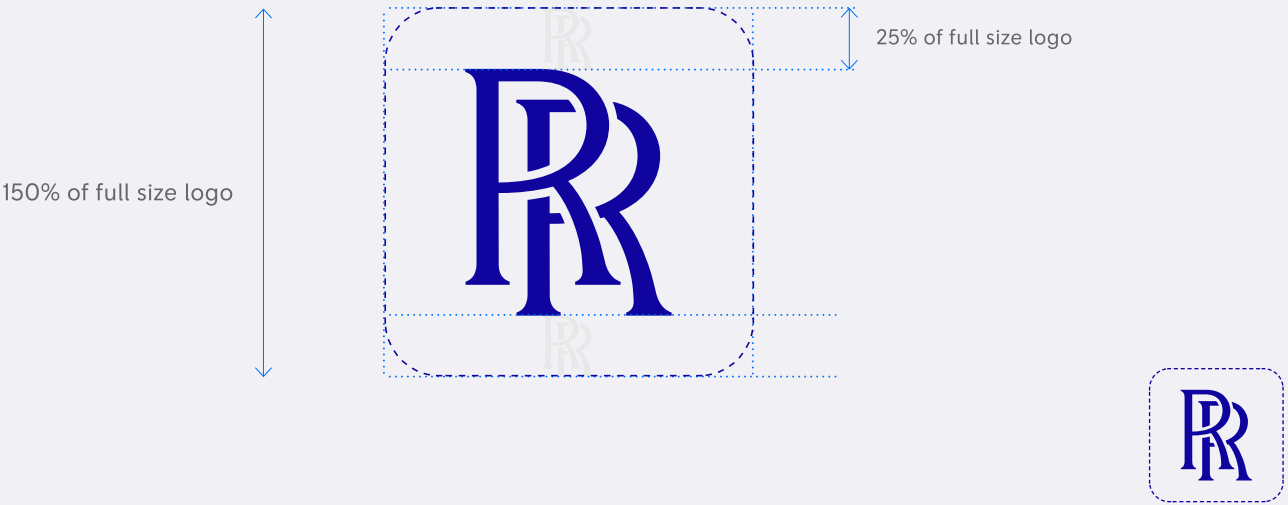
The exclusion zone is defined by 25% of the height of the Monogram.

Monogram

In a circle



In a rounded square



3.0

Typography

Our typeface
Using the font

3.0 Typography

Our typeface

The brand typeface is named Rolls-Royce Pioneer.

This is the primary font for all brand communications and a core part of our Brand Identity. Wherever possible. Rolls-Royce Pioneer should be used within Rolls-Royce SMR communications. The file prefix for this typeface is: RR Pioneer.

There are a range of weights for use across all brand communication, providing flexibility and a variety of tones and styles dependent on the messages we are communicating. Rolls-Royce Pioneer comes in five weights and eight sans-serif types:

- Ultra Light Condensed
- Light Condensed
- Regular
- Italic
- Medium
- Medium Italic
- Bold
- Bold Italic

Ultra Light Condensed

RR Pioneer
Ultra Light Condensed
72pt

Light Condensed

RR Pioneer
Light Condensed
72pt

Regular

RR Pioneer
Regular
72pt

Italic

RR Pioneer
Italic
72pt

Medium

RR Pioneer
Medium
72pt

Medium Italic

RR Pioneer
Medium Italic
72pt

Bold

RR Pioneer
Bold
72pt

Bold Italic

RR Pioneer
Bold Italic
72pt

3.0 Typography
Using the font

At times, typography can be more expressive, such as using display type over imagery — as seen with our title set in RR Pioneer Ultra Light Condensed at 90pt¹. RR Pioneer Regular 8pt² can be used for additional information such as writer or photographer names and/or titles.

Stand firsts and introductions can be set in a larger font, set here in RR Pioneer Regular at 14pt. RR Pioneer Bold 14pt⁴ is used as an introduction into this content adding emphasis to the first five words. RR Pioneer Light Condensed 6.5pt⁶ has been used for page numbers.

Body copy in this instance is set in RR Pioneer Regular 8pt.



(Size not shown to scale)

- 1

RR Pioneer Ultra Light Condensed
Point size: 90pt
Leading: 100%
- 2

RR Pioneer Regular/Bold
Point size: 8pt
- 3

RR Pioneer Regular
Point size: 14pt
Leading: 130%
- 4

RR Pioneer Bold
Point size: 14pt
Leading: 130%
- 5

RR Pioneer Regular
Point size: 8pt
Leading: 135%
- 6

RR Pioneer Light Condensed
Point size: 6.5pt

4.0

Colour palette

Primary colours
Secondary colours
Colour usage

4.0 Colour palette

Primary colours

Blue is a key element within the Rolls-Royce SMR identity, inspired by The Badge.

The primary colour palette is made up of three blues: Rolls-Royce Blue, Cobalt Blue and Light Cobalt Blue. The three Rolls-Royce Blues offer flexibility. The primary colours should be used first, throughout all applications, complemented with base and accent colours.

Primary colours

<div><div>Rolls-Royce Blue</div><div>PMS Blue 072 C=95 M=85 Y=0 K=0 R=16 G=6 B=159 #10069f - RAL 5002: Ultramarine Blue</div></div>
<div><div>Cobalt Blue</div><div>PMS 285 C=85 M=48 Y=0 K=0 R=0 G=109 B=255 #006dff - RAL 5017: Traffic Blue</div></div>
<div><div>Light Cobalt Blue</div><div>PMS 279 C=64 M=30 Y=0 K=0 R=79 G=152 B=255 #4f98ff - RAL 5012: Light Blue</div></div>

4.0 Colour palette

Secondary colours

Our base colours provide neutral backgrounds and should be selected as appropriate to each application. The darker Greys to Black should be kept to a minimum, for example — for text or line rules etc. The lighter Greys to White can be used for backgrounds when differentiation is needed.

Base colours

<div><div>White</div><div>C=0 M=0 Y=0 K=0 R=255 G=255 B=255 #ffffff - RAL 9010: Pure White</div></div>
<div><div>Grey 1</div><div>PMS Cool Gray 1 C=0 M=0 Y=0 K=10 R=239 G=239 B=244 #efeff4 - RAL 7038: Agate Grey</div></div>
<div><div>Grey 2</div><div>PMS Cool Gray 5 C=0 M=0 Y=0 K=30 R=200 G=199 B=204 #c8c7cc - RAL 7040: Window Grey</div></div>
<div><div>Grey 3</div><div>PMS Cool Gray 7 C=0 M=0 Y=0 K=60 R=138 G=138 B=143 #8a8a8f - RAL 7046: Telegrey 2</div></div>
<div><div>Grey 4</div><div>PMS Cool Gray 9 C=0 M=0 Y=0 K=75 R=102 G=102 B=102 #666666 - RAL 7012: Basalt Grey</div></div>
<div><div>Black</div><div>PMS Black 6 C=0 M=0 Y=0 K=100 R=0 G=0 B=0 #000000 - RAL 9011: Graphite Black</div></div>

4.0 Colour palette

Secondary colours

The 20 accent colours are modern and vibrant, providing a diverse range of colours that are fit for purpose. These should be used sparingly, for example for use in infographics. The accent colours should not be used as a base colour as this will weaken the Rolls-Royce SMR brand, where Rolls-Royce Blue is more prevalent.

Accent colours

<div>Dark Turquoise</div> <div>PMS 3165 C=100 M=16 Y=33 K=66 R=0 G=74 B=80 #004a50 - RAL 5020: Ocean Blue</div>	<div>Dark Green</div> <div>PMS 357 C=92 M=18 Y=94 K=61 R=3 G=79 B=0 #034f00 - RAL 6002: Leaf Green</div>	<div>Dark Orange</div> <div>PMS 7622 C=0 M=97 Y=89 K=45 R=159 G=0 B=0 #9f0000 - RAL 3002: Carmine Red</div>	<div>Dark Magenta</div> <div>PMS 216 C=13 M=96 Y=26 K=52 R=136 G=14 B=79 #880e4f - RAL 4004: Claret Violet</div>	<div>Dark Violet</div> <div>PMS Violet C=90 M=99 Y=0 K=0 R=88 G=0 B=156 #58009c - RAL: no match Dulux 18RB 08/286</div>
<div>Turquoise</div> <div>PMS 7713 C=100 M=0 Y=30 K=26 R=0 G=117 B=136 #007588 - RAL 5021: Water Blue</div>	<div>Green</div> <div>PMS 377 C=50 M=1 Y=100 K=20 R=129 G=156 B=0 #819c00 - RAL 6025: Fern Green</div>	<div>Orange</div> <div>PMS 173 C=0 M=82 Y=94 K=2 R=216 G=63 B=17 #d83f11 - RAL 2009: Traffic Orange</div>	<div>Magenta</div> <div>PMS 214 C=0 M=100 Y=24 K=4 R=226 G=29 B=96 #e21d60 - RAL 4010: Telemagenta</div>	<div>Violet</div> <div>PMS 266 C=76 M=90 Y=0 K=0 R=140 G=42 B=206 #8c2ace - RAL: no match Dulux 23RB 11/349</div>
<div>Light Turquoise</div> <div>PMS 3262 C=76 M=0 Y=38 K=0 R=0 G=191 B=189 #00bfbf - RA 5018: Turquoise Blue</div>	<div>Light Green</div> <div>PMS 375 C=46 M=0 Y=90 K=0 R=196 G=219 B=62 #c4db3e - RAL 6018: Yellow Green</div>	<div>Light Orange</div> <div>PMS 164 C=0 M=59 Y=80 K=0 R=255 G=113 B=64 #ff7140 - RAL 2012: Salmon Orange</div>	<div>Light Magenta</div> <div>PMS 212 C=0 M=78 Y=8 K=0 R=250 G=70 B=146 #fa4692 - RAL 4003: Heather Violet</div>	<div>Light Violet</div> <div>PMS 2577 C=40 M=54 Y=0 K=0 R=193 G=94 B=255 #c15eff - RAL 4005: Blue Lilac</div>
<div>Extra Light Turquoise</div> <div>PMS 318 C=40 M=0 Y=14 K=0 R=139 G=232 B=223 #8be8df - RAL: no match</div>	<div>Extra Light Green</div> <div>PMS 372 C=20 M=0 Y=44 K=0 R=229 G=240 B=141 #e5f08d - RAL: no match</div>	<div>Extra Light Orange</div> <div>PMS 488 C=0 M=31 Y=26 K=0 R=255 G=182 B=154 #ffb69a - RAL: no match</div>	<div>Extra Light Magenta</div> <div>PMS 1895 C=0 M=47 Y=2 K=0 R=253 G=167 B=199 #fda7c7 - RAL: no match</div>	<div>Extra Light Violet</div> <div>PMS 2635 C=23 M=38 Y=0 K=0 R=226 G=172 B=255 #e2acff - RAL: no match</div>

4.0 Colour palette

Colour usage

The primary colours should be used as the main colours. These work with the base colours for balance as appropriate to each application.

White space is important to the Rolls-Royce SMR identity. It provides clarity and helps focus the readers’ attention on the content. A cluttered layout, whether digital or print, can be confusing and may obscure the message. As a general rule a minimum of 60% of a layout should be a base colour.

The accent colours must be used sparingly throughout all applications, from print to digital, to highlight or bring attention to selected elements.

There is no hierarchy — use the colours in the sequence they appear on the chart to create a proportional look and feel.

Tonal ranges of the accent colours can be used to complement the primary colours. More examples of this can be found on the Brand Portal.

Colour usage

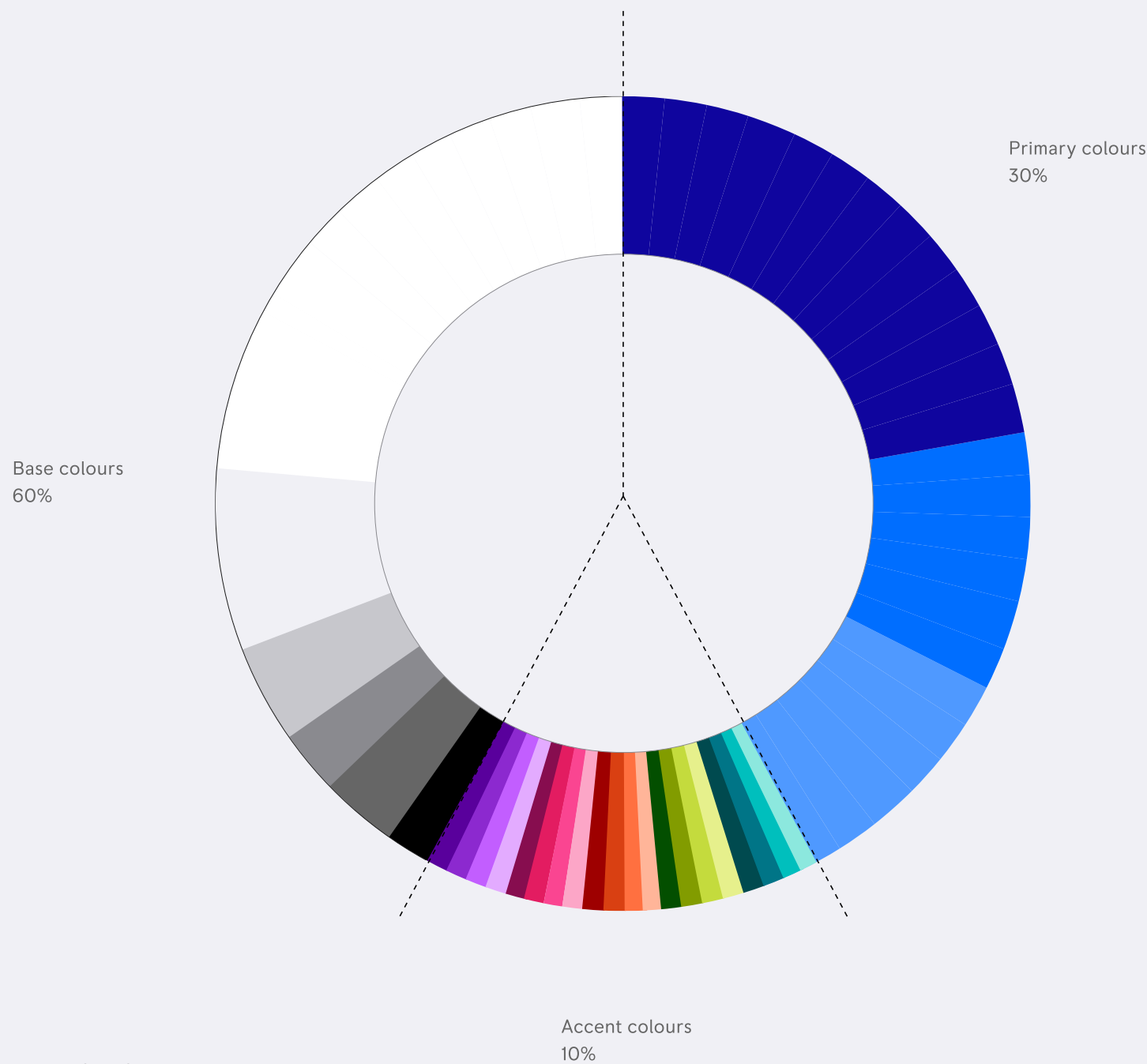
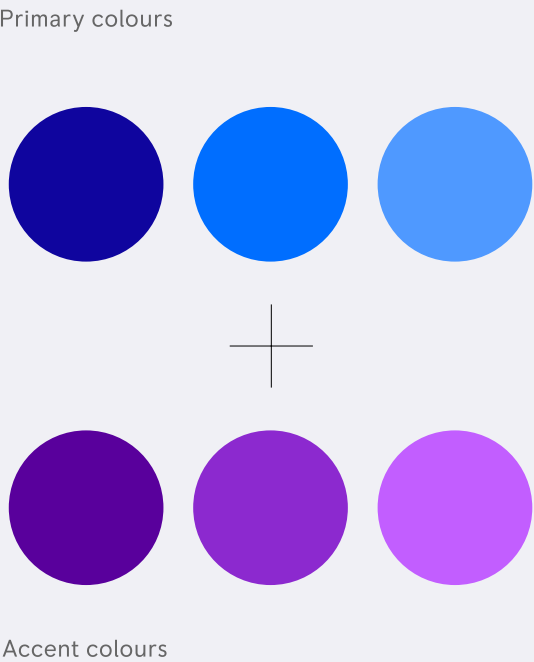


Diagram for reference only.
Indicated percentages should be used.

Tonal range example



5.0

Icons & Infographics

Icon suite
Doughnut charts
Slide graphs
Bar & line graphs
Maps

5.0 Icons & infographics

Icon suite

Each icon uses a maximum of two colours — the primary options would be Cobalt Blue plus one other as the accent colour.

Alternative primary or secondary colours can be used plus solid colour versions.

A library of additional icons is available for colleagues to access on the SMR Intranet home-page, in the Brand Info & Assets folder.

Suite of icons

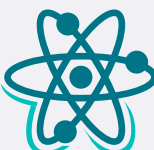
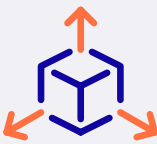
1. Low Cost

2. Deliverable

3. Investable

4. Gobal & Scalable

5. Nuclear



5.0 Icons & infographics

Doughnut charts

The following sections present some of the most common types of doughnut charts, slide graph, bar graph, line graph and maps; along with the key visual styles which can be applied to them.

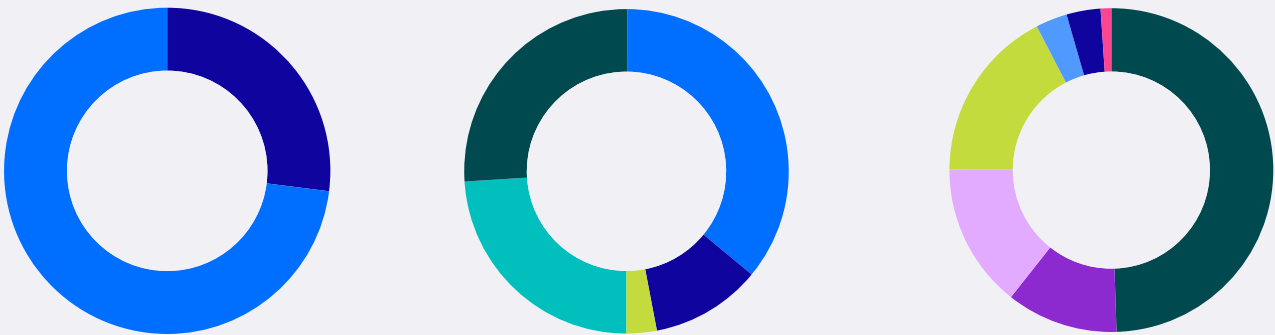
These infographics have been developed using the Rolls-Royce SMR colour palette and adds another layer of consistency to the design scheme.

Doughnut charts

The counter (space) inside the doughnut chart should be 60% of the diameter of the chart as a whole.

Depending on how complex the doughnut would be. The percentages can have a flexible position. It can be moved inside the doughnut or outside.

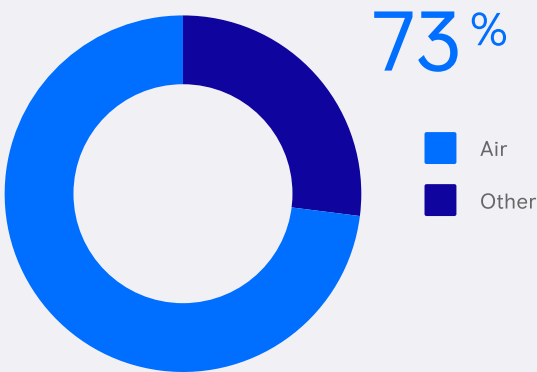
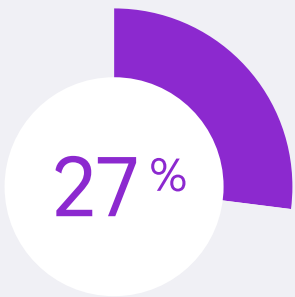
Doughnut chart examples



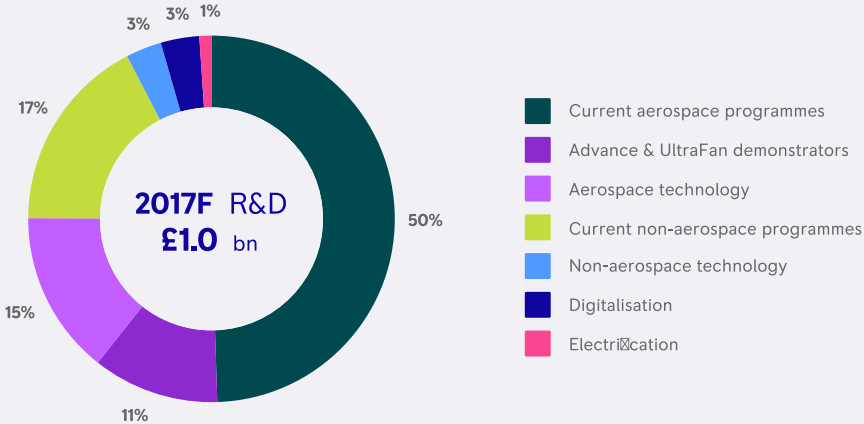
Simple

Complex

Simple doughnut chart



Complex doughnut chart

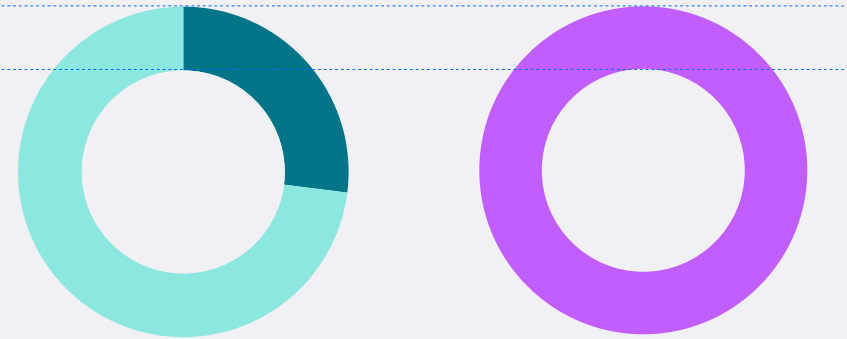


5.0 Icons & infographics

Slide graphs

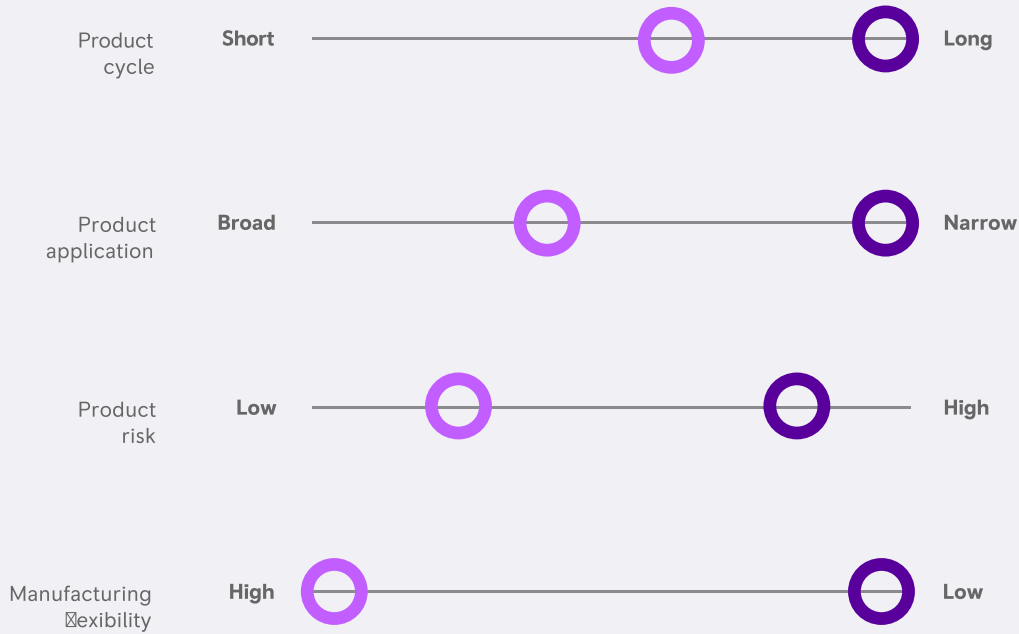
To demonstrate a variety of information, we can create circular devices using the proportion of the doughnut charts. The stroke weight for lines must be 1pt.

Slide graph principles



Slide graph example

- Marine / micro-grids
- Aerospace / nuclear



5.0 Icons & infographics

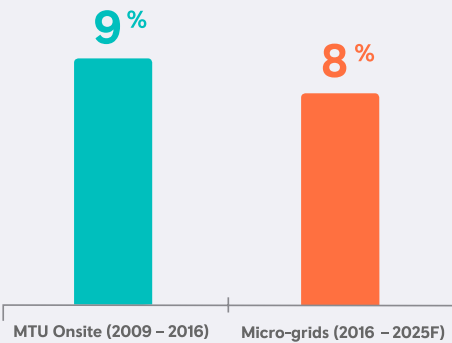
Bar & line graphs

Bar graphs
The system around colour usage for infographics is mostly flexible. Grey tones are used to represent past years only. The other Rolls-Royce SMR colours may be used as required.

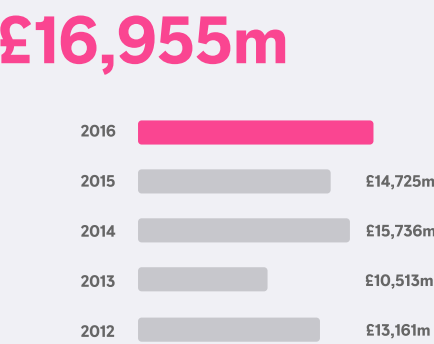
Line graphs
There are two types of line graphs — the first uses dashed lines and the second uses solid colours. A 1pt stroke weight on all axes and contrasting colours for lines must always be used.

Bar graph examples

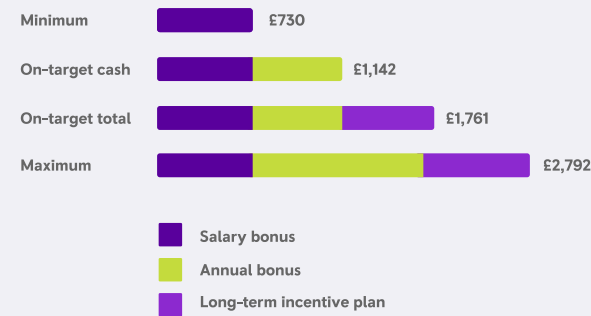
Vertical graph



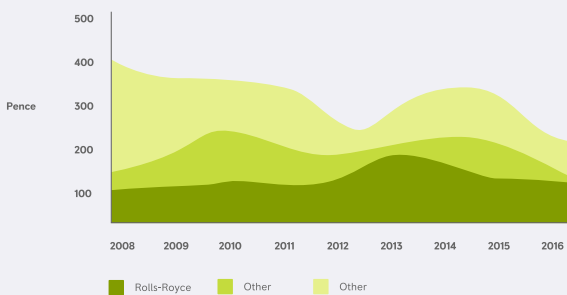
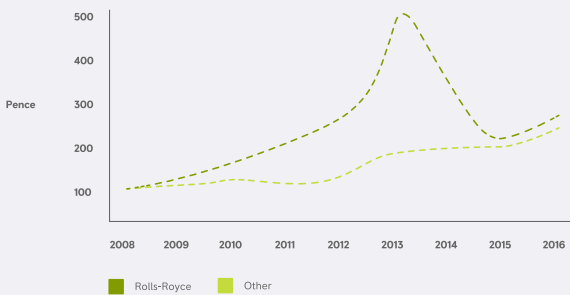
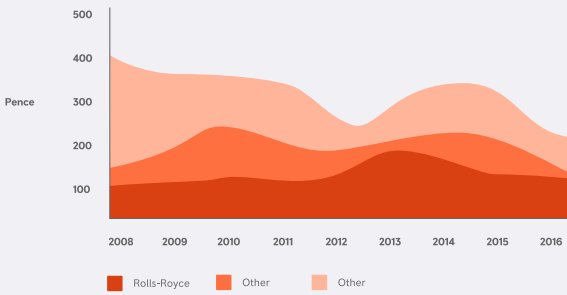
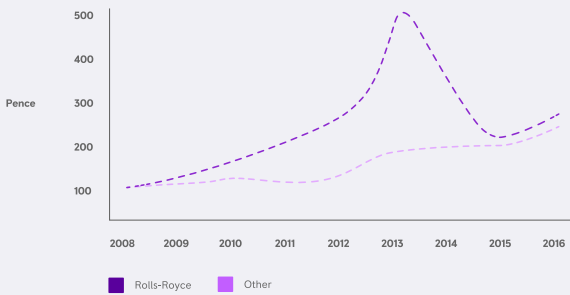
Horizontal graph – single statistic



Horizontal graph – multiple statistic



Line graph examples



5.0 Icons & infographics

Maps

This page shows how the colour palette should be used across maps. When we apply colour, we must ensure the text remains legible and maintains a consistent look and feel.

Map

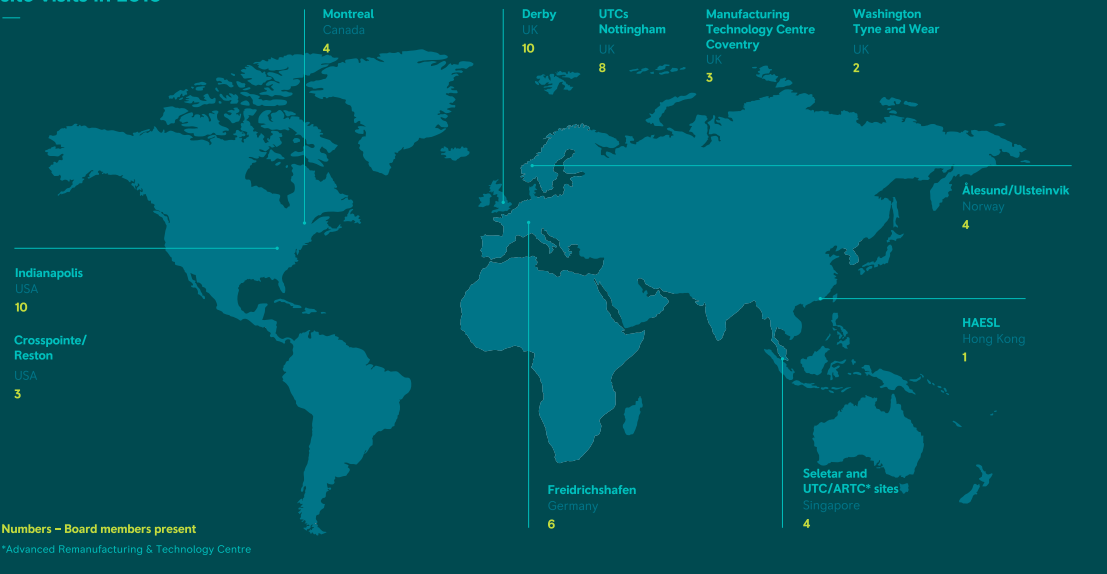
Test Map Details



Test Map Details



Non-executive directors' site visits in 2016



6.0

Graphic usage

- 8.1 The pattern
- 8.2 The Super-graphic

6.1

The Pattern

Overview
Cropping
Pattern usage

6.1 The pattern

Overview

The Rolls-Royce Pattern (RRP) is based on the proportions of The Badge and the keylines within it. The pattern is defined by three different line weights: x, 1.5x and 3x, creating three different densities from sparse to dense.

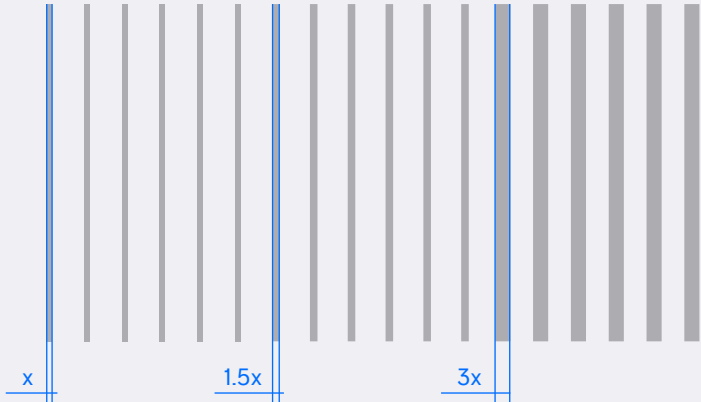
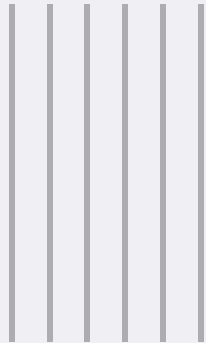
X is the keyline of the The Badge as shown here.

For flexibility within our brand communications, we have two variants of our pattern. The Rolls-Royce SMR Pattern (RRP) Straight as well as the Rolls-Royce SMR Pattern (RRP) Angled (-45-degrees clockwise).

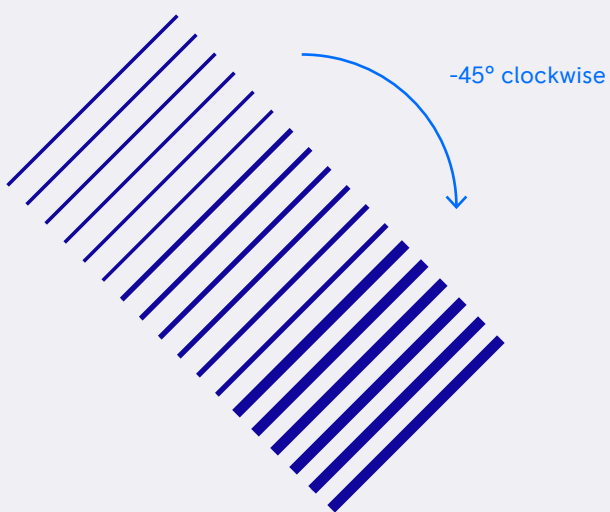
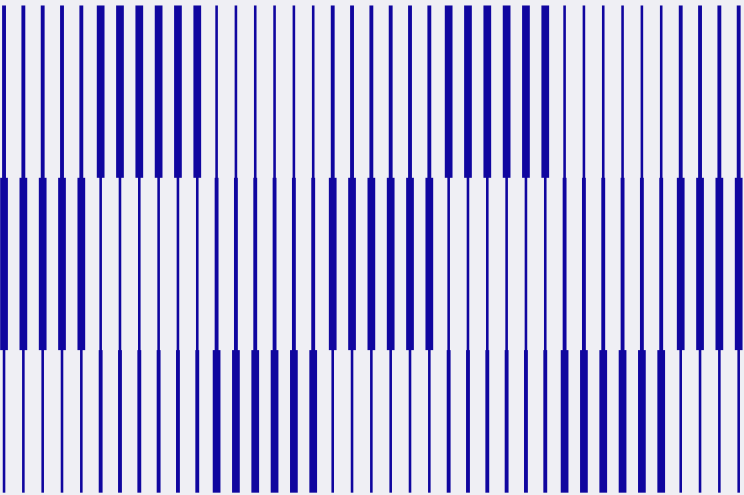
You can repeat, scale and orient the patterns until you find the right composition. Please ensure the correct artwork pattern file is used at all times.



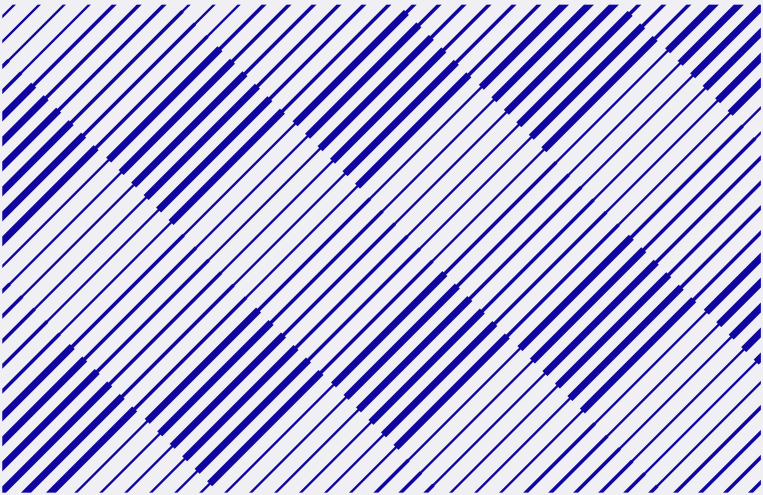
SMR



Rolls-Royce Pattern (RRP)_Straight



Rolls-Royce Pattern (RRP)_Angled



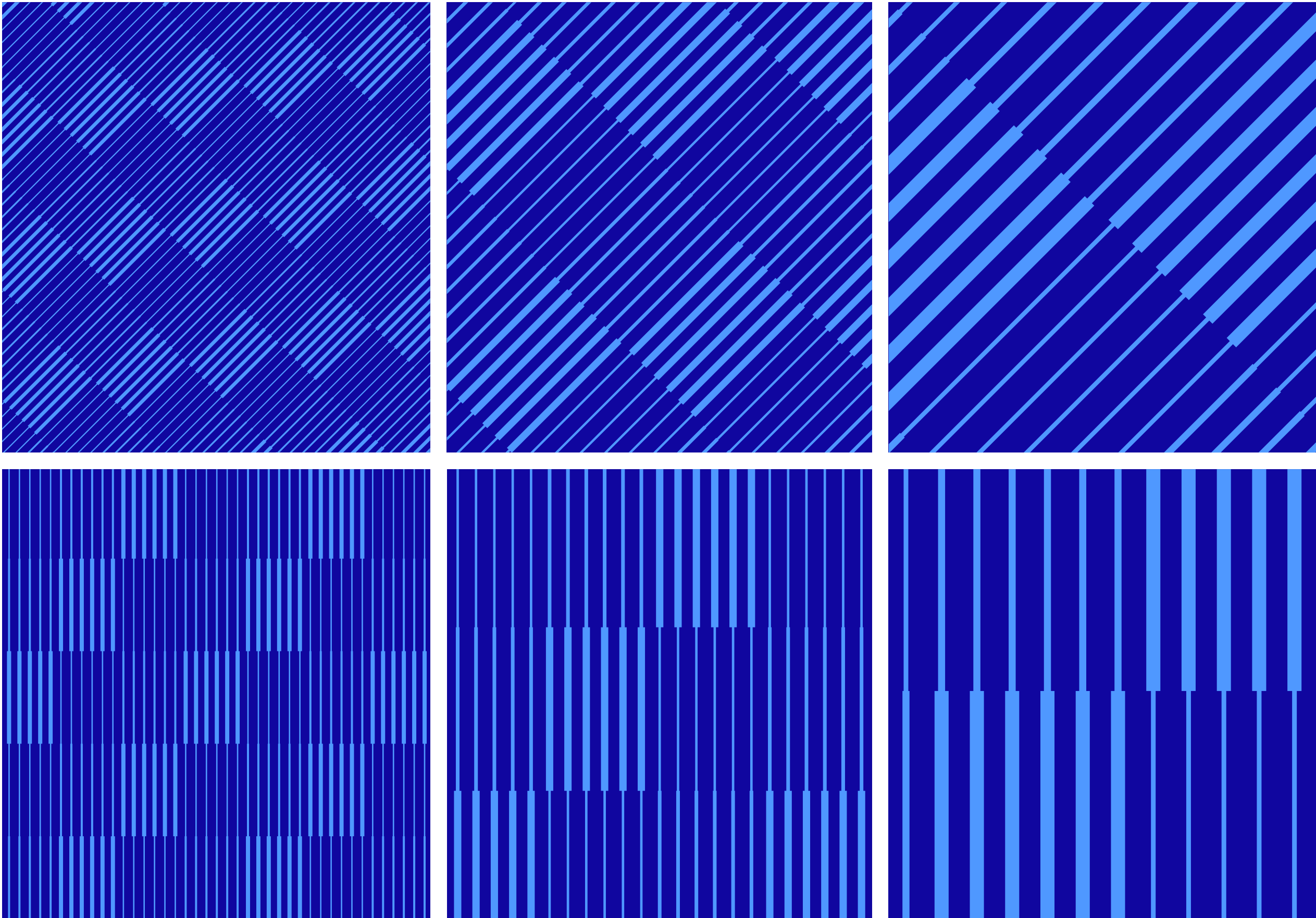
6.1 The pattern

Cropping

The pattern can be cropped to achieve different effects and densities. This image below shows some examples of how you can use a range of crops.

The pattern may be rendered in a variety of colours from the colour palette, however there are rules that govern its usage.

Shades can be combined within the same colour range to maintain a clean and minimal aesthetic. For instance, if the base colour is Rolls-Royce Cobalt Blue, the pattern can be any other Rolls-Royce Blue or White. White may be used with any colour.



6.1 The pattern

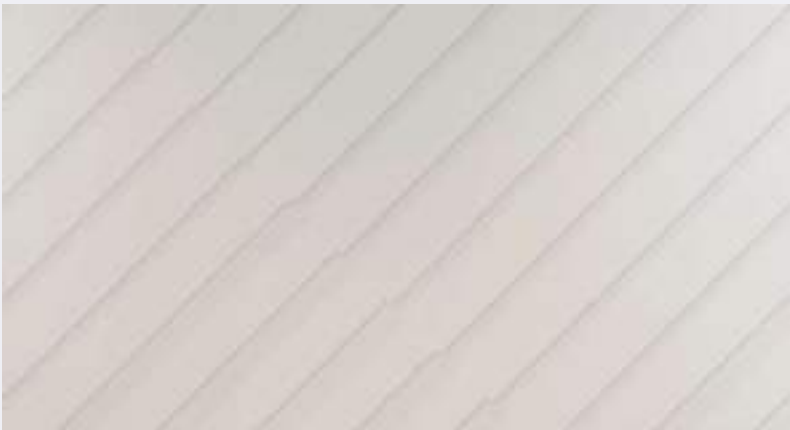
Pattern usage

The patterns can be used on a range of different scale applications. Large scale refers to the use of pattern on larger environments or applications, such as office walls and surfaces. In these instances, the pattern should not be too prominent – it should look subtle in its colourways. For large scale applications, neutral tones from the secondary colour palette can be used.

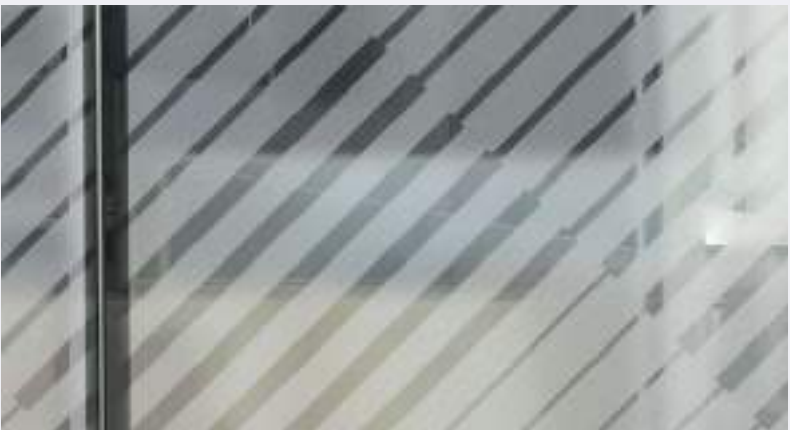
Small scale refers to the use of pattern on smaller applications, such as a notebook or a cushion cover. In these instances, the ways we use pattern can be more expressive and use various colourways.



Printed



Embossing or debossing



Frosting



Weaving



Vinyl



6.2

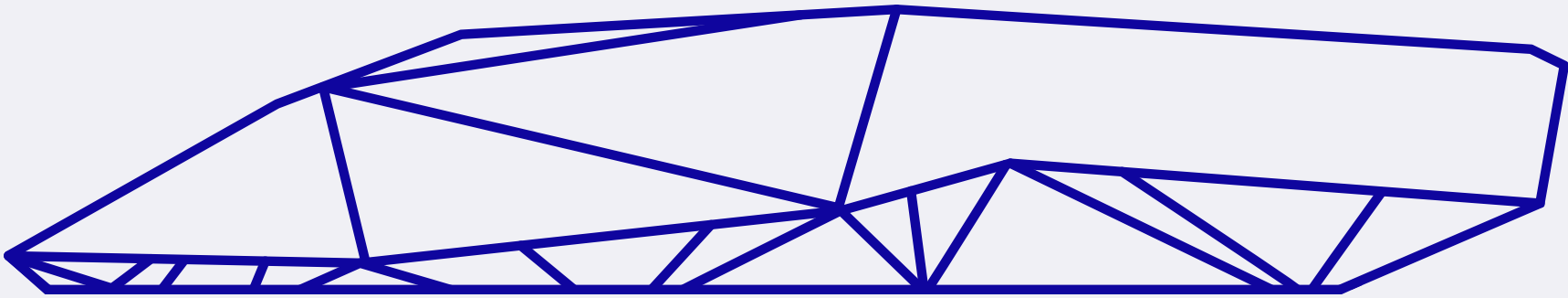
Super-graphic

Overview
Using the super-graphic

6.2 Super-graphic

Overview

The super-graphic is the signature element of the RR SMR brand and unites all of our communications.



6.2 Super-graphic

Using the super-graphic

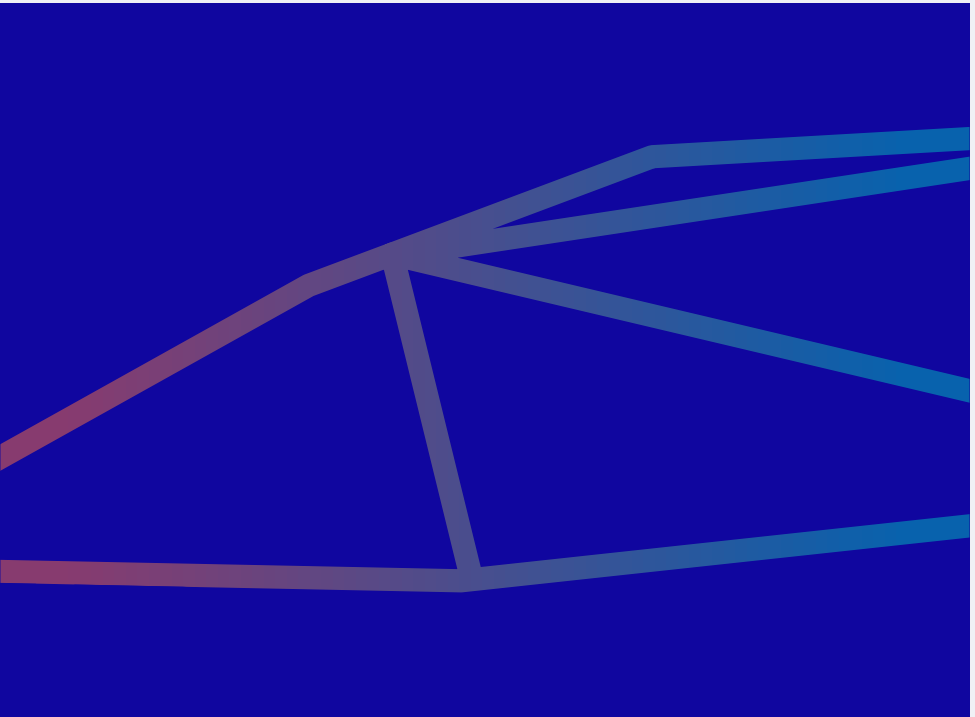
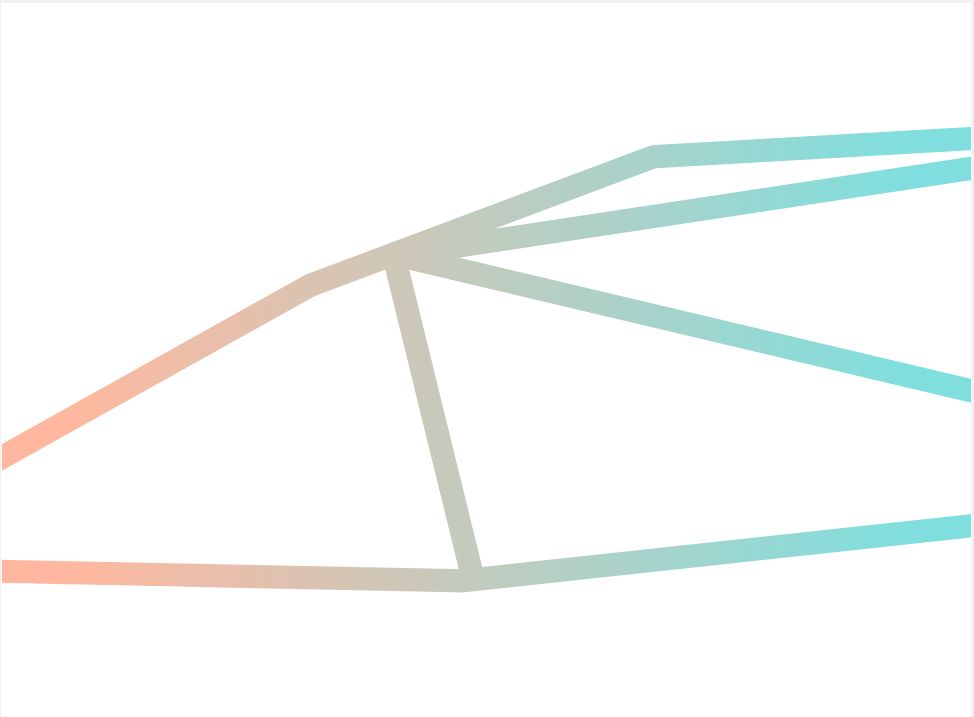
The super-graphic is for adding a dynamic element to layouts.

It can be featured together with the Rolls-Royce Monogram in the footer of documents.



6.2 Super-graphic
Using the super-graphic

It can be used over blocks of colour and photography or as a background .



7.0

How we write

Overview
Our messaging
Our tone of voice
Our principles
Our platforms
Our content style

How we write

Our brand is portrayed in everything we do, so it's important our words reflect who we want to be and in a style that expresses who we are. These guidelines can help you do that, supporting you with advice on what to focus on, the tone in which you say and write things and the principles you should follow. Whatever you want to say, we need to do this in a way that is consistent with how Rolls-Royce SMR wants to be heard.

We are a company that wants to be known as innovative. The technology we develop demonstrates this and the culture we represent aligns to this, so the content we create should also support our goal of being a world-leading business.

So, before you put “pen to paper”, think of your audiences and the story you wish to tell: does it support our purpose, reinforce our vision, or strengthen our message?

7.0 How we write

Our messaging

It's important to be consistent with our key corporate messaging for both external and internal communications.

Our messaging

Our tagline

Pioneers of intelligent power

Our vision

To provide clean, affordable energy for all

Key messages



Low cost
A highly competitive source of always on clean energy



Investable
Designed to attract traditional forms of capital through a low risk factory based solution



Deliverable
Reducing risk and providing certainty with a factory built commoditised product



Global & Scalable
Making a meaningful impact across multiple countries, meeting unprecedented demand for clean energy solutions

7.0 How we write

Our tone of voice

Tone of voice is how we as a business communicate our personality; it is manifested in every contact and situation with people inside and outside Rolls-Royce SMR.

It's how we come across to the people with whom we interact - verbally, visually and in writing. It is ultimately an extension of our brand, and a reflection of who we are.

Our tone will naturally adapt accordingly to context, situation and audience. However, on the whole our tone of voice should be friendly, authoritative and simple.

Our tone of voice

Friendly

We encourage the use of a more friendly, third-person tone across our communications with the objective of putting people at ease with clear expectations. We aim to achieve a warmer and more informal tone - be professional, but not too formal or corporate [unless the situation deems it appropriate].

Right: We have introduced a new service.

Wrong: Rolls-Royce SMR has introduced a new service.

Always refer to Rolls-Royce SMR as 'we', 'us', 'our' etc. and audiences as 'you'.

Try and communicate in a way that respects people's emotions and situations, rather than reflecting the mood that you are in at the time of writing.

Authoritative

You trust people who know what they're talking about. Remember that when you are creating content; honesty and transparency are crucial. Check facts and figures and the language you are using, reach out to others for knowledge and use expert quotes to prove your point. Be confident and knowledgeable, not bossy or condescending.

Simple

Use language that anyone can understand: we're experts so we don't need to hide behind confusing jargon. Use language you would use in normal conversation and always ask yourself; is there a simpler way to say this? Simplicity can cut through the mass of information people face on a daily basis.

Tips:

- Are you using language or acronyms that only Rolls-Royce SMR use, ALM, but externally people talk about 3D printing.
- Don't unnecessarily complicate language or turns of phrase. As a general rule, if you think it sounds clever, you need to rewrite it. If you can say the same things with fewer words, do it. Short simple sentences are always better than long, difficult ones where the flow of the piece isn't negatively affected.
- Try to simplify a topic by explaining in a way this is easy to visualise. If you're talking about a cut in emissions, can you relate the CO² saved to an equivalent number of trees.
- Be as precise as possible. Never say something is 'coming soon'. It is helpful to tell people when information will become available: always give a date and a contact name if you do this.

Style example: 1 January 2021

7.0 How we write

Our principles

These principles will help you to improve clarity and remove the confusion which can come from content which has not been thought through properly.

Our principles

Audience

Everything we do is ultimately driven by our audience needs, so try to put them at the heart of your content, whether they are business, employees or the general public. Think through the following questions before you start.

- Who are you talking to?
- What action or message do you want them to take?

Here are our main target audiences:

- Customers
- Enthusiasts
- Investors
- Media
- Employees
- Potential employees
- Suppliers and partners
- Government and government organisations, NGOs and regulatory bodies

Tip: If you had to tell someone in 30 seconds what your content is about, what would you say? This is a great task to do before beginning to write anything. Pinpoint what the takeaway is for someone interacting with your content and open with that.

Planning

Planning your content is vitally important. Right at the start of your project, you know what it is going to achieve, so you can prepare your message early on. This will give you ample time to check it, step away from it and come back to it, and make any changes you need to. More importantly, it will mean that your content isn't rushed.

Insight

Does the content you're creating bring something new? What is the added insight someone will gain by reading your piece? What do you want them to think, feel or do? Think outside Rolls-Royce SMR, what are our competitors doing and try to be subjective on how insightful your content really is.

If you have something insightful to say, make sure this information is front and centre, not buried in the sixth paragraph where it's unlikely many people will ever reach.

Example:

So, instead of: With a growing portfolio of products and an increasingly comprehensive range of services our investment in Research and Technology is very important. Two-thirds of our investment is aimed at improving the environmental performance of our products, for example investing in low-carbon technologies like nuclear energy.

We can write: We believe in the power of research and technology. That's why we invest more than XX in it every year. And we spend two thirds of that on improving the environmental performance of our products and services, because we know that even small changes can make a big difference.

Short and sharp

Our attention spans are short, you need to make things clear and concise and easy to digest for your reader. Use headlines, sub titles, short paragraphs, bulleted lists etc. Think about how great presenters deliver content, they explain their points in clear short sentences and leave pauses so the audience can catch up.

Once written, edit, edit, edit. Remember you're not writing for yourself so be brutal; the more concise you can be, the better. But that doesn't mean cutting something to the point that it no longer makes sense or the language has no personality.

7.0 How we write

Our principles

Consistency

Integral to instilling confidence in our audiences, and to sounding confident ourselves, is consistency. We cannot be saying one thing in one place and something else in another. Whenever you're writing as the company it needs to sound authentic, thought through and consistent with our messaging.

Past vs Present

When it's appropriate to talk about something we've done in the past, do so with pride. But check that it is still relevant to our business today.

Writing for social and digital channels differ slightly due to the limitations per platform and the way our audiences interact with content. This section provides some general best practices that would apply to any post and is in addition to the messages, tone and principles mentioned earlier.

Our platforms - Social

One key message per post.

No more than one key message should be included per post at all times – a reflection (in max. one sentence) of what the reader should see, do or feel.

Two/three phrases per post. The first phrase should be the hook and contain the most important information – either what the audience can get from this post, or what information they’re learning in this post. Users scroll through their feeds quickly – attention needs to be grabbed as soon as possible.

Examples:

Phrase 1; We’re now taking applications for our apprentice and school leaver programmes.

Phrase 1; Built for Eurofighter Typhoon, the EUROJET EJ200 sets the benchmark for engine efficiency in the military.

The second and third phrases should convey additional information and nudge the reader towards the link or media. Brands rarely include direct CTAs before hyperlinks (e.g. ‘Click here to find out more: [link]’) as the inclusion of a link makes it obvious.

Examples:

Phrase 2: To learn how working with us can help your career take flight, visit: [link]

Phrase 2: Combining power, precision and performance, it’s now clocked 1 million flying hours. [link]

Keep it within the platform character limits.

Platforms allow a relatively high number of characters in a post (except Twitter), but to avoid the copy being cut off and replaced by ‘read more’ (and to keep audiences engaged), recommended copy lengths are listed below. Exceeding these limits slightly will not be harmful if it’s essential to get the message across.

- Facebook: 90-150 characters
- Instagram: 125 characters
- LinkedIn: 90-150 characters
- Twitter: max. 280 characters (70-100 recommended.)

Keep sentences simple: Studies have shown that users scroll through feeds quickly. Phrases should be concise and avoid unwieldy sentence structure. In general, avoid multiple adjective and ‘groups of three clauses’:

Example – a ‘too long’ sentence:

Whether it’s time spent with colleagues [1], or the new skills you learn [2], or the ability to travel regularly [3], a career at Rolls-Royce SMR will set you up for the future.

Example – just right:

Great colleagues, new skills, regular travel – a career with us will set you up for the future

Hashtags and @user tags.

- Facebook: Hashtags not widely used. Other users should be tagged.
- Instagram: Try to limit to 2-3 in the body of the copy. Additional tags can be added at the end of the post. Other users should be tagged
- LinkedIn: Try to limit to 2-3 in the body of the copy. Additional tags can be added at the end of the copy, but overloading with hashtags looks ‘cheap’ [see example here]. Other users should be tagged
- Twitter: try to limit to 2-3 in the body of copy. Additional tags can be added at the end of the copy, but overloading with hashtags looks ‘cheap’ [see example here]. Other users should be tagged.

Ts&Cs

If we have Ts&Cs for a competition/entrance requirement we should include the words: ‘Ts&Cs apply’ at the end of the copy. This assumes that Ts&Cs are explained fully in the linked site. If there is no link to a site we should include Ts&Cs in full in the body of the post.

7.0 How we write

Our platforms

Most people don't read web pages word by word. They scan and skim – looking for words and sentences that suggest it could be relevant to them – and skipping over everything else. They're also not going to spend time scrolling down long pages – frustration will usually set in first. Therefore the guidelines for writing online content vary slightly.

Our platforms - Online principles

Short is always best

People read from screens (desktop, tablet, mobile) in a different way to paper and that means you need to write in a different way.

- short sentences of between 10 and 20 words are best
- use devices to break up long copy text such as subheadings and pull quotes
- keep your word count to 400 words – if your audience is reading on a mobile
- don't rely on acronyms and abbreviations to make it shorter

Capture attention

Platforms allow a relatively high number of The first sentence of the paragraph should sell the rest of it. Other useful devices include:

- headings that tell people straight away what it's about
- subheadings to break up text – make them explain what's coming next
- short words, short sentences and short paragraphs
- keywords that readers will recognise and be looking for
- hyperlinks to direct the reader to related stories or information
- calls to action at the end.

Rules for hyperlinks:

A hyperlink is a quick way to go to other parts of pages, or other documents or information on the intranet, or indeed anywhere permitted on the internet.

It provides additional related information that is not included in the page content, so a hyperlink is a very powerful tool for people sharing and looking for information. A good hyperlink saves a lot of duplication and helps your reader get to supporting information quickly.

Where should hyperlinks go? Are they supporting material?

If they go to material that's useful for further reference or background – but not essential to understanding or the immediate action called for on the page – then don't put them in the main text. Separate them out in a panel or separate area with a heading. **For example**, 'See also'.

Do they take a user to something you want them to do, or to read?

Then put them directly in the text. Think carefully about where you put them or you could lose people through your hyperlink before they've read the whole text.

Hyperlinking to internal (intranet) content

Firstly, remember that not everyone has the same web access in Rolls-Royce SMR. Be audience aware when you plan your communications and if your content is likely to be read on a mobile device remember that links to Engine Room and InfoCentre, will not usually be accessible. Before posting links to external sites make sure these are not blocked – a common issue with social media content.

Always explain fully where a hyperlink will take people. They'll decide very quickly whether to use it or not by how relevant they feel it is to their needs or the actions required. Select as much of the relevant phrase or sentence as needed to form the hyperlink to make the hyperlink's purpose clear.

For example: Performance is up this period. Here are the latest performance figures.

Don't create hyperlinks that only highlight the words 'here', 'click here' or 'find out more'. They're useless for people with visual difficulties who may be using screen readers. Phrases like 'select this link', or 'click here' are poor form as web-writing etiquette has moved on since these were commonplace in the late 1990s.

Hyperlinks should open in a new window, sometimes called a 'blank' link in a content management system.

Contact and/or email hyperlinks

For internal people, hyperlink to the named contact's email address.

For example: For more information contact John Smith.

Where to place a hyperlink in a paragraph of text

Hyperlinks in paragraphs are underlined automatically. Try to put hyperlinks at the end of the paragraph to help them stand out more.

In a list, or bullet points

If there is more than one hyperlink put them in a list as this adds extra spacing, making them clearer. Do not put full stops at the end of a hyperlink, even if it is the last bullet point.

Avoid hyperlinking headings or subheadings. The underlining of these will make the formatting look odd and inconsistent with any other headings or subheadings on that page.

This section outlines important considerations for the style of our writing.

Our content style

Language and spelling

Our default language is English (UK) and we use this for the majority of our content. For example, use ‘neighbour’ and ‘organise’, not ‘neighbor’ and ‘organize’. Of course, if the audience you are communicating to is in North America, American spelling is completely appropriate and acceptable.

Our advice is to set your software (Word, PowerPoint) language to whatever the language is in your region and use the spell check tool. If you are uncertain about the spelling of a word, use a reputable online dictionary. For English (UK), we recommend Oxford Dictionaries online. This resource has most other languages available, too.

Do not solely rely on spell checking software to review documents. Not all typos will be picked up, especially if they are correctly spelt words. Always get a colleague or subject matter expert to proof read, they will notice things a spell check will not and if something doesn’t make sense to them, then it won’t make sense to your readers.

All broadcast and printed communications should be proofed by at least two people, and preferably one from a communications discipline.

Readability and accessibility

We aspire to be a diverse and inclusive company. To that end we should try make sure our content is easy to read for everyone.

Font:

- Text should be Pioneer 10pt
- Rolls-Royce Pioneer is our brand typeface. For detailed guidance on formatting and brand, including use of our logo, our corporate font and colour palette refer to the brand guidelines available on our Brand Portal.
- Italics – these can prove problematic for people with dyslexia and should be avoided. Where they would be used to identify a publication, film, book, etc, single inverted commas are preferable.
- Underline – we shouldn’t underline text. It is distracting and potentially confusing with hyperlinked text. Hyperlinks are always underlined.
- Bold – should be avoided in body text as it contravenes accessibility guidelines.

For this reason we advise never using bold unless it is integrated into the heading or sub-heading style.

7.0 How we write

Our content style

Capitalisation

As a rule, we try to avoid capitalisation, unless it is a business unit like Civil Aerospace. We also capitalise Group, any proper nouns, job titles and projects, such as Advance3.

Avoiding capitalisation is general good practice. It can look noisy and distract a reader as well as being overly corporate in tone. In Rolls-Royce SMR, far too many things are capitalised when there is no reason to do so besides suggesting that they are important.

As a general rule always use sentence case (ie first letter of first word capitalised, remainder lower case), including headings.

Capitalise proper nouns. This applies to people’s names, places and formal names for documents (Annual Report).

We do not capitalise the word ‘century’.

Similarly, seasons are not capitalised unless they form part of a title.

Example: Summer Performance Report, Winter Resilience Programme.

Common capital errors

Some words and phrases which do use capital letters:

- Act of Parliament
- Houses of Parliament
- Government (if talking about the present Government)
- White Paper
- Proper nouns:
 - names
 - places
 - companies
 - business units
 - well-known and established principles or codes such as our Life-saving Rules.

Some common words and phrases which don’t use capital letters:

- bank holiday
- email
- internet/intranet
- seasons, as in spring, summer, autumn and winter
- pound
- euro
- government (as in future government, or government policy)
- trade union or trade unions
- team

Our company

We never abbreviate Rolls-Royce SMR as (RR SMR), we always use Rolls-Royce SMR and ensure it doesn’t break over two lines.

An organisation, or company, is singular. There is only one Rolls-Royce SMR.

Example:

Right: Rolls-Royce SMR has built its new Advance3 demonstrator.

Wrong: Rolls-Royce SMR have built their new Advance3 demonstrator.

Our Legal Identity

We never abbreviate Limited to Ltd when referring to Rolls-Royce SMR Limited. Our legal identity is Rolls-Royce SMR Limited. To use Ltd as shorthand would be incorrect as Ltd has a different legal definition.

How we refer to the SMR design

In Engineering and Regulatory submissions we refer to the design as RR SMR, **not the RR SMR design, or R-R SMR.**

7.0 How we write

Our content style

Our people

We take pride in ourselves, our people and our teams. So, we only ever refer to people, team(s), colleague(s) not staff or personnel.

‘People’ is our preferred term, avoid ‘employees’, which has a place, but that tends to be in formal announcements about benefits or rights.

For internal communications, give someone’s first name and surname in the first instance, and then refer to them by their first name. If you have a document that refers to two people with the same first name, use their full name throughout.

You can refer to talented people, but never refer to colleagues as talent. Likewise, try not to use terms like resource, individuals and the operations – all of these dehumanise our people.

Titles are only necessary if they are honorary or professional, such as Professor, Doctor, Sir, Lord or Dame. Wherever possible check how the person prefers to be named. It is not uncommon for those with honorary titles to prefer them dropped, especially in the context of internal communications.

We have a Chief Executive, not a chief executive officer, CEO or leader.

Job titles

When introducing a person who works for the company it is the person, not the job title, which matters most. With the exception of the chairman and non-executive directors, individuals’ names should always come first, ahead of their job titles.

When repeatedly attributing quotes to an individual, once you have given the full details, refer to them personally thereafter.

Example:

Tom Samson, Chief Executive, introduced the town hall. Tom says he is “excited about the coming year”.

Some important style rules:

- all job titles are upper case (Project Manager, Chief Executive, Engineer)
- don’t capitalise a group of job titles when not referring to somebody (e.g. all engineers will be impacted by the change)
- we write coordinator, not co-ordinator
- never use just a job title – always use the person’s name and use it first (for example, Tom Samson, Chief Executive)
- business units are upper case (for example, Defence)
- teams can be upper cased (for example, Internal Communications)
- locations should follow standard rules of grammar for capitalisation
- front line is two words

Dates

We write dates as day, month and year, with no punctuation (for example, 1 October 2018). If the day of the week is to be included, write it in full followed by a comma and the date (for example, Monday, 1 October 2018).

Never use ‘th’ or ‘nd’ in a date (for example, use 4 September not 4th September, use 22 September not 22nd September).

Tip: when writing news content about a topical or upcoming event it makes the copy more engaging to use language such as “Today”, “Tomorrow”, “Last weekend”, but to future-proof the content the preferred approach would be to state the date afterwards in parentheses.

For example:

Our Advance3 demonstrator has hit another milestone. Colleagues witnessed the event earlier today (22 September).

If you are referring to a decade, there is no apostrophe (for example, 1960s, sixties) unless you need to show ownership (for example, 1970’s fashion).

7.0 How we write

Our content style

Time

Use the 24-hour clock, with a colon between the hour and the minutes (for example, 13:24). If the hour is from one o'clock to nine o'clock in the morning, put a zero in front (for example, 07:35). It is not necessary to say 'am' or 'pm'.

Numbers

Write one to nine in full, and 10 and above in numerals (for example, one, two, 10, 11, 12). This also applies to ordinal numbers (for example, first, second).

Exceptions to this rule are when you are writing an address (for example, 1 Churchill Place) or referring to a number that includes a decimal point (for example, 1.35). A further exception may be when we tabulate measurements or data; to accommodate space limitations within the table. This is a common issue with presentations or emails.

Avoid starting a sentence with a number. If it cannot be avoided always write that number in full.

Example

Nineteen ninety-eight was a good year.

Large numbers

Numbers 1,000 and above have commas. This does not apply to years (for example, 1950).

When writing about currency, distance or weight, we should shorten millions and billions to 'm' or 'bn'. Generally anything else (people, accounts, widgets) should be written as 'millions' and 'billions' in full. This should be combined with the rules for numbers one to nine (for example, nine million customers, 21 billion accounts).

For a range of numbers, always write 'to' between the numbers (for example, 15 to 21), never a dash or hyphen. An exception where you could use a hyphen (for example, 15-21) would be in a table or in a PowerPoint presentation, or when listing page numbers (for example, pp.106-107). These are exceptions to satisfy the practicalities of limited space in tables or footers.

Fractions

Unless critical to the message, limit your number to two decimal points (for example, 1.34). In many cases one decimal point will be enough.

Write fractions following the same rule used for numbers one to nine.

Right: three-quarters, two-thirds.

Wrong: 3 quarters, 3/4, , 2 thirds, 2/3,

Percentage

Percent should be displayed as a symbol (%) never spell it out.

Tip: It's always worth double-checking percentage increases or decreases in copy, as they're often wrong.

If you want to calculate the percentage increase from, say, 30 to 50

1. Calculate the difference between the two. 50-30 = 20
2. Divide the difference (20) by the original number (30) = .66
3. Multiply by 100 = 66 per cent

Money

Try to use British pound sterling where possible. If you are writing about Euros, Dollars or any other currency, then be sure to include the conversion to sterling in parenthesis afterwards. Dollars is acceptable when referring to the hedge book on financial results.

When writing monetary value, do not include the pence if it is a full pound (for example, 3 not 3.00).

If you are referring to millions or billions in currency, use 'm' for million and 'bn' for billion with no space between the number and the m or bn. The abbreviation should be immediately after the figure without any space.

Right: 11m, 72bn.

Wrong: 75m, 75billion, 75 billion.

7.0 How we write

Our content style

Ordinal numbers

Ordinal numbers refer to a number in a series. These follow the one to nine rule, where we write out the word if it is less than 10 and use numerals if it is 10 or more.

For example: First place, third book, 11th place, 25th anniversary.

However, you should never use ‘th’ or ‘nd’ in a date. See dates and time.

Measurement

The preferred convention is to use metric measurement (metres, and grams), not imperial (pounds, inches, miles).

However, with distance especially, you should judge this on a case by case basis. Distance in the air is often spoken in imperial terms. For example: 500 air miles.

Be consistent with your source, especially if you are working from quotations. Sometimes it depends on the type of work being done and the nature of the roles people are doing. If in doubt, ask someone close to the work and be consistent with their language.

In the interests of consistency try to avoid mixing imperial and metric measurements in any one communication. If it’s not possible, try to include the converted measurement in brackets.

For example: 75km (46 miles).

Abbreviations and acronyms

An acronym is a word formed from the initials of words in a phrase. For example, ELT is the acronym in Rolls-Royce SMR for the Executive Leadership Team.

Never assume colleagues are familiar with abbreviations and acronyms. Even if they are commonly used within your team you should be mindful that our audience is diverse. People join the company every day with varying degrees of knowledge and there are some acronyms within the company that can mean different things to different people.

Abbreviations and acronyms can come across as overly technical or as jargon, which could cause your audience to tune. More importantly, it can inadvertently make the reader feel excluded or uninformed. Avoid overusing them.

Acronyms

Always find out the meaning of an acronym you don’t know and add value as a communicator by unpicking acronyms for your audience.

In only a very few instances, the acronym is so well known in society that there is no need to spell it out first. For example, BBC, USA, UK or UAE are both common in everyday speech. If in doubt, ask yourself whether you hear the acronym in conversations outside of work.

It is impossible to entirely avoid acronyms. However, if you’re going to refer to something just once or twice do not use an acronym at all. If the term is going to be referred to more than twice then introduce it in full on the first occasion, placing the acronym in brackets after the full wording.

Be consistent when using acronyms. For example, don’t start by referring to EPOC then refer to a EPoC later.

When using the plural form, use a lower case ‘s’ (ETs).

Acronyms should be capitalised, however the words in full should not unless it is grammatically correct to do so. For example, ‘frequently asked questions’ is written in lower- case but the acronym would be FAQs.

7.0 How we write

Our content style

Abbreviations

The abbreviations of ‘for example’ (eg) and ‘in other words’ (ie) should only be used within brackets. If used within the main body of a sentence, these should be spelled in full. Stylistically they should be used sparingly, if at all, as they’re expressions which tend to be overused and a little tired.

Try to avoid using etcetera (etc) in communications as it sounds casual and is not precise. An exception to this might be if you are directly quoting someone. Do not use full stops in the abbreviation of ‘for example,’ (eg), ‘in other words’ (ie) and ‘etcetera’ (etc).

We avoid full stops here because most people scan rather than read content. This is especially the case online. Full stops indicate the end of a sentence. Using them anywhere else will make it harder for people to scan the copy.

Symbols as abbreviations

Avoid using the ampersand (&) symbol, except where it is part of an abbreviation that been explained in full.

For example:

The contracts and procurement (C&P) team impressed another client. An area C&P has prioritised is listening to the customer first.

- Use currency symbols (for example, £, \$, €) for sums of money, but write the words in full if you’re referring to currency in general terms (for example, ‘the pound was weak so we paid in euros’).
- Per cent is written using the symbol.
- Write ‘more than’ and ‘less/fewer than’. Do not use the symbols > and <, or + and -.
- Use ‘and’ or ‘or’, not the / symbol. The only exception would be where it could be both.

For example:

Colleagues asked for the work to be postponed and/or simplified.

Do not use a hash (#) instead of the word ‘number’ in written communications.

Right: employee numbers are needed to request new kit.

Wrong: employee #s are needed to request new kit.

As with per cent a hashtag should only be used in tables, slides or as graphics in publications. A hashtag might be used to denote a Yammer hashtag, if it is relevant to the content and your audience can access Yammer.


8.0

Brand in action

Powerpoint example
Stationery
Email signature
A4 document guidance
A5 document guidance
Document covers
Document inside spread
Posters
Pull-up banners
Advert

8.0 Brand in action

Powerpoint example



Title goes here


Presenter goes here


Date goes here

1

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SECURITY & EXPORT CLASSIFICATION - Commercially Sensitive Rolls-Royce SMR Data - Private - Not Listed





Our vision

Rolls-Royce SMR is a radically different approach to delivering new nuclear power.


By taking advantage of factory-built modularisation techniques that drastically reduce the amount of on-site construction, it can deliver a low-cost nuclear solution that is competitive with renewable alternatives.

To provide clean, affordable energy for all

6

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Why Rolls-Royce SMR?

Rolls-Royce SMR's approach to nuclear technology and development will deliver significant benefits.

Rolls-Royce SMR offers a radically different approach to delivering nuclear power, we have drastically reduced the amount of construction activities and transformed the delivery environment, from a large complex infrastructure programme into a factory built commoditised product.

Low cost	Deliverable	Investable	Global & Scalable
			
			
A highly competitive source of always on electricity	Reducing risk and providing certainty with a factory built commoditised product	Designed to attract a wide range of forms of capital through a low risk factory based solution	Making a meaningful impact across multiple countries, meeting unprecedented demand for clean energy solutions

8

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9

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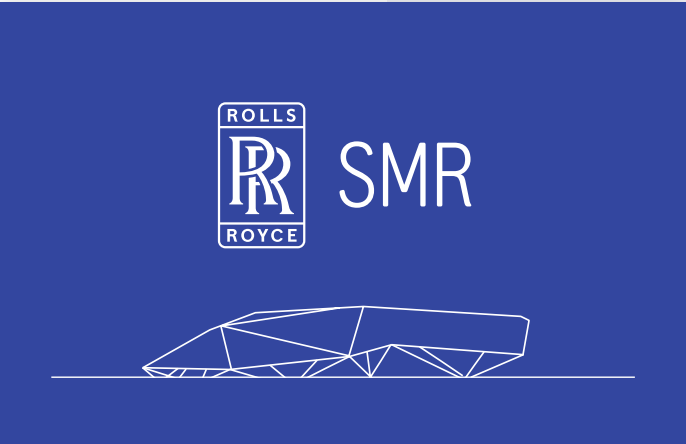
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8.0 Brand in action

Stationery

The principles of good typography should be employed in all communications to ensure readability and legibility.



8.0 Brand in action

Email signature

Name (she/her) [note – the additional pronoun is a voluntary addition]
Job Title

M +44 (0) tel no

E email address

W www.rolls-royce-smr.com



New Message

Recipients

Subject

Name (she/her)

Job Title

M +44 (0) tel no

E email address

W www.rolls-royce-smr.com



Send



Document Setup

Margins: 15mm
(Increase inner margin on brochures to allow for bind)

Grid: 6 X 6

Gutters: 5mm

Bleed: 3mm

Large message
remped quam ati cum hil

Body text blaboribusa dunt aut faccollame voles expencil int, cus qui re coribusape remped quam ati cum hil explaborit everecum event, conet omnim doluptur sit facepudi atur. Lorem volupti berum eaque etumenis adis nonse dipsanditium vidi aut quam des quiatia eruptam quas anihill uptatem.


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Low Cost

A highly competitive source of always on clean energy




Deliverable

Reducing risk and providing certainty with a factory built commoditised product



Investable

Designed to attract traditional forms of capital through a low risk factory based solution



Global & Scalable

Making a meaningful impact across multiple countries, meeting unprecedented demand for clean energy solutions



SMR



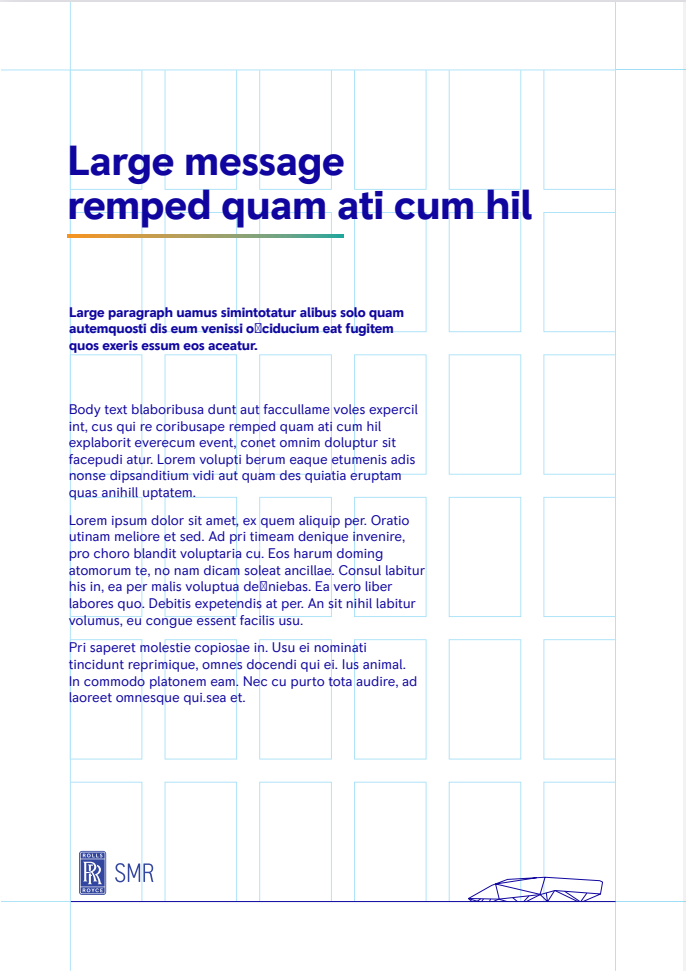
8.0 Brand in action

A5 document guidance

The principles of good typography should be employed in all communications to ensure readability and legibility.

Document Setup

- Margins: 10mm
(Increase inner margin on brochures to allow for bind)
- Grid: 6 X 6
- Gutters: 5mm
- Bleed: 3mm



8.0 Brand in action

Document covers



8.0 Brand in action

Document inside spread





SMR

rolls-royce-smr.com

Rolls-Royce Small Modular Reactors

Clean, affordable energy for all



Global & Scalable

Making a meaningful impact across multiple countries, meeting unprecedented demand for clean energy solutions



Deliverable

Reducing risk and providing certainty with a factory built commoditised product



Low Cost

A highly competitive source of always on clean energy



Investable


Designed to attract traditional forms of capital through a low risk factory based solution




8.0 Brand in action

Pull-up banners




 SMR

rolls-royce-smr.com




Rolls-Royce Small Modular Reactors


Clean, affordable energy for all




Global & Scalable




Deliverable




Low Cost



Investable

 UK Research
and Innovation



9.0

Photography

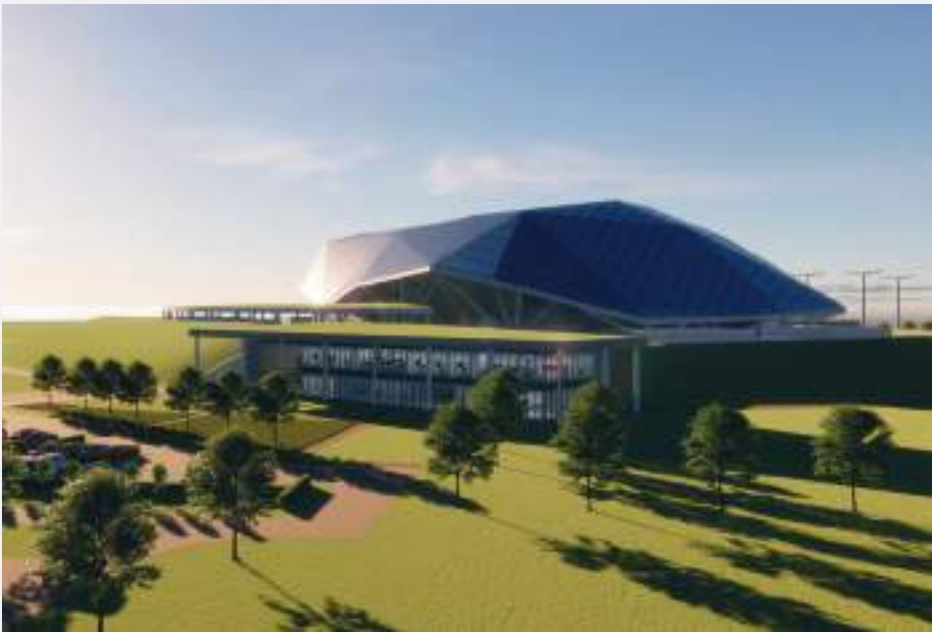
Computer generated imagery
Authenticity and staging
Composition
Cropping
Colour
Portrait and hero shots

9.0 Photography
Computer generated
imagery

Approved SMR artist illustrations are available on the Intranet in Brand Assets & Info.



(1)



(2)



(3)

9.0 Photography

Authenticity and staging

For strong and effective images, photos must feel authentic. This applies to images of both people and processes (images 1, 2).

Images should have strong composition and an authentic feel.

People should not be looking directly at the camera or appear staged in their gestures. In instances when someone is looking towards the camera, it should feel natural and conversational, retaining authenticity and presenting an honest narrative of the scene (image 4).

Subjects need to be engaged and active in the scene, whether in a conversation or task. Capturing a subject unnoticed (while they are talking to someone out of the frame) can be helpful.

For wider shots, ensure all employees appear relaxed and engaged in their tasks (image 3).

(to be replaced with SMR images)



(1)



(2)



(3)



(4)

9.0 Photography
Authenticity and staging

Occasionally it may be necessary to stage photos due to production timelines.

In this case it's best to set up a real task for individuals or teams to do (image 3).

When setting up meetings, suggest lighthearted conversations in order to photograph teams and individuals being animated (images 1, 2).

Ensure that all the people in the same shot are wearing the same personal protective equipment.

(to be replaced with SMR images)



(1)



(2)



(3)

9.0 Photography
Authenticity and staging

(to be replaced with SMR images)



(1)



(2)



(3)



(4)

9.0 Photography

Composition

For the majority of images, using the rule of thirds is an easy composition tool.

Vertical and horizontal alignment should be at 90-degree angles when composing and cropping an image. If necessary this may be finessed in the retouching stage.

It's important that work environments appear clean and uncluttered. Remove unnecessary clutter. Temporarily remove any posters in the workspace with dates so that the photos are less easily dated

(to be replaced with SMR images)



(1)



(2)



(3)



(4)



(5)



(6)

9.0 Photography

Cropping

Cropping an image can enhance its composition and focus. Allow additional space around the subject to ensure flexibility for cropping at a later stage.

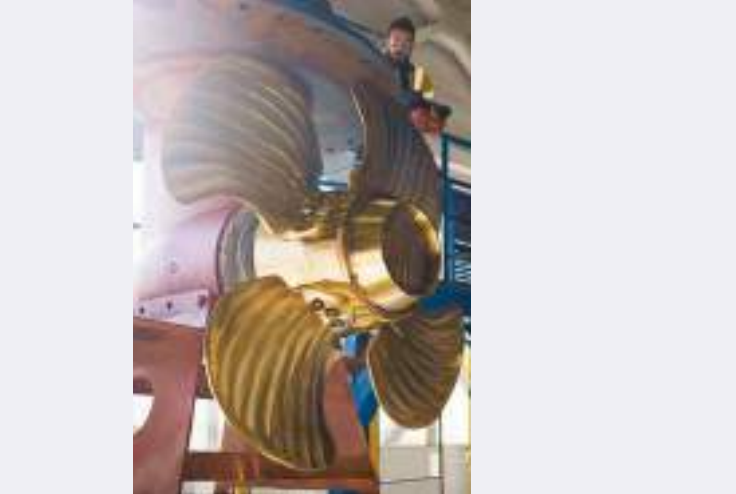
Enhance the overall composition of an image for a stronger more powerful photograph (image 1).

In some instances wide images can be cropped to focus on or demonstrate a particular product and can be used within more than one category For instance, in Engineering (image 2, top) and Power (image 2, bottom).

The majority of Rolls-Royce SMR images are landscape but it’s important to capture portrait aspects to allow for cropping into a portrait image (image 3).

Cropping and rotating may be necessary to ensure horizontal and vertical lines are true to the image frame.

(to be replaced with SMR images)



(1)

(2)

(3)

9.0 Photography

Cropping

Unsuitable images

- Avoid:
- Cropping images of people awkwardly (image 1).
 - Cropping an image so that it loses context (image 2).
 - Cropping an image so the environment unintentionally overshadows the subject (image 3).

(to be replaced with SMR images)



(1)



(3)



(2)

9.0 Photography
Colour

Maintaining an even tone within images ensures they appear consistent, visually balanced and realistic.

Use colour photography, never black and white or duotone imagery.

Colour balance must be consistent with a natural vibrancy and never over or under saturated (images 1, 2, 3, 4).

(to be replaced with SMR images)



(1)



(2)



(3)



(4)

9.0 Photography

Portrait and hero shots

For portrait and hero shots of employees, the subject should come across natural and relaxed within a more formal setting.

To create personable images it's best that the subject looks slightly off-camera and is engaged in a conversation (image 1). If they are looking towards the camera it needs to feel authentic not overly staged (images 2, 4).

The subjects should be photographed standing in an office space with a visually interesting backdrop, such as a view from a window that allows light into the image. Do not use a dark background for these images. Alternatively, a white backdrop may be used, with the background superimposed in post production.

For leadership shots the subject can be more animated using hand gestures giving a sense of movement (image 3).

Avoid pale jacket colours and heavy patterning, such as strong pin stripe or herringbone weave, as this can cause problems with printing. Colourful accessories can be worn to bring warmth and character to the shot.



(1)



(2)



(3)



(4)

Thank you