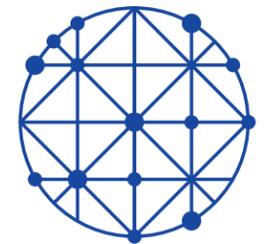


MSCI



Brand guidelines

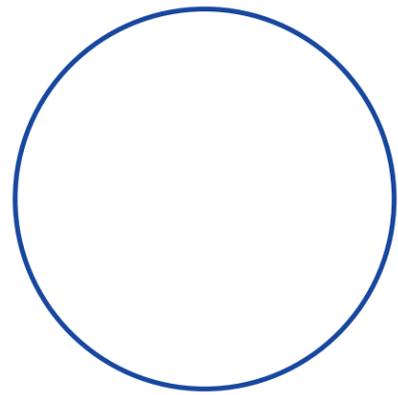
TOC

- 03 Logo
- 08 Logo usage
- 14 Typography
- 19 Color
- 39 Graphic accents
- 42 Iconography
- 51 Best practices for user experience (UX)
- 54 Videography

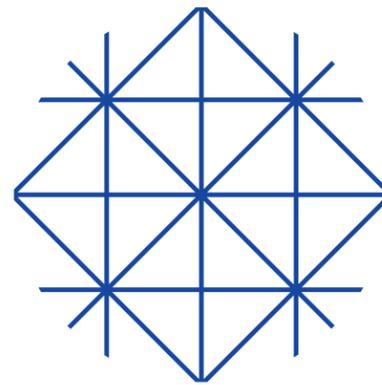
01

—

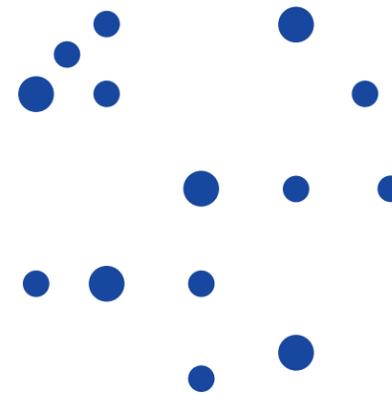
The logo



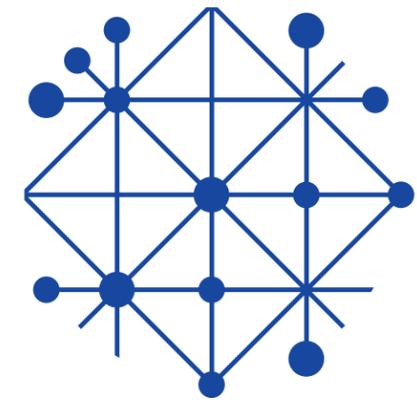
Worldly composed



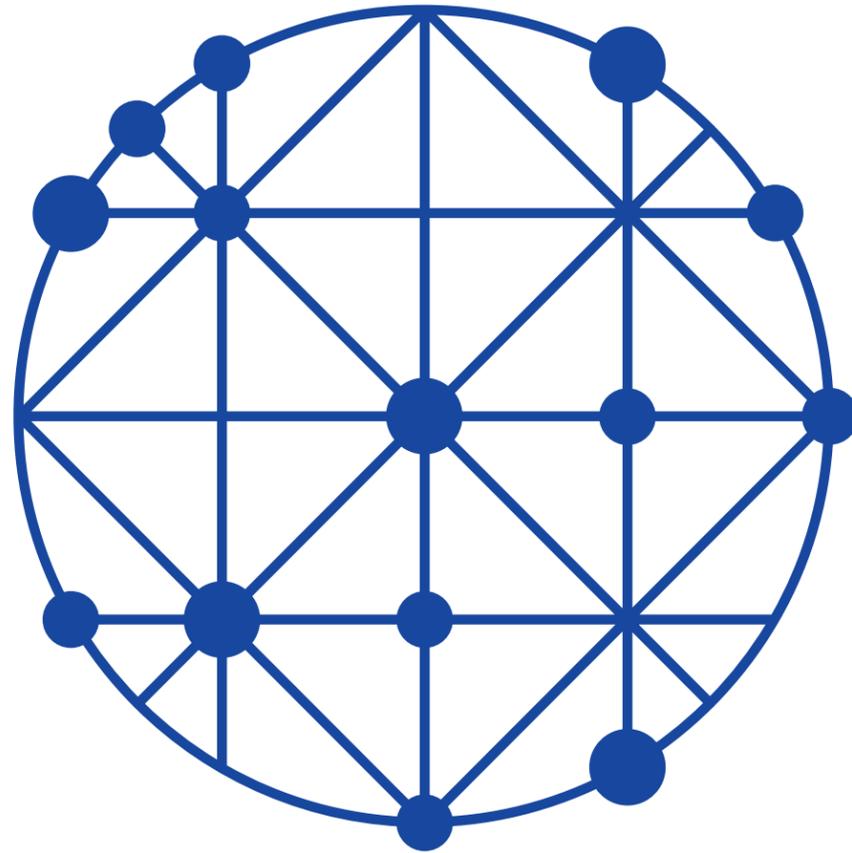
Meticulous quality



Data-driven

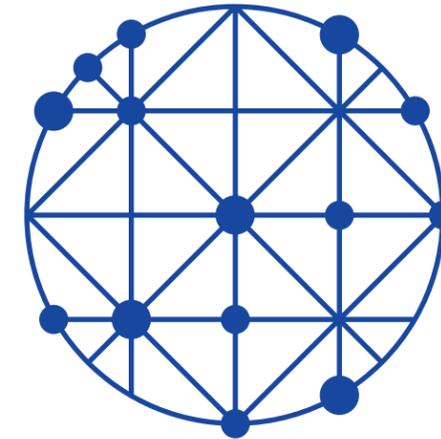


Connected

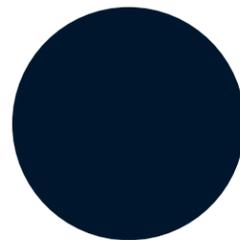


The nexus

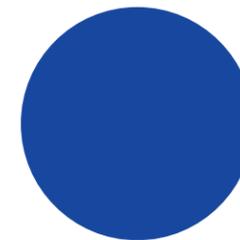
MSCI



The logo



Daintree
011b2b
PANTONE 296 C
R 1 | C 100
G 27 | M 80
B 43 | Y 52
K 69



Smokey blue
0626a9
PANTONE 2736 C
R 6 | C 100
G 38 | M 85
B 169 | Y 0
K 0



ONE-COLOR REVERSED
(White)

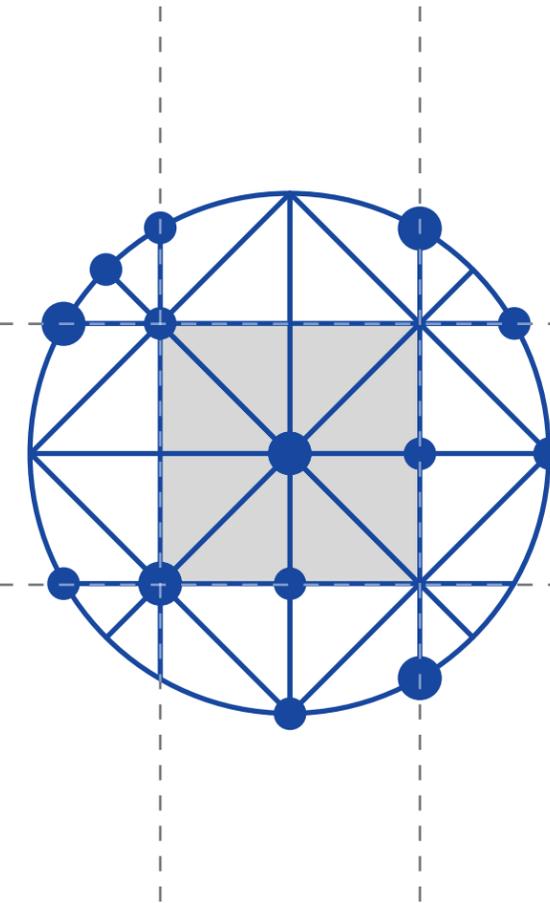


ONE-COLOR
(Black)

02

Logo usage

MSCI



Clear space must be kept around the logo to maintain brand integrity.
The clear space on all sides is the inner square of the mark as seen above.



Clear space must be kept around the logo to maintain brand integrity.
The clear space on all sides is the inner square of the mark as seen above.



Do not add effects to the logo



Do not scale logo elements



Do not use non-approved colors



Do not replace colors



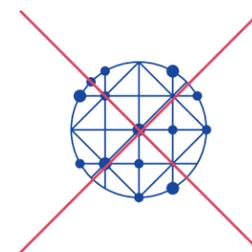
Do not distort the logo



Do not change logo arrangement



Do not create versions of the MSCI logo. Always contact the Brand & Design Team for advice.



Do not use the Nexus on its own, or as a graphic device in a diagram. The exception to this, are favicons*.

* A favicon, also known as a shortcut icon, website icon, tab icon, URL icon, or bookmark icon, is a file containing one or more small icons, associated with a particular website or web page.

In instances where MSCI is a partner, sponsor or collaborator with other organizations, it's important to ensure all of the logos are of equal size and weighting, with clear exclusion zones between them.

For advice regarding third party co-branding, please contact MSCI Marketing for more information.

All instances of third party co-branding using the MSCI Corporate Logo must be approved by MSCI Marketing.



The MSCI corporate logo may be used in conjunction with the logos of external organizations in co-branded applications.

Co-branding with a partner organization implies an equal relationship, therefore the logos of MSCI and the partner organization should appear to be equal.

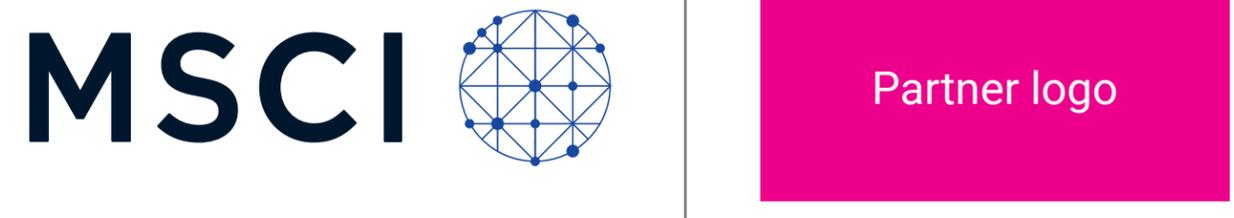
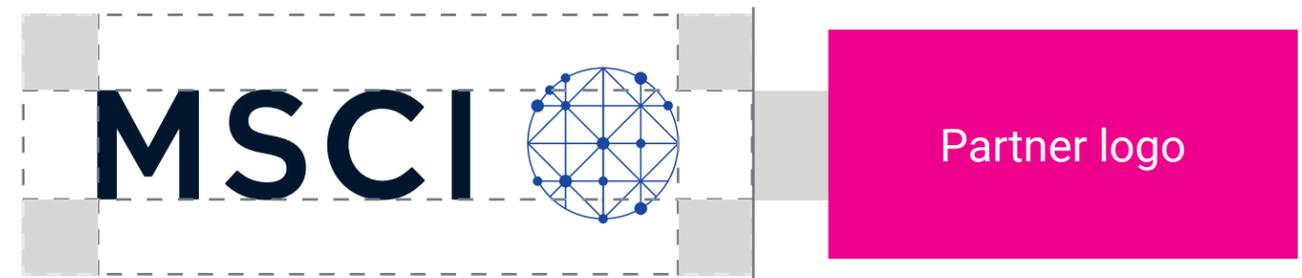
There is a specific version of the MSCI corporate logo for use in these instances, known as the **MSCI partner logo**.

It incorporates a vertical rule to separate the MSCI corporate logo from the logo of the partner organization.

Exclusion zone

As with the exclusion zone for the MSCI corporate logo, the height of the MSCI letters in the logo are used to calculate the exclusion zone between the MSCI partner logo and any partner logo it is paired with.

Construction of partner logo with clear space



03

Typography

Aa Bb Cc 0 1 2 3

Roboto

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1 2 3 4 5 6 7 8 9 0 * & \$ # @

Vid unt aut oLupta nis ilique nonsequatem essimus re voluptibea dolorro ma nia is esequas sitia voluptio mi, saperspisApis volor aut que nesendam ipiditibus siminci aut alis si quaectae parunt porum earcill.

PRIMARY TYPEFACE **FOR BOTH DIGITAL AND PRINT ARTWORK**

Aa Bb Cc 0 1 2 3

Merriweather

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1 2 3 4 5 6 7 8 9 0 * & \$ # @

Vid unt aut oLupta nis ilique nonsequatem essimus re voluptibea dolorro ma nia is esequas sitia voluptio mi, saperspisApis volor aut que nesendam ipiditibus siminci aut alis si quaectae parunt porum earcill.

PRIMARY TYPEFACE FOR PROFESSIONALLY DESIGNED ARTWORK ONLY, WHEN LARGE BLOCKS OF TEXT ARE REQUIRED

Aa Bb Cc 0 1 2 3

Arial

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890* & \$ # @

Vid unt aut oLupta nis ilique nonsequatem essimus re voluptibea dolorro ma nia is esequas sitia voluptio mi, saperspisApis volor aut que nesendam ipiditibus siminci aut alis si quaectae parunt porum earcill.

SYSTEM TYPEFACE (DISTRIBUTED WITH MICROSOFT WINDOWS) **FOR EMAIL USE**

EASTERN TYPEFACES

DEFAULT WINDOWS FONTS FOR NON-MAC USERS

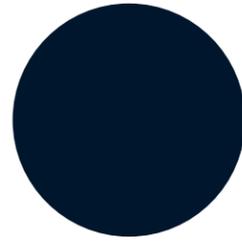
APPLE SYSTEM TYPEFACES

JAPANESE	Meiryo	Hiragino Sans
KOREAN	Dotum	Apple Gothic, Apple LiGothic
SIMPLIFIED CHINESE	YaHei	Hei
TRADITIONAL CHINESE	JhengHei	Li Hei
ARABIC	DinArabic	DinArabic

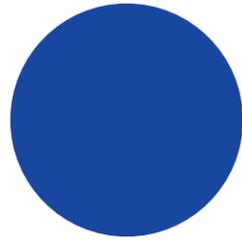
04

Color

PRIMARY

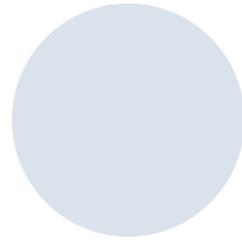


Daintree
011b2b
PANTONE 296 C
R 1 | C 100
G 27 | M 80
B 43 | Y 52
K 69

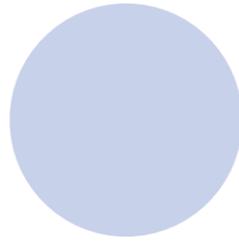


Smokey blue
0626a9
PANTONE 2736 C
R 6 | C 100
G 38 | M 85
B 169 | Y 0
K 0

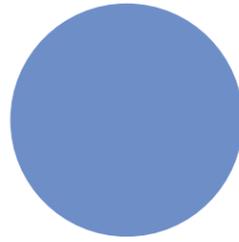
OPTIONAL TINTS



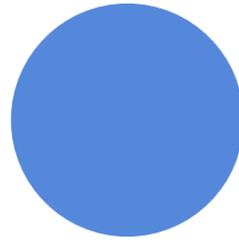
Mercury
dce3ec
PANTONE 656 C
R 220 | C 16
G 227 | M 8
B 236 | Y 5
K 0



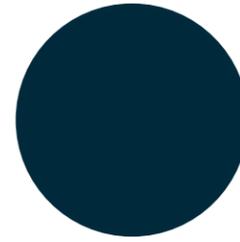
Cool marble
c7d2ec
PANTONE 2706 C
R 199 | C 25
G 210 | M 14
B 236 | Y 1
K 0



Evening blue
7692dd
PANTONE 2123 C
R 118 | C 59
G 146 | M 39
B 221 | Y 0
K 0

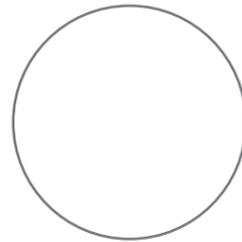


Sky blue
5987da
PANTONE 2718 C
R 89 | C 68
G 135 | M 44
B 218 | Y 0
K 0

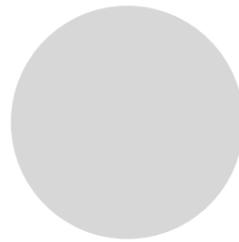


Dark ocean
00293b
PANTONE 303 C
R 0 | C 100
G 41 | M 73
B 59 | Y 50
K 58

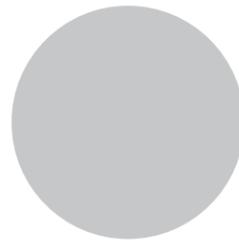
GREYSCALE



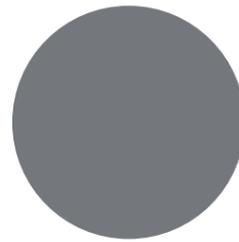
White
FFFFFF
R 255 | C 0
G 255 | M 0
B 255 | Y 0
K 0



Silver
d5d7d5
PANTONE Cool Gray 1 C
R 213 | C 19
G 215 | M 12
B 213 | Y 16
K 0

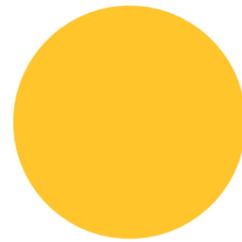


Soapstone
c6c8c8
PANTONE Cool Gray 3 C
R 198 | C 26
G 200 | M 18
B 200 | Y 20
K 1

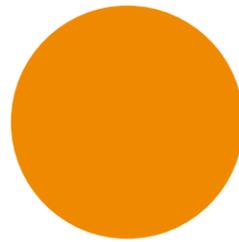


Flint
73787c
PANTONE Cool Gray 9 C
R 115 | C 55
G 120 | M 42
B 124 | Y 38
K 22

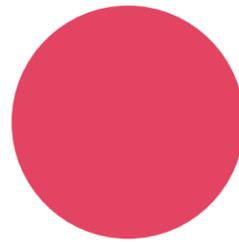
SECONDARY



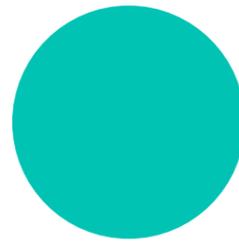
Marigold
#ffc62d
PANTONE 123 C
R 255 | C 0
G 198 | M 25
B 45 | Y 86
K 0



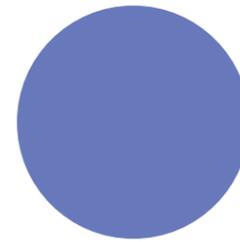
Tangerine
#f08900
PANTONE 144 C
R 240 | C 1
G 137 | M 54
B 0 | Y 100
K 0



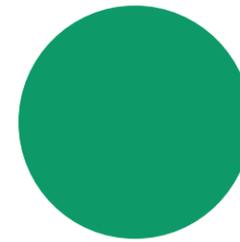
Carnation
#e44261
PANTONE 198 C
R 228 | C 3
G 66 | M 85
B 97 | Y 46
K 0



Turquoise
#00c4b3
PANTONE 3265 C
R 0 | C 81
G 196 | M 0
B 179 | Y 42
K 0



Moody blue
#6c7bd3
PANTONE 2124 C
R 108 | C 65
G 123 | M 52
B 211 | Y 0
K 0



Jade
#00945e
PANTONE 340 C
R 0 | C 98
G 148 | M 5
B 94 | Y 79
K 0

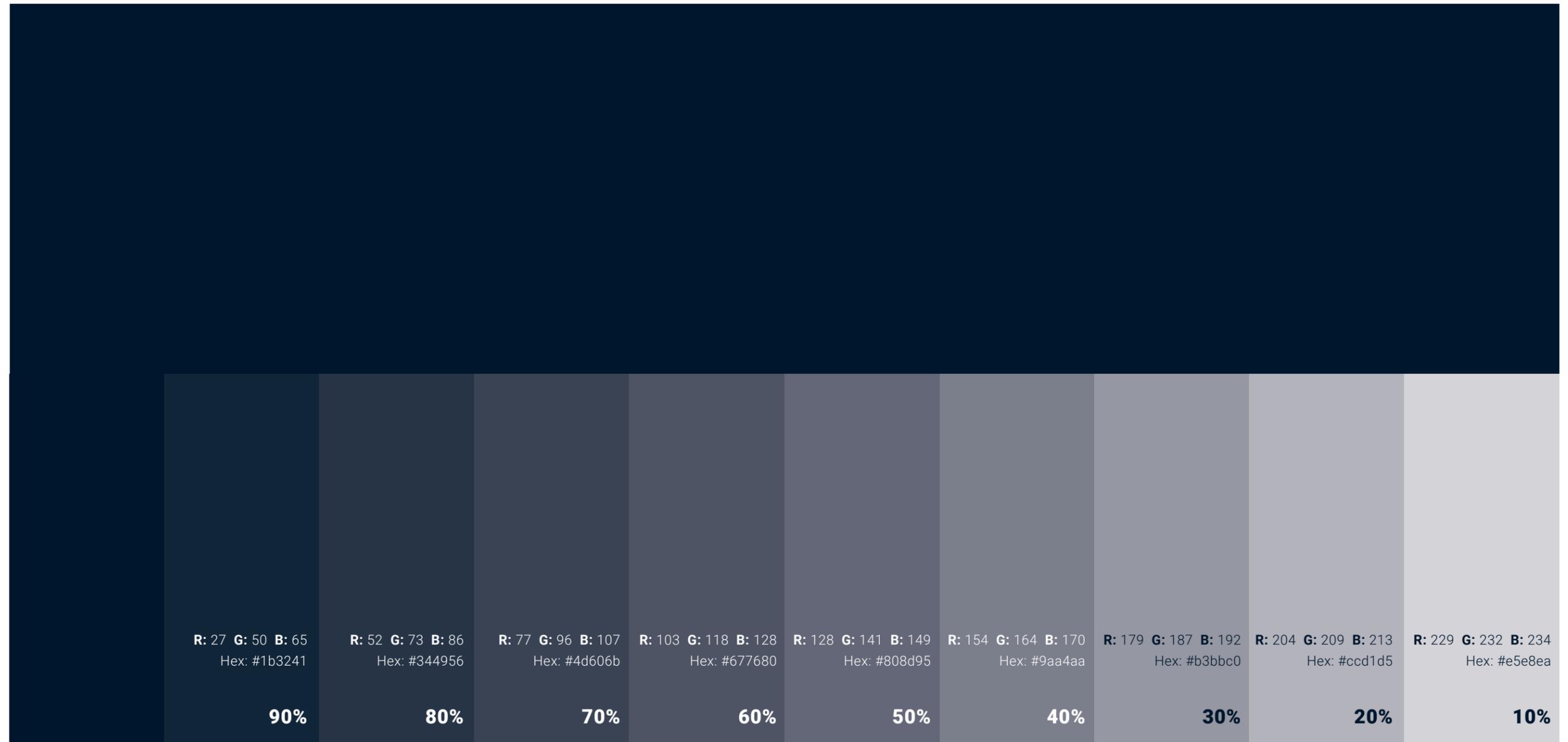
Daintree

PANTONE 296 C

C: 100 M: 80 Y: 52 K: 69

R: 1 G: 27 B: 43

#011b2b



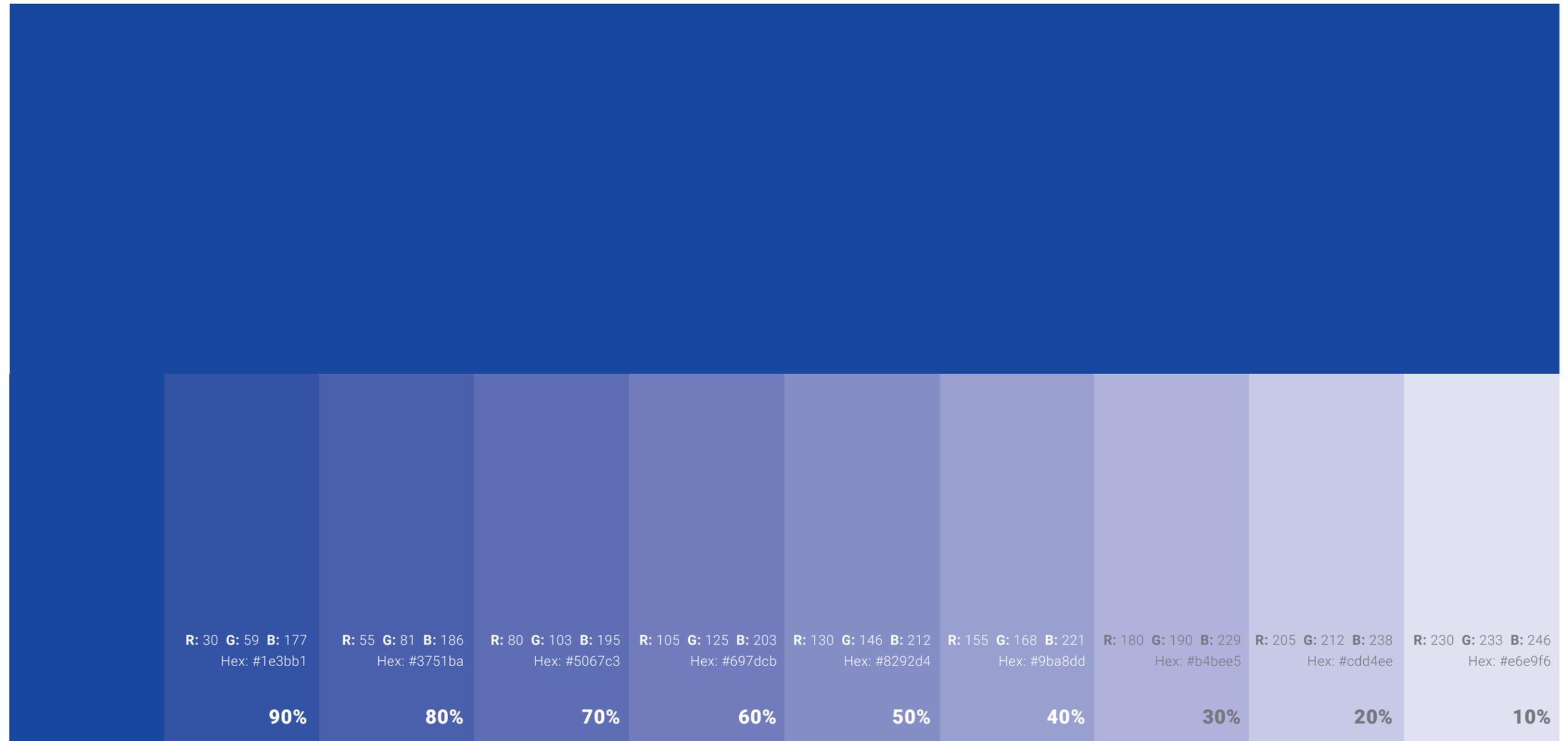
Smokey Blue

PANTONE 2736 C

C: 100 M: 85 Y: 0 K: 0

R: 6 G: 38 B: 169

#0626a9



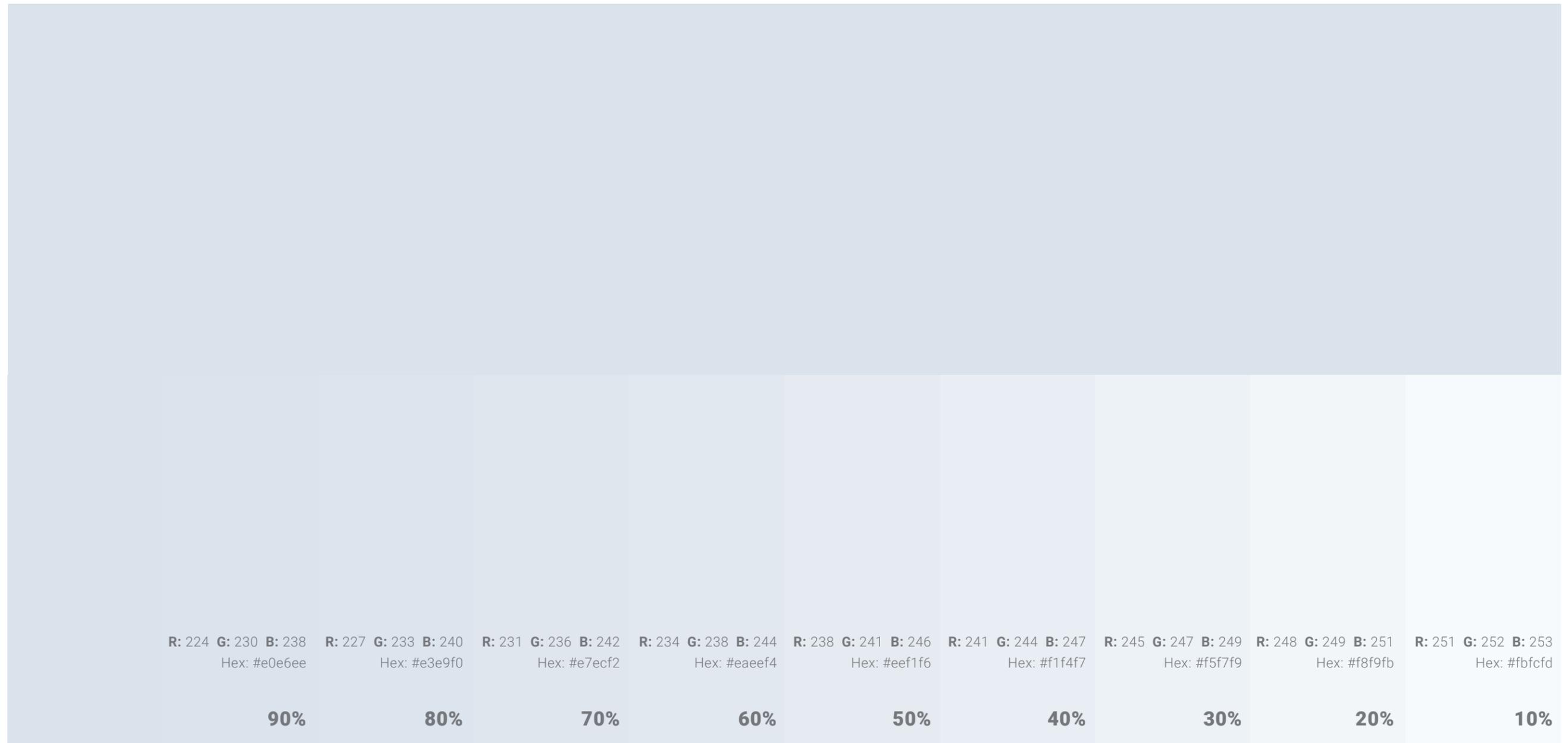
Mercury

PANTONE 656 C

C: 16 M: 8 Y: 5 K: 0

R: 220 G: 227 B: 236

#dce3ec



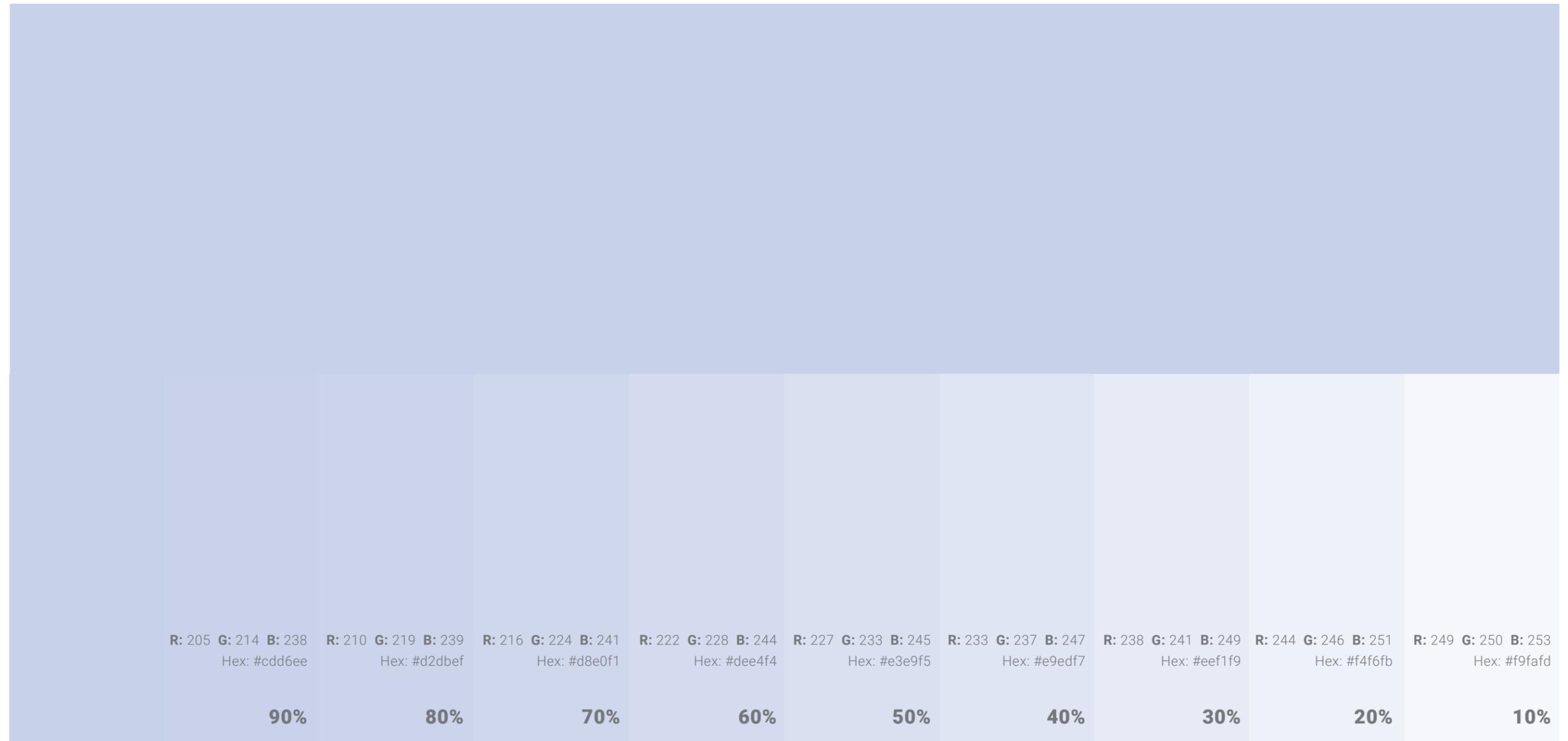
Cool marble

PANTONE 2706 C

C: 25 M: 14 Y: 1 K: 0

R: 199 G: 210 B: 236

#c7d2ec



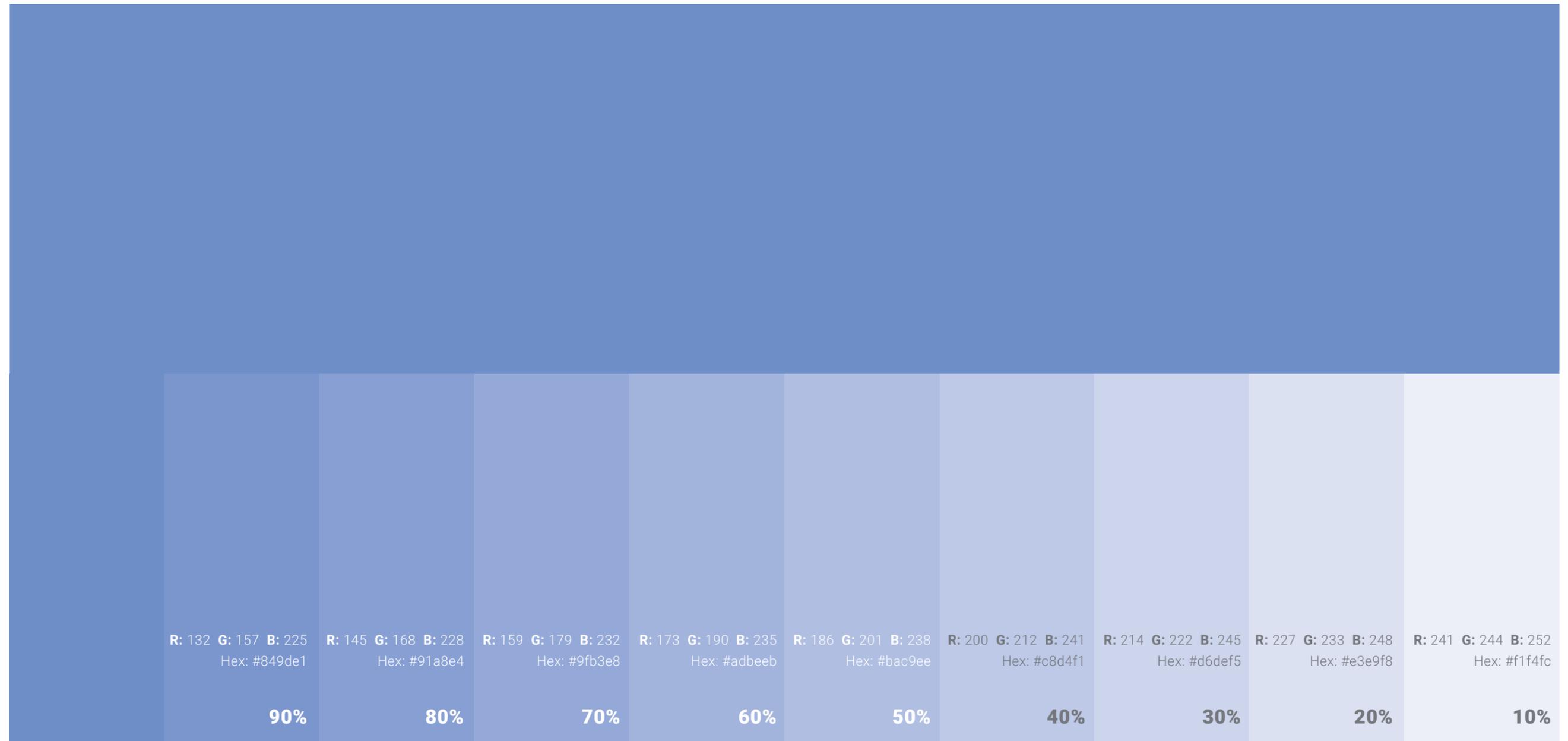
Evening blue

PANTONE 2123 C

C: 59 M: 39 Y: 0 K: 0

R: 118 G: 146 B: 221

#7692dd



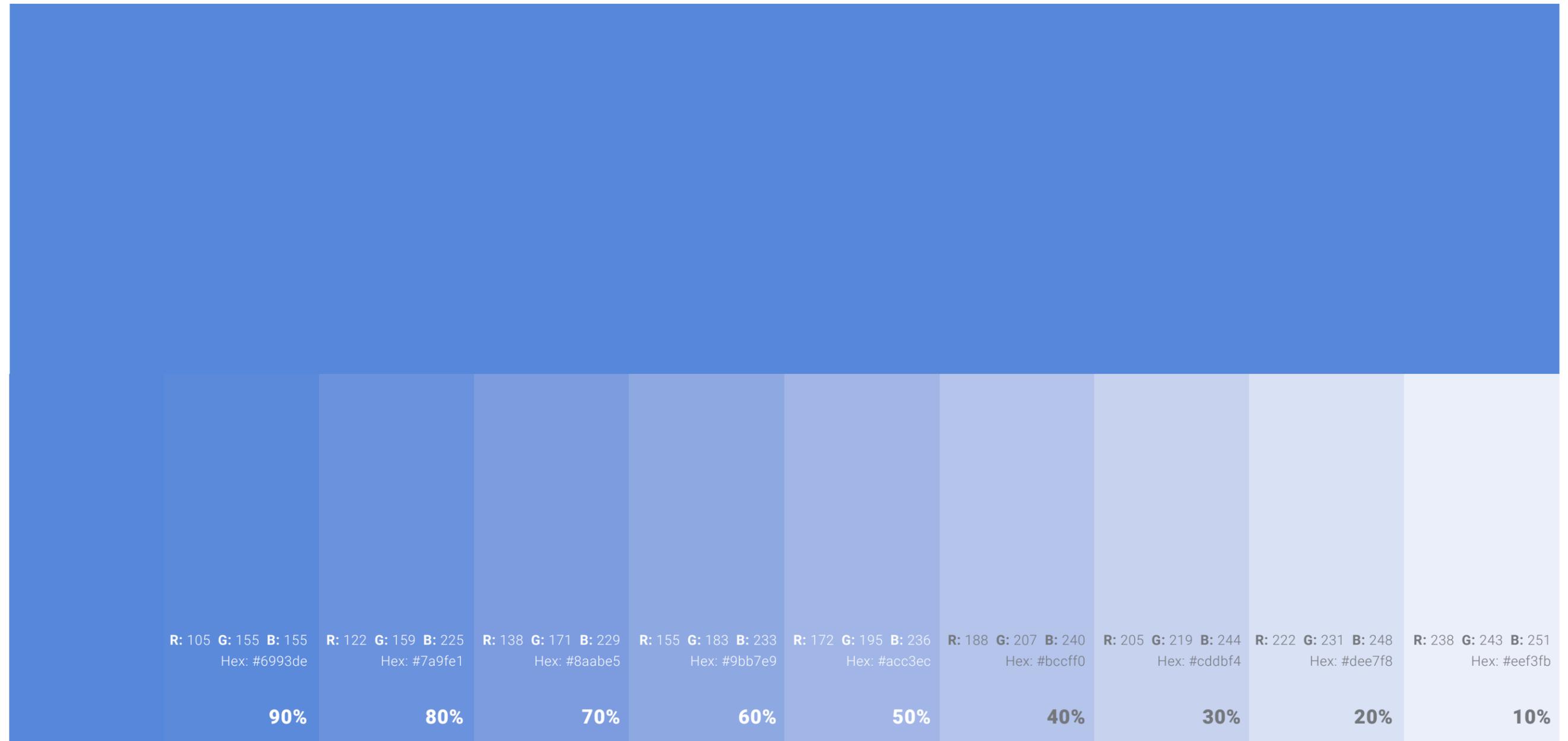
Sky blue

PANTONE 2718 C

C: 68 M: 44 Y: 0 K: 0

R: 89 G: 135 B: 218

#5987da



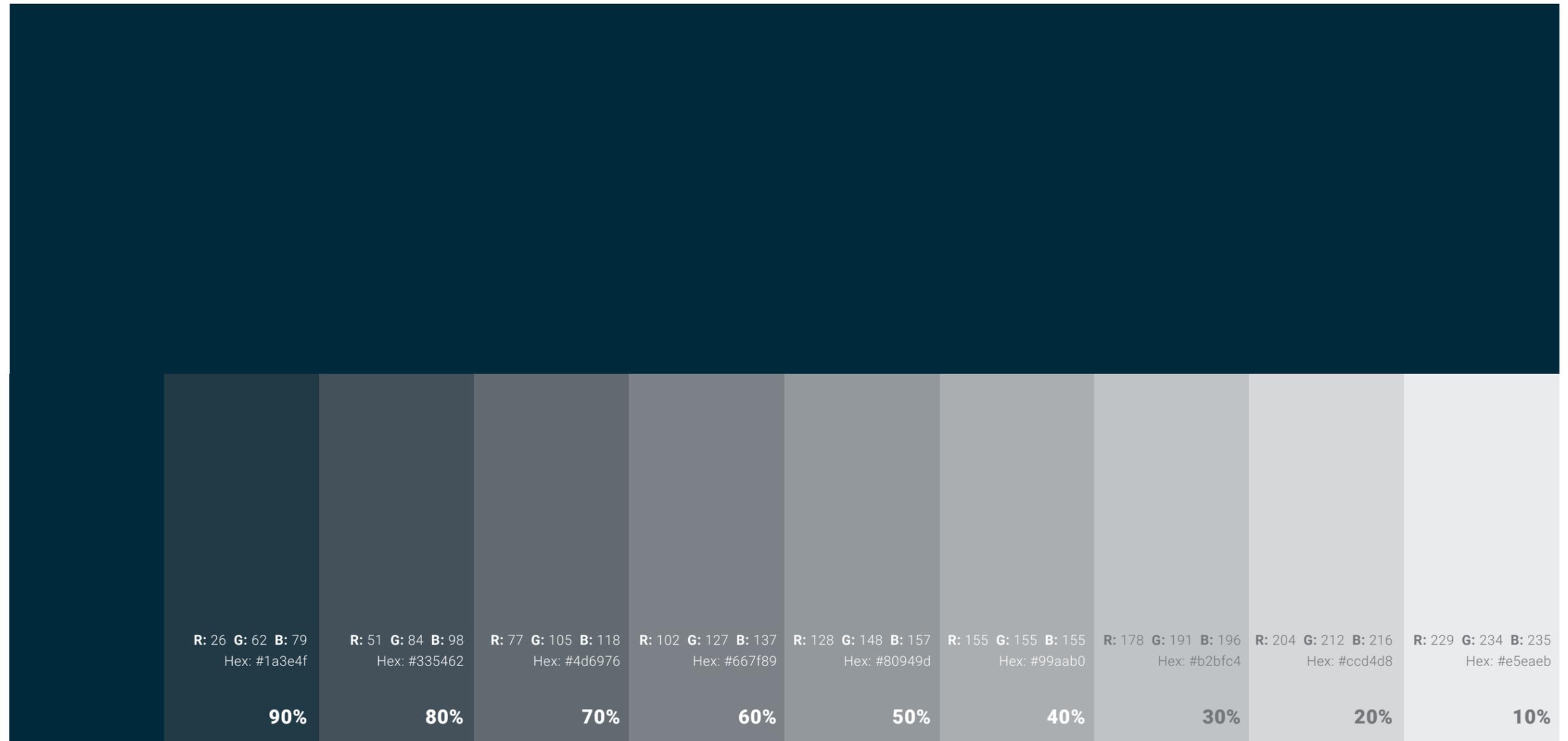
Dark ocean

PANTONE 303 C

C: 100 M: 73 Y: 50 K: 58

R: 0 G: 41 B: 59

#00293b



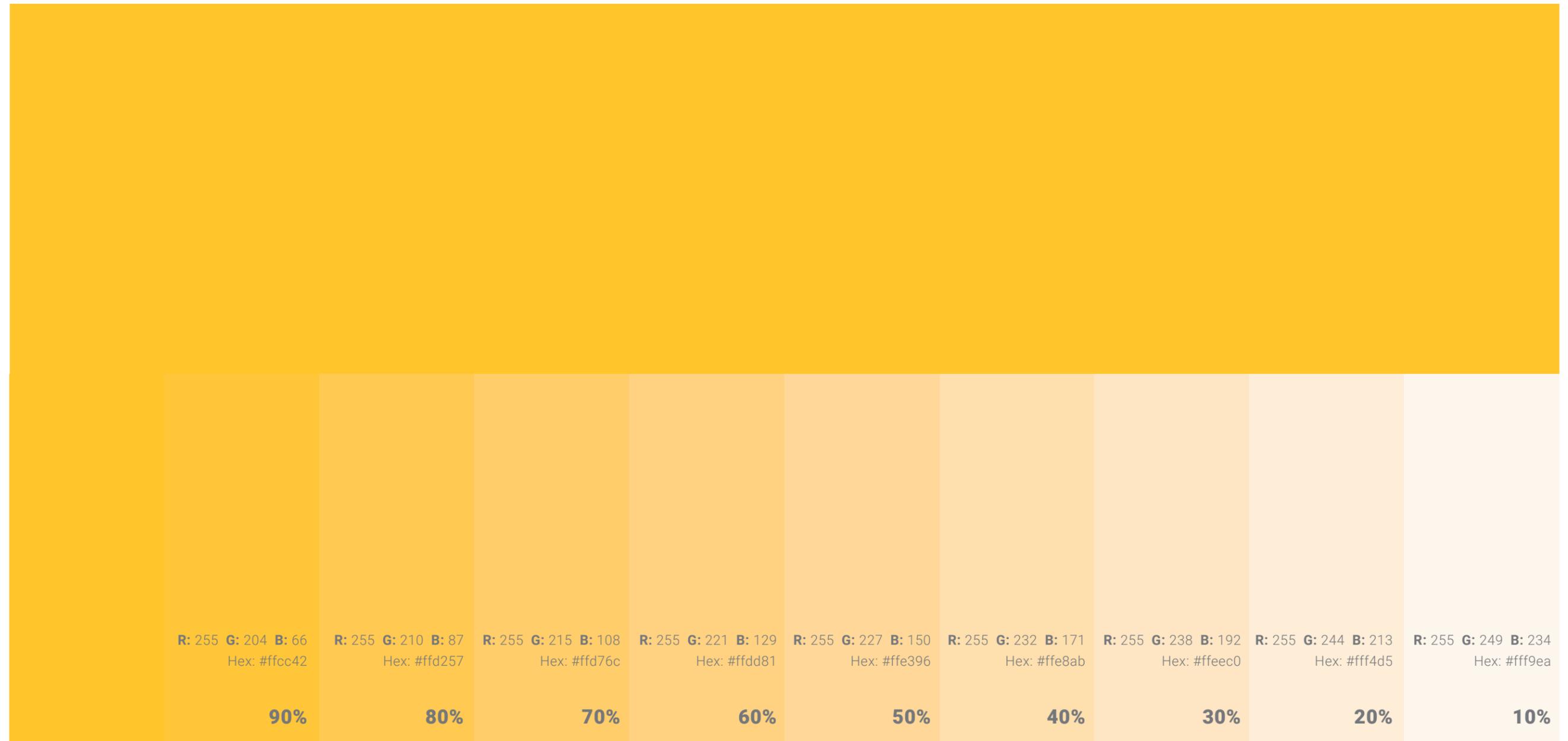
Marigold

PANTONE 123 C

C: 0 M: 25 Y: 86 K: 0

R: 255 G: 198 B: 45

#ffc62d



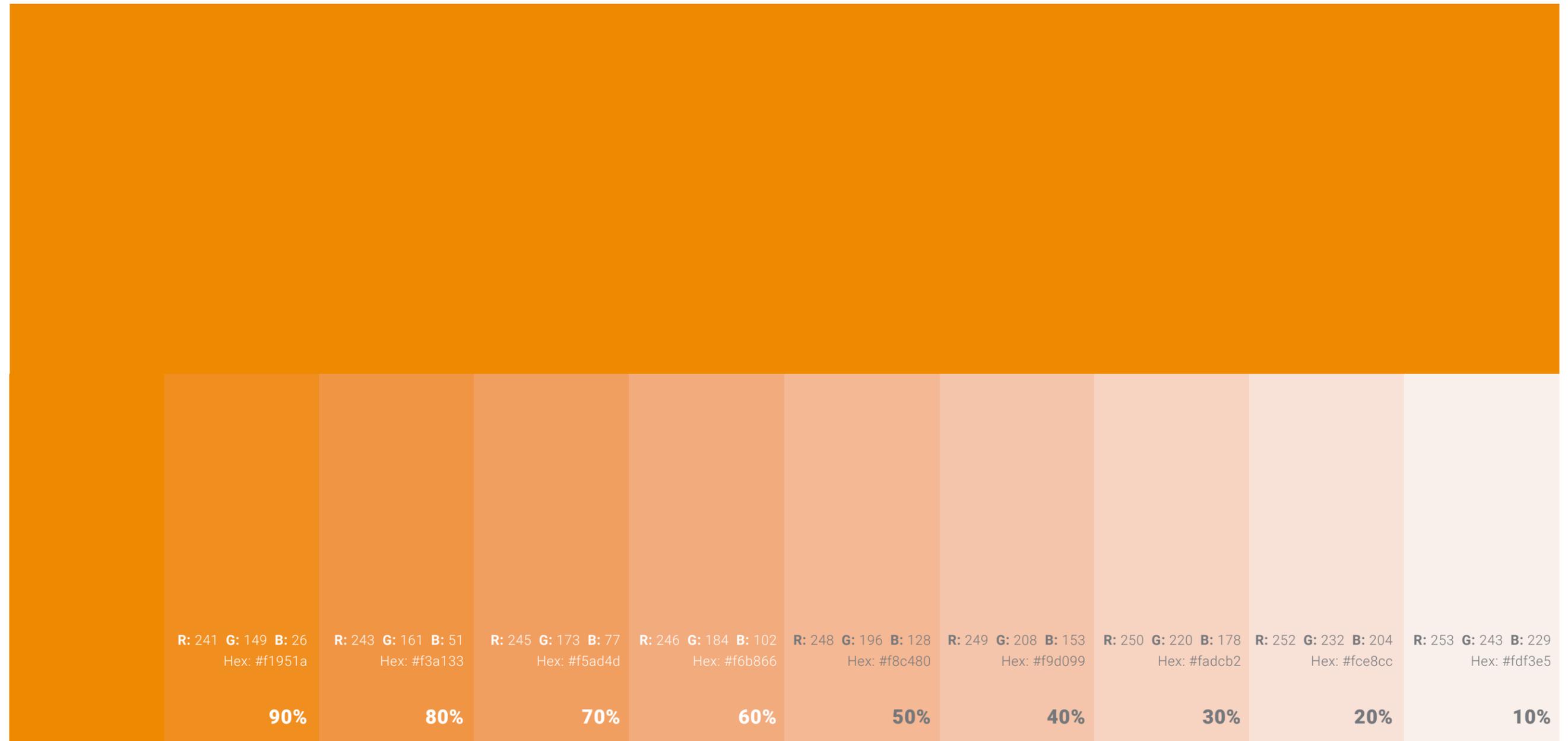
Tangerine

PANTONE 144 C

C: 1 M: 54 Y: 100 K: 0

R: 240 G: 137 B: 0

#f08900



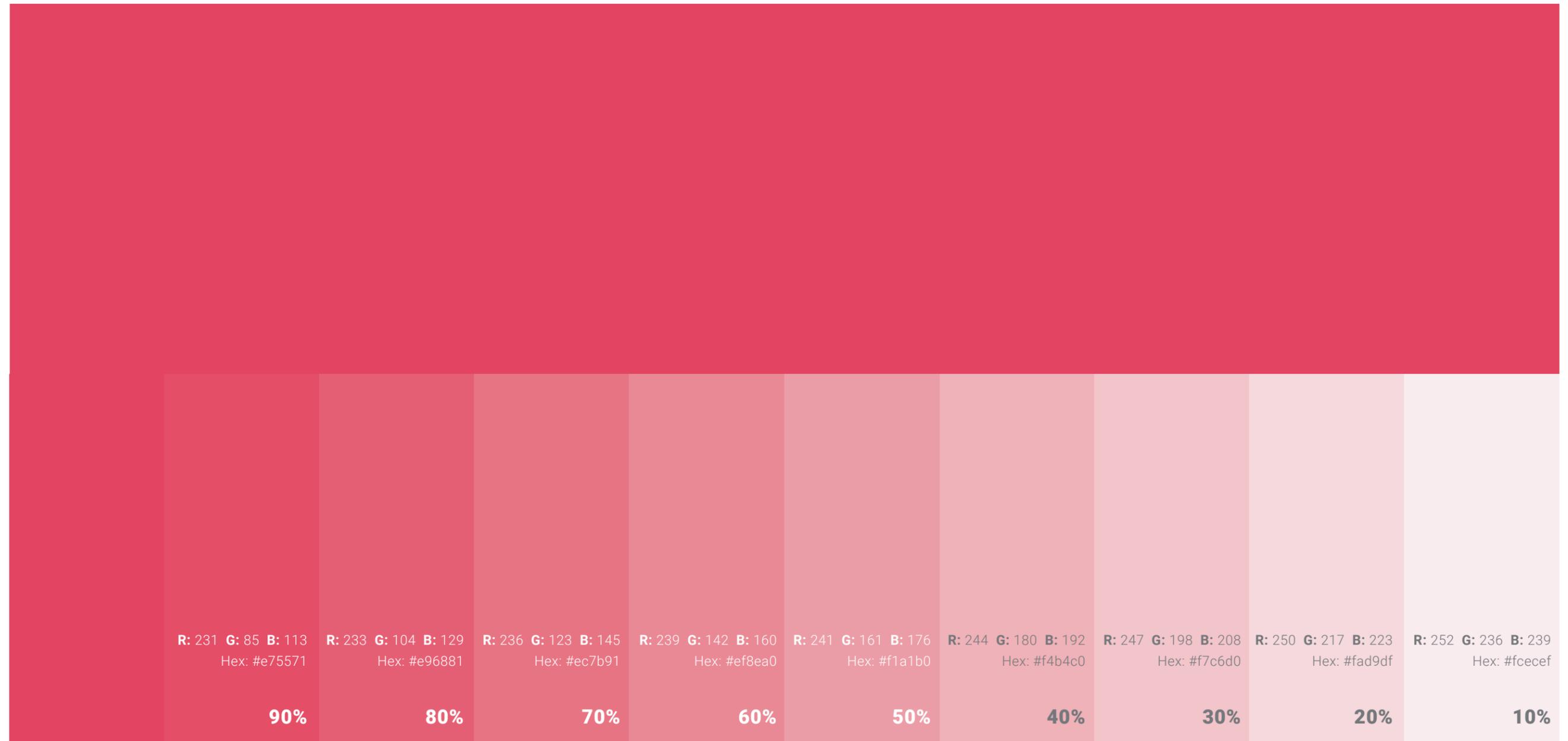
Carnation

PANTONE 198 C

C: 3 M: 85 Y: 46 K: 0

R: 228 G: 66 B: 97

#e44261



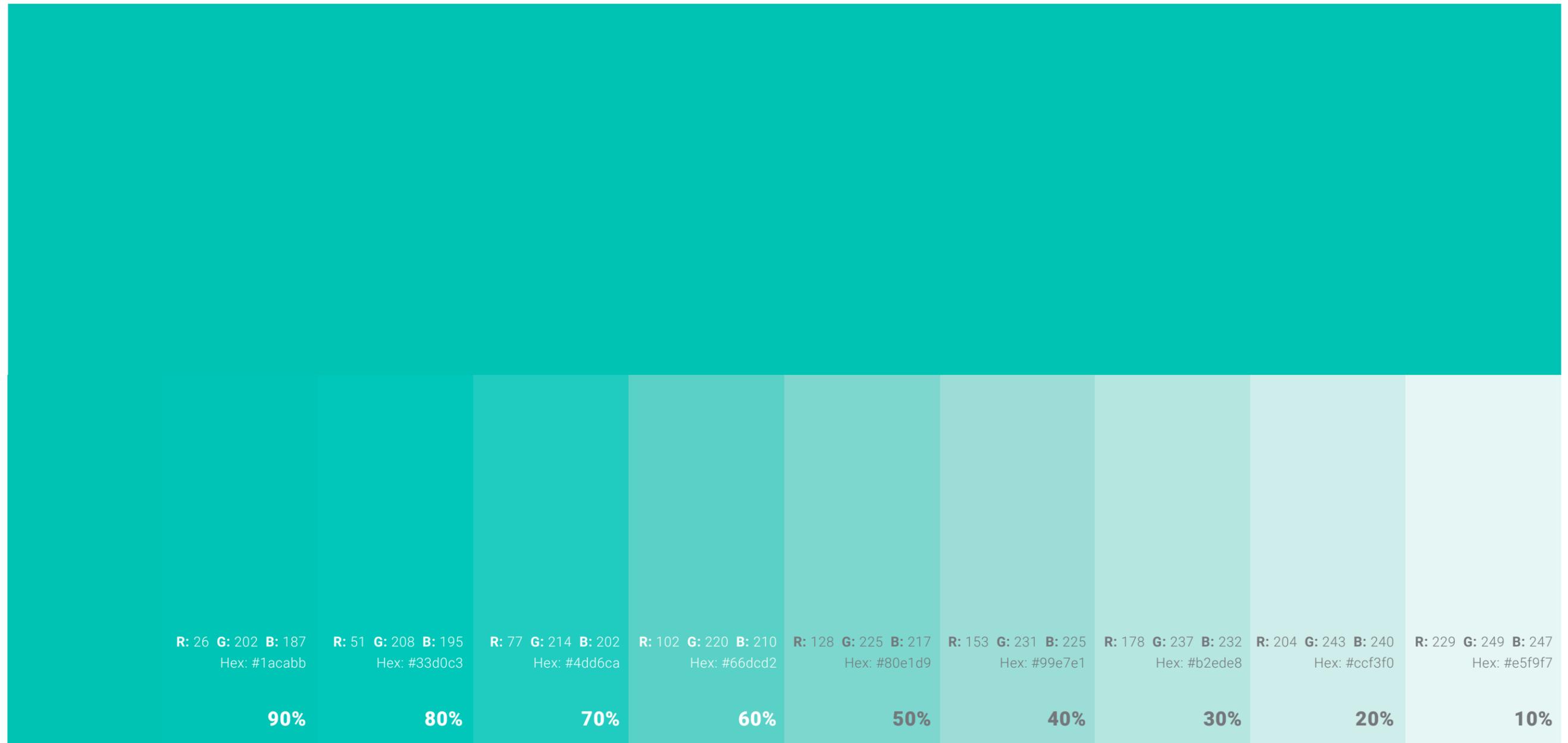
Turquoise

PANTONE 3265 C

C: 81 M: 0 Y: 42 K: 0

R: 0 G: 196 B: 179

#00c4b3



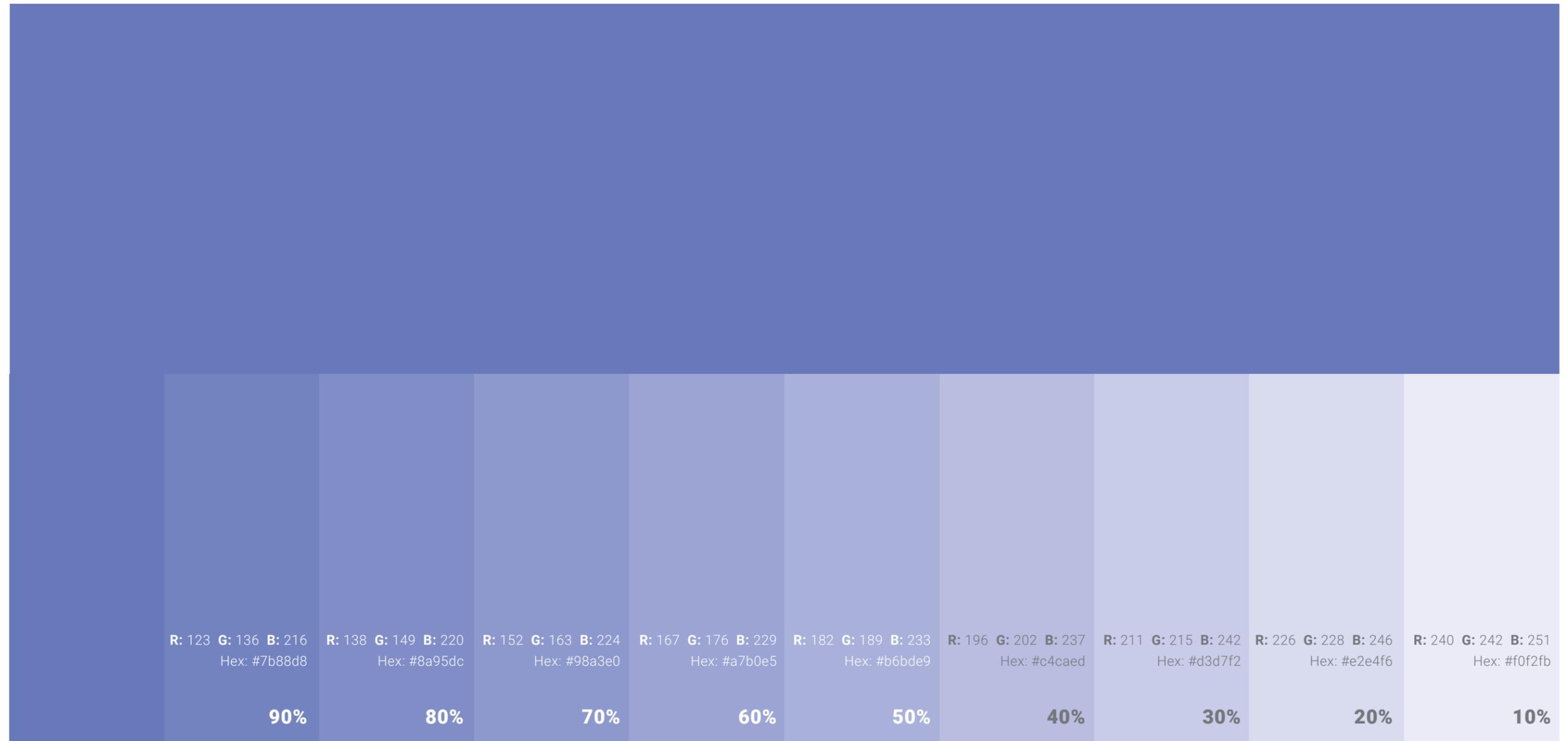
Moody blue

PANTONE 2124 C

C: 65 M: 52 Y: 0 K: 0

R: 108 G: 123 B: 211

#6c7bd3



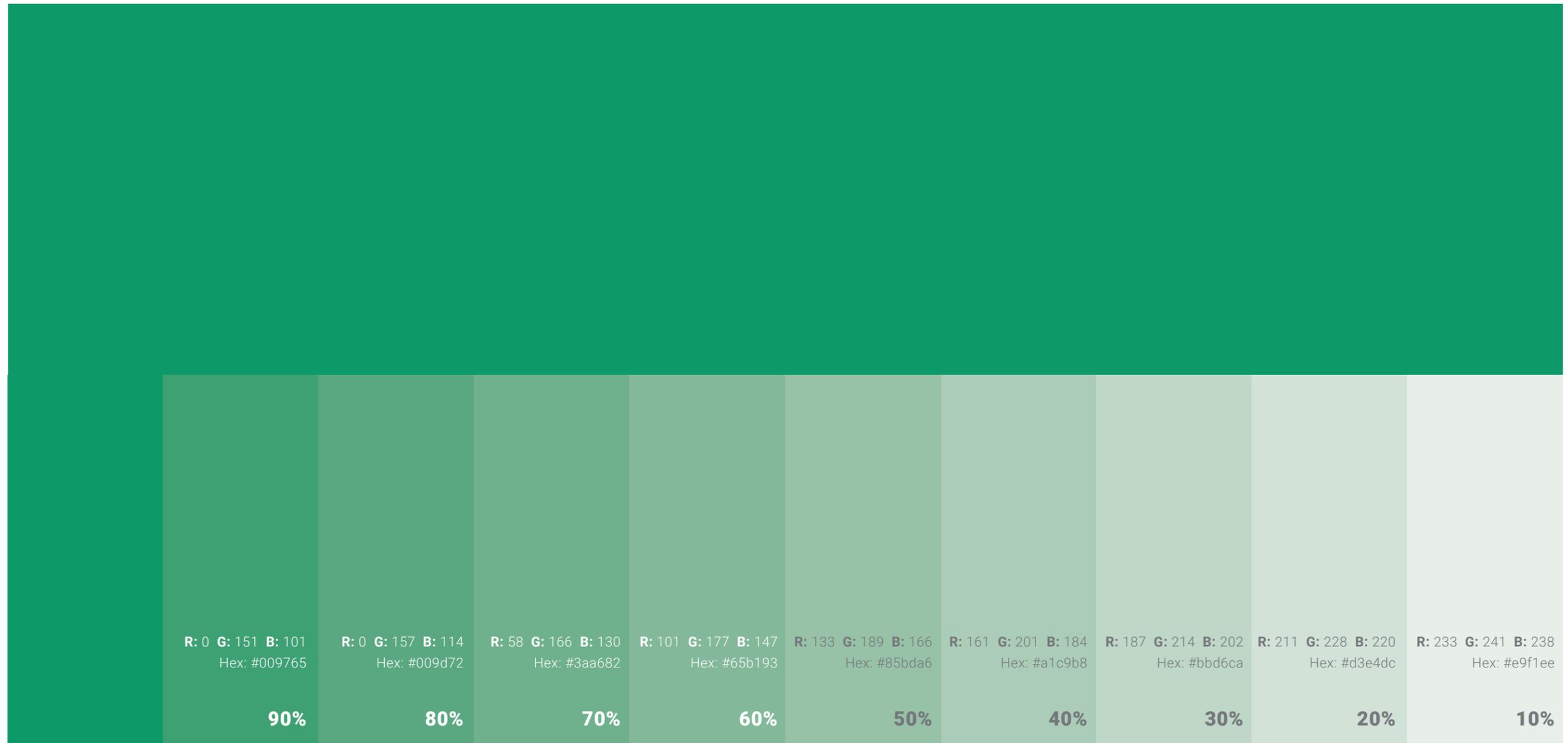
Jade

PANTONE 340 C

C: 98 M: 5 Y: 79 K: 0

R: 0 G: 148 B: 94

#00945e



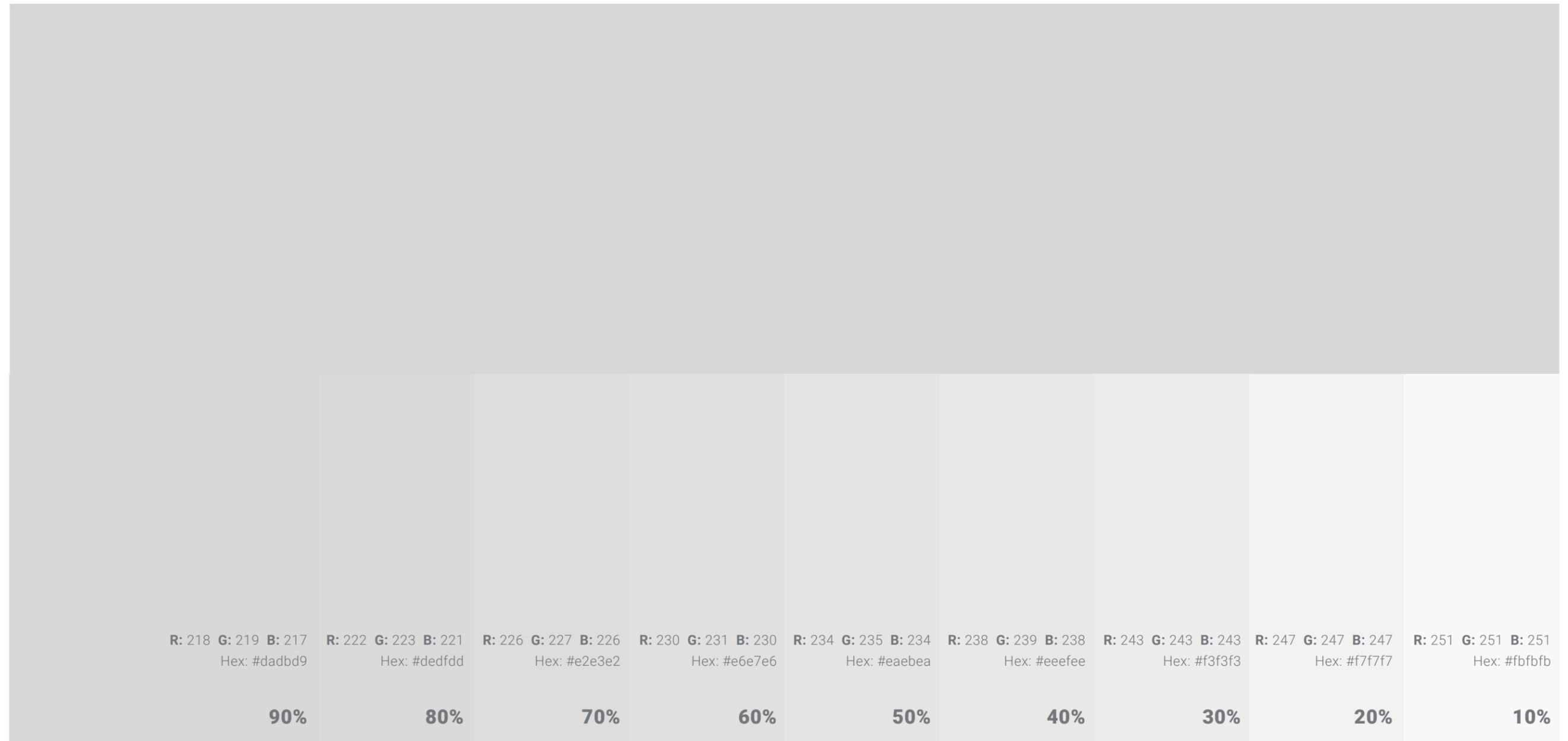
Silver

PANTONE Cool Gray 1 C

C: 19 M: 12 Y: 16 K: 0

R: 213 G: 215 B: 213

#d5d7d5



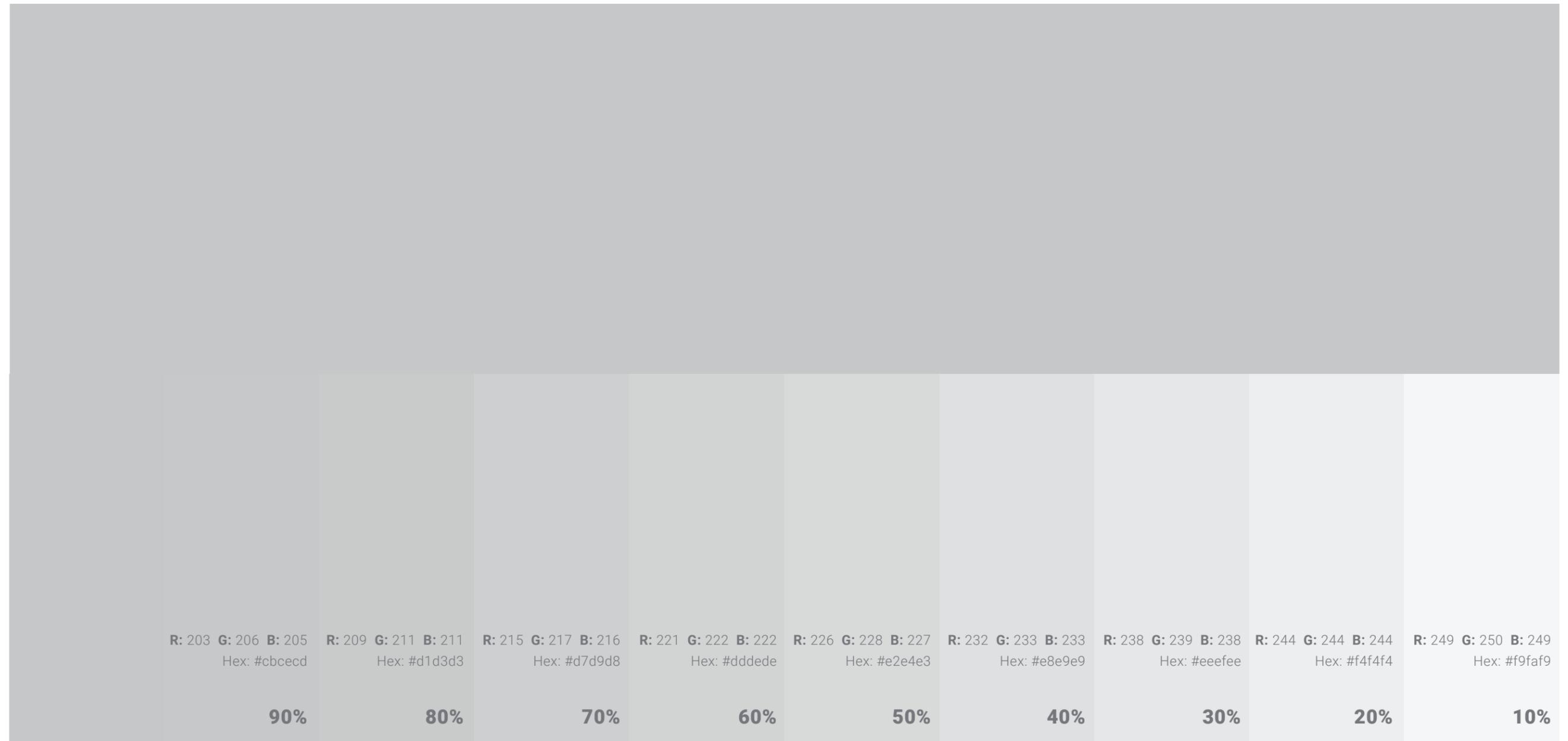
Soapstone

PANTONE Cool Gray 3 C

C: 26 M: 18 Y: 20 K: 1

R: 198 G: 200 B: 200

#c6c8c8



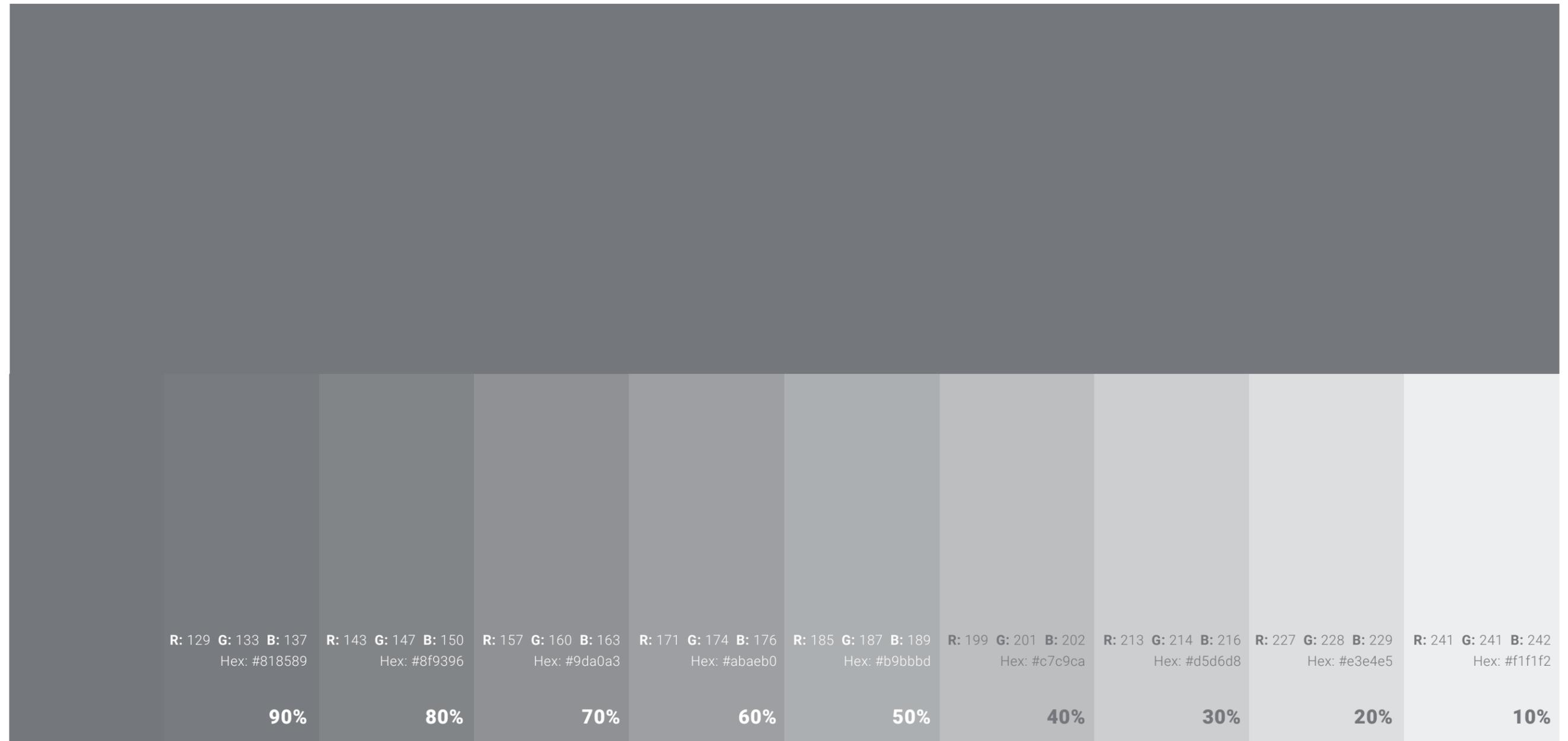
Flint

PANTONE Cool Gray 9 C

C: 55 M: 42 Y: 38 K: 22

R: 115 G: 120 B: 124

#73787c



White

PMS Cool Gray 1C

PMS Cool Gray 3C

PMS 656 C

PMS 2706 C

PMS 2123 C

PMS 2736 C

PMS 123 C

PMS 144 C

PMS 3265 C

colors for dark backgrounds

PMS 296 C

PMS 303 C

PMS Cool Gray 9C

PMS 2736 C

PMS 123 C

PMS 144 C

PMS 198 C

PMS 3265 C

PMS 2124 C

PMS 340 C

colors for light backgrounds

	#FFFFFF
	#d5d7d5
	#c6c8c8
	#dce3ec
	#c7d2ec

The full color version of the logo is best advised against these background tones

	#73787c
	#7692dd
	#5987da
	#0626a9
	#00293b
	#011b2b
	#ffc62d
	#f08900
	#e44261
	#00c4b3
	#6c7bd3
	#00945e

The white color version of the logo is best suited against these background tones

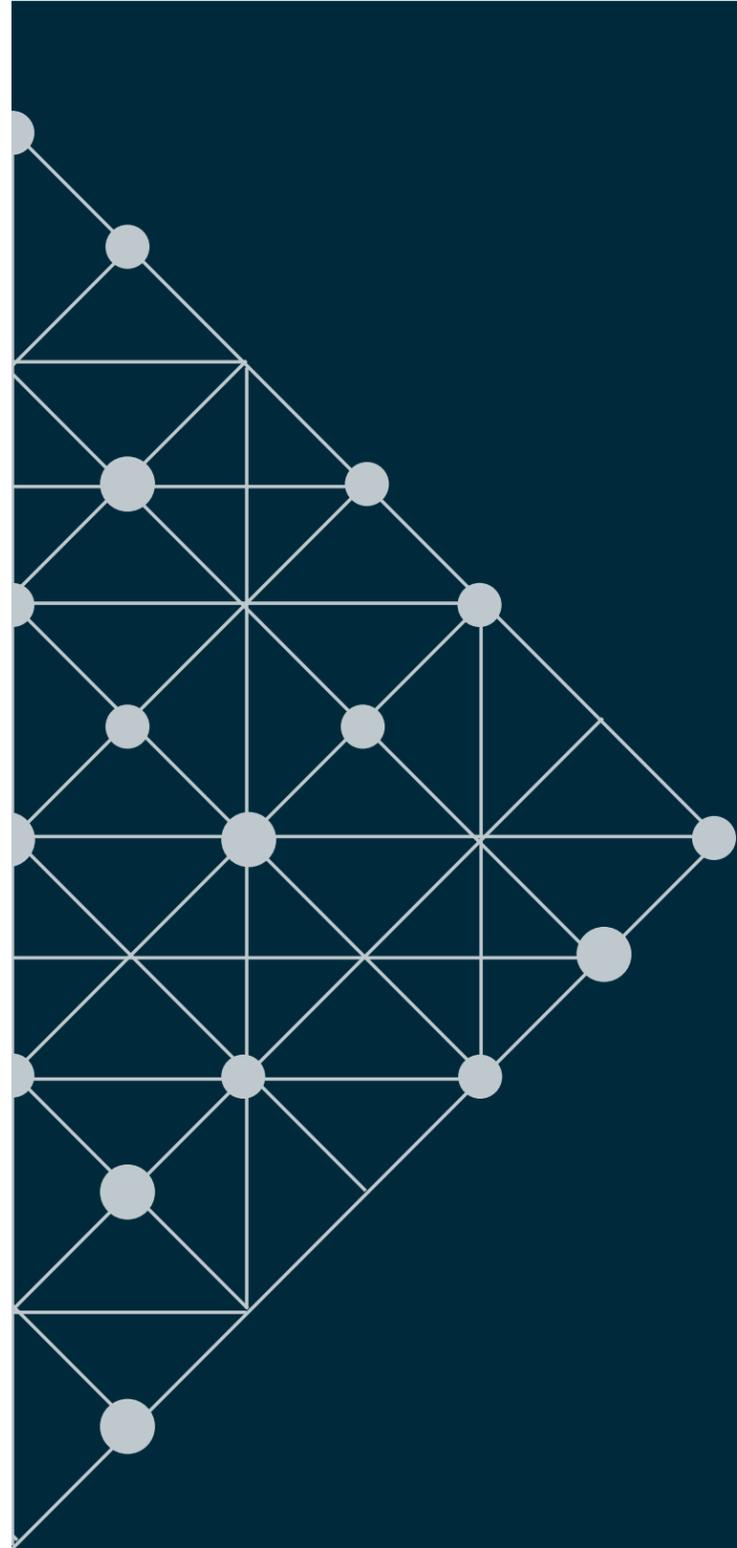
05

Graphic accents

▶ **Powering better investment decisions.**

▀▀ **Investors do not want to be caught unaware when the plates of the investment world shift.**

Henry A. Fernandez
Chairman and Chief Executive Officer



Pattern

This pattern, representative of global connectivity, is used to add texture and can be seen throughout our branded materials.

06

Iconography

Iconography can visually help communicate and represent ideas to convey information with clarity and impact. Our icon style reflects our brand attributes and emphasises the art of making the complex, simple. The style treatment uses solid brand colors, unfussy designs and clean outlines. This document displays all the icons available for use.

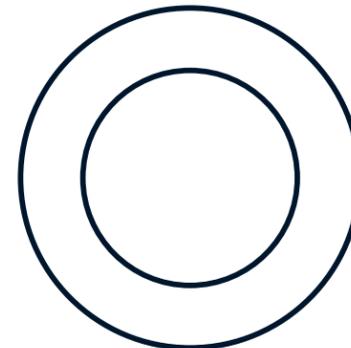
Please use the appropriate icon for the message you wish to convey – their meanings are fixed and not to be stretched. Please do not create your own icons, or use ones you have found on the web.

All new iconography needs to be created as a **solid color** and **outline** version.

Solid



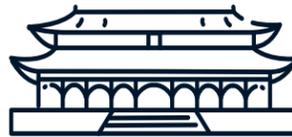
Outline



If you need further guidance or the iconography library is required, please email msci_design@msci.com and CC your MSCI stakeholder

1 Dimension can vary based on the proportions of the icons

Wide format icons



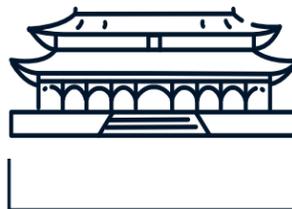
CHINA

High format icons



COMMUNICATION
SERVICES

Maximum width



91 px

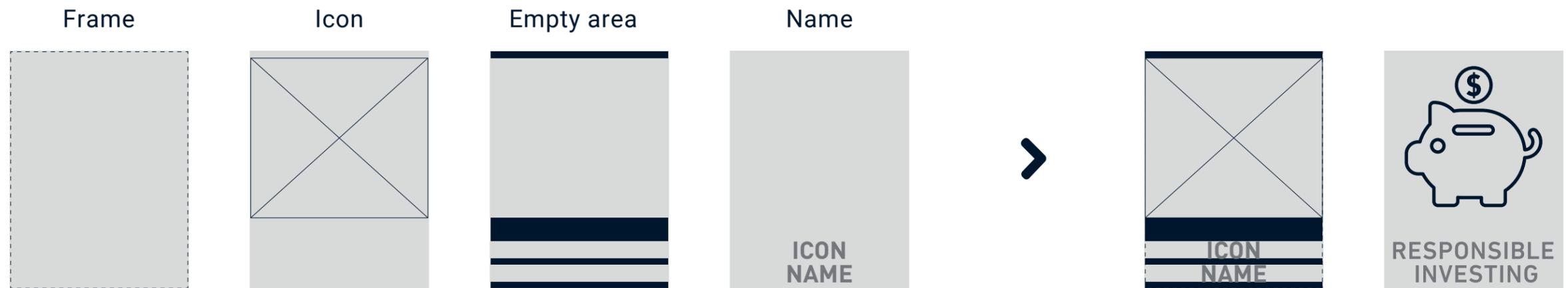
Maximum height



73 px

If you need further guidance or the iconography library is required, please email msci_design@msci.com and CC your MSCI stakeholder

2 Use the following structure as the icon layout



If you need further guidance or the iconography library is required, please email msci_design@msci.com and CC your MSCI stakeholder

3 The line weight guidance is as follows:

- › 1.3 pt stroke line weight

- › Always convert the stroke to path: Object > Path > Outline stroke. This will ensure that the stroke is always of the same proportions regardless of the dimensions of the icon.



- › Based on the size of some of the details you may consider leaving them as solid elements

Outline



Solid



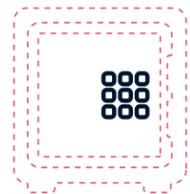
Solid



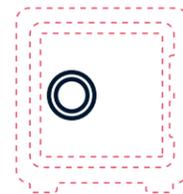
Solid



Outline



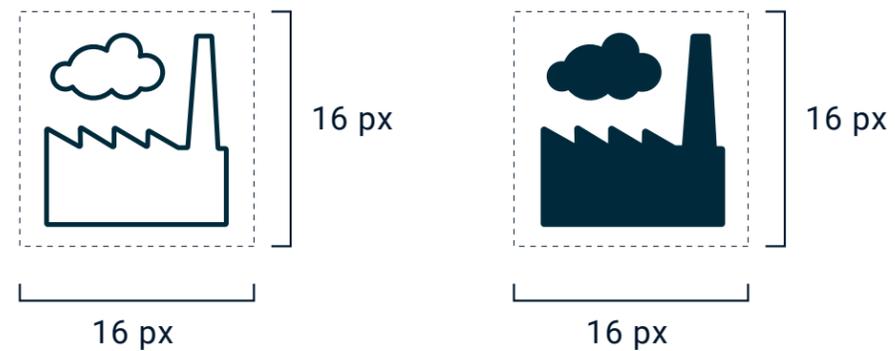
Outline



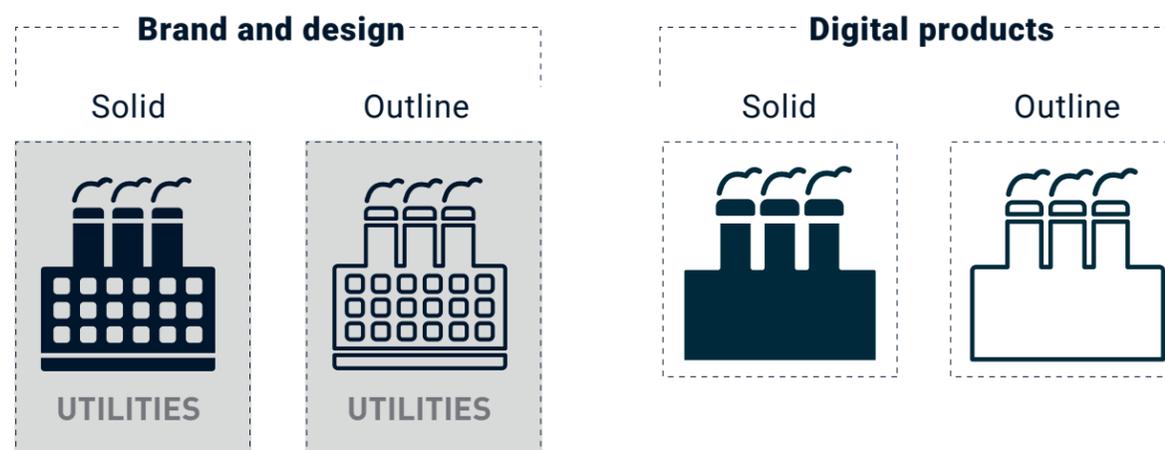
If you need further guidance or the iconography library is required, please email msci_design@msci.com and CC your MSCI stakeholder

For digital platform icons, please refer to the following specs.

- 1 Please use a 16 x 16px dimensions artboard
- 2 You may create outline and solid versions
- 3 This version of icons must be simplified, avoiding a lot of details and just highlighting the most relevant elements
- 4 Do not include any text



Please refer to the below example and difference between each icon based on its purposes



If you need further guidance or the iconography library is required, please email msci_design@msci.com and CC your MSCI stakeholder



ANALYTICS



ESG



INDEX



REAL ESTATE



FACTORS



ANALYTICS



ESG



INDEX



REAL ESTATE



FACTORS

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SUSTAINABILITY
NOW



GREATER
COMPLEXITY



ADVANCED
TECHNOLOGY



NET-ZERO



SUSTAINABILITY
NOW



GREATER
COMPLEXITY



ADVANCED
TECHNOLOGY



NET-ZERO

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07

Best practices for user experience (UX)

CONTENT

SEO

Content elements optimized for SEO include titles and meta descriptions, well-chosen internal links, and images with descriptive alternative text. The easier it is for search engines to find your content, the easier it will be to expand audience.

- Page Title: 50-55 characters limit including spaces
Title case. No special characters.
- Short descriptions/Meta descriptions 250 character limit, including spaces.
- Use main keywords early on in title and content.
- Write unique titles, descriptions and content.
 - Not having duplicative content is one of the most important SEO best practices. This applies to titles, meta descriptions and alt text.
- Proper use of a nested structure for section headings (e.g. from H1 to H6)
 - H1: Limited H1 heading to one per page. The H1 heading should be the name/title of the page.
 - Use H2 – H6 headings to introduce different sections.
- Use clear section headers to define sections. (H2-H6)
- “Front-load” titles, meaning you start your title/h1 tag with your target keyword.
- PDFs contain metadata (title and 3 -5 keywords) and PDF file name should be consistent with actual the title.

Text/Writing

Writing for the web is not the same as writing for a print publication. A page on the web should be half the length of a similar print document. (webpage should not be a duplication of the PDF)

- Avoid large blocks text. Ideal ranges between 40 and 55 characters per line (4-5)
 - Especially helpful on mobile devices.
- Avoid marketing speak:
 - “Click here”. “Free...”
 - Avoid repetition of MSCI ex: msci.com/factor-investing (MSCI is mentioned 69 times on this single page)
 - Domain is MSCI.com repeating MSCI numerous times doesn't increase SEO.
 - MSCI within the title hurts SEO (first words in the title are weighted more heavily)
- Do not underline body text unless it's a hyperlink.
- Body text hyperlinks should be underlined on hover. Meets accessibility requirement.

Call-to-Action (CTA) Buttons

Buttons used to guide users towards your goal conversion.

Make it clear to users what they should do and why they should. CTA should directly reflect the message of the content that came before it. (i.e. ‘Download Annual Report’)

- Title case or caps should be used for CTAs.
- Assistive technology needs help in differentiating between CTAs that are close in proximity.
 - ‘Learn More’ doesn't provide context.
- Offer users context before offering a CTA. (i.e. a description/intro copy before offering a download option)

IMAGERY

Image size

Image size has a big impact on your website's performance. If your file sizes are too big, your pages take a long time to load, and you risk losing visitors who don't have the patience to wait. This concern is heightened for mobile devices.

- Ideal hero image file size recommendation: 200KB
- Ideal image file size within body copy: 100KB
- Limit number of images being used on one page. Slows page load times.

Image resolution

Resolution is what determines how good your image looks on screen.

- Resolution of between 72 PPI as a minimum and 120 PPI as a maximum for the majority of screens.
- One way to adjust the resolution and file size "Save For Web & Devices" option to save JPG images in Photoshop, you can choose preset quality settings (Low, Medium, High, Very High, and Maximum)

Decorative image

Images do not add information to the content of a page.

- When using these images, a null (empty) alt text should be provided (alt="") so they can be ignored by assistive technologies, such as screen readers. Text values for these types of images would add audible clutter to screen reader output.

Informative image

Images convey a concept or information that can be expressed in a short phrase or sentence. (i.e charts)

- Ideally, informative imagery/interactive component should be built out in HTML.
 - If the alt text needs a long description to fully convey the message the image should be built in HTML.
- The text alternative should convey the meaning or content that is displayed visually, which typically **should not** be a literal description of the image.
 - Avoid: "image of...", "picture of..."

Image selection

Use an image that provides relevant correlation to the content.

Overlaying text on images

- Use actual text that is styled with CSS rather than image-based text presentation.
- Text on image can be hard to read, especially on mobile device. Should be avoided.

VIDEO

All videos should have closed captions. Video and audio files should have a transcript.

- Splash screen/thumbnail should be high resolution. If possible, should be informative.
- Close captions **should not** be burnt in. (i.e. users have the option to turn cc on/off)
- Add Transcript to meet accessibility guidelines and improve SEO.
- Do not use animated GIFs. They fail accessibility guidelines at all 3 levels A, AA, AAA*.
 - Tends to be heavy in terms of file size and slow page load times.

* The Web Content Accessibility Guidelines (WCAG), are a series of guidelines for improving web accessibility. The WCAG are the best means of making websites useful to all your users.

WCAG 2.0 guidelines are categorized into three levels of conformance in order to meet the needs of different groups and different situations: A (lowest), AA (mid-range), and AAA (highest). Conformance at higher levels indicates conformance at lower levels.

08

Videography



MSCI LOGO BUG



Henry A. Fernandez

CHAIRMAN AND CEO
MSCI







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SCRIPTS

Video scripts and storyboards are critical tools for planning and shooting or animating videos.

Scripts are important for organizing a video’s central message and key themes. Depending on the type of video being created, on-screen text, lines to be spoken by a voiceover artist or onscreen talent and snippets from filmed interviews arranged in chronological order all constitute a script. What a great script does is tell the story you are trying to convey as succinctly as possible.

Storyboards are visualizations of a script in action. Their intent is to give producers, directors, editors or animators an idea of what the final product might look like as they progress scene by scene through a script. If scripts are a blueprint to a house, a storyboard is an architectural rendering.

The script and storyboard should work together to make your video or animation production smoother and more predictable. Here are some tips on how to make both more effective:

1. KEEP IT SIMPLE

Whether you are working on a training video, branded content video or a sizzle reel, the key to effectively getting your message across is simplicity. Focus on a single message and deliver it with just enough detail to get your point across. Avoid complicated dialogue. Use visual aids. Your goal is for the audience to retain the information you impart. The more you add, the less likely they are to remember any of it.

2. WATCH THE LENGTH

Be brief. Teasers, sizzles and previews should not exceed 30 seconds. Promos, demos, touts and marketing material should be no longer than three minutes, and likely closer to one. Here are the reasons why:

- a. Mobile video has considerably shortened attention spans. Anything intended for online use, especially on social media, must compete with the viewer’s urge to swipe away. So your video should get to the point. Quick.
- b. The longer the video, the less likely viewers are to watch it until the end, and the less likely they will retain the message you’re trying to send.
- c. Longer videos are useful for captured audiences like clients who need in-depth training on a product or interviews with experts on complicated topics. If the goal of your video is to generate interest, hold attention or attract audiences, keep it as short as possible.

3. KNOW YOUR AUDIENCE

Scripts should be written in a culturally-appropriate way for your intended audience. Match the language you use to your audience’s demographic. Craft your script around a scene your audience will immediately relate to.

STORYBOARDS

Storyboards are visual guides of how to bring the script alive. When all parties involved in a production agree on a storyboard before production begins, it saves an incredible amount of time during production and helps keep the production on-track. Depending on the size and scope of your video project, a storyboard can be as simple as a collection of thumbnails with numbers, or as advanced as a highly detailed diagram of the production layout. Good storyboards include various information related to the production and post-production stages, a detailed shot list, instructions for the camera operator and director (or for the animator, if the video is animated), as well as notes for the editor.

FILM STORYBOARD

PROJECT TITLE _____

PROD. # _____

DATE _____

PROD. COMPANY _____

SCRIPT DATE _____

DIRECTOR _____

ARTIST _____

FRAME

SET PLAN

Scene #

Shot #

Script Page(s)

Length of Shot

ECU CU MCU MS LS ELS

Lens _____ Height _____

DESCRIPTION OF SCENE

ACTION

DIALOG

Light

Day

Night

Interior

Exterior

Sound

Sync

MOS

Wild

SHOOTING

USE A TWO-CAMERA SETUP

Most subjects are real people and some might even be first-time interviewees. Using a two-camera setup will give you much more flexibility in post-production to piece together the best parts of all your subjects' answers while cutting out all the "umms" and awkward pauses.

Cameras should be set at two different focal lengths (generally a wide or medium shot and a closeup shot) approaching the subject from similar angles. Subjects, generally, should look slightly off-screen as if speaking to an interviewer, but this rule can be bent if the project warrants it.

The story you're trying to tell should drive what camera angles you choose, rather than hard and fast rules.

HIDE YOUR LAPEL MIC

Videos will appear more professional the lapel mic is hidden. This can be achieved by applying gaff tape to the wire and asking your subject to run it up their shirt to hide it completely from view.

BRING EXTRA CLOTHES

Always ask your subjects to bring two extra shirts and ties/outfits to the shoot. The purpose of this request is to be prepared in case a subject wears clothing that causes moiré patterns on screen or colors that blend in with the background.

RECORDING AUDIO

Ensure you record in the highest-quality audio possible. Low-grade video is explicable in a way that low-grade audio is not. If you can, use an external recorder and avoid running audio directly into cameras. If possible, use multiple microphones, such as a lavalier microphone coupled with an overhead shotgun mic.

LIGHTING

Corporate videos should be shot with flattering lighting that helps subjects look their best. Lean towards flatter lighting versus high-contrast, dramatic lighting. Pay attention to shadows under the eyes and cast by the nose. When a face is poorly lit, the shadows will break the subject's connection with the viewer. A properly lit subject will also stand out from the background, rather than blend in.

3 POINT LIGHTING SETUP

3 point lighting is one of the standard method for lighting a video. The primary goal of 3 point lighting is to give a nice even spread of light across the subject, while ensuring that they stand out from their background. This is achieved by using three different lights: the key light, fill light and backlight.

KEY LIGHT

A key light is the primary light of the scene. It is the most intense and direct light source for the entire scene. It will be the first light to set up, and will be used to illuminate the subject.

- Avoid placing your key light close to the camera. It will cause your lighting to become flat and featureless. The best place to set up your key light is 45 degrees from the camera.
- A key light positioned to the side of the subject will create a mysterious/dramatic mood. Placing the key light behind the subject is not advised, unless you'd like your subject to be an anonymous silhouette. Not, generally, a good look for corporate videos.

FILL LIGHT

A fill light illuminates the shadows that are created by the key light. The placement of the fill light is 45 degrees from the camera, opposite the key light. The fill light should not completely eliminate shadows on the face, but should fill them in enough to give the face a softer and more natural appearance.

- While the primary function of the fill is to remove shadows created by the key, it's important that the fill remains indistinctive and does not create shadows or it's own characteristics. The closer the fill light is to the camera, the fewer shadows it will create.
- You can use natural sources of light, such as window or reflectors that bounce the key light, as fill lights as well. To use a reflector, place it on the opposite 3/4 to the key and angle to the subject.

BACKLIGHT

Place a backlight, or hair light, behind the subject and above them, angled slightly down. The idea is to create a rim of light around the shoulders and the head of the subject. This makes the subject distinct from the background and give them a three-dimensional look.

- Non-diffused sunlight can often be too harsh to light your subject as a key light, but as a backlight, the sun can make your subject stand out. Just be careful they don't become a silhouette.
- With the sun as a backlight, you can use a reflector or a foam board to bounce the sun at a lesser intensity back up to the subject.

EYE LIGHT

If possible, use a bounce board or reflector to redirect light into the eyes of your subject. For close shots at desks and tables, even a white sheet of copy paper under your subject's chin will often work. This will create a reflection on their eyes that gives them depth and intensity. Be careful – don't overdo it and don't blind your subject!

DIFFUSED AND DIRECT LIGHT

With direct light the light will hit the subject without any filter. This creates a hard light which can be useful if you are trying to achieve a particular dramatic quality. In contrast, diffused light will use some form of interference between the subject and the light. This can be achieved by using a filter, gels or a reflector. This will create a softer look. For corporate videos, diffuse light is preferred.

BOUNCE

A bounce light, is a light that has been reflected.

- Foam bead boards have a matte surface and will create the softest bounce light.
- Reflectors with silver reflective material can create a hard light.
- Bounced light in the form a reflector can be very versatile. You can create a key, fill, backlight, and even illuminate objects in the background with reflective material.

AVAILABLE LIGHT

This is what already exists at the location. This could just be the sun, street lights and signs.

- If you're using the sun as your lighting source, be sure to carefully plan for the weather and sun placement.
- Early morning and late evening are great times for soft golden lighting.
- Keep a track of time: the sun changes intensity and color quite quickly towards the latter end of the day.

If you're working with a green screen, be sure to use a well-lit production, but generally you can make do with a simple three-piece lighting setup if shooting indoors. Furthermore, if you're shooting outside or in a particularly well-lit area, you may be able to get by with a reflector or single key.

DRESS CODE FOR PHOTO SHOTS AND VIDEO

For guidance on dress code for videos, please refer to page 80 of the guidelines.

MUSIC

Background audio gives videos a more professional feel and tempo. Selecting and sourcing music can be a rather tricky subject for corporate video. Your options may be limited by how the video will be used. Regardless of the end use, your music needs to be licensed and royalty-free to avoid social media takedowns and potential legal trouble.

We recommend bright and uplifting music, but are open to different genres if it is appropriate for the message being conveyed. We prefer instrumental tracks to those with vocals, as most of our videos have either spoken or written words and lyrics will cause unwanted distraction. Always download a watermarked preview to test the track in your project.

Depending on the type of video project, you may find that music isn't required throughout. Sizzle videos might need end to end music, but an interview or promo video may benefit from only sporadic music or a bookended approach. Music can be more powerful when it is used intermittently, to better accentuate a point or climax in the video.

VOICEOVER ARTISTS

The voiceover artist that you choose will quite literally become the voice of our brand. The right voice can create a real, lasting emotional connection between our brand and our customer. The wrong voice can create negative emotions towards our products and services. Make a short list of the emotions that you are trying to evoke and look for a voiceover artist whose voice best embodies those emotions.

Our videos are generally targeting an international audience, and for some English may be a second language. Therefore, a clear accent which will be understandable by most of your audience would be ideal. For this purpose, opt for a middle range American or British accent. Whichever is the final selection, you should always aim to select voiceover artists that denote gender and racial diversity.

When selecting a voiceover artist, consider beyond the current video and how well they represent our brand long term. People can form an emotional attachment to a voice and connect it intrinsically with the brand, which makes choosing one that speaks to MSCI's brand values critical. You should also make sure that the voice over artist is going to be available in the future so that we can continue to use them.

INCORPORATE OUR VISUAL BRANDING

Be sure to always use our corporate font and design elements. These can be featured at the beginning of the video, have them in the bottom corner throughout the duration of the content, and/or include our intro/outro screens.

CAPTIONS

While it is important to use subtitles, it is even more important not to burn them into the video and be sure to have a transcript, for a better user experience, if the video is destined for web upload.

PRIORITIZE CONSISTENCY IN VIDEO CAMPAIGNS

If you're creating a video series, consistency should be considered. People should watch our videos and recognize the style, format, and general message, as it will make the overall campaign much more impactful as a result.

It's typically a good call to have a similar intro and/or outro in the video series, and to opt for similar video lengths, as well as following same general tone.

ANIMATION/MOTION GRAPHICS

As with footage, motion graphics also need to start with a script and a storyboard. Please refer to the corporate videos section in the guidelines.

CONSIDER YOUR VIDEO OBJECTIVES

Consider what you are trying to achieve with this video and the points you are trying to get across. This will determine the type of animation that is most suitable. Regardless of the animation type, it should always respect MSCI’s brand attributes.

THE AUDIENCE

Information-led videos are a great way to share information that essentially is going to drive a rational decision or communicate something of value to your audience (stats, figures, broad data).

Story-driven videos help in the emotional decision-making process.

All audiences make decisions in different ways. This will need to be when making a decision about the type of the animation you choose.

WHERE WILL BE ANIMATION BE HOSTED?

Before commencing the development of the storyboard, consider where the animation will reside and how audiences will interact with it. Will it be a banner on a webpage? A GIF in an email? A video announcing a product launch or instructing audiences in a product’s use? Will it be hosted on social media or on a dedicated landing page? A physical or online event?

All of these considerations factor into an animation. If the video is an awareness piece targeting people in their personal life via social media or broadcast advertising, something more conversational is more suitable. If, on the other hand, it is an internal training video, something a little more formal might be appropriate. If the only channel for displaying the video is via a landing page, be sure to be clear and concise in the messaging.

It is advisable not to try and include all details in a 2-minute-long video. As a guidance, for a 60-second animation script, one should aim for 140 words.

Below is our recommended animation length at the different touch points of an audience’s journey:

ATTRACT	
10 SECONDS	<ul style="list-style-type: none"> • Social • Brand films • Culture • Explainer
30 SECONDS	<ul style="list-style-type: none"> • Thought-leadership
CONVERT	
60 SECONDS	<ul style="list-style-type: none"> • Explainers • Tutorials • Case-studies
CLOSE	
2 MINUTES +	<ul style="list-style-type: none"> • Tutorials • Culture • Testimonials

ANIMATION CATEGORIES

The list below illustrates some of the animation styles MSCI produces:

- 2D character
- 2D iconography
- 2D motion graphics
- 2D hand drawn
- Abstract
- Collage
- Exploding diagrams
- Feature promo
- Kinetic typography
- Overlay
- Photomontage 2.5D
- User interface
- Whiteboard animations

CONTENT TYPES

ANIMATED DEMO VIDEO

According to [business.com](https://www.business.com), viewers retain 95% of a message when they watch it in a video compared to 10% when reading it in text. The amount of information retained in one minute of online video is equal to around 1.8 million written words.

CHARACTER ANIMATION

Creating an animated character to represent a product, brand or service can be as efficient as a speaker when trying to convey a message to the audience. Including a character animation in a video will also help it stand out from other videos. Animated characters can be given traits and characteristics that target a particular audience and support the overall message.

CORPORATE VIDEO

The main difference between a corporate video and more conventional video advertising is its audience. While in broadcast advertising commercials use broad messages for the general audience, corporate videos are more precise. The purpose of the videos can be to onboard new employees, used as part of a training process, demo how a product or service can work for a customer, show the impact of corporate social responsibility efforts or other topics. Corporate videos are more detailed than conventional advertising, which is designed to use snippets of information to prompt viewers to discover more on their own.

EVENT HIGHLIGHT VIDEO

These types of videos are short, digestible piece of content that help summarise topics and key points from an event. They can serve as event recaps and also as promotional pieces for similar events in the future.

An event highlight animation uses recorded audio from a presentation or interview with accompanying animation. An event highlight video should help maintain engagement with event attendees, summarize key findings or highlights for those who missed the event, serve as a refresher for those who were at the event and act as promotional content to be shared with event speakers through their own channels.

EXPLAINER VIDEO

An explainer video helps explain an intricate or lengthy system in a simple and concise way. Animation and motion graphics are fundamental components for explainer videos and are used to illustrate complex models in a clear way. They're also a good format for sharing and lead to higher engagement levels.

INFOGRAPHIC VIDEO

Infographics are used to display a large variety of data in a quickly-understandable way. Maps, timelines or any visual representation of large amounts of data comprise infographics.

Animating infographics allows them to be used in more diverse and interesting ways. By using visual elements to interpret content, information becomes more consumable.

Static image infographics are effective, but audiences tend to spend more time on websites that have video content. Similar to other animated video formats, content runs through a series of carefully composed scenes, which can have music and voiceover to complete the sensorial experience.

MOTION GRAPHICS

Videos are more engaging than static documents. Motion graphics can be used to add life to otherwise static imagery, scenes or text, or as background features in interviews and other media.

SOCIAL MEDIA ANIMATION

A social media animation is aimed at populating social channels. The best format for these is in short, enticing, bitesize pieces of engaging content to lure users as they scroll through their feed. Social media channels are open to anyone with an account, and posting is available to all. Therefore, making your post visually unique, appealing and, most important, short, is critical to attracting viewers.

As well as being eye-catching, video content helps make social media messages unforgettable. Audiences are more likely to engage with a social media video than with a static image or text update.

TESTIMONIAL VIDEO

A testimonial video can be one of the final deciding factors in a customer's journey when they're choosing one of our products or services. It helps potential customers see our human side and the people who work with us. Hearing and seeing real people talking about real-life case studies conveys a much stronger message than a written testimonial.

While most testimonial videos make use of the talking heads format, the opportunities are far broader, as videos can be overlaid with animated elements to enhance live action footage. For instance, adding animated illustrations of supporting facts and figures or emphasising points as they're made.

TV ADVERTS

Animated TV adverts help to create a higher viewer engagement than a traditional advert. It invites the sharing of that content and the potential for it to go viral, as this type of advert can also appeal to a wider audience, thus increasing brand awareness. Campaigns that use TV and online in tandem are most influential. They have the ability to reach customers across multiple channels simultaneously. By tapping into all the resources available at hand, when creating an animated TV advert, the content can be reshaped for different channels. This allows for increased reusability and variety.

In a nutshell:

- What are the communication objectives? What does success look like?
- Who is the audience?
- What do we want the audience to do?
- What are the key messages? What is the most important key message and why?
- How do we communicate this in the video?
- What's the tone of the video?