



| | |
STYLEGUIDE

| | |
38° 54' 19.2" N

| | |
77° 02' 16.8" W



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OUR BRAND

235,000^M

240,000^M

245,000^M

OUR MISSION



WE SEEK, WE EXPLORE, WE TAKE RISKS
NOT JUST FOR THE SAKE OF ADVENTURE,
BUT FOR THE **HIGHER PURPOSE OF
UNDERSTANDING.**

At the most fundamental level, science is the search to build an ever-clearer picture of the world around us. The scientific community is unique in this shared purpose, this relentless pursuit of the truth. It's the largest group effort in human history and we're a part of it.

We pick up where others leave off, we build on, extrapolate, revise and sometimes even disprove the work of our peers and predecessors. Phenomena are observed, data is recorded, theories are posited, tested, demolished and revised generation after generation. The National Geographic Society was founded with

the simple purpose to "increase and diffuse geographic knowledge." As National Geographic Channel, we carry that mantle forward. We can harness the power of science, exploration and storytelling to inspire, illuminate and change the world through entertainment.

"Our brand of entertainment is rooted in reality, not limited by it."
- NGC POSITIONING 2.0



IF I HAVE SEEN **FURTHER** IT IS BY
STANDING ON THE SHOULDERS
OF GIANTS.

– SIR ISAAC NEWTON (1676)



□ FURTHER



OUR GOAL:

BECOME THE WORLD'S PREMIUM
SCIENCE, ADVENTURE AND
EXPLORATION DESTINATION

HOW?

BY GOING FURTHER

PREMIUM

More intelligent, ambitious, relevant and captivating non-fiction entertainment than anywhere else.

SCIENCE

Furthering our understanding of the world by sharing what our people on the front lines discover.

ADVENTURE

Pushing beyond what's expected, stepping outside of our comfort zone, taking risks.

EXPLORATION

Uncovering new territory, pushing back the frontier, staking a claim.

DESTINATION

Hitting our targets and aiming further still.



FURTHER IS A CALL TO ARMS

A mission, a mantle to be taken on
An ever-shifting marker of progress
A rallying cry for the brand, content and internal teams

It requires all of us; welcomes all contributions
Evolution in action—of ideas, discoveries, truths
Building onto, extending, extrapolating the work of others

FURTHER NEVER ENDS

It is directional, unstoppable
Further expands without bounds
The further we go, the closer we get



FURTHER GOES DEEP

Into the heart of the story, and the story to come
Deeper than our competition, deep in the field
Each answer reveals more questions

FURTHER TRANSLATES

'Further' is a big idea, a universal theme that transcends culture and language. As a tagline, it will easily translate and carry over the multiple entendres of progress, inertia, energy and drive to varying degrees.



WHAT FURTHER MEANS INTERNALLY:

+ We seek. We find the truth no matter what obstacles lay in our path.

+ We take risks. We're not afraid to try new things. We don't follow trends.

+ We experiment. We push the boundaries of storytelling in any medium.

+ We never settle. Good enough isn't good enough for us. We keep going.

+ We stand on the shoulders of giants. We build on the best work done by our peers.

+ We go there. We capture images no one else can. No one else will go as far as we go.



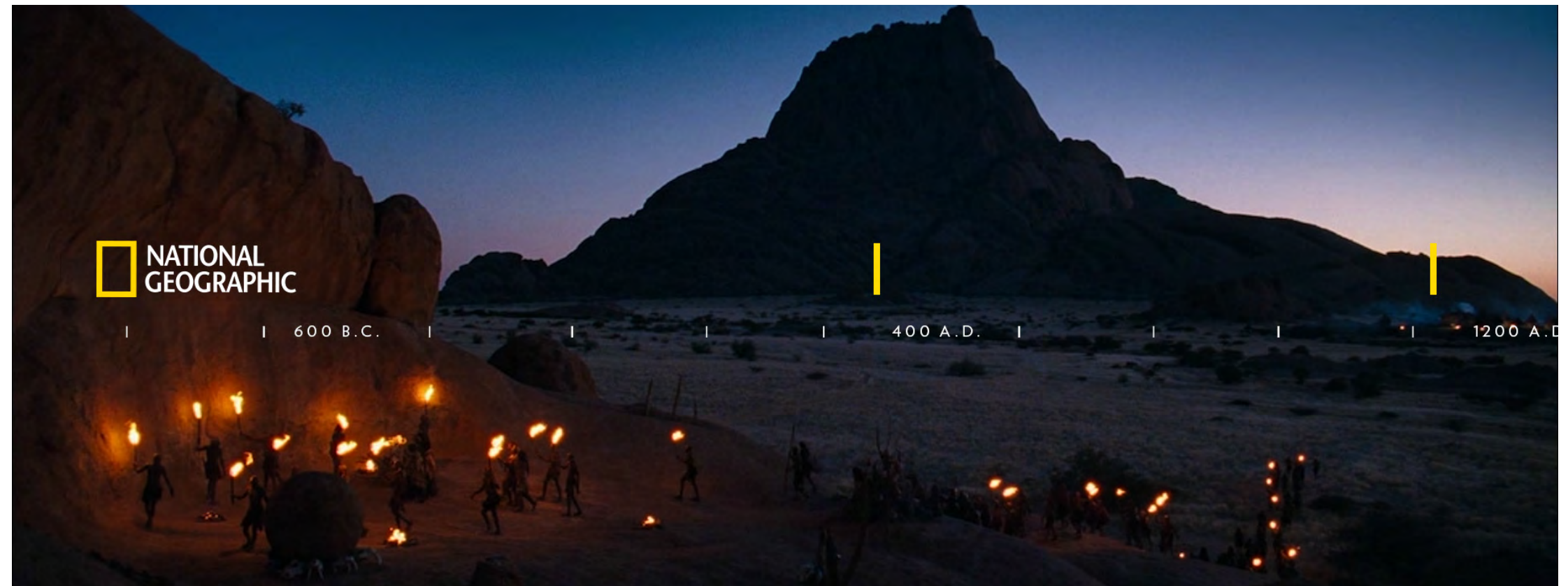


A CONTENT- FORWARD BRAND

Our intent in creating a premium visual identity is not to step on or steal attention from the imagery. The brand system is a framework, a vessel to be filled with arresting images.

We need a variable “brand volume” that can be dialed up or down according to the needs of a particular expression. However, imagery, content is such a crucial part of our brand we want to make sure it stays front and center.

This systematic approach allows us to drop in any content and have it feel branded without it feeling smothered.



BRAND BEHAVIOR

2000 HZ

2500 HZ

3000 HZ

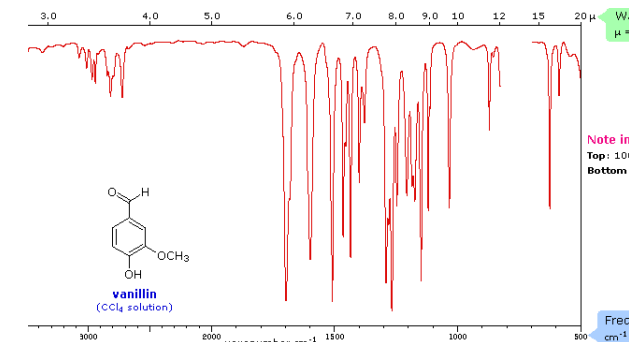
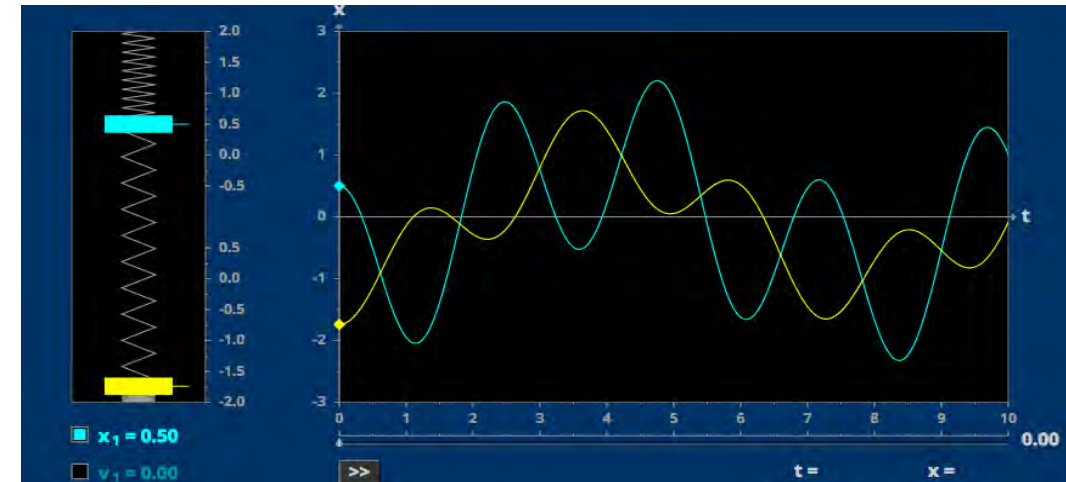
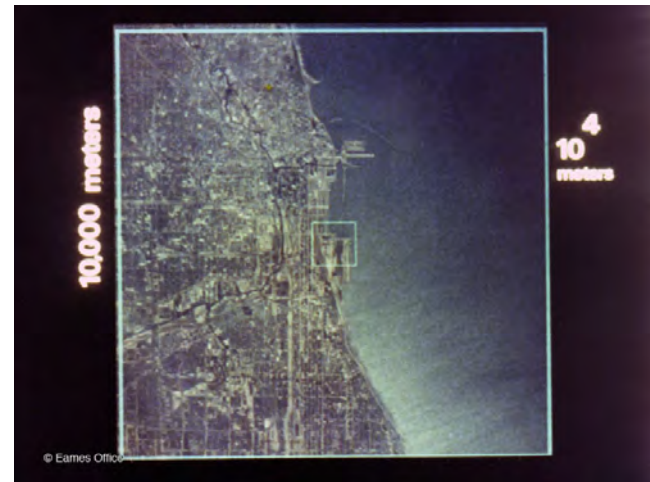
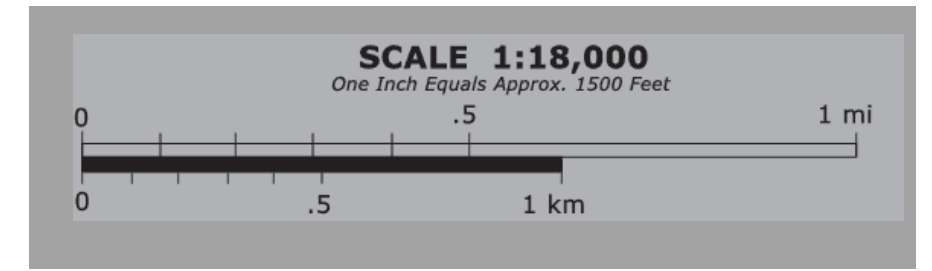
WE ARE SCIENTISTS

UNITS OF MEASURE THAT **QUANTIFY** THE OBSERVATIONAL

Physics, astronomy, biochemistry, genetics – all science is built around the ability to objectively compare information. Distance, volume, frequency, magnitude, intensity, mass, velocity, heat, heading... we measure all of these in standard units.

The tools of science, adventure and exploration have all been calibrated to these standards and help us navigate through the world.

WE NAVIGATE
WE MEASURE
WE CALIBRATE





SCIENCE TRANSLATION:

THE INDEX

| MACRO A | A | MACRO B | B | MACRO C | C |

MACRO AND MICRO

Just like the network, we have our eye on the big picture and the gritty details. Units can be contextual to specific shots or shows (atmospheric density of Mars, Nautical miles between tuna boats, Arctic temperatures) or just deliver primary and secondary messaging.

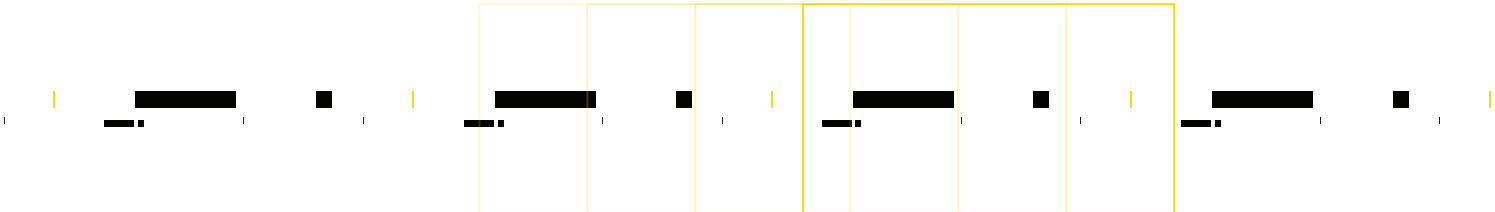
| ANKOR WAT |
 | 13.4125° N | 103.8671° E |

| COSMOS |
 | SEASON PREMIERE |

| ELEVATION |
 | 8550M | 8600M |

FORWARD PROGRESS

We only move forward along the X axis, and we never stop, we only slow down. The Index is a continuum, it has no beginning and no end.





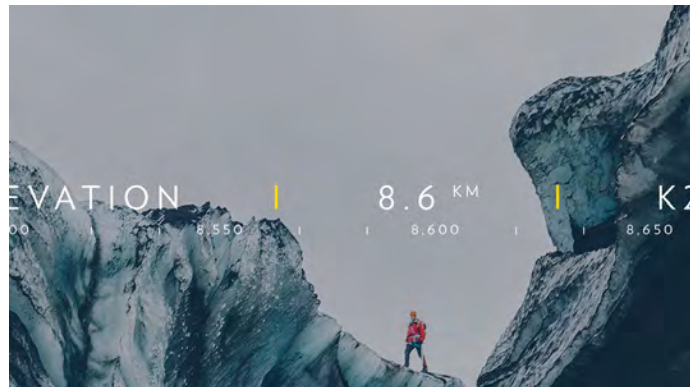
INDEX USAGE

The Index can be skewed in two directions, Title or Metric.

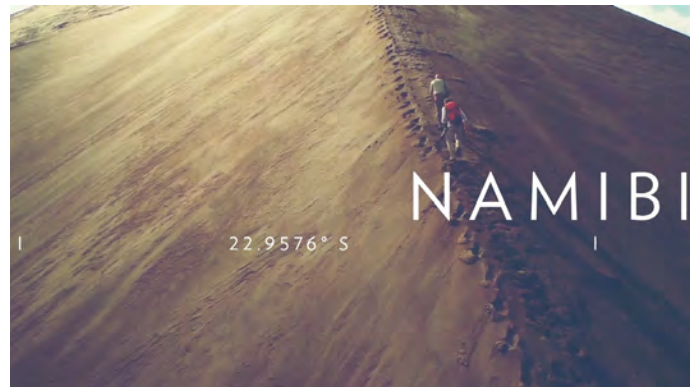
Title forward gives the spotlight to the human-element inherent in the footage. Rather than leaning on the Index for context, we avoid adding unnecessary graphics and let the footage speak for itself. The Index here in an accent for very select words and information, for a more emotional, restrained package.

Metric forward is more generic, used as a contextual graphic accent. Statistical measurements of height, longitude and latitude, or temperatures can all be used to accent footage without having to be too closely tied to a specific shot. Because this is our most "technical" use of the Index, it can be used more frequently and pairs well with heavier use of Mapping for a more graphics-forward package.

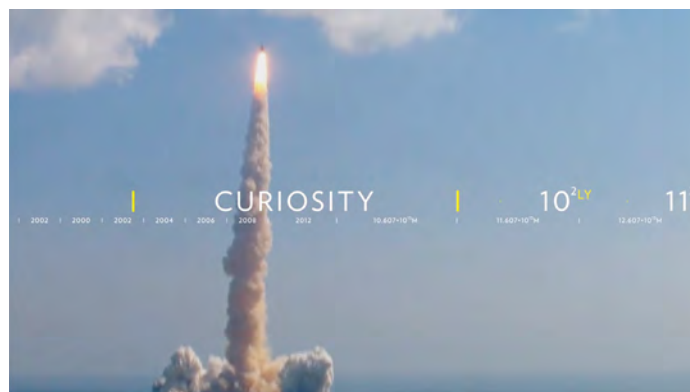
METRIC EXAMPLES



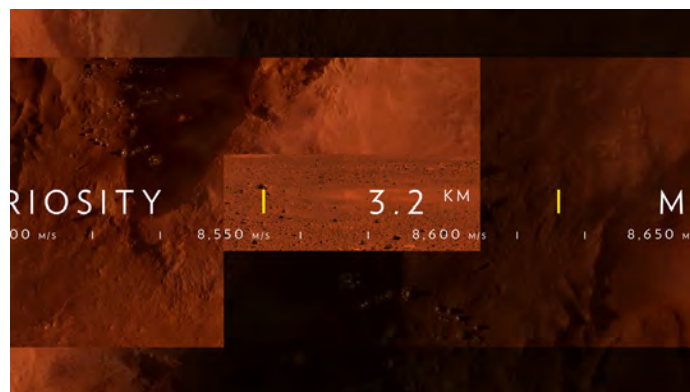
Height



Coordinates



Time



Distance

METRIC INDEX

- Quantitative
- Adds Texture
- Adds Context

Examples

- Coordinate
- Time
- Distance
- Temperature
- Speed

TITLE INDEX

- Message Based
- Adds Information
- Adds Emotion

Examples

- Location
- Schedule
- Marketing
- Keyword
- Phrase

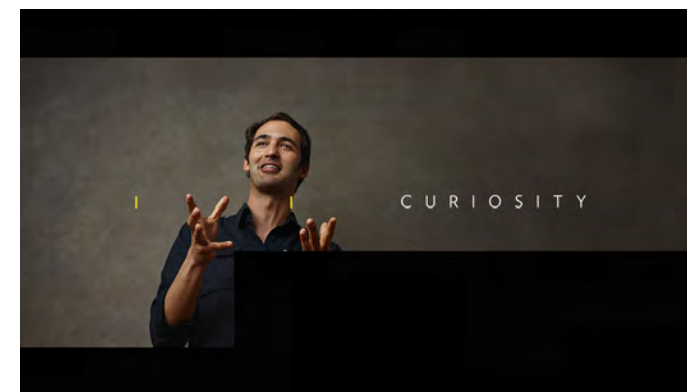
TITLE EXAMPLES



Location



Schedule



Keyword



Marketing

WE NEVER STOP EXPLORING

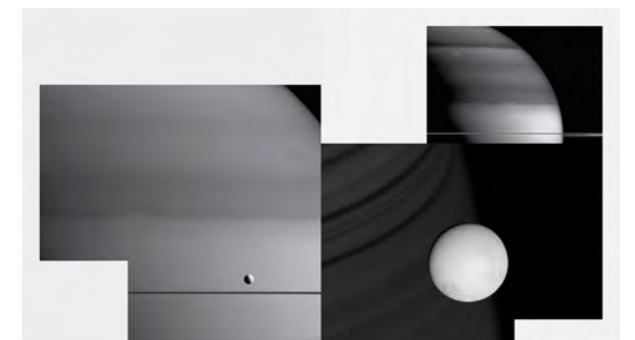
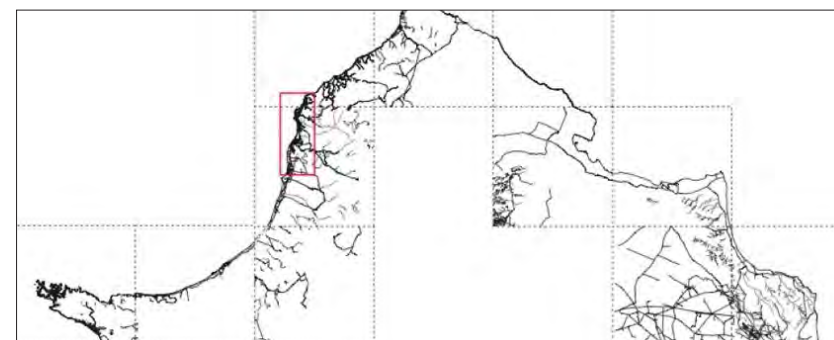
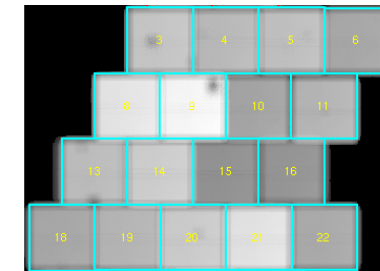


BUILDING A PICTURE OF THE UNKNOWN

We need to build images of data to extract meaning, context. We map data, land masses, electrical circuits, wind currents, even abstract mathematical concepts as a way of understanding them and recording them for others to interpret.

We have fully mapped the human genome and are well on our way to mapping the complex neural network of the brain. As we expand our knowledge, gaps are filled, the picture is rendered more completely and the frontier, the map's edge is pushed back ever further.

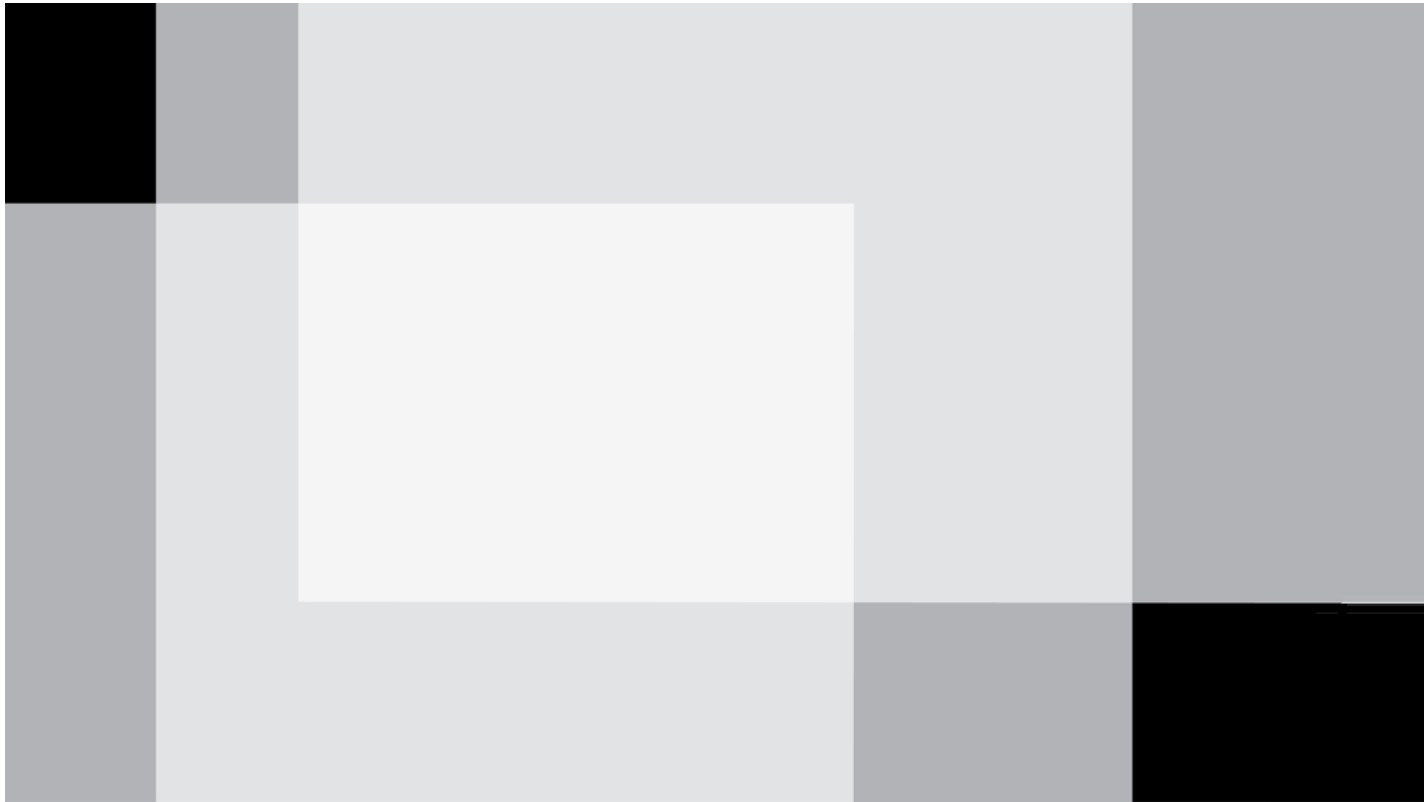
WE EXPAND
WE FRAME
WE FOCUS





EXPLORATION TRANSLATION:

MAPPING



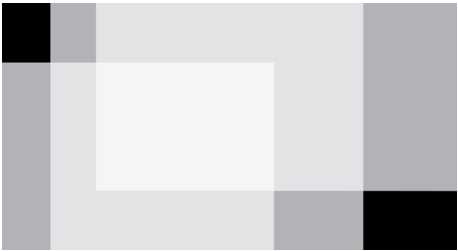
Images can reveal and transition by “expanding” their bounds. In motion this can feel soft or hard-edged and it allows different content to blend together smoothly.



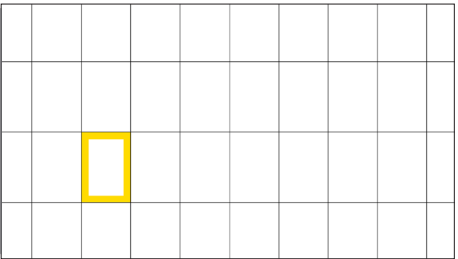
01
An image mattes in, selectively cropped



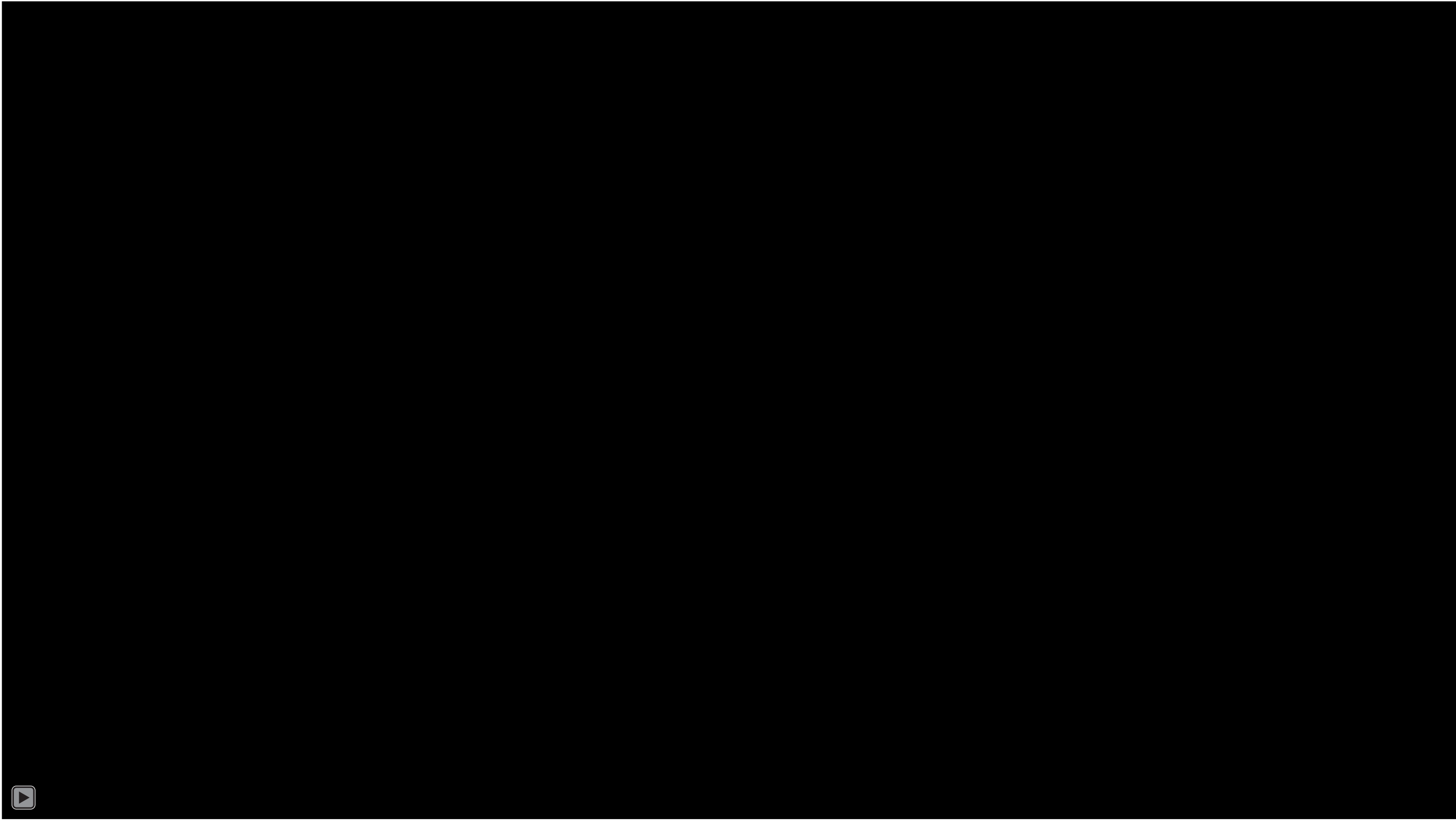
02
The boundary expands...



03
Until the bigger picture is revealed



THE GRID
Our base unit is based on the National Geographic mark





OUR PURSUIT LEADS US TO ADVENTURE

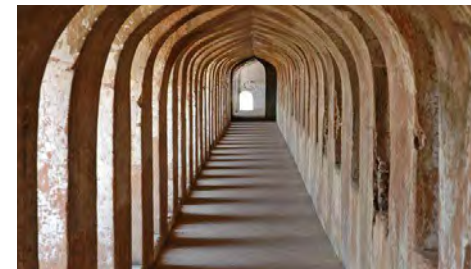
WE BLAZE A TRAIL
WE GO DEEP
WE BREAK THROUGH



PUSHING RELENTLESSLY
AHEAD

Adventure is impossible without setting forth into the world. We're drawn to the unknown and it's not knowing what we'll find or how we'll get there that make any journey exciting. If our route is obstructed or our destination shifts, we're forced to make choices, take risks, venture. This is what lures us out into the world and makes us feel alive.

Our people are out there right now, putting one foot in front of the other to reach far-flung corners of the earth. Particle physicists are smashing atoms together at the speed of light as they venture forward in pursuit of the elusive Grand Unified Theory. And Voyager I and II are still silently hurtling further into interstellar space, and still beaming back what they're seeing.



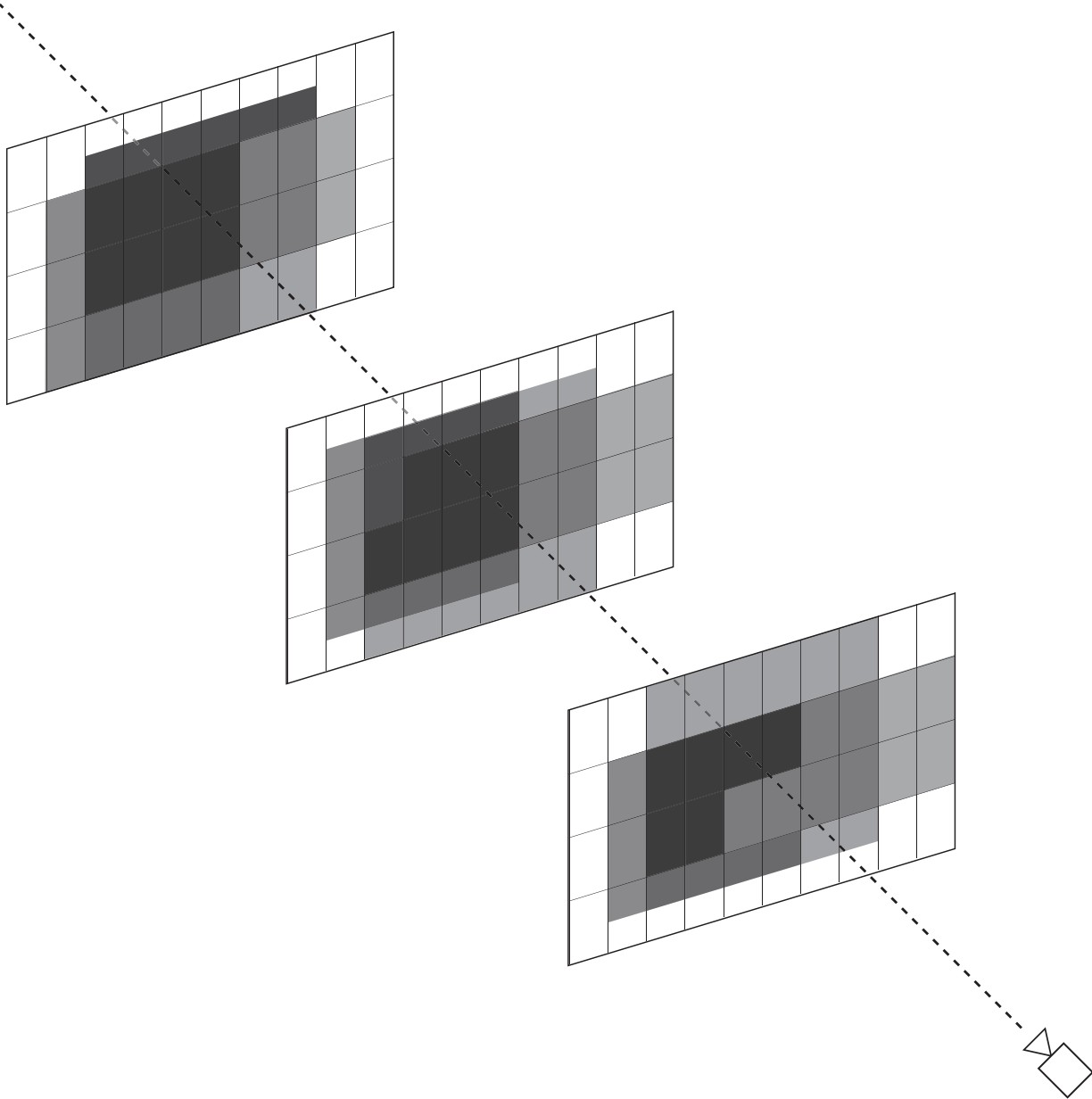
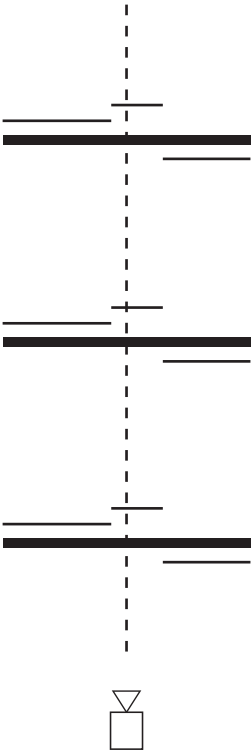
ADVENTURE TRANSLATION:

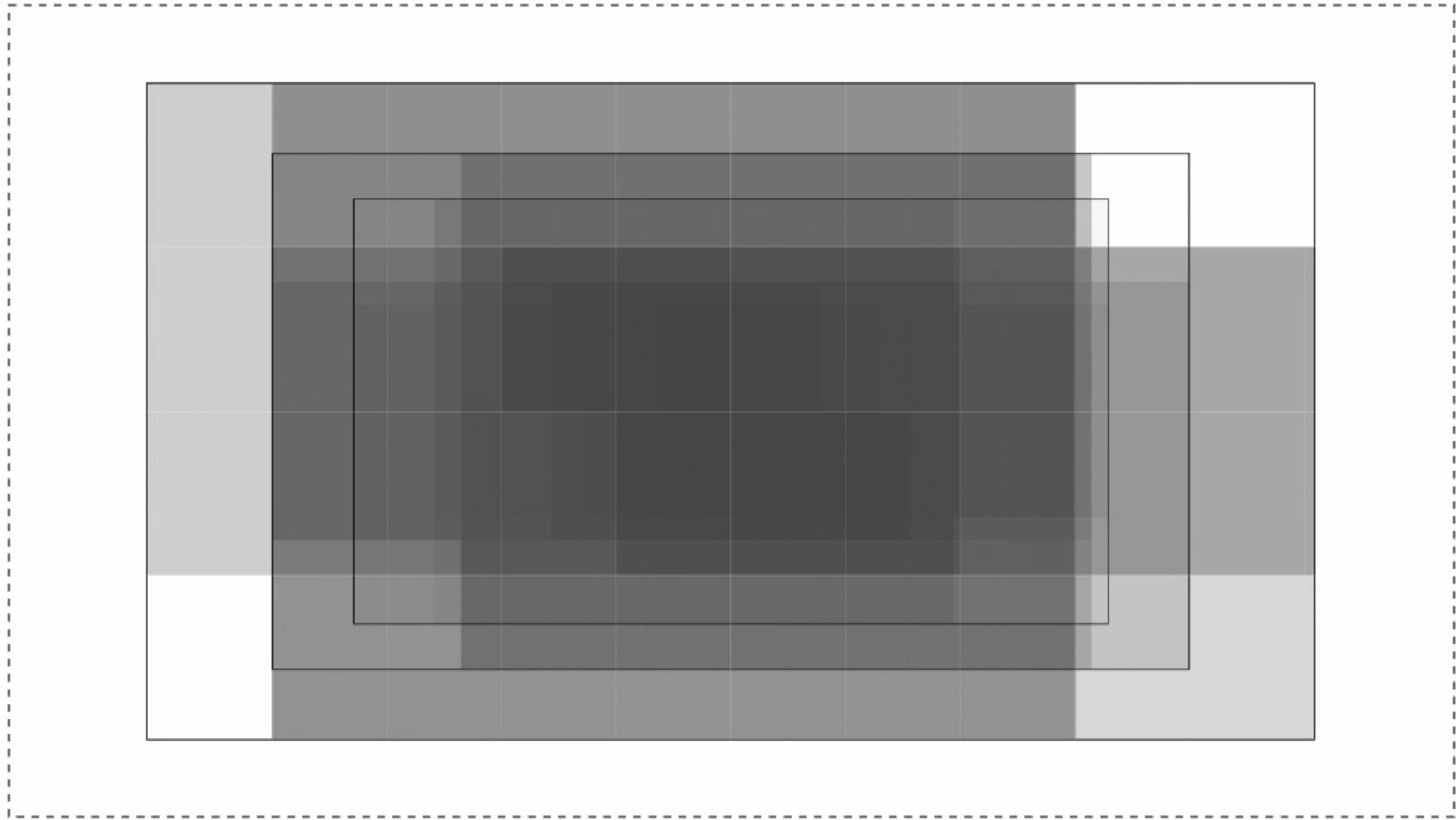
Z - D E P T H

By continually moving our camera forward in Z-space, we're exploring, pressing ahead, going deeper. This transition can be subtle or abrupt.

Our "Index" slides us along on the X axis, and this is geared to our Z move. We can't move through space without also scrolling across data points.

The combined result is the feeling of an interface, an intentional pairing of motion. The Index slides us forward in space while recording our travel along the X-axis.





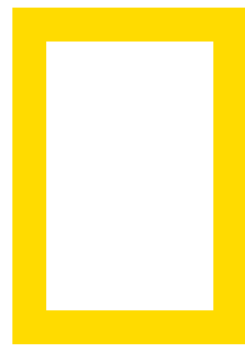
| BRAND INGREDIENTS |

| 689.375 kW

| 689.750 kW

| 690.000 kW

LOGO



THE YELLOW ICON

We're breaking the yellow icon out of the lockup and allowing it a life of its own. At times it can even stand in as short-hand for the brand.



OUR LOCKUP

Stable, strong, confident. Our anchor in off-air and cross-channel advertising and marketing expressions.



LOGO



OUR TAGLINE

Using our Yellow Icon with the tagline is an option where the full National Geographic logo is clearly visible elsewhere in the context of a specific creative execution (i.e. on the channel where the on air bug is present). This option is a nod to our viewer's intelligence and they will appreciate the daring, modern approach.



ON AIR/ ANIMATED



STATIC HORIZONTAL



STATIC LOCKUP



COMBO LOGO + TAG

In cases when the logo and tagline need to be applied together you can use any of these combo structures. Please note that there is one structure especially built for on air and animated applications, while for static or print uses you will find horizontal or vertical alternatives.





LOGO

Primary Configuration: 2-Line Flush



Alternate Configuration: 1-Line Flush
Used in special cases with horizontal space or technical limitations.



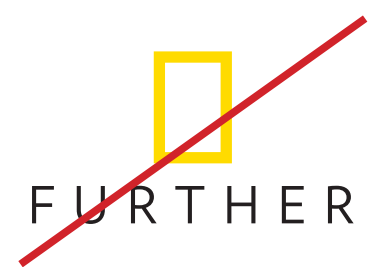
Alternate Configuration: 2-Line Centered



Do not use any alternate weights, spacing or type tracking.



Alternate Configuration: Centered



Do not create new combo structures.





LOGO

NG Yellow Icon / Black Text



NG Yellow Icon / White Text



NG Icon / Tagline Black Text



NG Icon / Tagline White Text



NG Yellow Icon / GreyText



NG Yellow Icon / White Text



NG Icon / Tagline Grey Text



NG Icon / Tagline Grey Text



All Black (Single Color Printing)



All White (Single Color Printing)



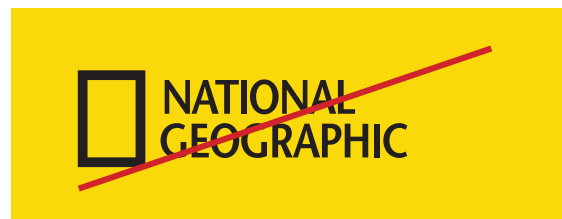
All Black (Single Color Printing)



All White (Single Color Printing)



All Black Over Yellow



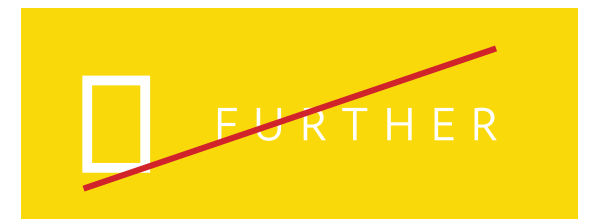
All White Over Yellow



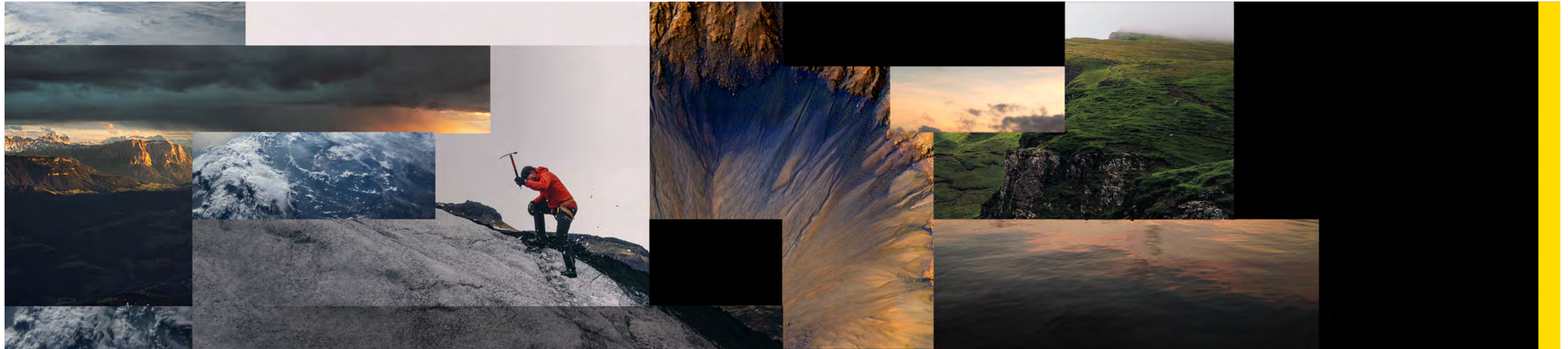
All Black Over Yellow



All White Over Yellow



CO L O R



IMAGERY & FOOTAGE

As a content-forward brand, we're treating images as palette elements. The setting, texture and cinematography of each show play a crucial role. Image selection is critical component to maintaining a premium feel, so why not let it shine through?

BLACK



R:0G:0B:0
C:75 M:68 Y:67 K:90

Our negative space is black in order to maintain a cinematic feel. We bring new imagery to light by diving further into the dark

YELLOW



R:255 G:219 B:0
C:0 M:13 Y:100 K:0

Used sparingly as accent in The Index and the icon.

IMAGE

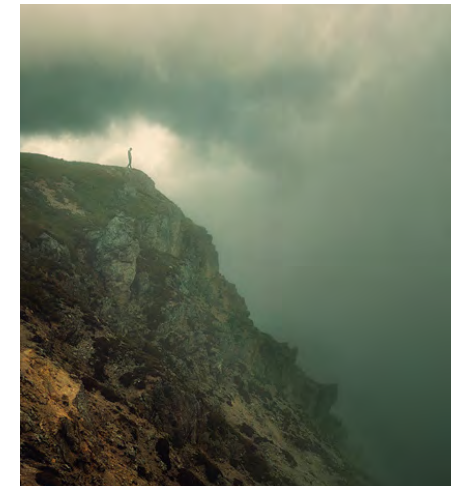
PUTTING US THERE

Getting us right up to the front line. In the thick of the action. The vantage point that only we can get because we're the only ones there.



HUMAN ELEMENT

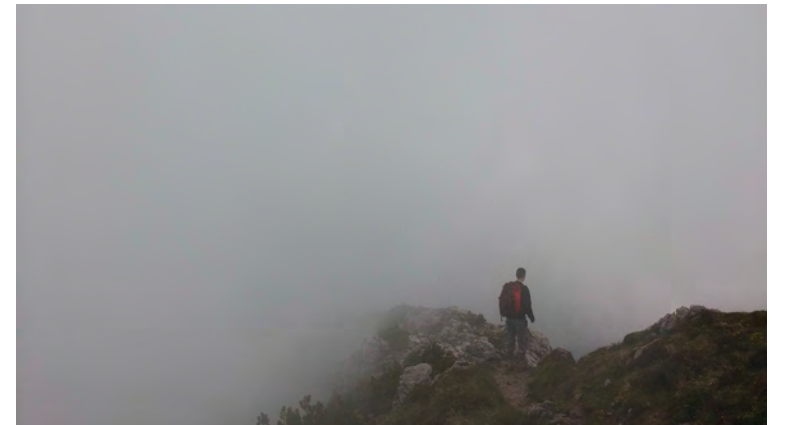
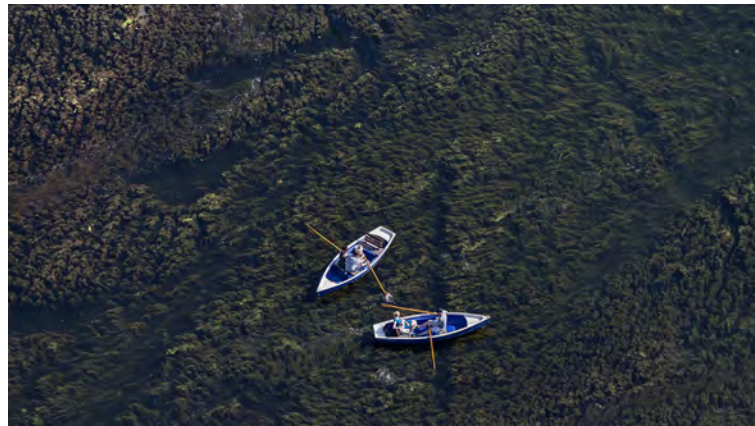
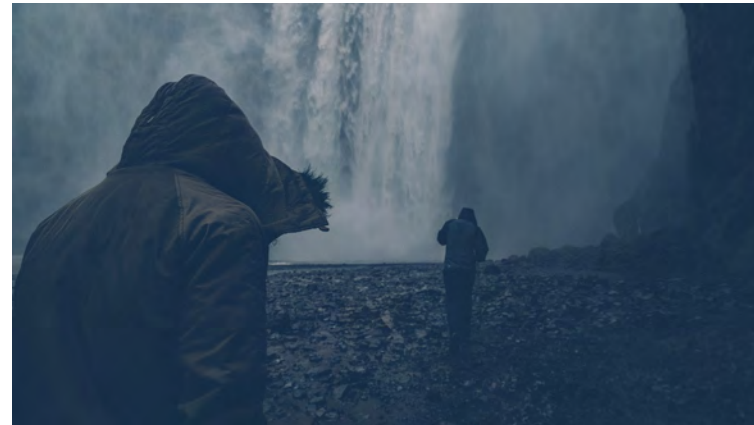
Always maintaining a human element helps us avoid the trap of strict beauty shots. Every shot should reflect some human element but close crops of triumph and struggle, the day-to-day life of our explorers. We can empathize.



FURTHER

Sweeping negative space, the potential, the vastness yet to be explored. Nature towers over man.

LIVING PORTRAITS



Taking the time to shoot, edit, and animate over premium imagery is a win not just for specific deliverables on-air, but for National Geographic as a whole. Ideally these shots have lots of negative space, showcase beautiful scenery, and are locked off like a living portrait.

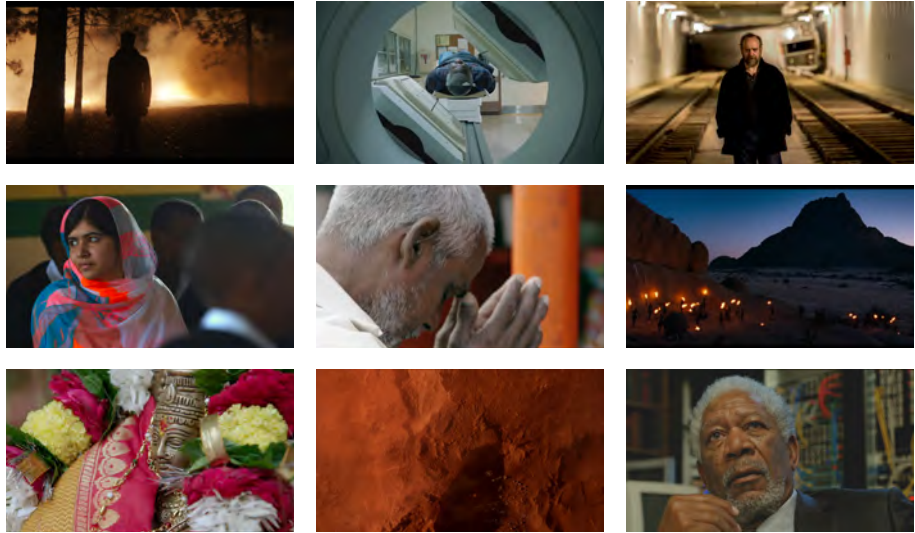
An added win would be some human element, establishing us not just as an observer, but as an explorer. This human element should be fairly nondescript as to not distract from the shot. Shots from behind, at a distance, or abstracted work best.

- HUMAN ELEMENT
- NEGATIVE SPACE
- UNCLUTTERED
- LOCKED OFF / STATIC



IMAGE SELECTION

FOOTAGE TIERS

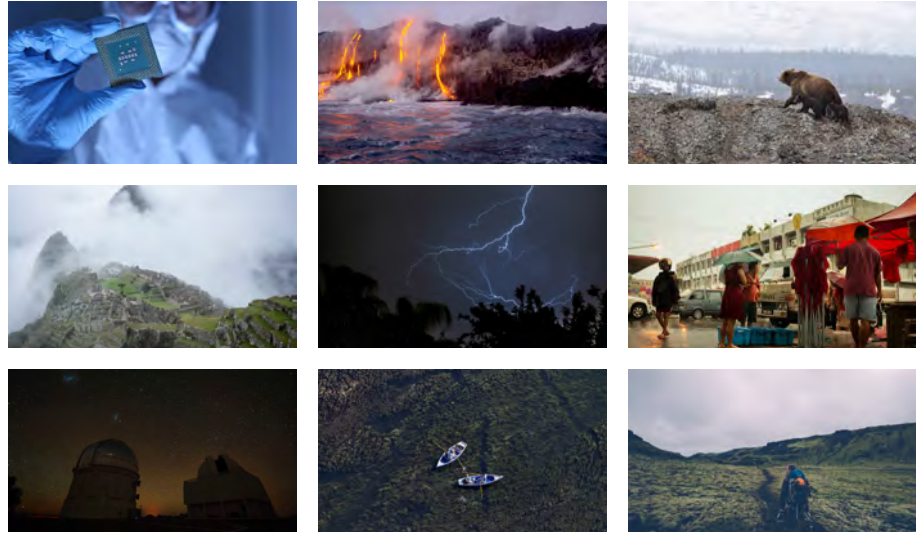


Shot Content →

Whenever possible, and especially with tentpole shows (Origins, Mars, etc.), use shot, show-specific footage.

PREMIUM SHOWS

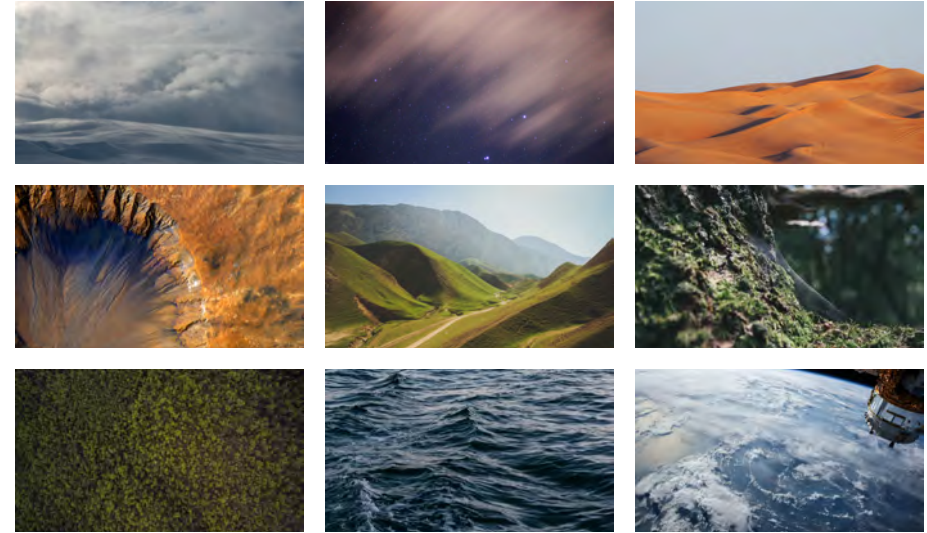
PREFERRED



Topical →

If you don't have a suitable piece of footage that was shot, pull a shot from the footage library that is topical (an ice storm, science lab, Alaskan mountains) to the promo you're cutting.

ACQUIRED SHOWS



Generic

In scenarios where you don't have show footage or topical footage aren't an option, pick a generic shot that best fits the spirit of the promo you're cutting.

AS NEEDED



T Y P E F A C E

All type within the index must be set in Verlag. Be careful not to use sentence-case, track too tightly, too widely or use any other typeface within the Index.

Tracking can vary per headline to accomodate title-safety. At **minimum**, tracking should be set to 140, if your title still extending beyond title-safety, split into two lines.

MAIN FONT

V E R L A G

SECONDARY FONT

Neue Haas
Grotesk

VERLAG BOOK

A B C D E F G H I J L M N
O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0

NHG LIGHT

abcdefghijkl
nopqrstuvwxyz
1234567890

VERLAG BOLD

A B C D E F G H I J L M N
O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0

NHG ROMAN

abcdefghijkl
nopqrstuvwxyz
1234567890



T Y P E U S E S

Verlag must be mainly used for all needs

Except long paragraphs and bodycopy
Verlag must be never used in sentence case

NHG must be used only for
long paragraphs and body copy, and
in sentence case.

Urls must be always applied in caps, except when title
of the show requires capitalization (i.e.: natgeotv.com/
MakeMarsHome.com). In that case sentence is allowed
(in NHG)

MAIN FONT

VERLAG

TUESDAY 9PM
COSMOS
PREMIERE

LOREM IPSUM DOLOR SIT AMET,
CONSECTETUER ADIPISCING ELIT.
AENEAN COMMODO LIGULA EGET DOLOR.
AENEAN MASSA. CUM SOCIIS NATOQUE
PENATIBUS ET MAGNIS DIS PARTURIENT
MONTES, NASCETUR RIDICULUS MUS.
DONEC QUAM FELIS, ULTRICIES NEC,
PELLENTESQUE EU, PRETIUM QUIS, SEM.
NULLA CONSEQUAT MASSA QUIS ENIM.

SECONDARY FONT

Neue Haas
Grotesk

TUESDAY 9PM
~~Cosmos~~
~~Premiere~~

Lorem ipsum dolor sit amet, consectetur
adipiscing elit. Aenean commodo ligula eget
dolor. Aenean massa. Cum sociis natoque
penatibus et magnis dis parturient montes,
nascetur ridiculus mus. Donec quam felis,
ultricies nec, pellentesque eu, pretium quis, sem.
Nulla consequat massa quis enim.

T Y P E S E T T I N G

All type within the index must be set in Verlag. Be careful not to use sentence-case, track too tightly, too widely or use any other typeface within the Index.

Tracking can vary per headline to accomodate title-safety. At **minimum**, tracking should be set to 140, if your title still extending beyond title-safety, split into two lines.

| ALL NEW |-----| VERLAG BOOK TRACKING: 140

| COSMOS |-----| VERLAG BOOK TRACKING: 250

| 8 P M |-----| VERLAG BOLD TRACKING: 250

| ALL NEW |-----| COSMOS |-----| 8 P M

| All New |-----| Cosmos |-----| 8 p m

| ALL |-----| COSMOS |-----| 8 P M

| ALL NEW |-----| C O S M O S |-----| 8 P M

| ALL |-----| COSMOS |-----| 8 P M

TYPE AND THE INDEX



All type within the index must be set in Verlag. Be careful not to use sentence-case, track too tightly, too widely or use any other typeface within the Index.

All the rest of the Verlag styles (Black, and Light) are allowed to be used in off air keyarts only for specific headline treatments. But the BOOK and BOLD versions are considered the preferred styles and they should be always considered as the default in order to keep the branding tone elevated.

All the variables should respect the same tracking and capitalization rules.

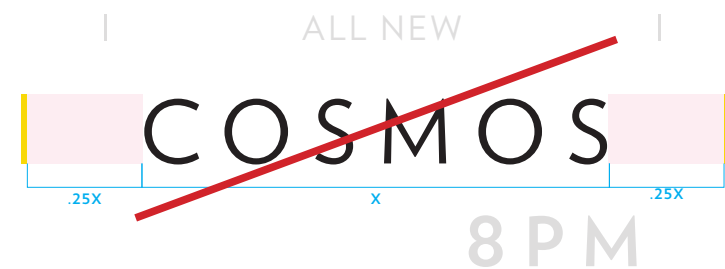


Tick marks share the same border width as the yellow icon.

Index tick-marks must have a **minimum** of half (.5X) of the width of the headline word they are surrounding. Spacing can expand to any width (2X, 3X etc.), as long as at least one yellow tick-mark is visible on-screen.

Tracking Too Closely

Index tick-marks set closer than .5 the width of the headline word are make The Index feel too densely packed, and could read as the letter "I".

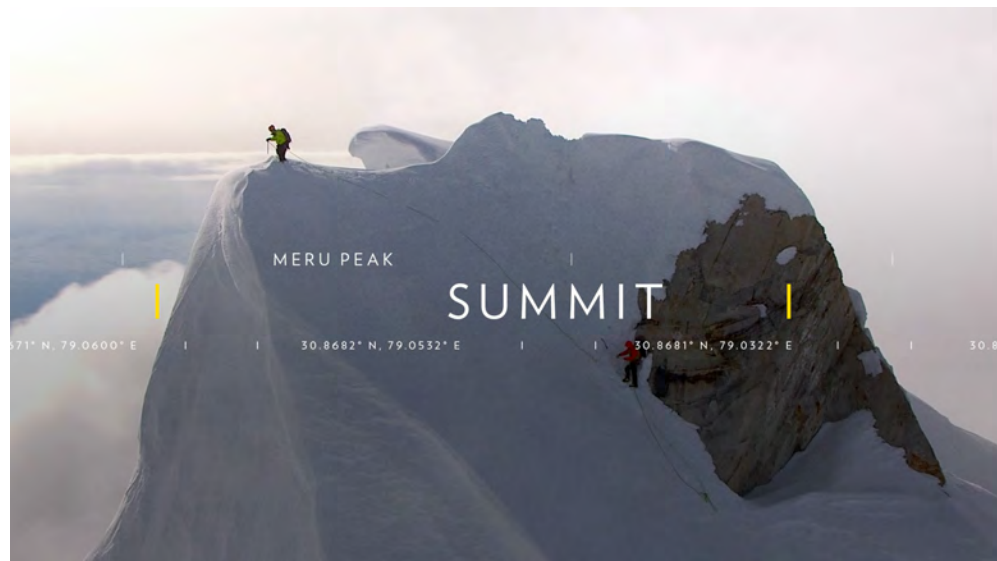


Tick-Mark Placement

Avoid uneven spacing between tick-marks.



TYPE OVER LIGHT BACKGROUNDS

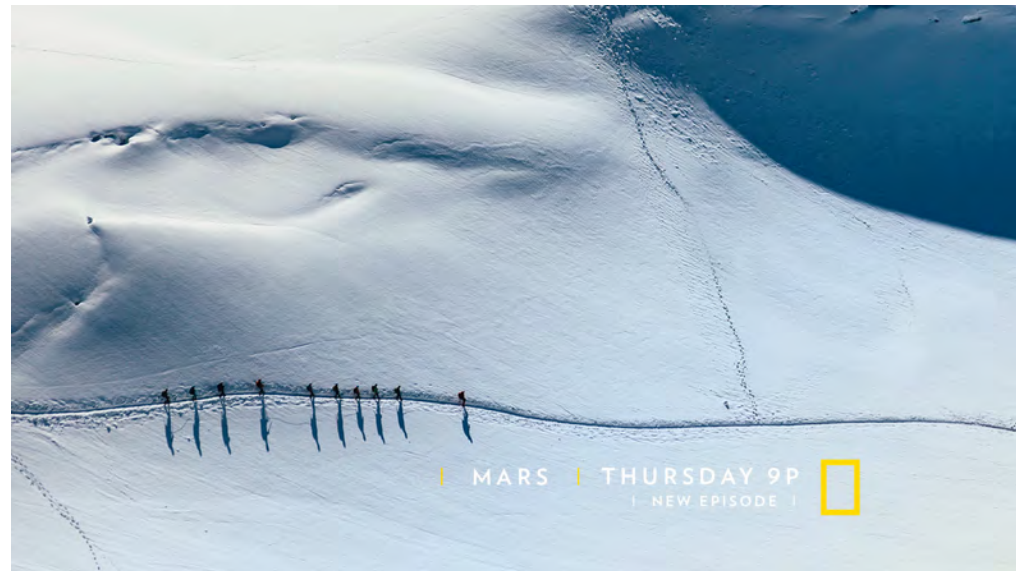


BACKGROUND COLOR CORRECTION



Naturally some instances will arise where the lightness of the background interferes with legibility of type. In these shots, a gentle color correction to help darken the shot will resolve the issue.

Pre-Color Correction



Post Color Correction



Extreme Cases



As contingency, in special cases where color correction doesn't solve the issue, typography in black may be used.

SHOW LOGOS: ON-AIR



The marketing strategy will define when a tentpole show will be promoted with its own logo. Not all the tentpole shows will necessarily have their own logo used in marketing. All the non tentpole shows will be marketed using Verlag.

TENTPOLE SHOWS



SHOW LOGO ALLOWED

MARS

EXPLORER

NON TENTPOLE SHOWS



VERLAG

YEARS OF LIVING
DANGEROUSLY

CONTINENT 7

LAWLESS OCEAN

SHOW LOGOS: ON-AIR



SHOW LOGO



Isolated Show Title Holds on isolated Show Logo for a beat for emphasis before fading in tune-in information. We then slide laterally to reveal the National Geographic Logo.

GT Reserved for Global Tentpole only

VERLAG



Standard (2 Beat Sequence)
All shows within this tier use the standard endpage animation sequence, and must use Verlag for show titles.

GT **GP** **GS**

USAGE BY TIER



Global Tentpole shows can use all both options, Global Priority may use Standard, or the slightly more special Isolated Show Title animation, and Global Support programming always uses the standard animation.

USING COMPATIBLE LOGO STRUCTURES



Index Compatibility

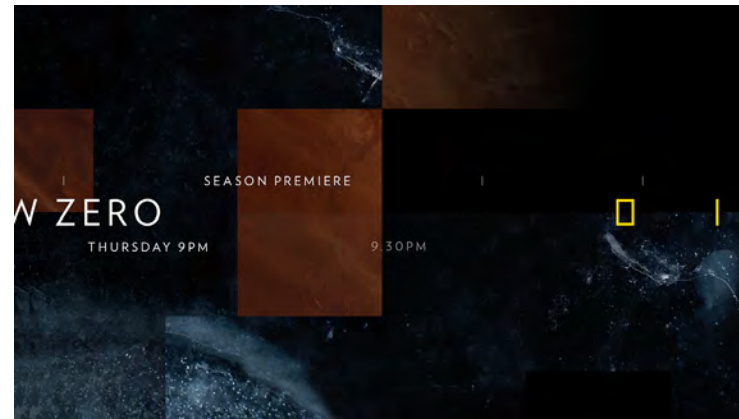
Because the index sets the framework for all on-air messaging, show logos must work within this linear format. Logos should be horizontal, and not exceed 2X the height of the yellow tick marks.



Tall Logos

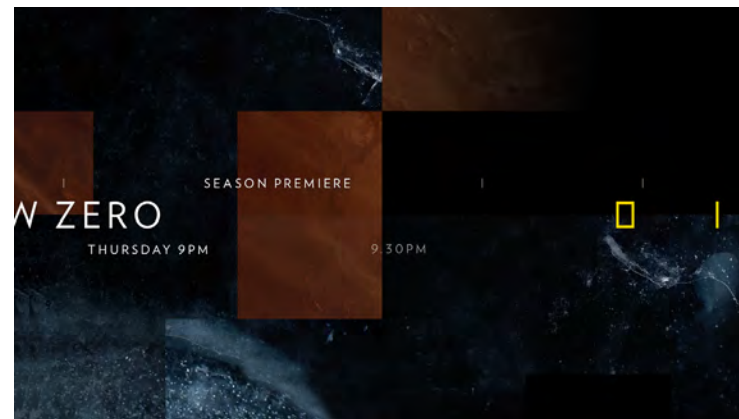
For tall or vertically stacked logos, leaving them unformatted will result in logos being scaled too small to fit within the index, or so tall that they will violate the top and bottom index lines.

SHOW LOGOS: ON-AIR NAVIGATION



LINEUPS

Show titles must always be set in Verlag regardless of priority when used in Lineups and Bumpers.



Show Logos should not be used in lineups.



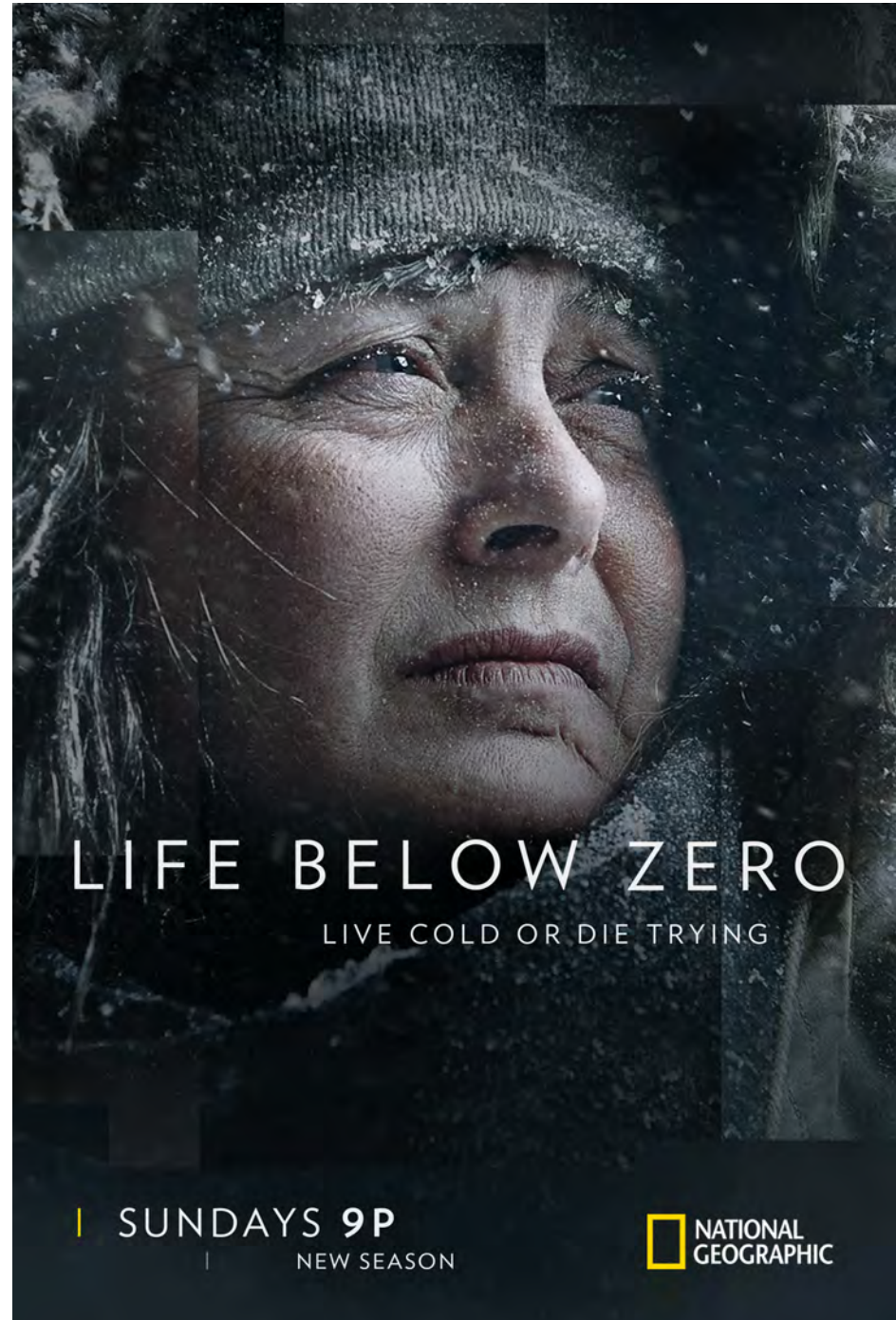
SNIPES

Show logos may be used in Custom Show Snipes. If the snipe is sequential (NNL), all titles should be in Verlag.

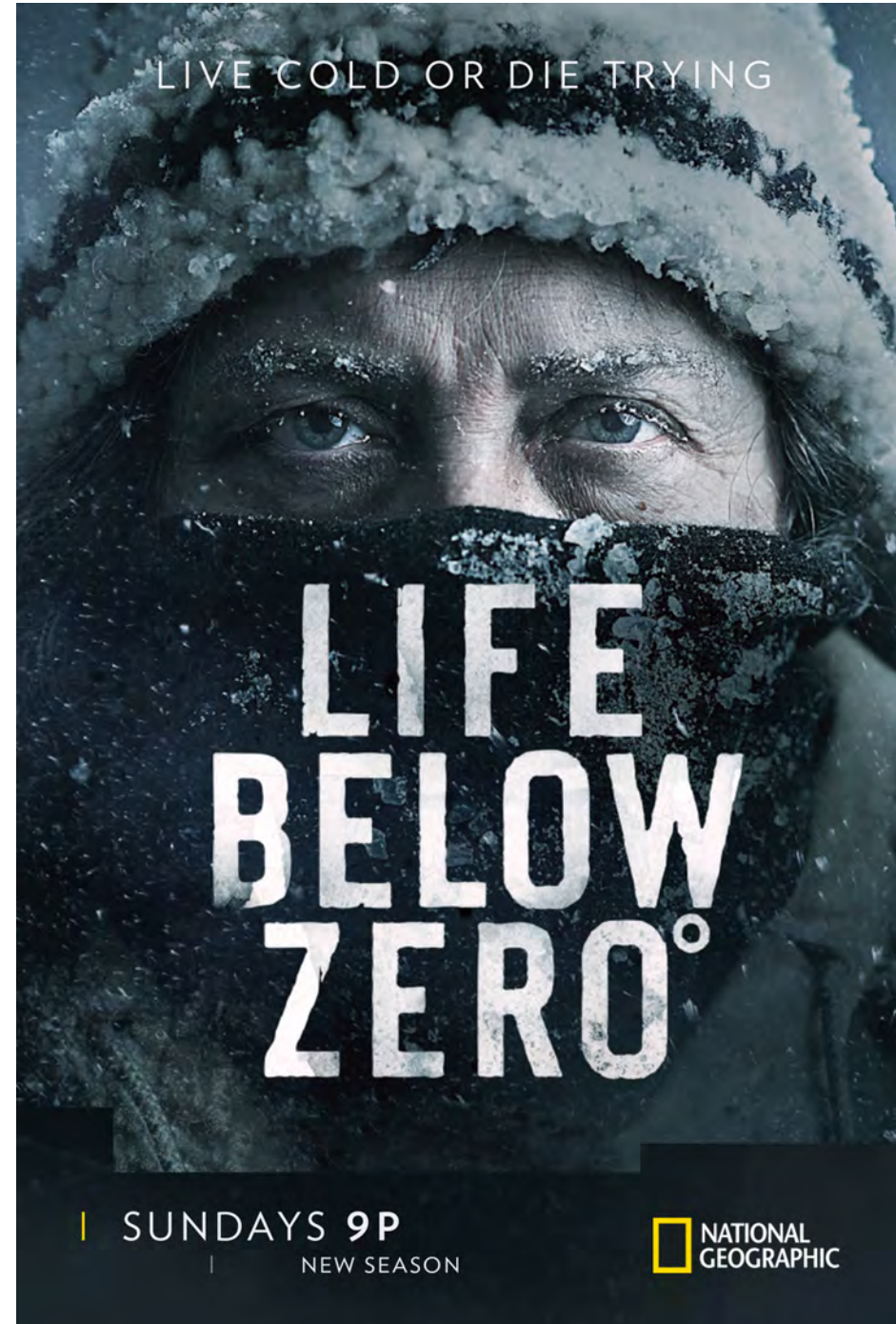
SHOW LOGOS: PRINT



Standard (Verlag)



Show Logo



BRAND VOLUME

299,792,458^{M/S}

299,792,459^{M/S}

299,792,460^{M/S}



GUIDELINES

A BALANCING ACT

The entire system is built with three elements: Imagery, Message and Brand Volume. Giving priority to one effects how the others are used, but each working in a **careful balance** is the beauty of this system.

Because this system is a balance, cutting promos is more about having a goal over having a set of rules. These goals can vary not just on a macro level (promo to promo), but also on a micro level (shot to shot). Knowing when and where to give priority is where that balance comes into play.

This means that there is no one way to cut a promo. This also means if you invest some time and balance all the tools this system offers you, the results can be truly stunning.

ACHIEVING BALANCE ON TWO LEVELS

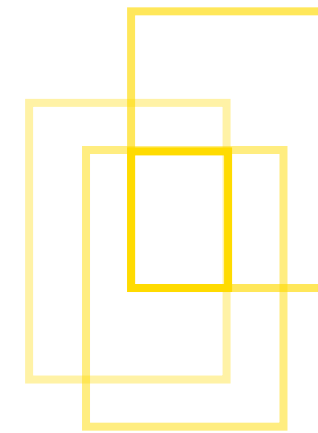
Macro helps determine which of the three toolkits to start with, Micro is where you can mix and match within that toolkit.

Macro

- Promo Goal
- Show Appropriate
- Channel Variety

Micro

- Image Importance
- Title Card Message
- Brand Presence



 IMAGE

 MESSAGE

 BRAND



IMAGE PRIORITY

SHOWCASING PREMIUM IMAGERY



In some instances, showcasing photography is your priority. Taking the time to shoot, edit, and animate over premium imagery is a win not just for your promo, but for National Geographic as a whole. This means not using the first shot you come across, but creating buckets of imagery so you can use the best shot available to achieve that careful balance we're striving for. Image priority means using the **Low Volume Toolkit**.



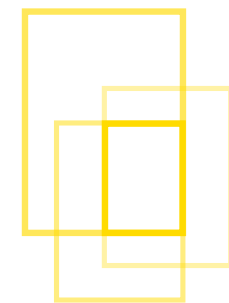
Considerations

- Curated Imagery
- Index serves the shot
- Less brand presence / Mapping

Example

Macro - This is a promo for Origins, where showcasing the high production value photography is the priority.

Micro - In this shot, a man falls overboard so I won't distract from the importance of the shot with unnecessary use of the graphics.



IMAGE

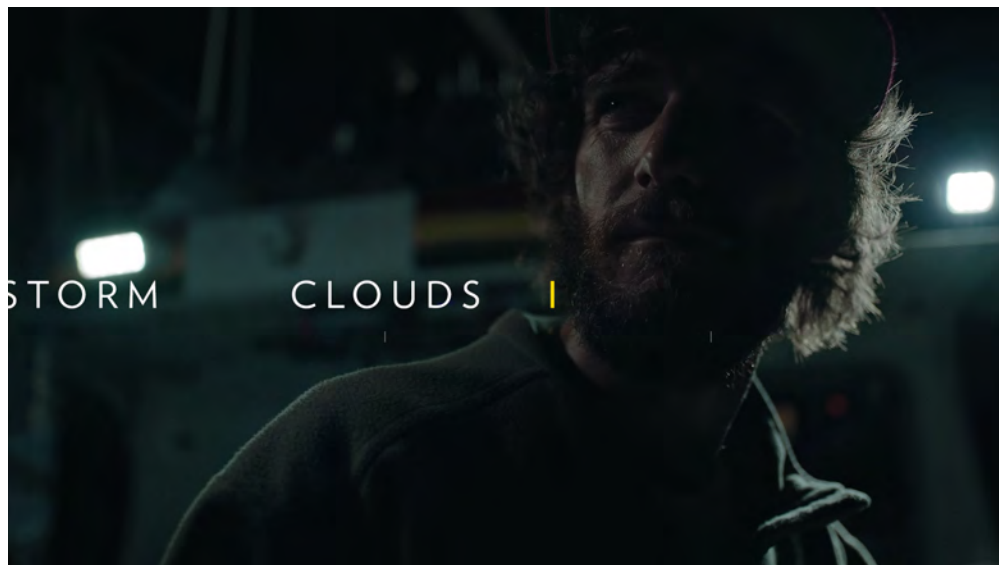
MESSAGE

BRAND

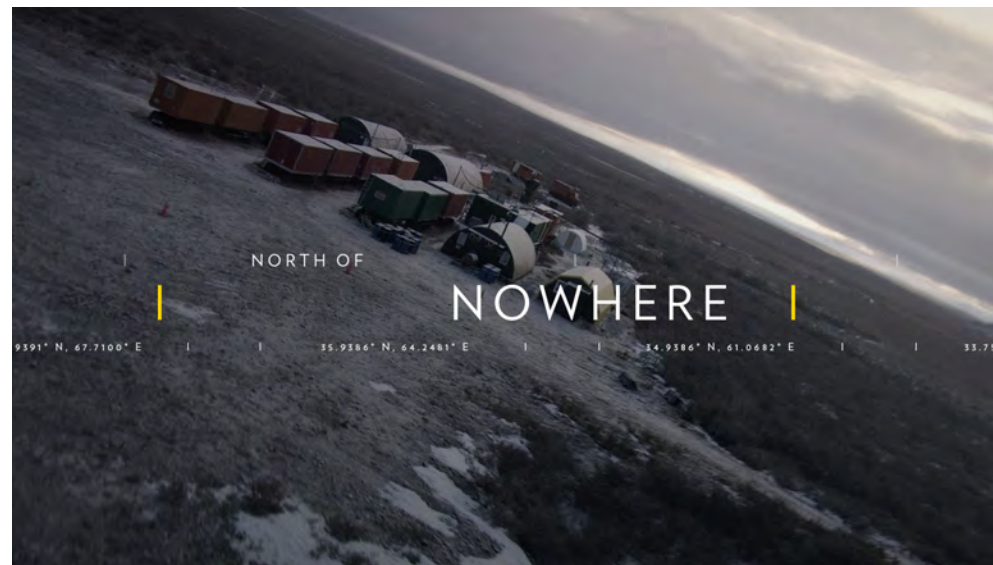


MESSAGE PRIORITY

PROMO SERVES THE SCRIPT



In some instances, your message is the most important takeaway. Using title cards is a great way to help achieve this goal. In our system this means writing concise, clear title cards that fit within the Index. When using the metric-forward Index, this means taking more time to populate the bottom line with information. This added texture and context helps the index feel like a responsive, living line. Message priority means using the **Medium Volume Toolkit**.



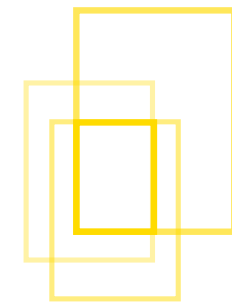
Considerations

- Intentional writing
- Crafted Index details
- Choosing appropriate image plates

Example

Macro - This is a promo for Life Below Zero where I have a script I want to punctuate, so I'll use the Index for title cards and added graphic texture.

Micro - In this moment, I have some important messaging so I will choose a less busy image, with lots of negative space to make my title card legible.



IMAGE

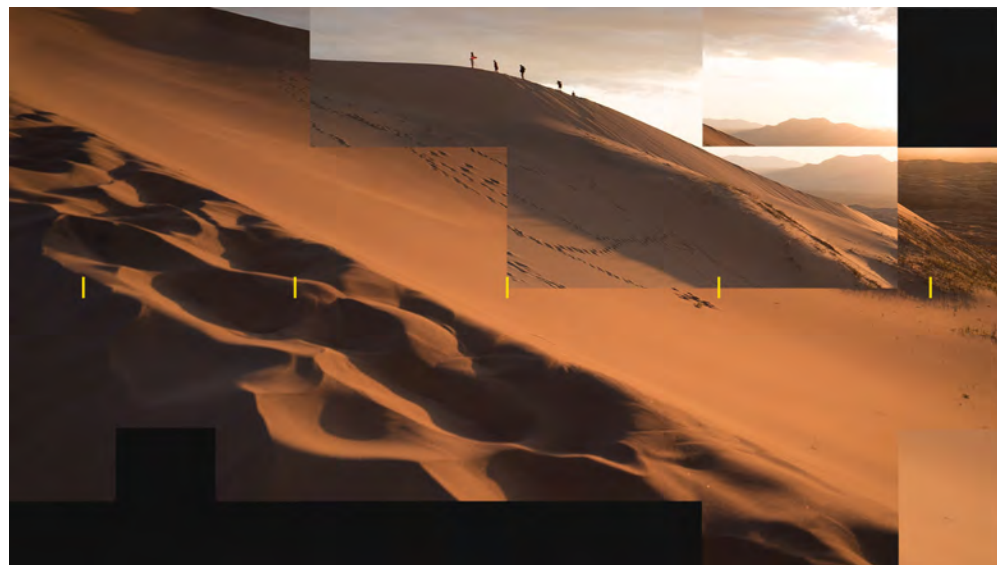
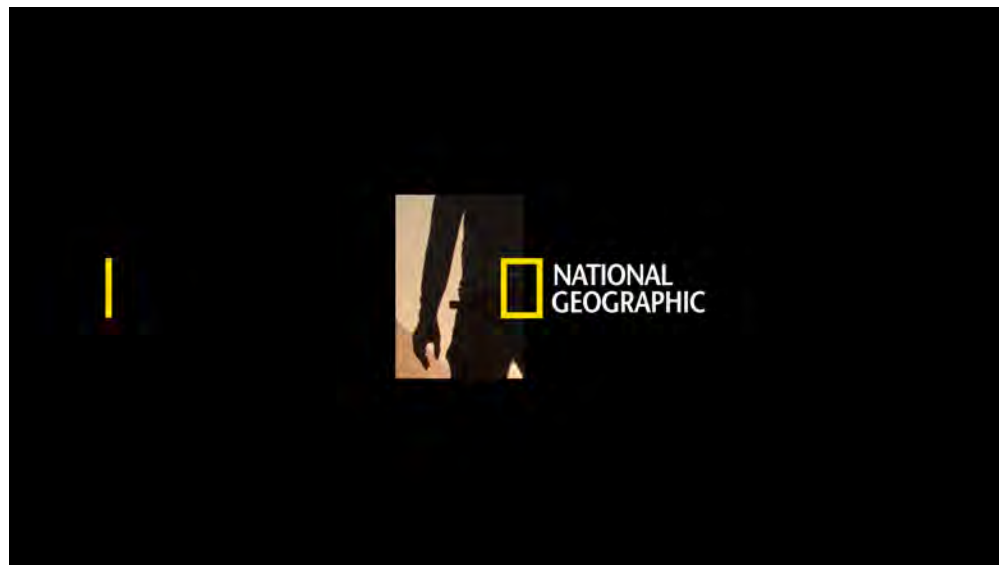
MESSAGE

BRAND



BRAND PRIORITY

A GRAPHIC STATEMENT



Giving the Brand priority makes for a graphics-forward promo, which is especially helpful when you have less than ideal photography, or you are promoting a show on another channel. Using the Mapping technique helps in several ways. It increases the amount of brand presence by reinforcing the shape of the frame. It's also a functional tool that helps us transition from shot to shot, and can create a space for title cards to live. Brand priority means using the **High Volume Toolkit**.

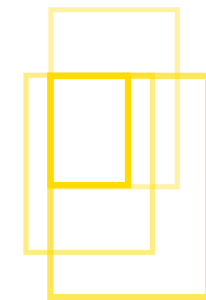
Considerations

- More use of Mapping
- Graphics-forward promo overall
- Less emphasis on footage

Example

Macro - This is a cross-channel episodic for Wicked Tuna, and I want to showcase the branding of the channel.

Micro - In this shot, I want to insert some brand presence so I use Mapping to transition to a graphic plate for my title card to live over.



IMAGE

MESSAGE

BRAND

P R O M O

ON-AIR

TOOLKIT OVERVIEW



Low Volume Toolkit

IMAGE PRIORITY

Open

Across all three toolkits, Open layouts stay the same, though the amount of mapping within the transition will change.



Open Logo

Open Title

Open Strap

Title cards

Shows the most flexibility, allowing you to mix and match between as needed. For simplicity, each toolkit will start with predetermined options.



Metric Card

Title Card

Variable Sizes

Endpage (Fullscreen)

Across all three toolkits, Endpage layouts stay the same, though the amount of mapping within the transition will change.



Single Line

Double Line

Show Logo

Endpage (Footage)

Same as above.



Single Line

Double Line

Show Logo

Close

Across all three toolkits, Close layouts stay the same, though the amount of mapping within the transition will change.



Tagline

Logo

Logo + Social

Transition

Across all three toolkits, transitions vary according to the amount of black and / or mapping.



Low

Med

High

Medium Volume Toolkit

MESSAGE PRIORITY



Open Logo

Open Title

Open Strap



Metric Card

Title Card

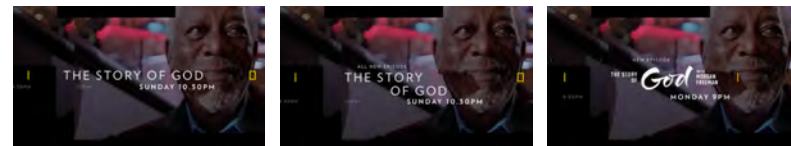
Variable Sizes



Single Line

Double Line

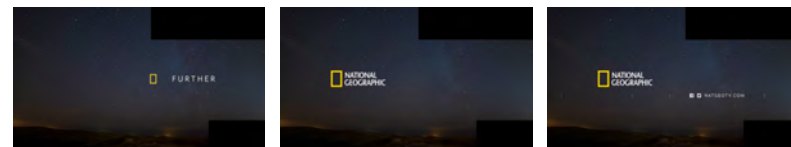
Show Logo



Single Line

Double Line

Show Logo



Tagline

Logo

Logo + Social



Low

Med

High

High Volume Toolkit

BRAND PRIORITY



Open Logo

Open Title

Open Strap



Metric Card

Title Card

Variable Sizes



Single Line

Double Line

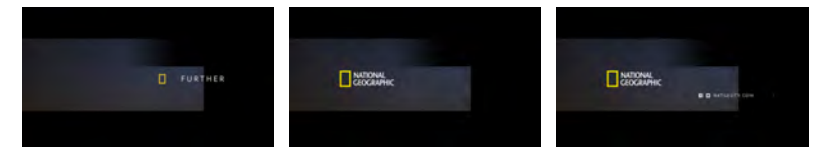
Show Logo



Single Line

Double Line

Show Logo



Tagline

Logo

Logo + Social



Low

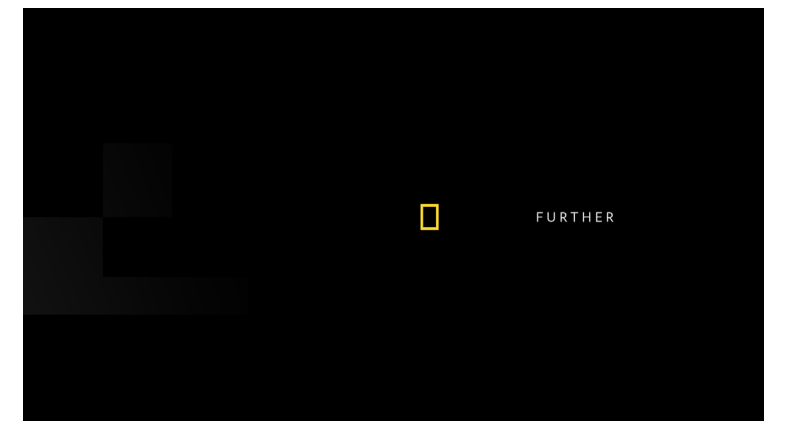
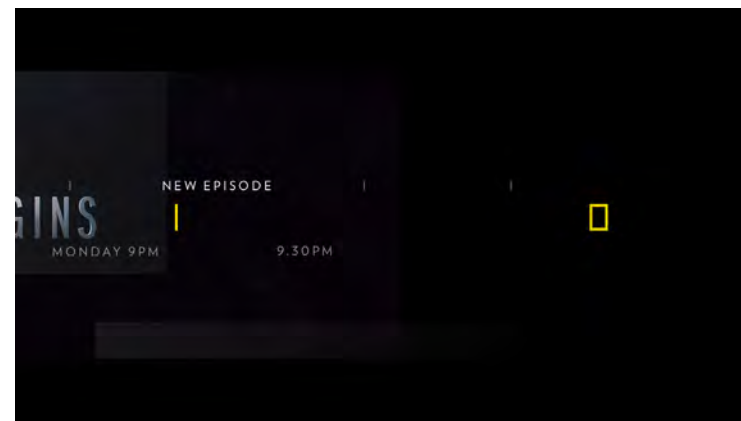
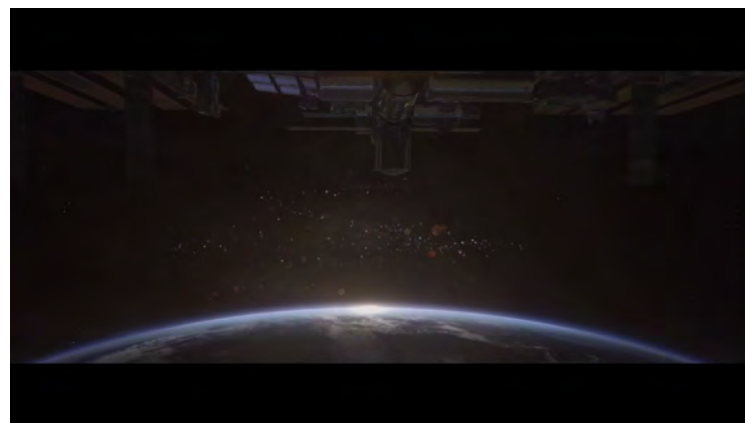
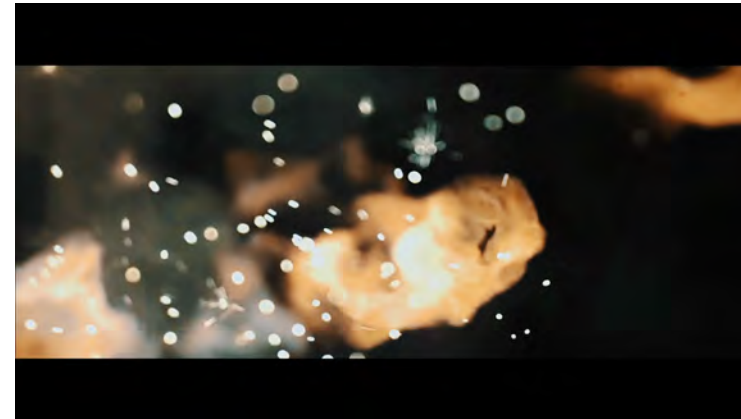
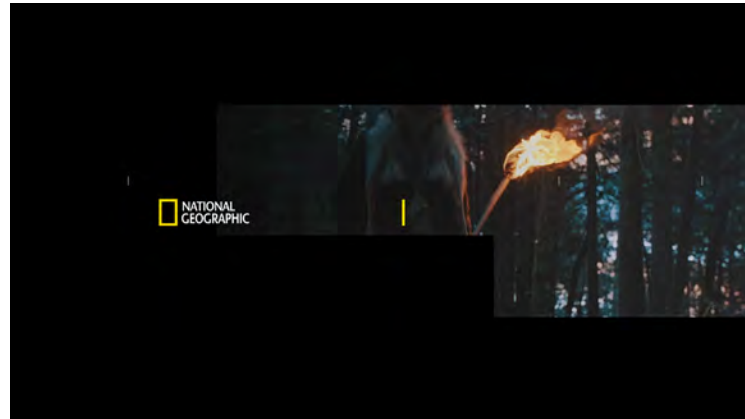
Med

High

EVENT EXAMPLE

MINIMUM BRAND VOLUME

Because of the high production value and quality of the footage, this promo uses the absolute minimum recommended branding elements with just a Logo Open, and a Show Logo Endpage / Tagline Close.

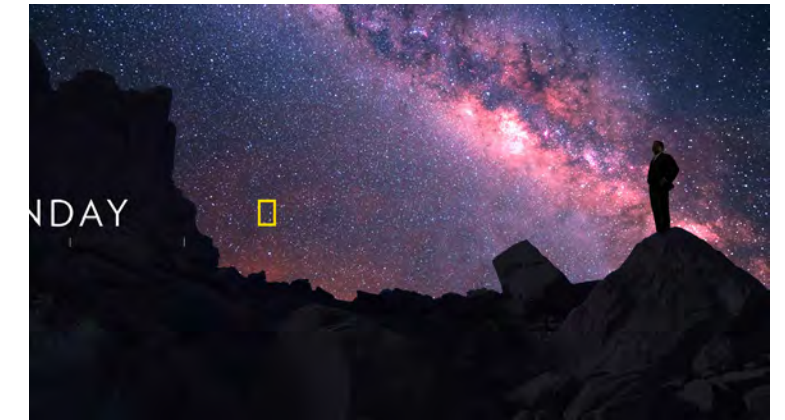


OPEN



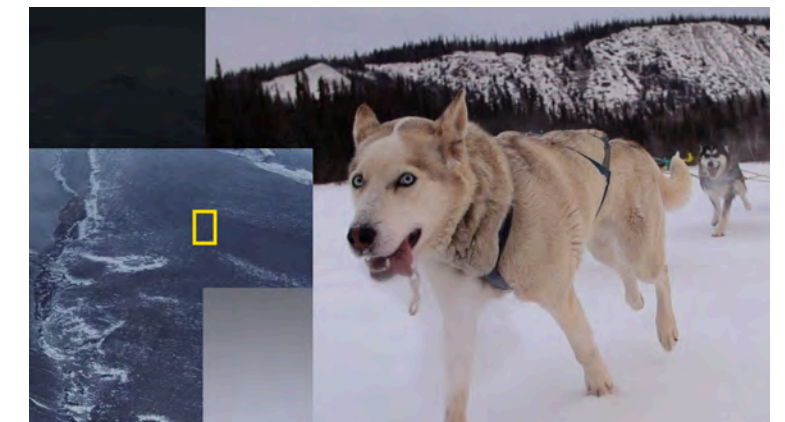
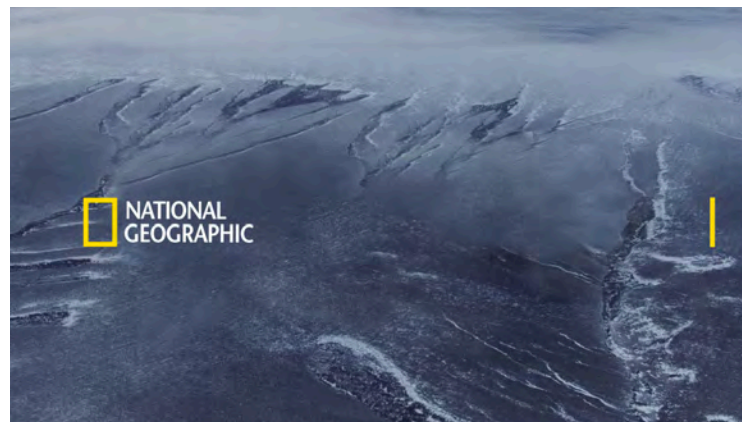
TITLE STRAP

A high-impact, editorial approach, here we start on an over-scaled word drifting left to right. We then cut wide to reveal the Index, before moving laterally into the first shot.



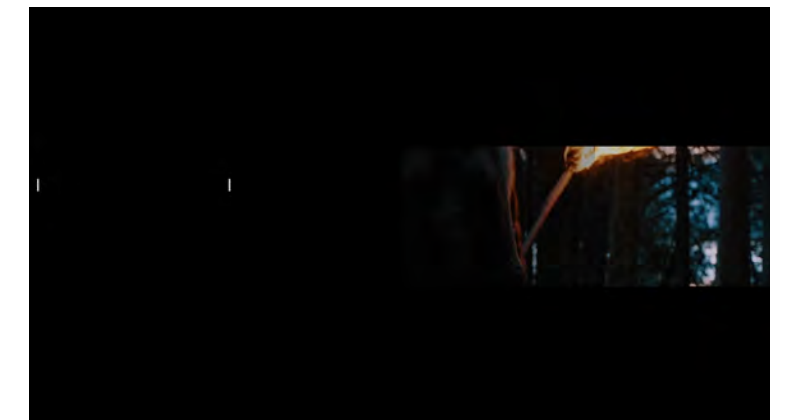
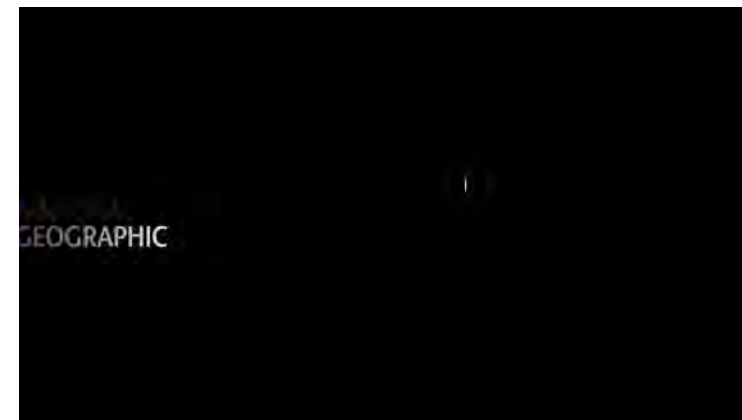
LOGO STRAP

We start on the logo resting over full frame imagery. As the Index moves laterally, we tile into the next shot.

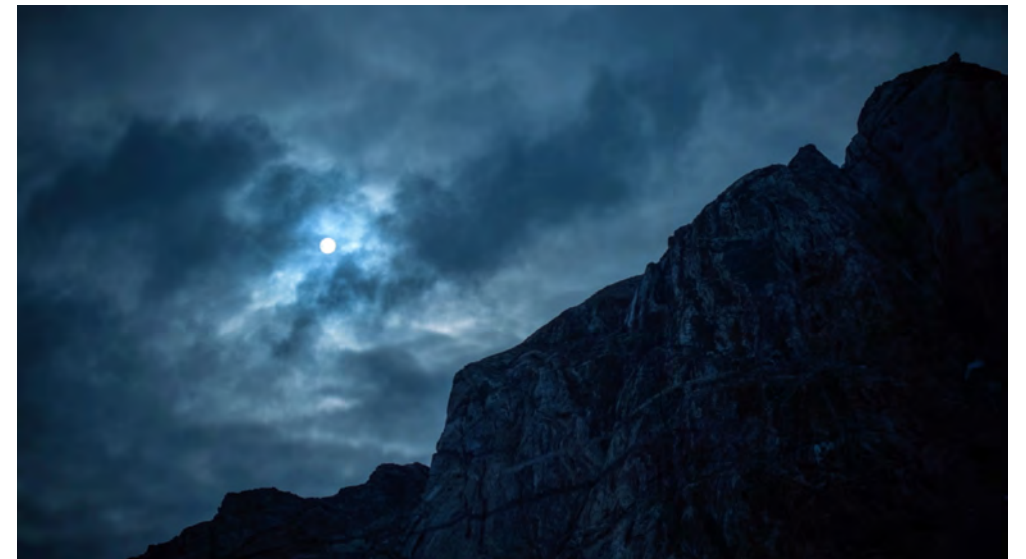
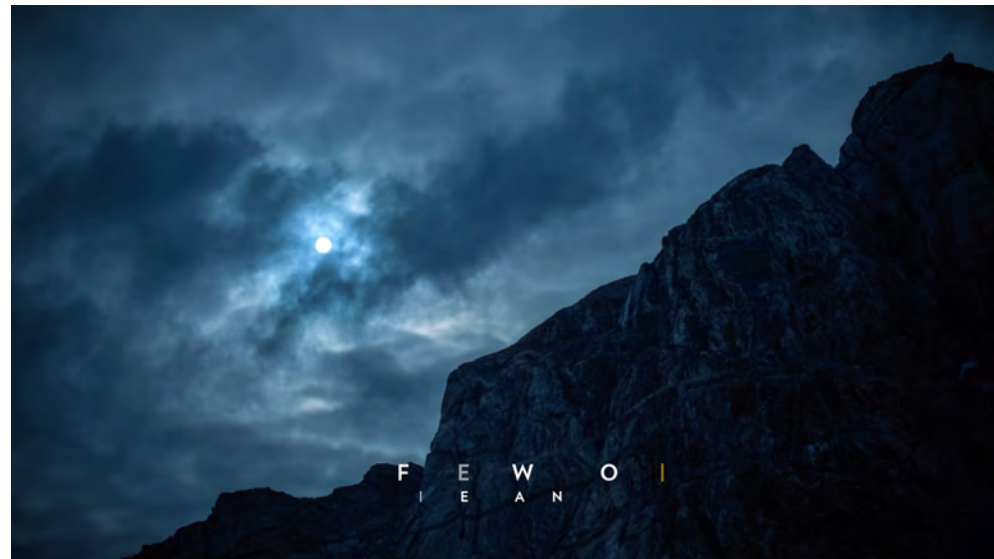


LOGO FULLSCREEN

We start on the logo, as we begin to move laterally we see the Index come into frame as the image tiles on.



LOWER THIRD



ENDPAGE

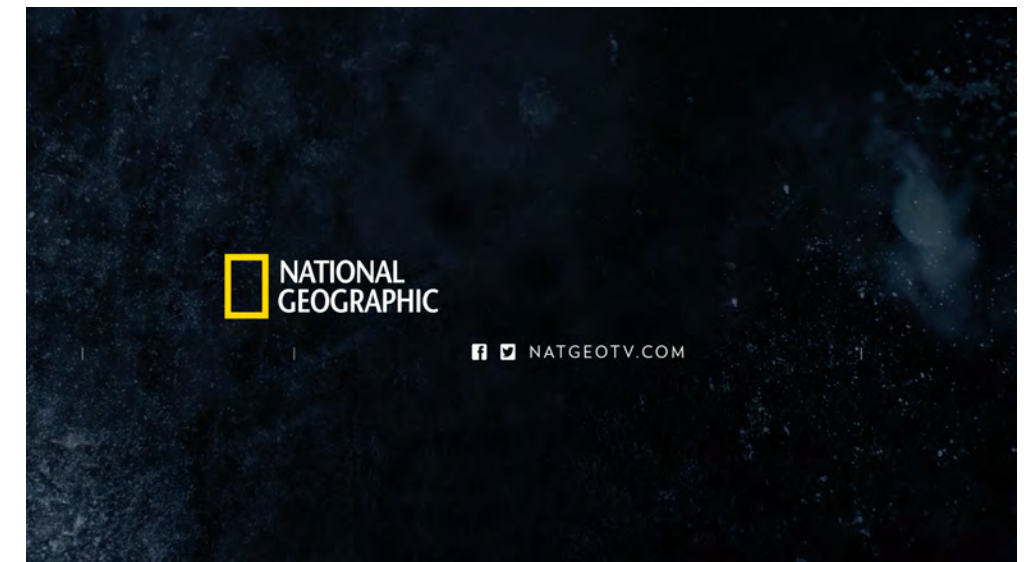
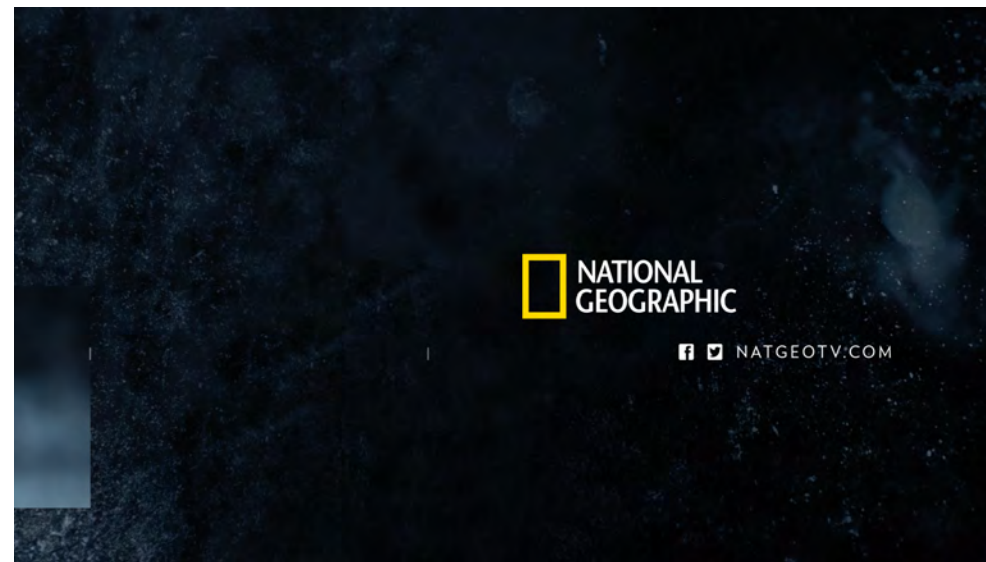
"Fullscreen" elements utilize generic clips from the footage library.
For information on selecting these clips refer to Page 25.

FULLSCREEN + OPTIONAL SOCIAL CLOSE



As the Endpage copy animates out of frame we continue along the index

The Index pulls the Logo into frame along the main index line



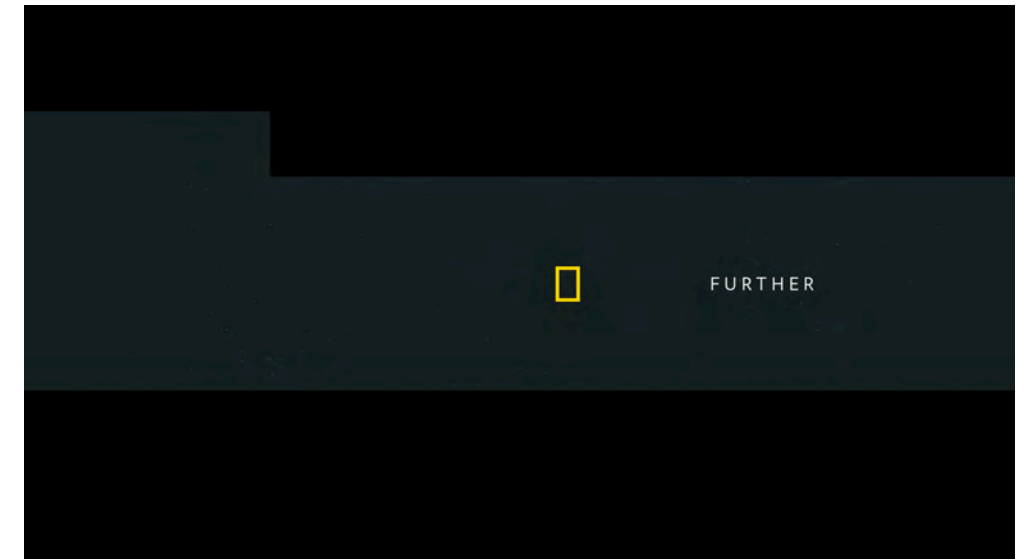
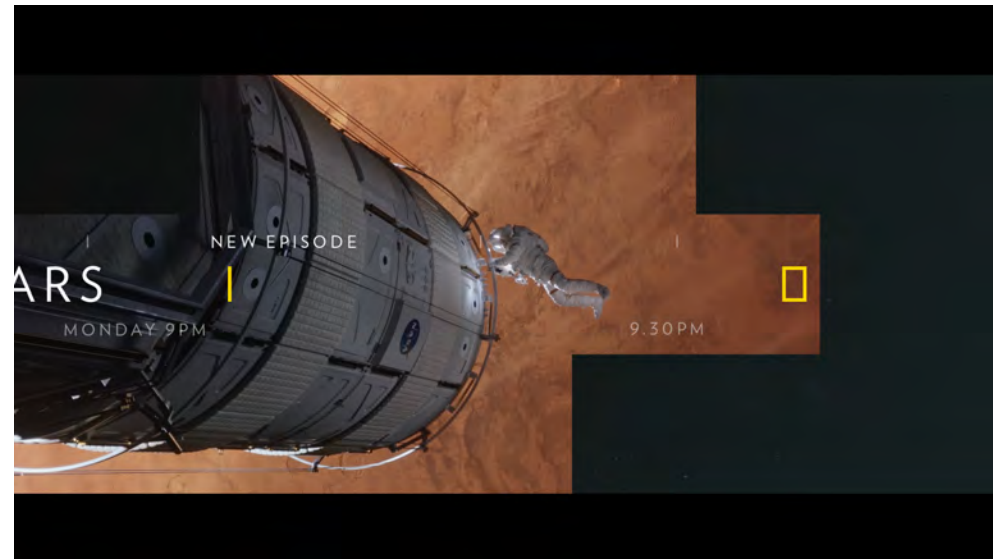
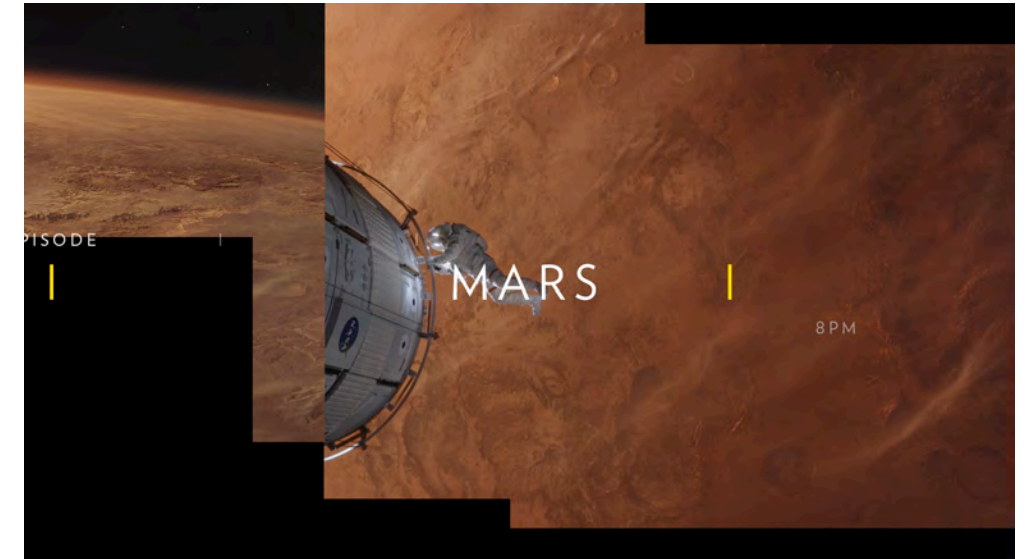
The small micro-line along the bottom follows, pulling social icons and URL information into place

ENDPAGE

"Footage" elements utilize custom shot clips from the footage of the show they're promoting.



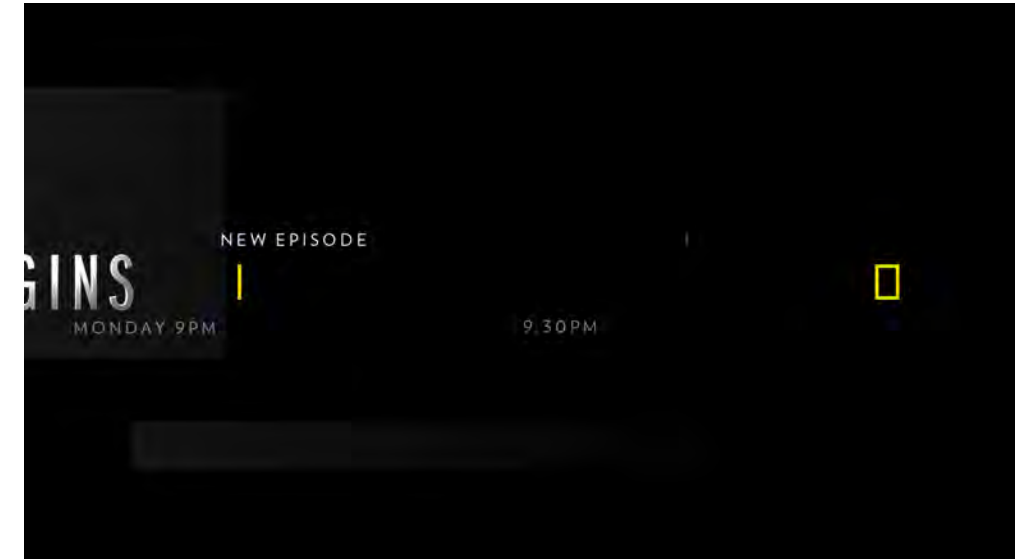
FOOTAGE (+ "ALT SPLIT SCREEN")



ENDPAGE

Show logos should only be used for premium specials (i.e. Origins, MARS, Breakthrough), and other events with high production value footage. These logos are given their own moment within the promo, before transition back into the index. Everywhere else, show titles should be set in Verlag.

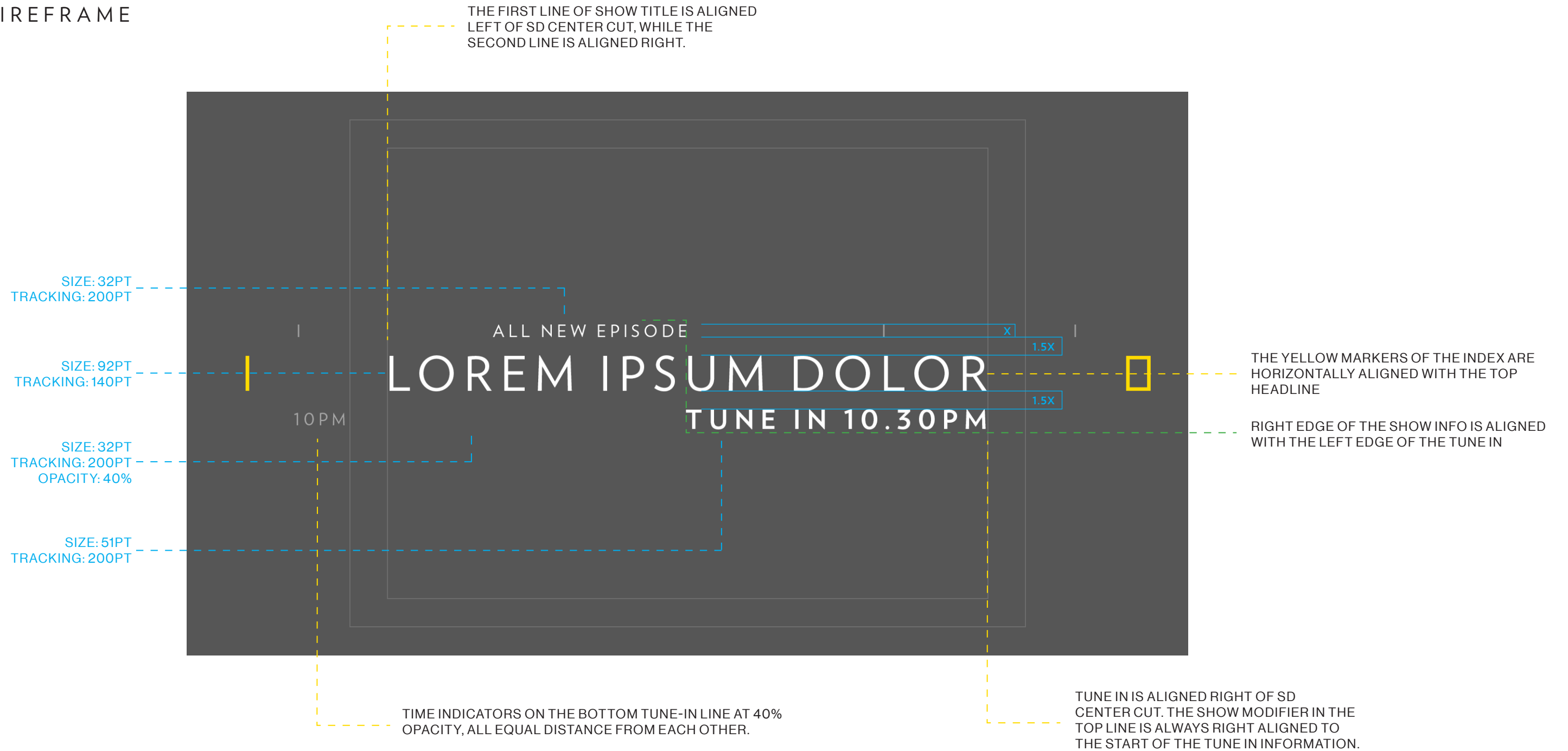
SHOW LOGO



ENDPAGE



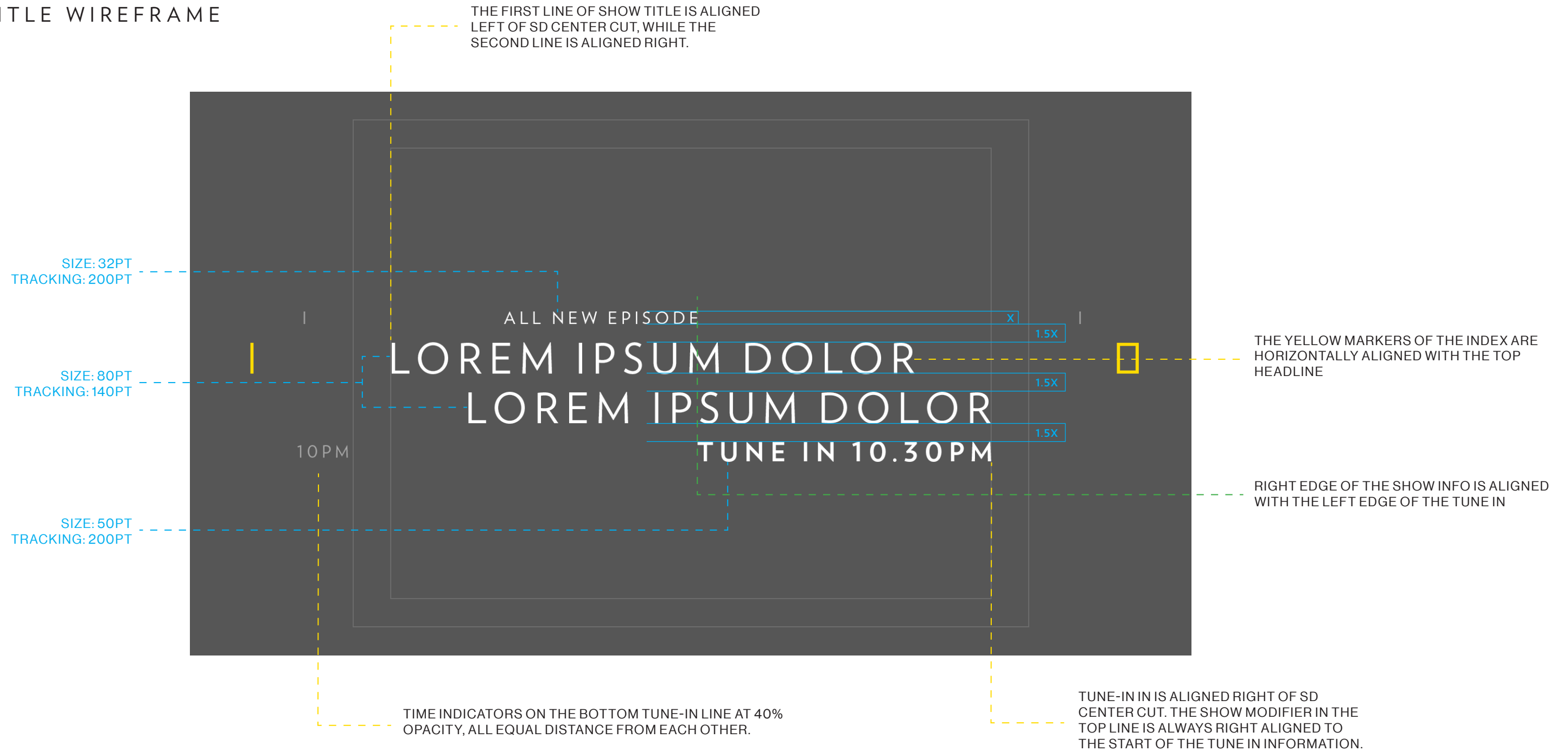
TITLE WIREFRAME



ENDPAGE



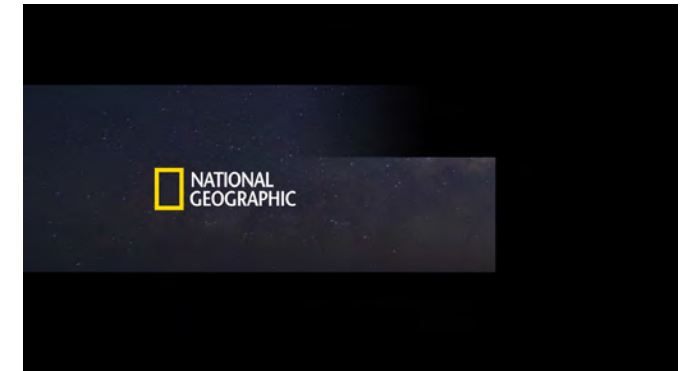
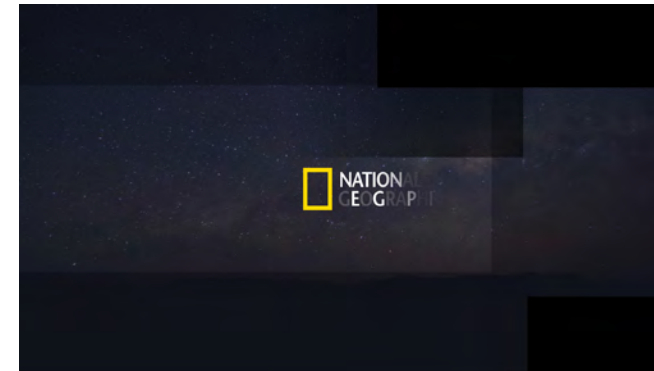
LONG TITLE WIREFRAME



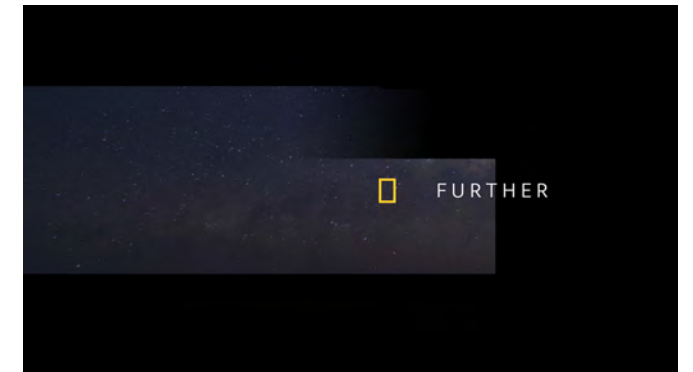
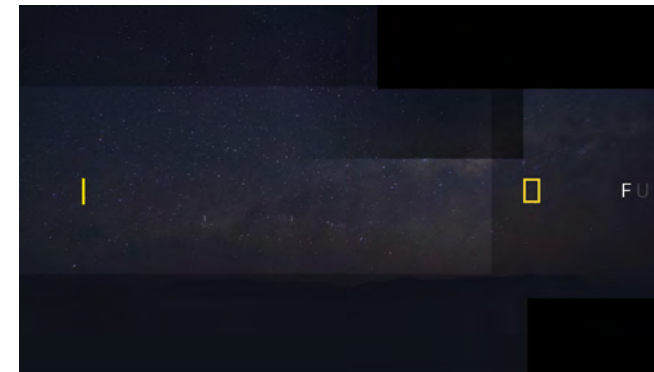
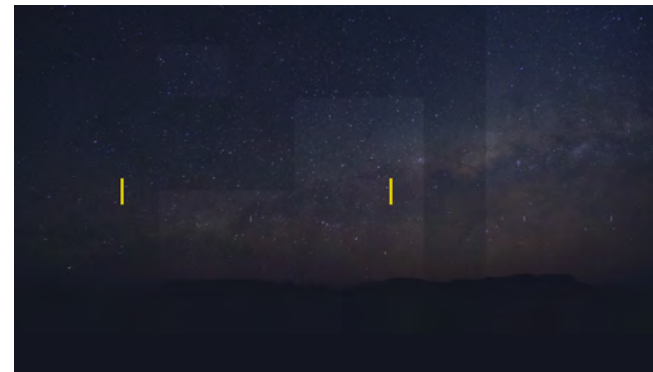
CLOSE



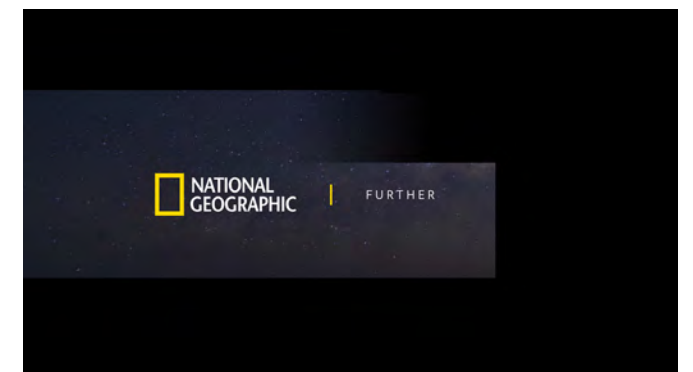
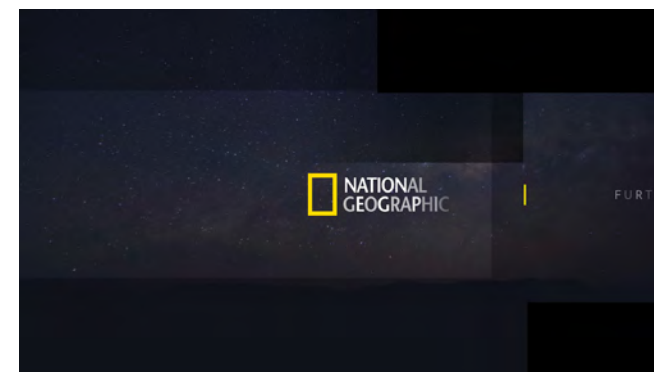
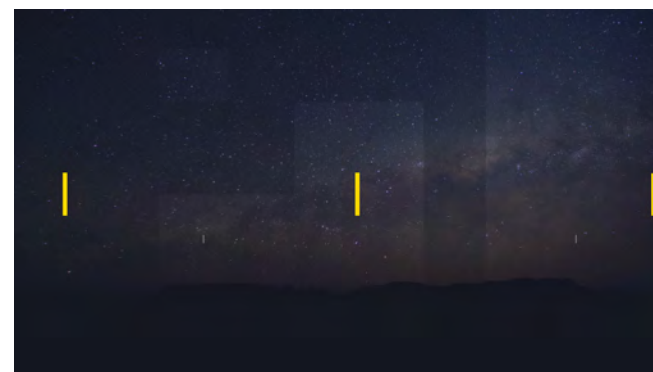
LOGO



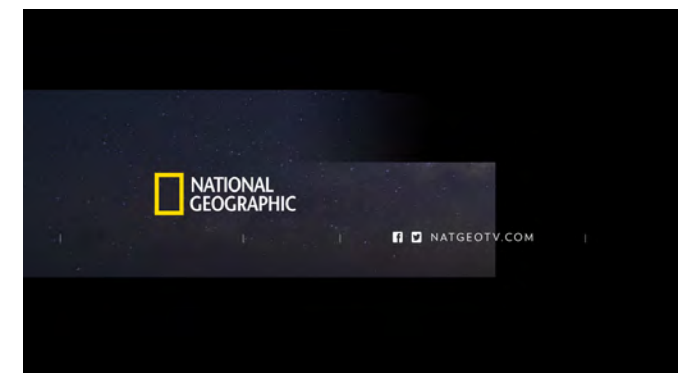
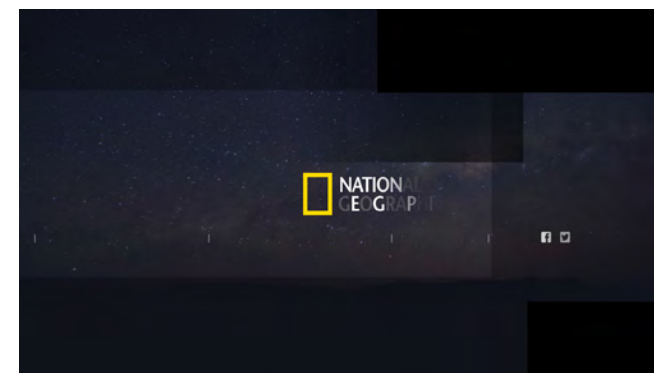
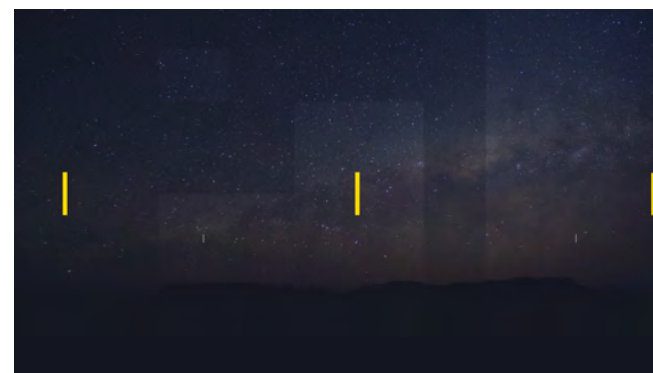
TAGLINE



LOGO + TAGLINE



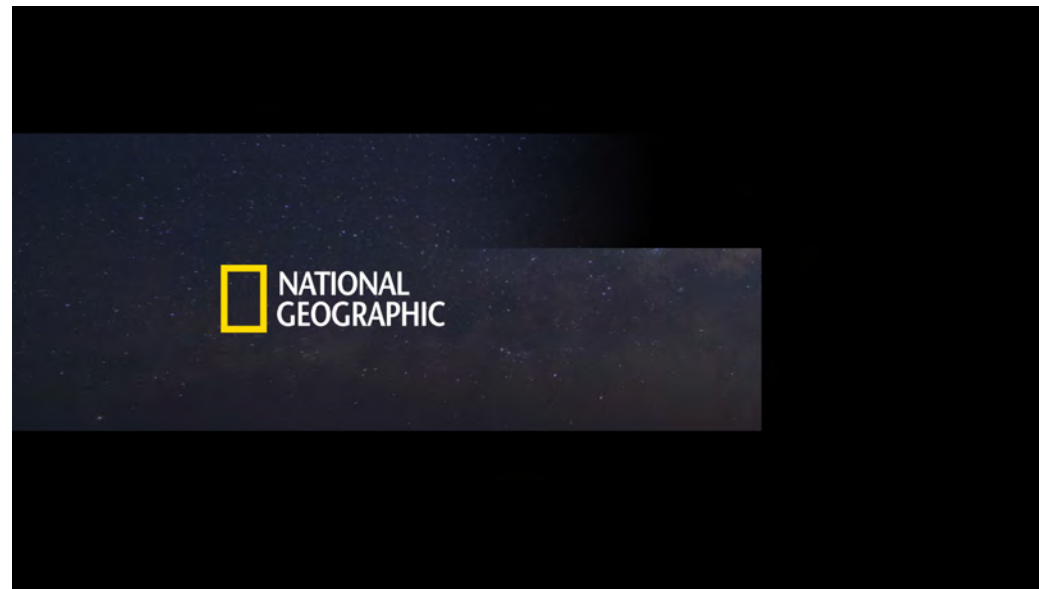
LOGO SOCIAL



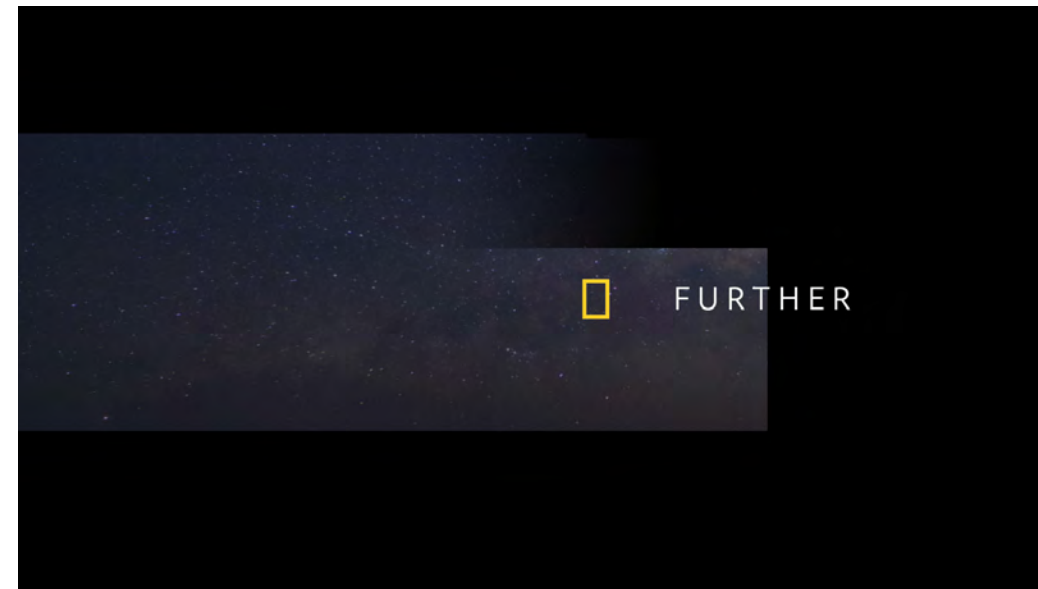
CLOSE



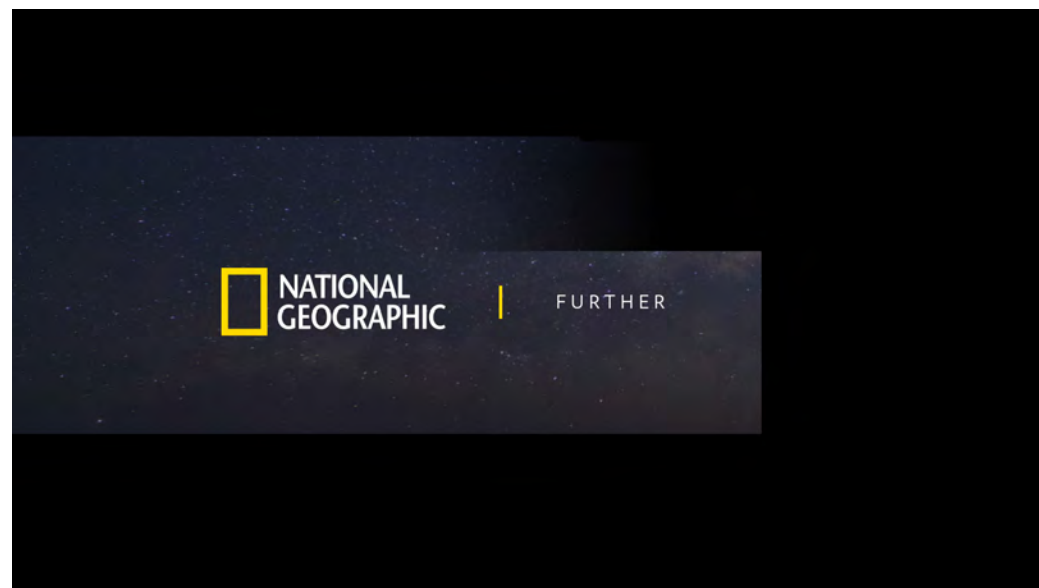
Logo



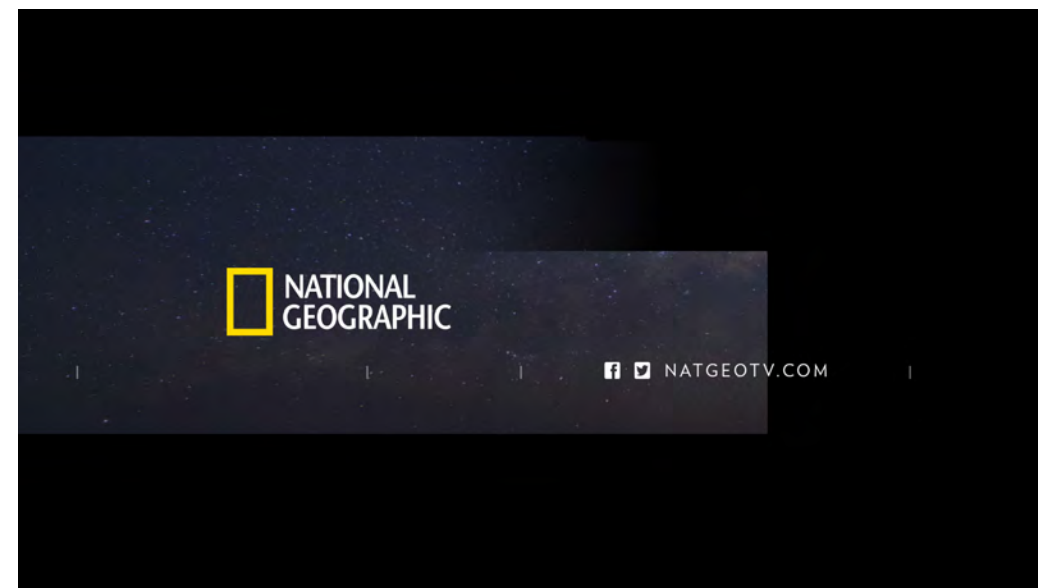
Tagline



Logo + Tagline



Logo + Social



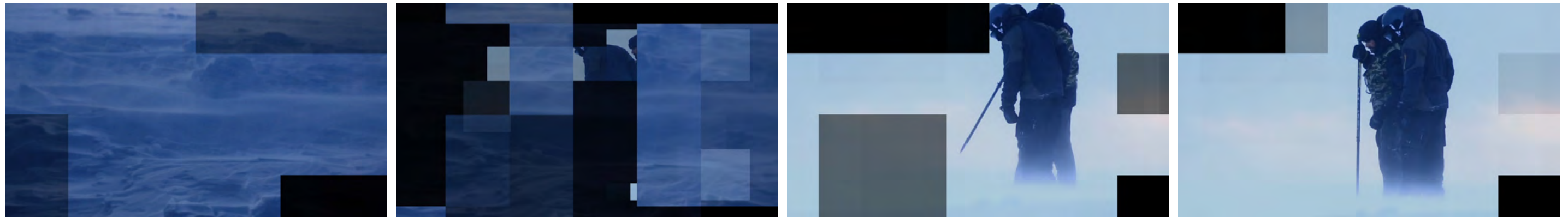
TRANSITIONS



LOW



MEDIUM



HIGH

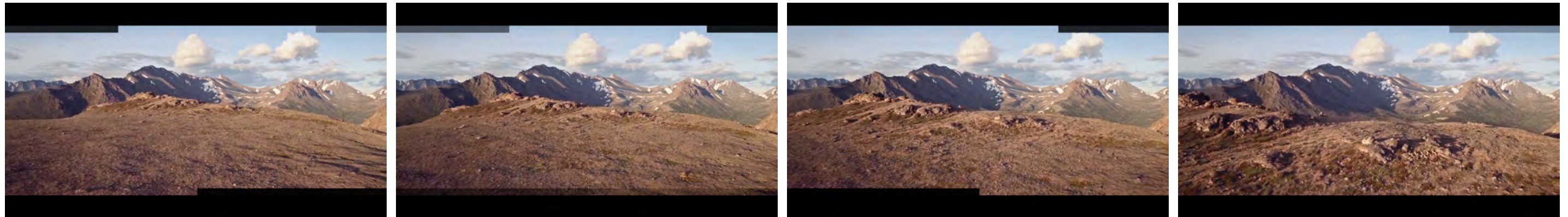




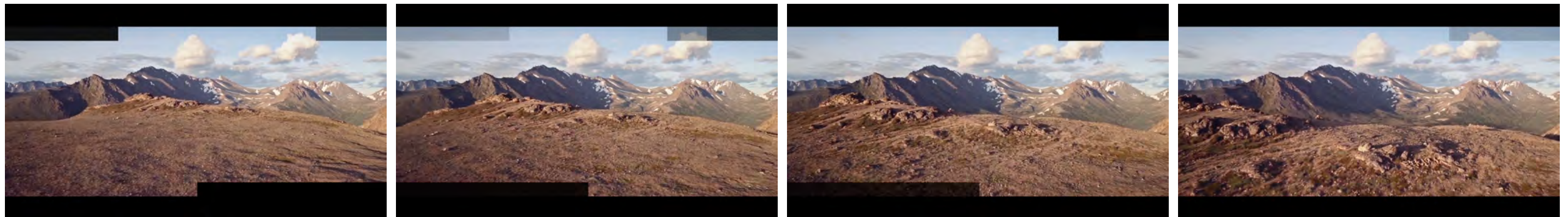
TRANSITIONS

LETTERBOX FILTERS

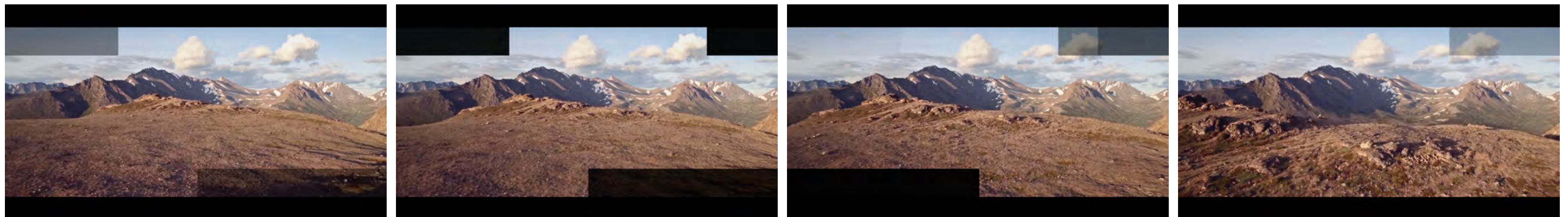
SMALL



MEDIUM



LARGE





TRANSITIONS

HOLD STATES / TITLE CARDS

SMALL



MEDIUM



LARGE



TITLE CARDS

Title Cards are where your choice in Metric or Title Index has the most impact. While there is lots of room for variation, for simplicity we're only using three sizes.



Small - Top Line Focused

Here the key message is in the top line of the index, with the bottom line only used as visual texture



Medium - Shared Line Focus

Because both lines are legible, the key message can be shared across both. For Metric-forward usage, the bottom line can give context to the top, with Coordinates, Speed, Time and more.



Large - Small Line Focused

Here, the key message is within the smaller line, with the over-scaled top line used as texture. Shorter words like NEW can also be used on the top line for added impact.

TITLE CARDS



SMALL

MEDIUM

LARGE

METRIC FORWARD



TITLE FORWARD



TITLE CARDS



ACCOMMODATING LONG COPY



2 Line - Same Size

Borrowing the layout of our 2 Line Endpage, this layout accommodates long title cards by breaking into two offset lines.



2 Line - Variable Size

Here we utilize two scales of the index to give one line emphasis.





TITLE CARDS

2 LINE WITH METRICS



2 Line - Same Size



2 Line - Variable Size

NAVIGATION

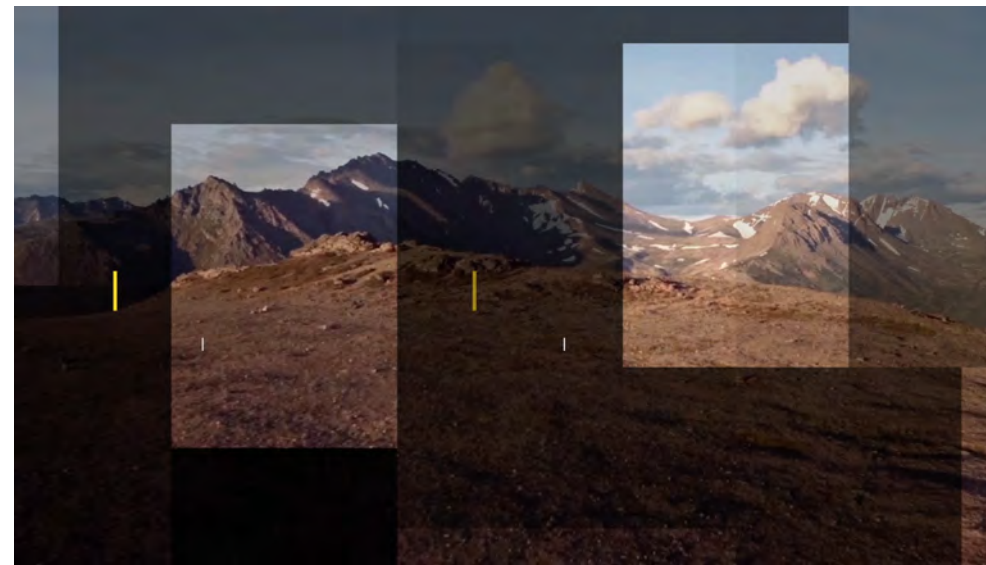
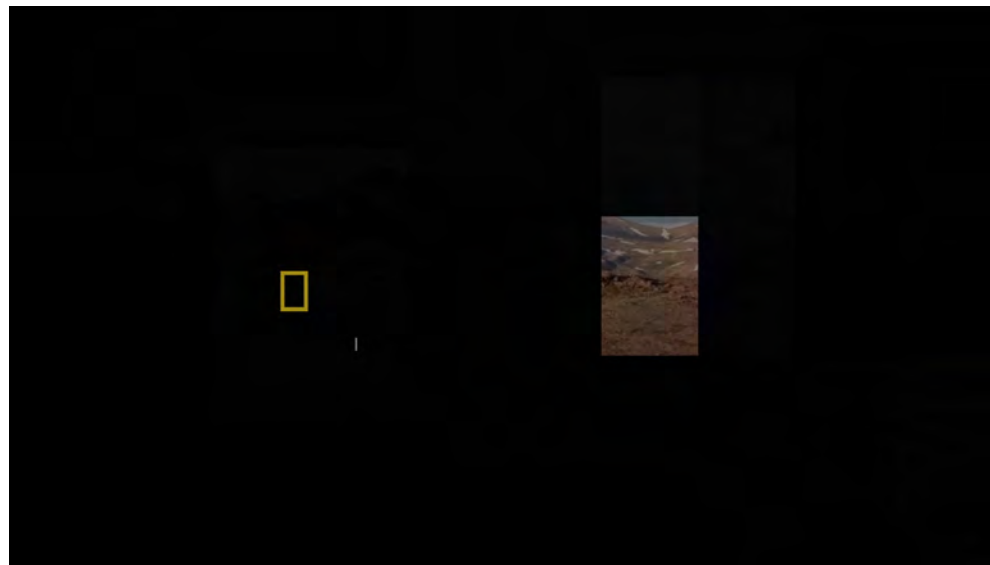
ON-AIR

BUMPERS

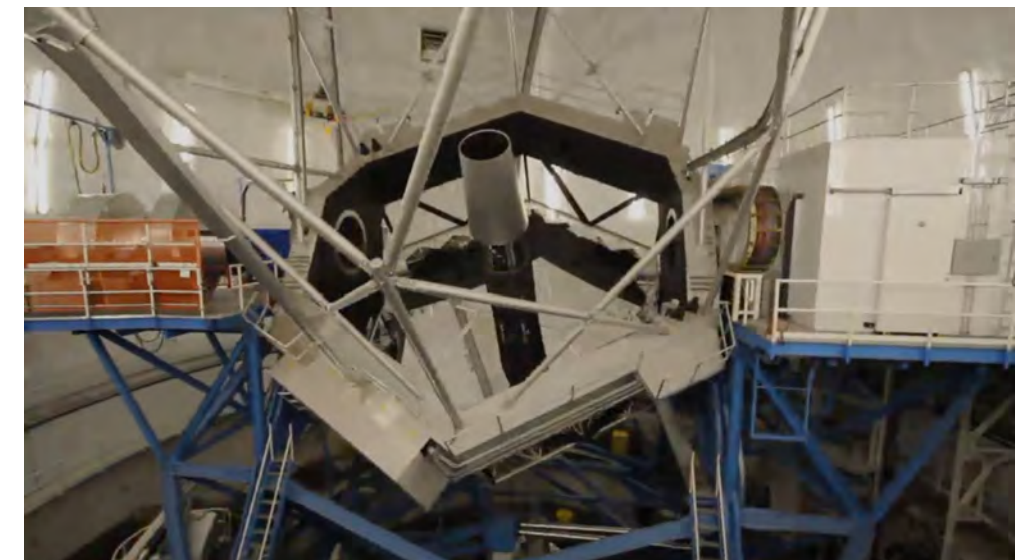
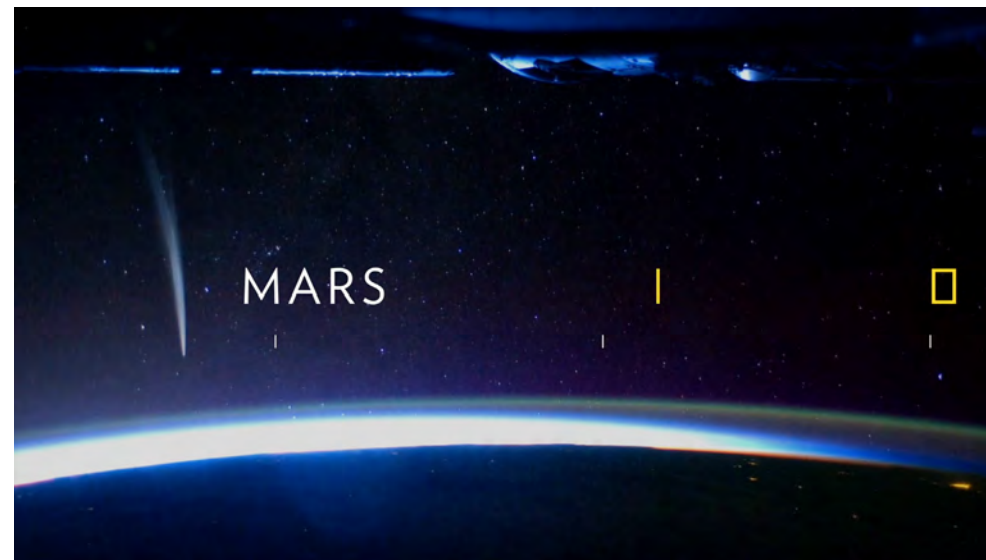


WITH SHOW

Fullscreen (library footage) example.



Footage (custom shot) example.

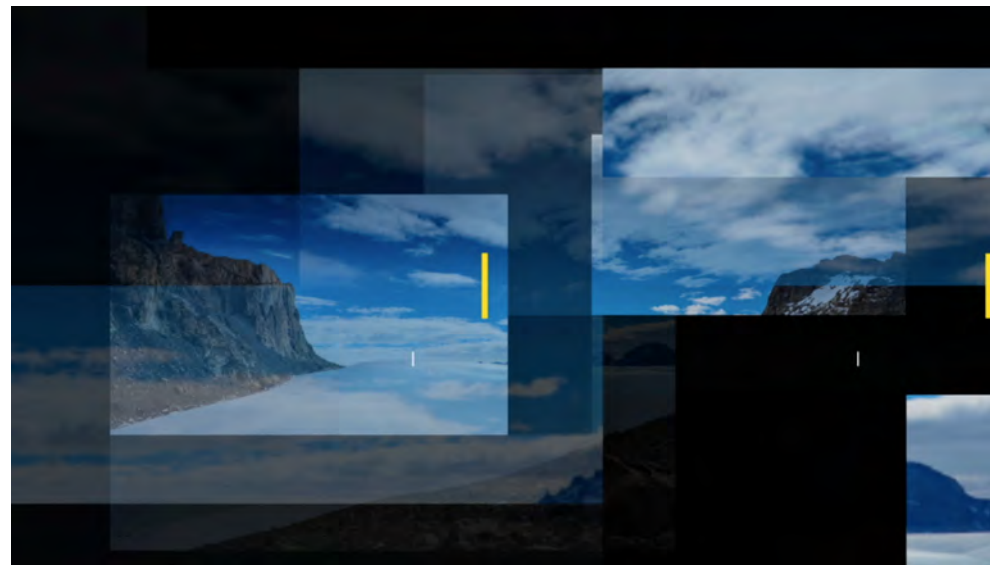
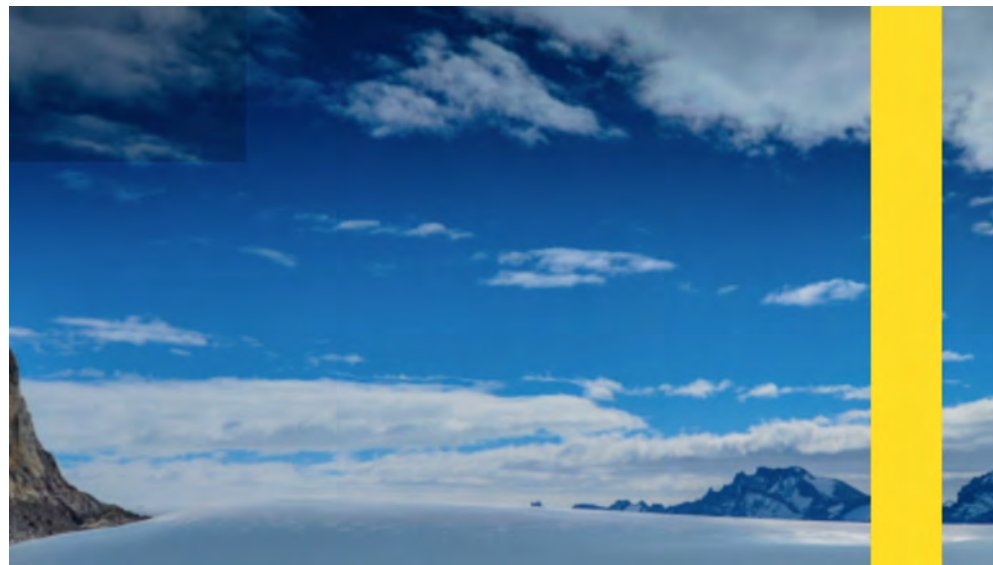


BUMPERS

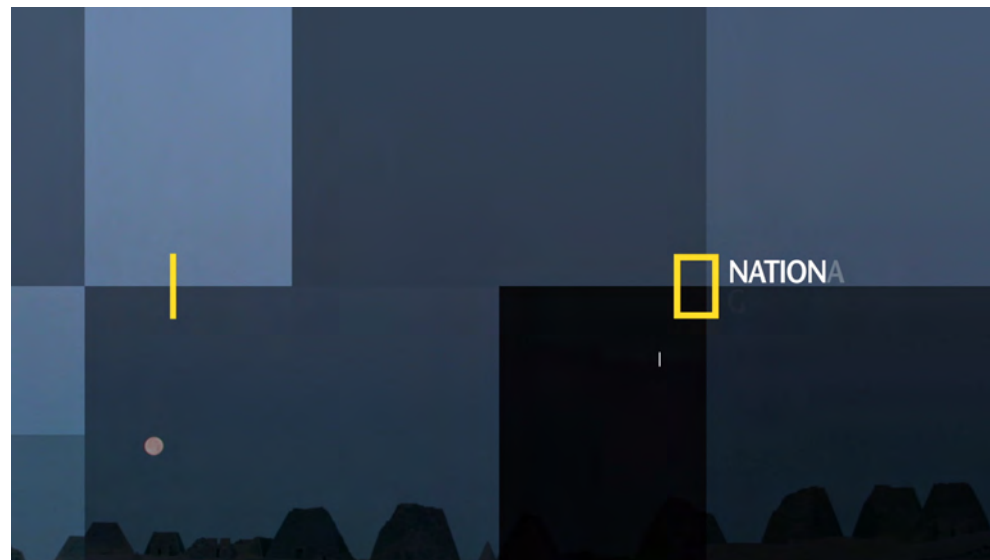
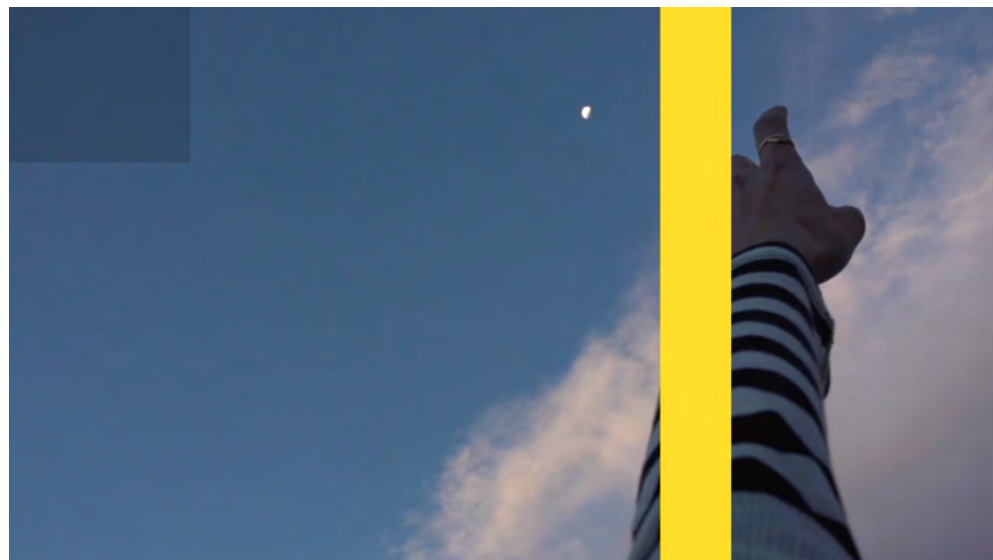


GENERIC

Fullscreen (library footage) example.



Fullscreen (library footage) example.

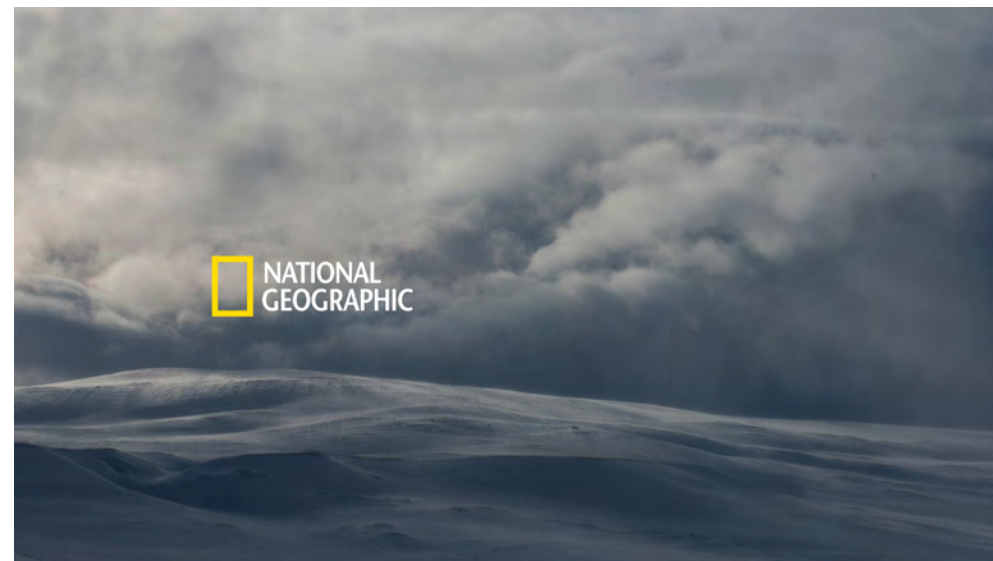


BUMPERS



NEXT

Fullscreen (library footage) example.

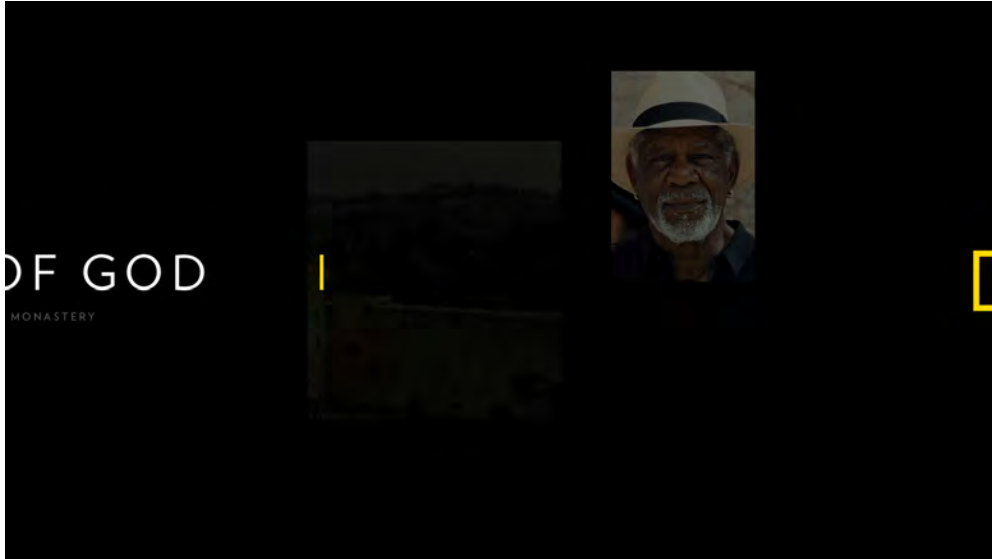
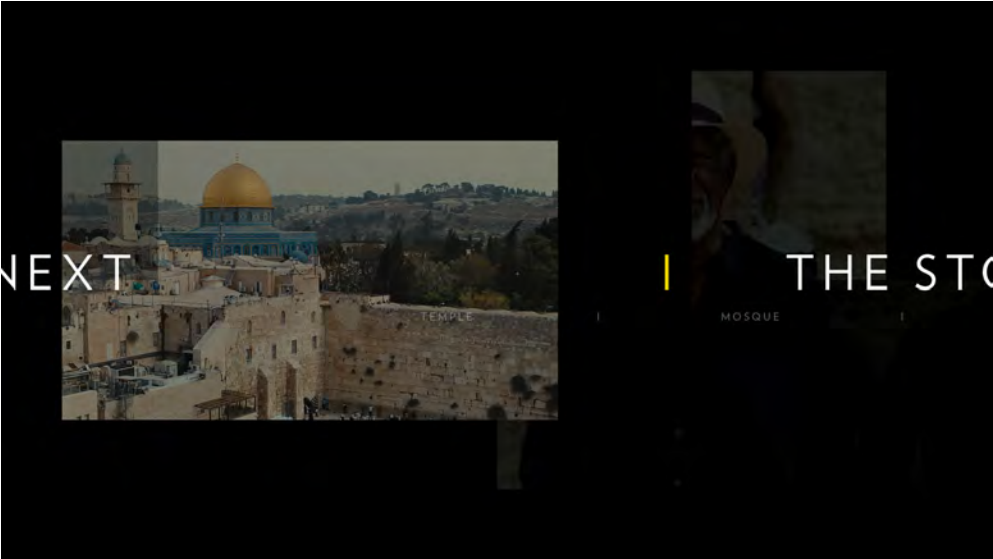
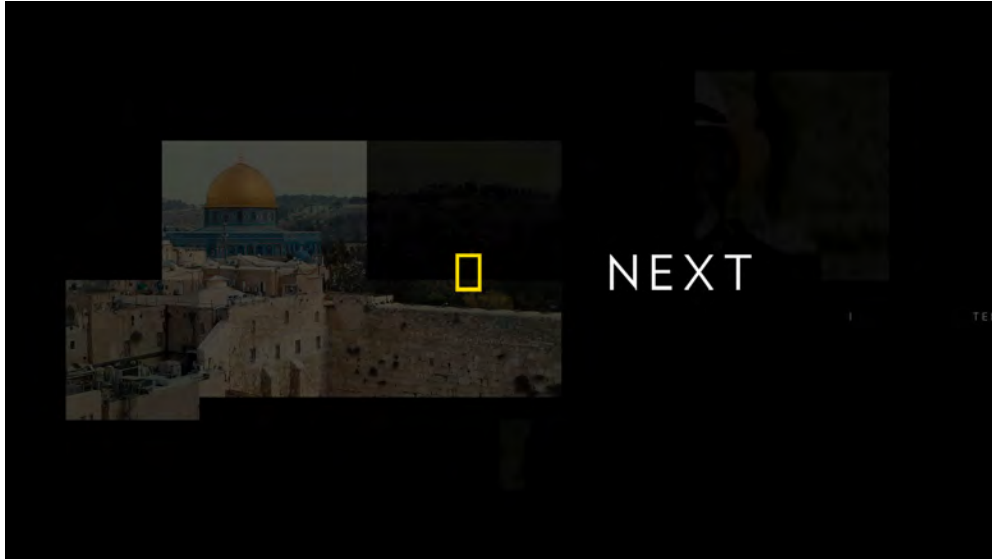




BUMPERS

NEXT

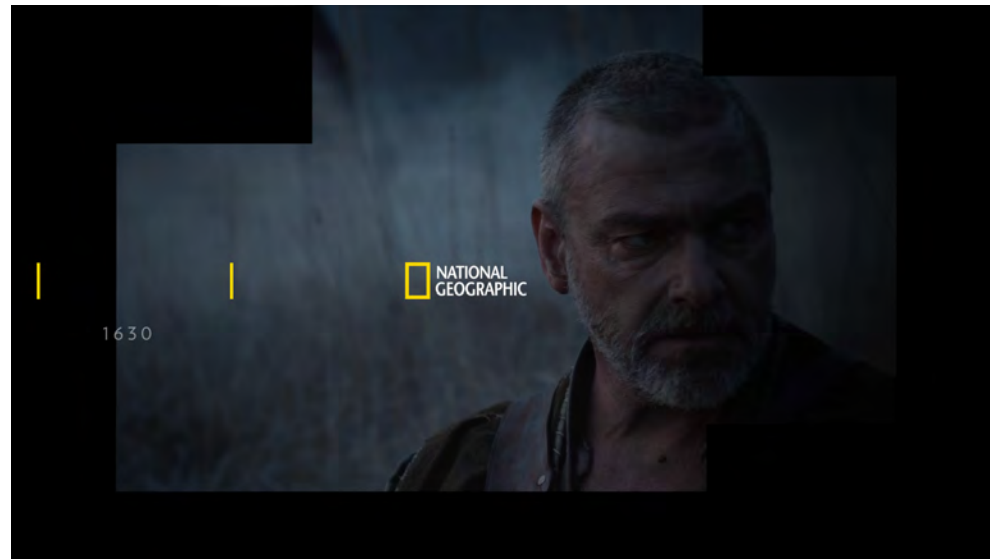
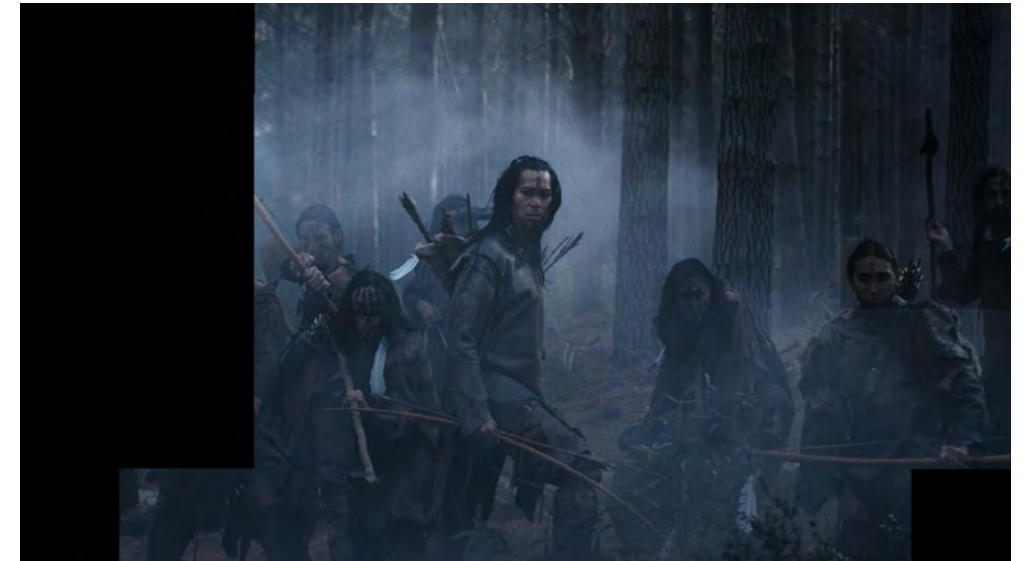
Footage (custom shot) example.



BUMPERS



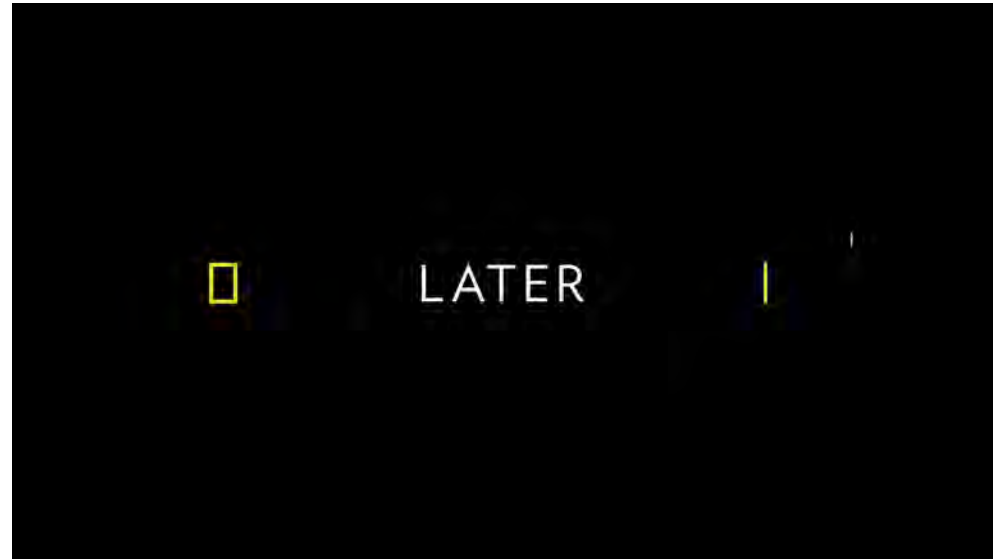
LINEUP: 1 SHOW-1 LINE NEXT



BUMPERS



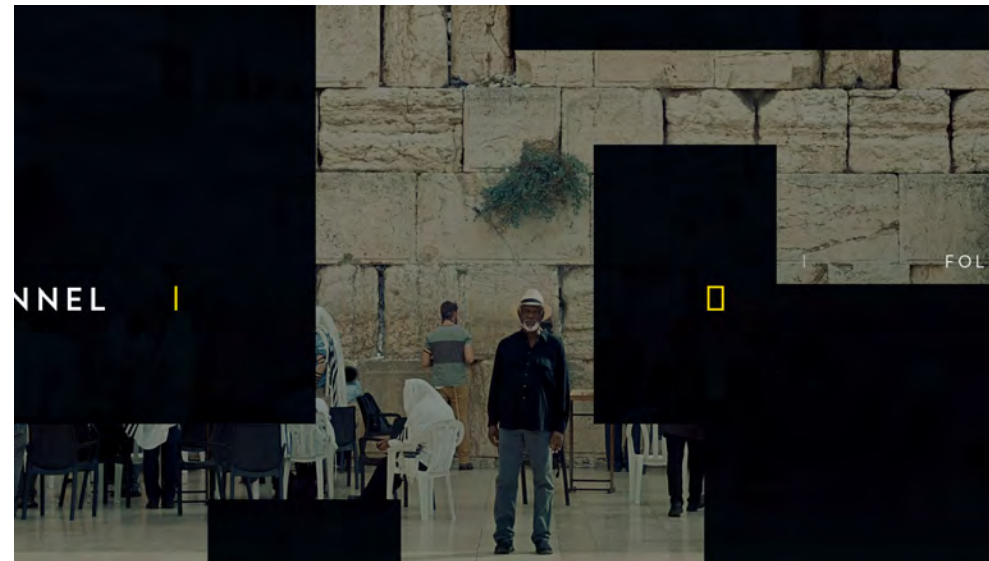
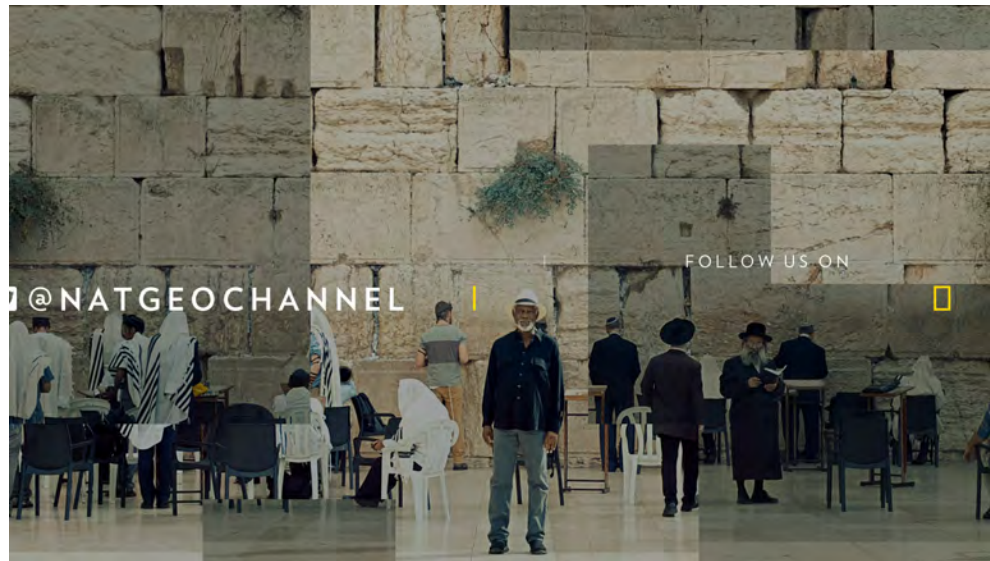
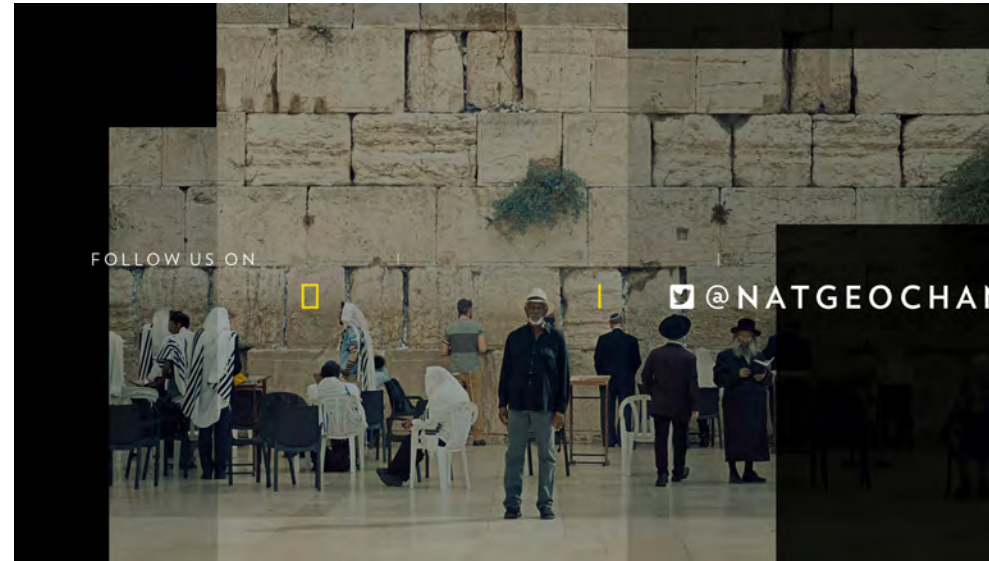
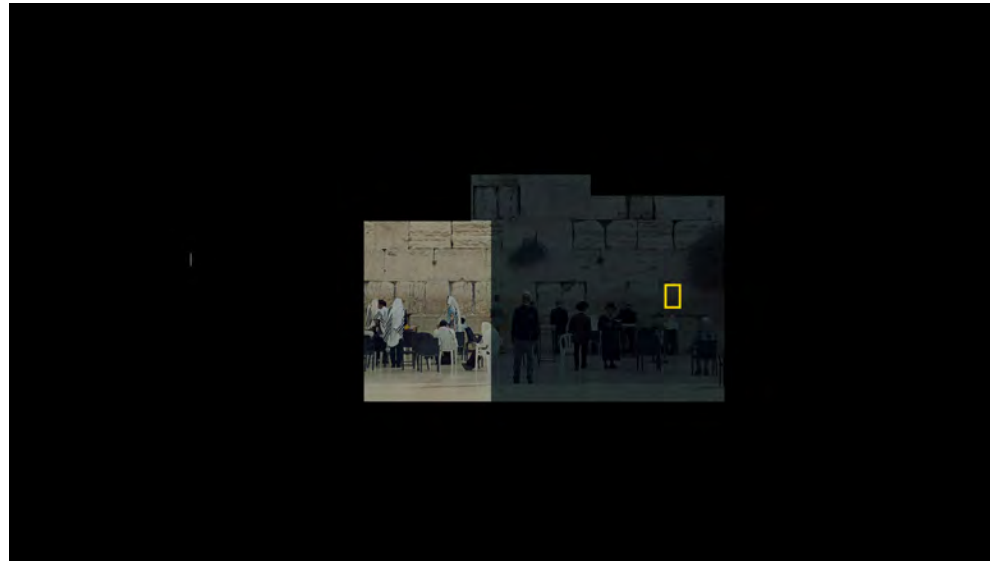
LINEUP: LATER 3 SHOW :15



BUMPERS



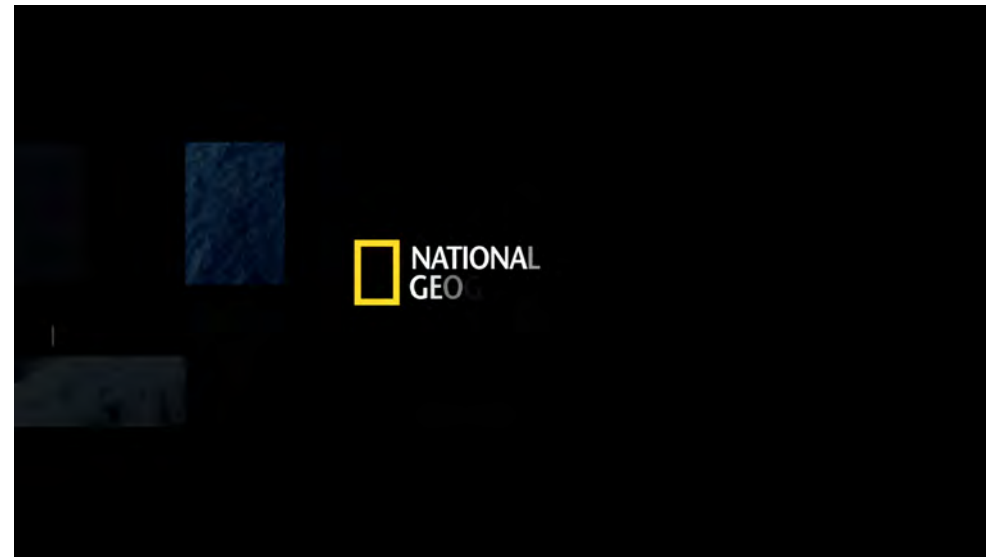
MULTI-USE: SHOW



BUMPERS



COUNTDOWN



CONTINUITY/POP-UP

BUGS



Generic



Info / Tune-In



Hashtag



URL



CONTINUITY/POP-UP

BUGS INTL



Generic



Info / Tune-In



Hashtag



URL



CONTINUITY/POP-UP

SNIPES



NNL



Custom Show



Generic



Web Pointer



CONTINUITY/POP-UP

SNIPES



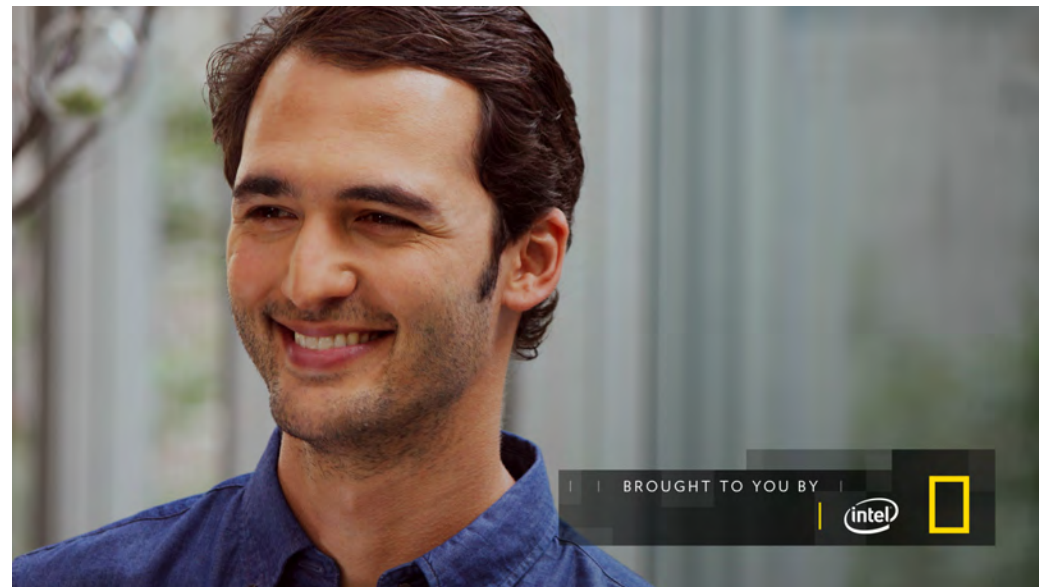
Platform Social



Hashtag



Sponsor



CONTINUITY/POP-UP

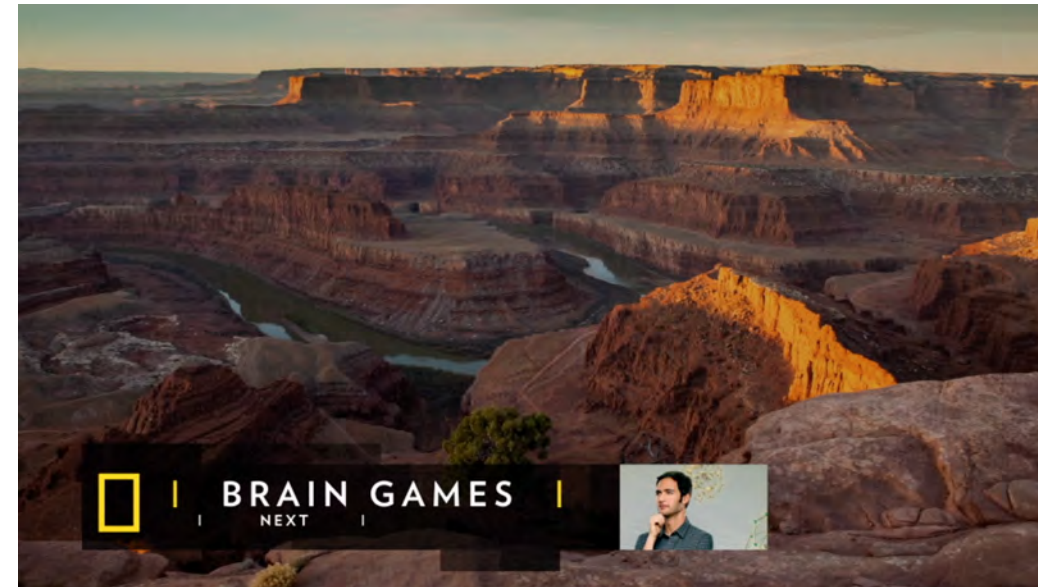
ELEVATOR



Next



Next + Photo



Countdown

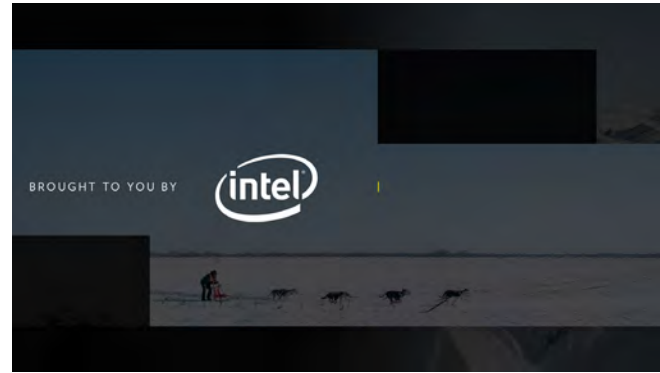


ADVERTISING

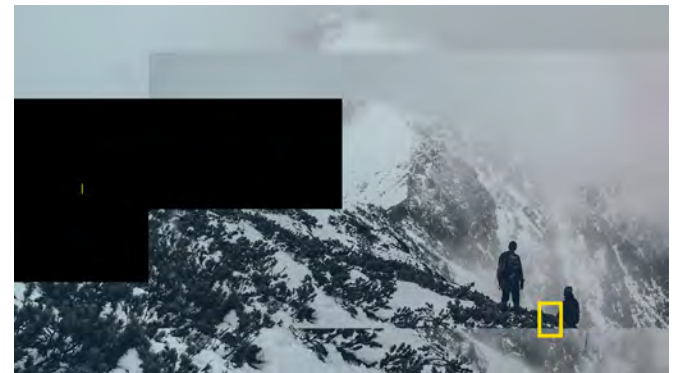
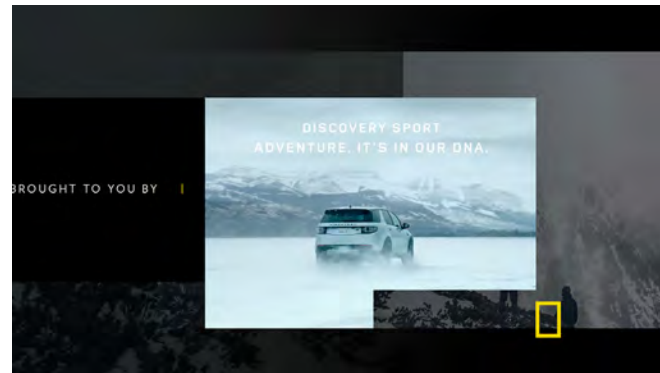
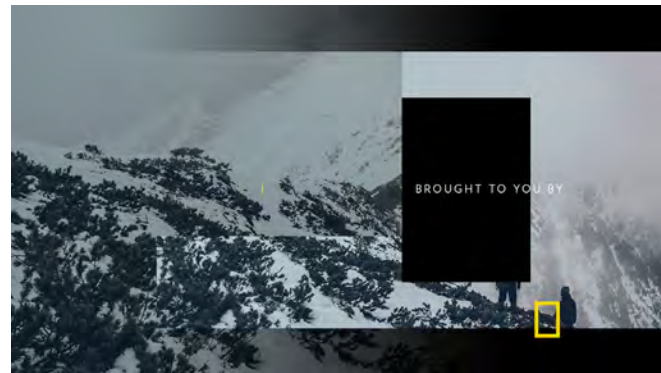
SPONSOR BILLBOARD



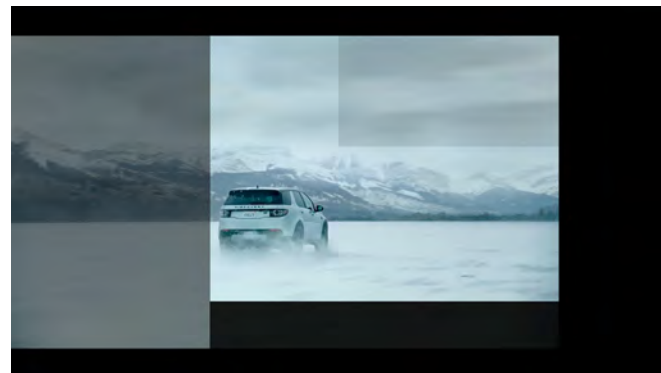
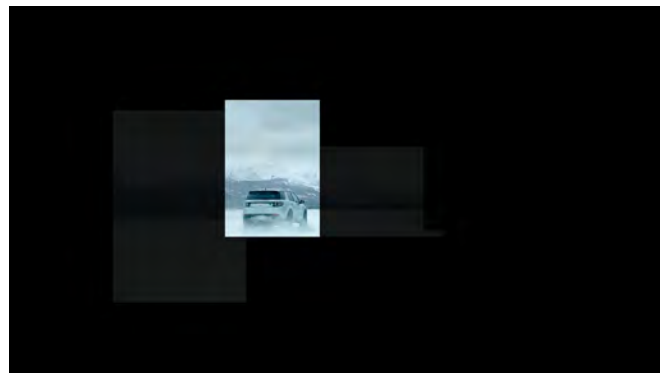
FULLSCREEN + LOGO



FOOTAGE WINDOW



SPONSOR PACK



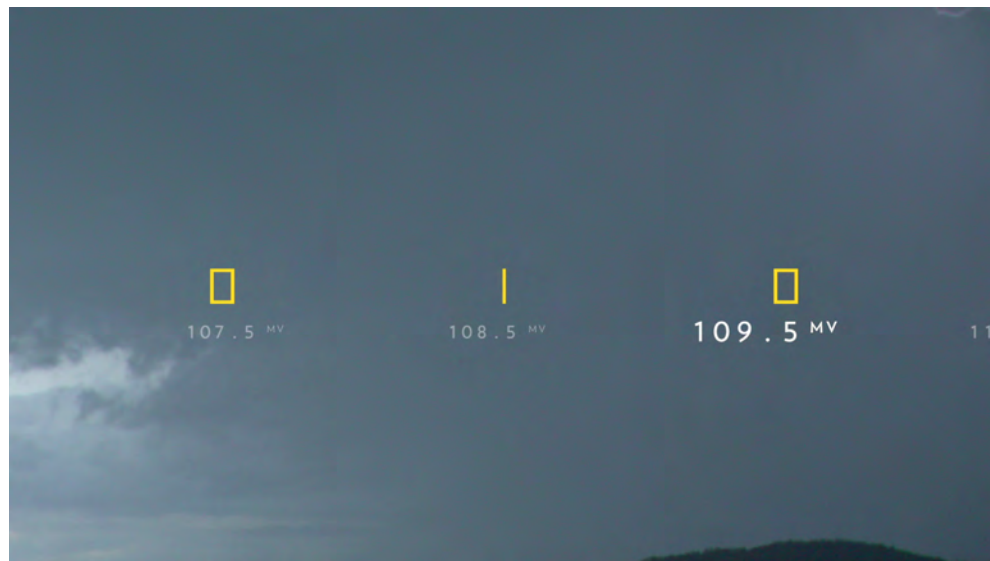
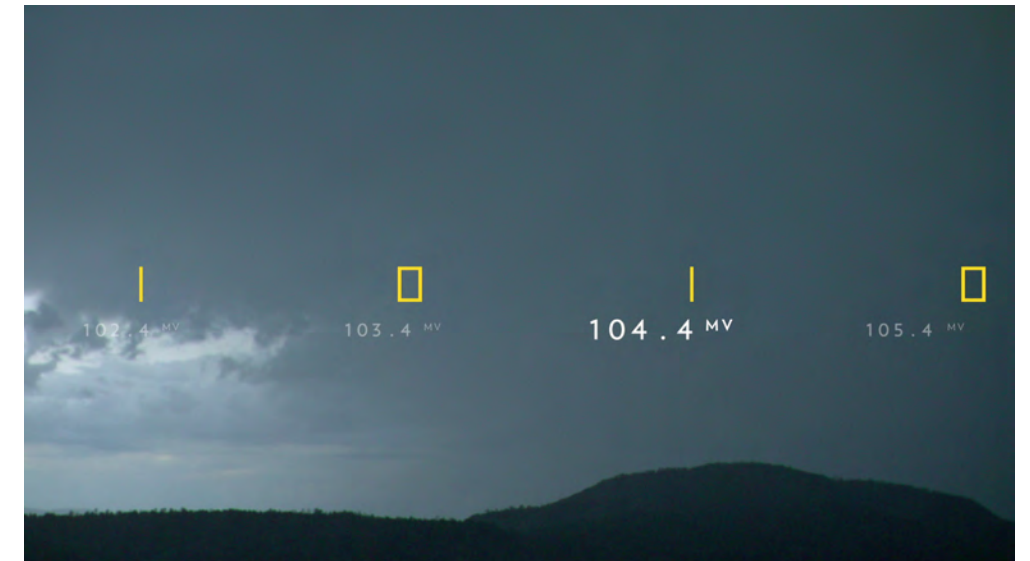
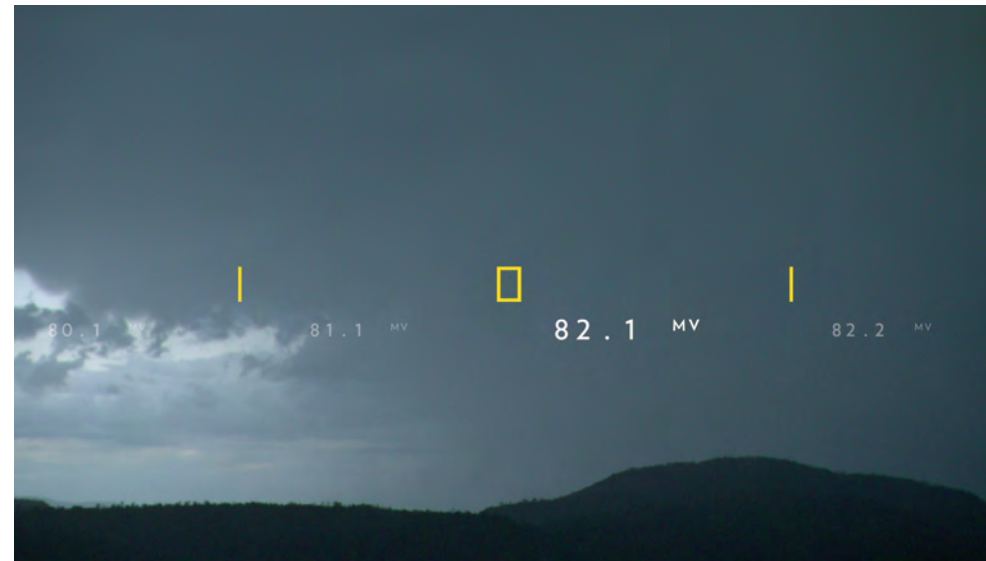
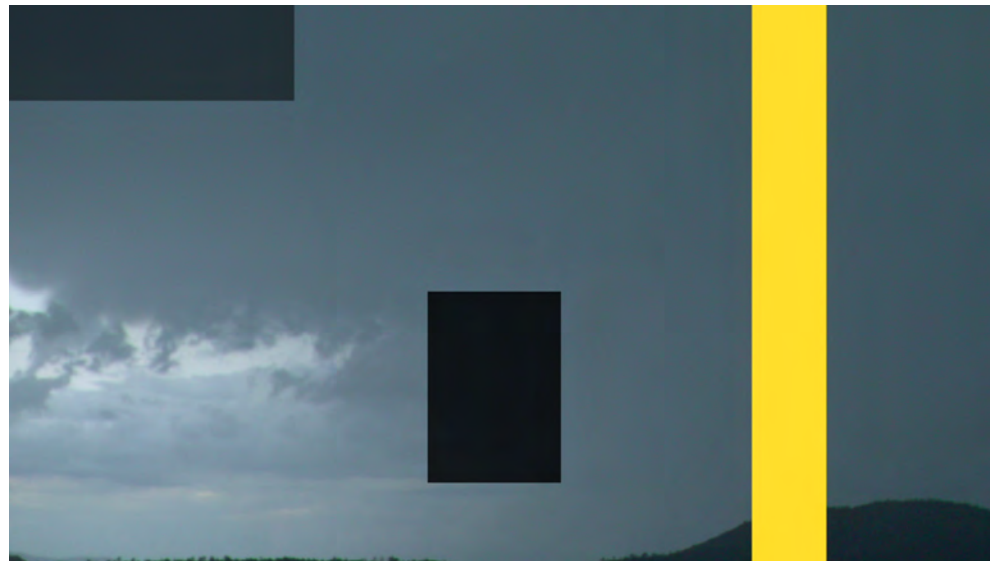
IDENTS

ON-AIR

BRAND ANIMATIONS



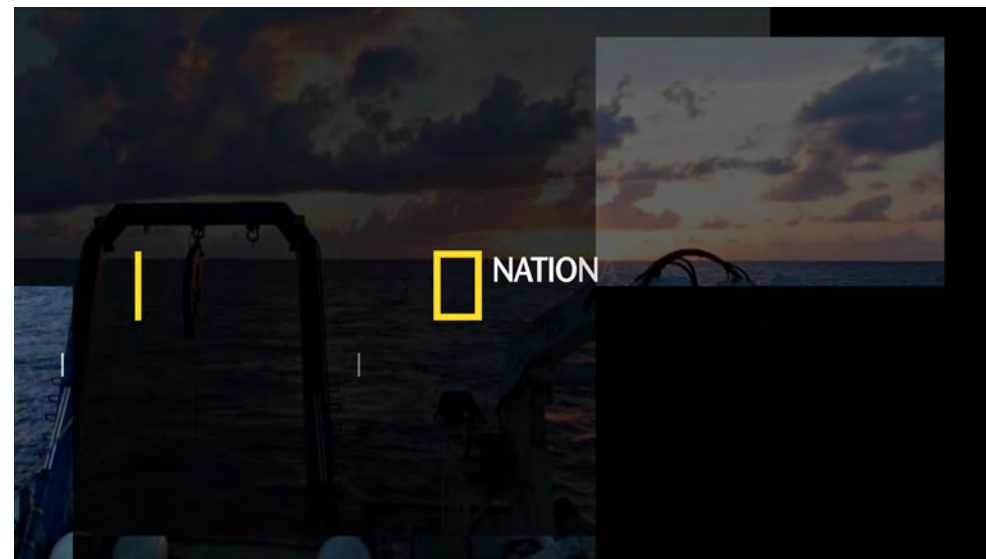
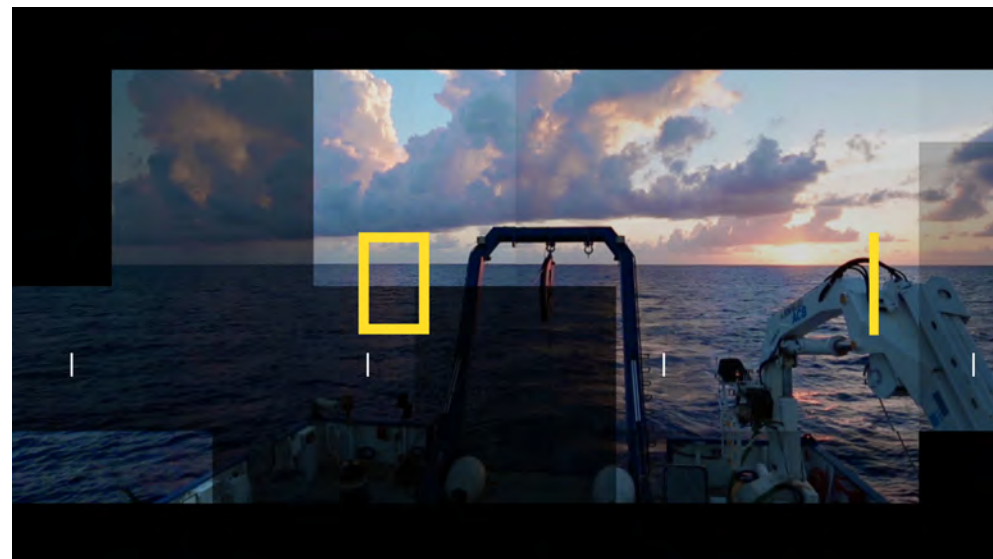
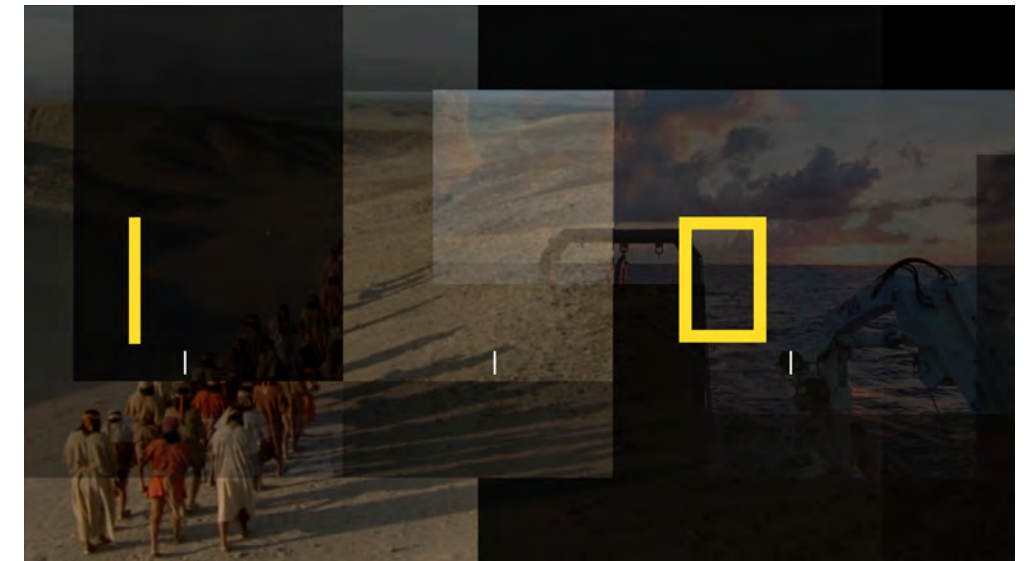
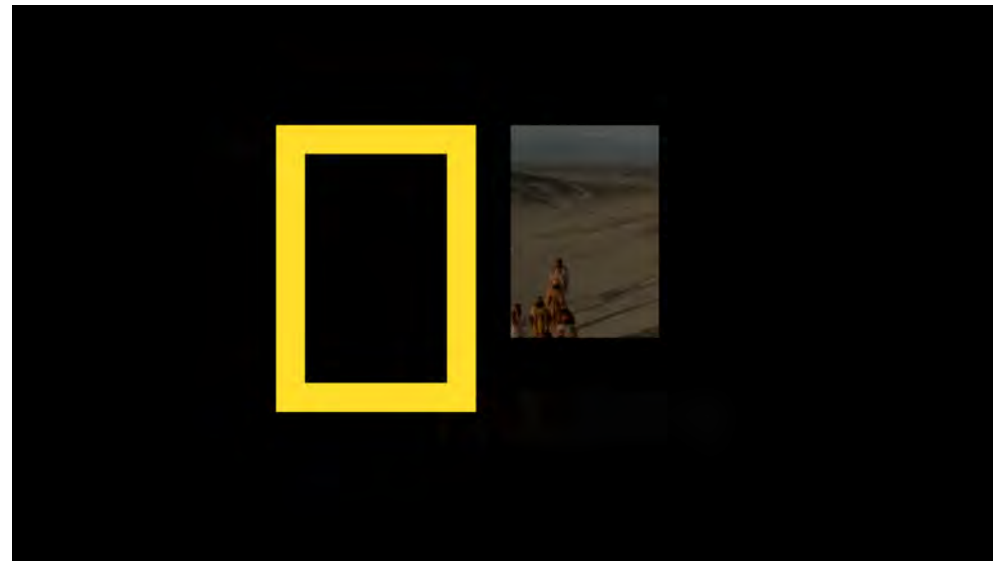
VERSION A



BRAND ANIMATIONS



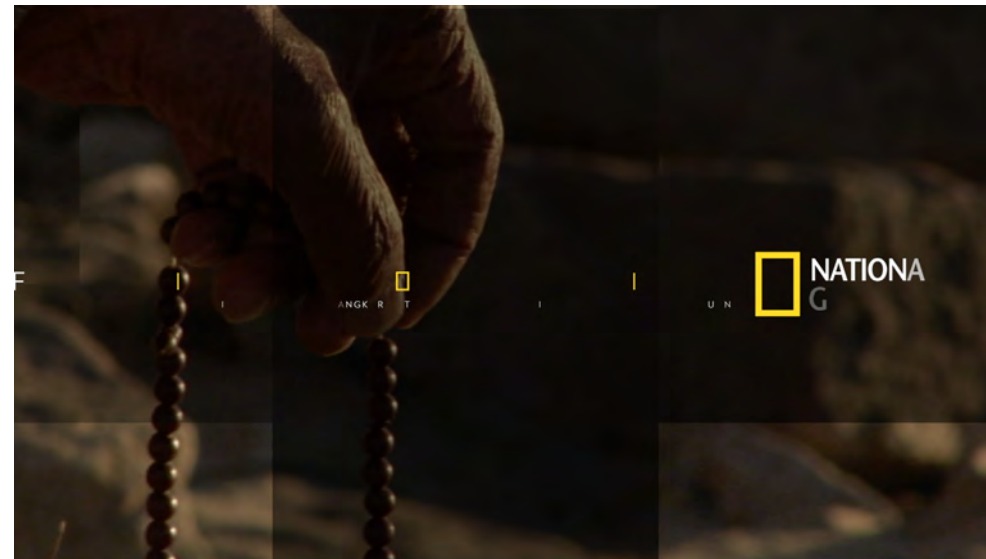
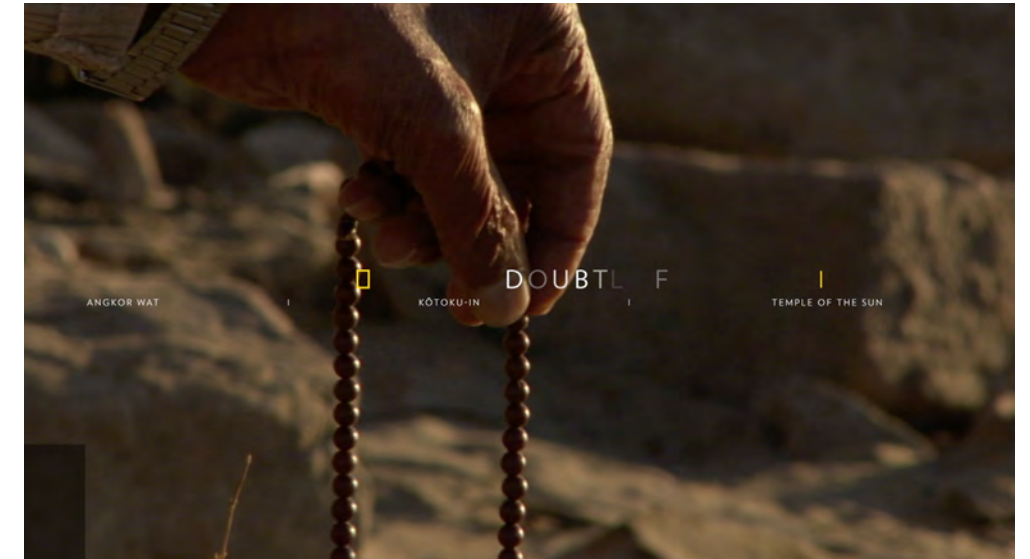
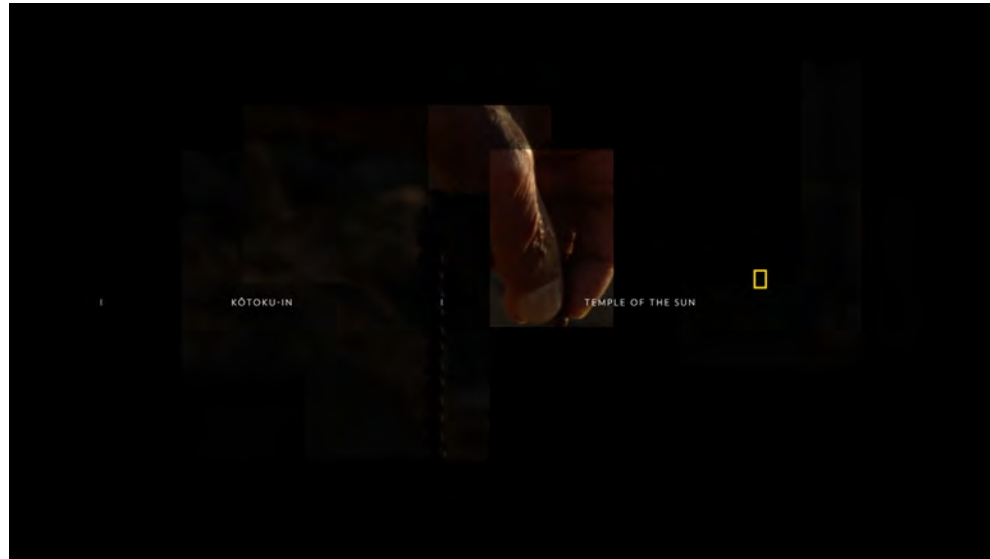
VERSION B



BRAND ANIMATIONS



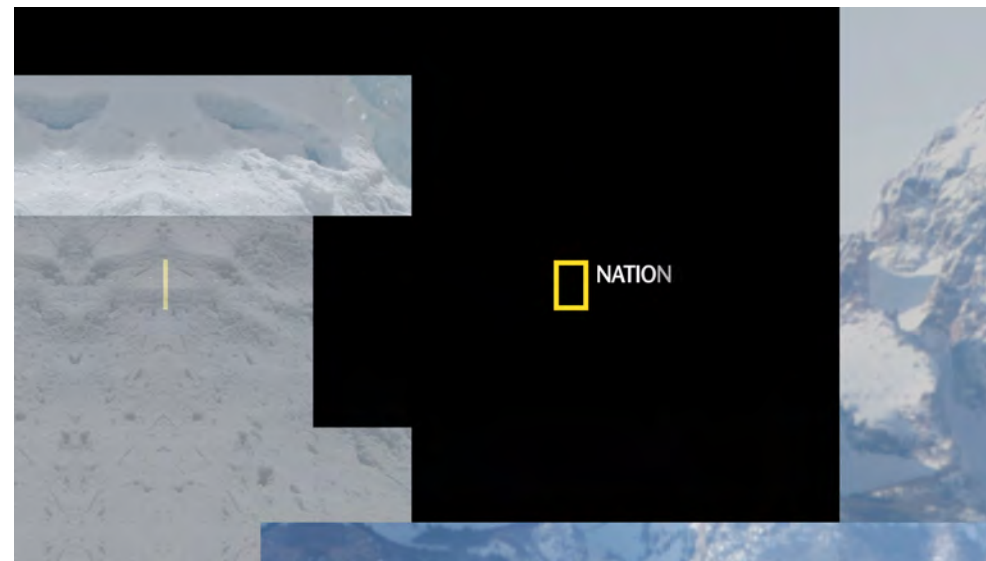
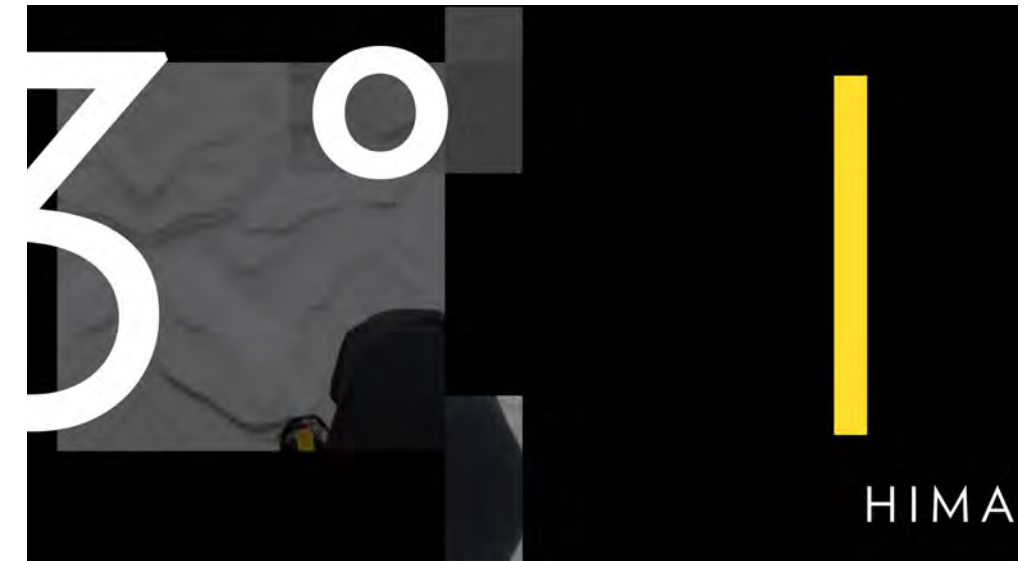
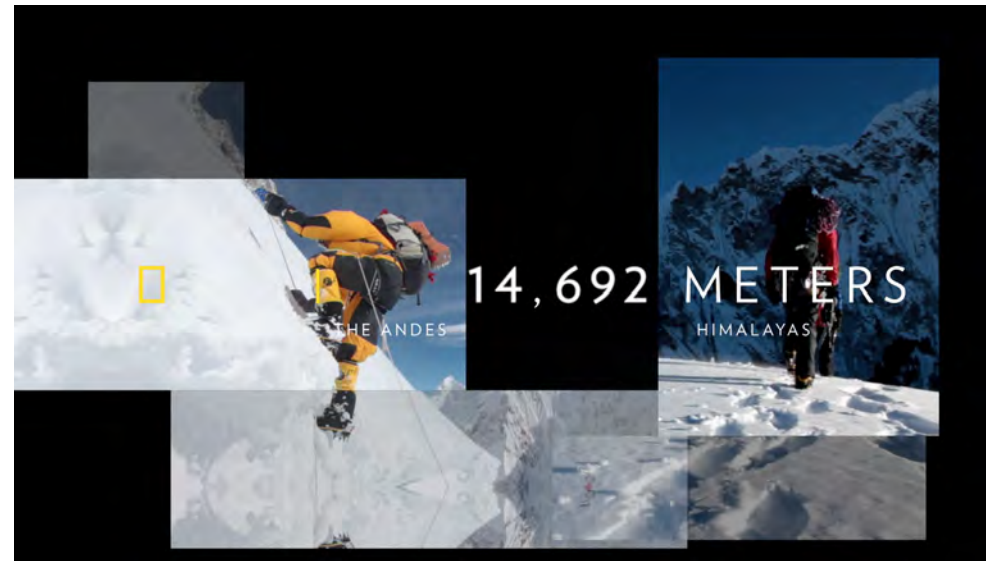
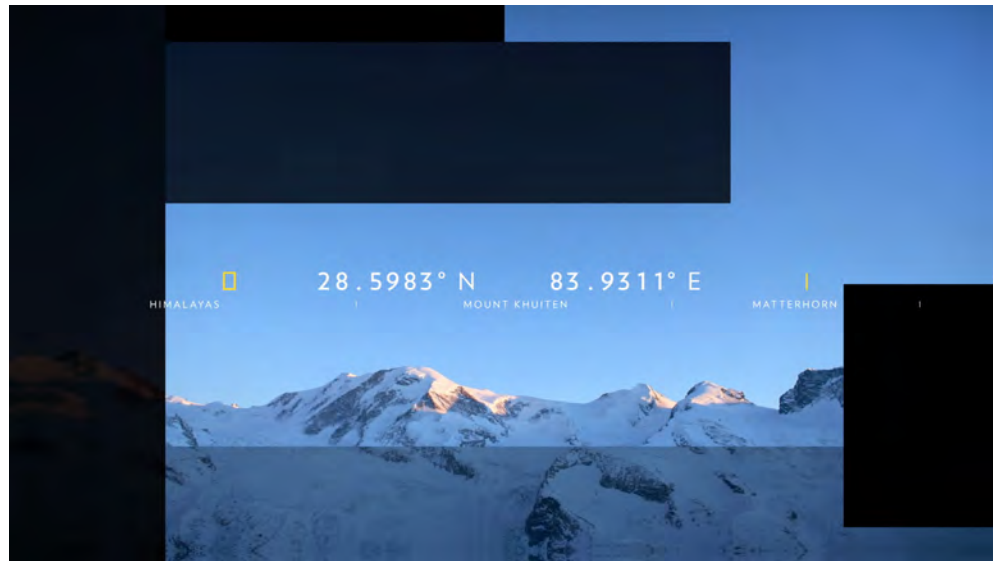
VERSION C



BRAND ANIMATIONS



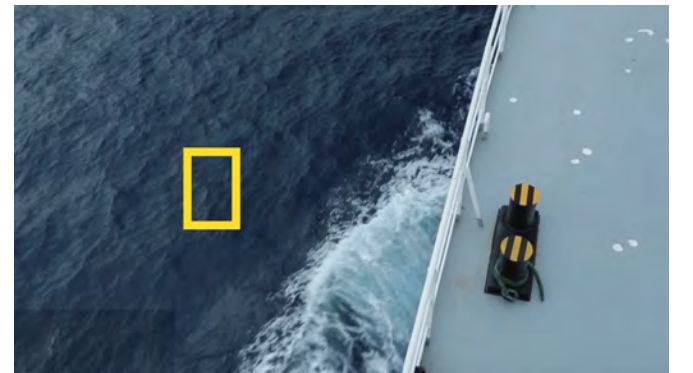
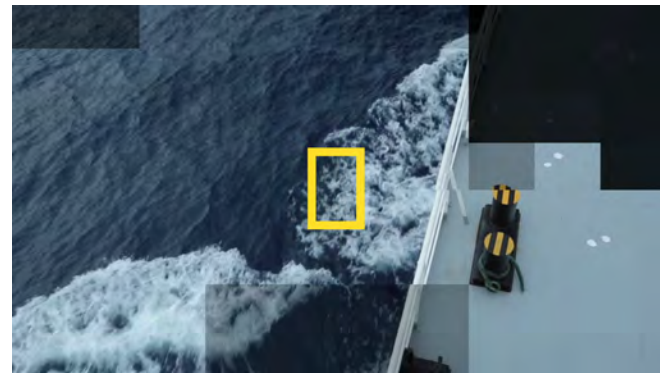
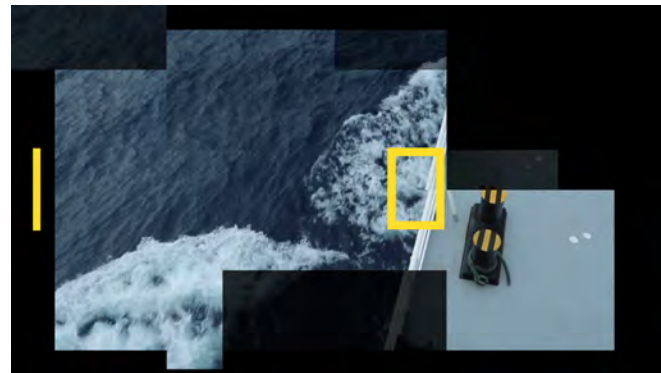
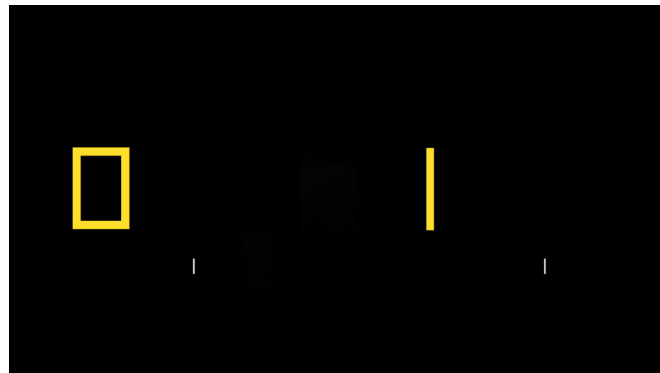
VERSION D



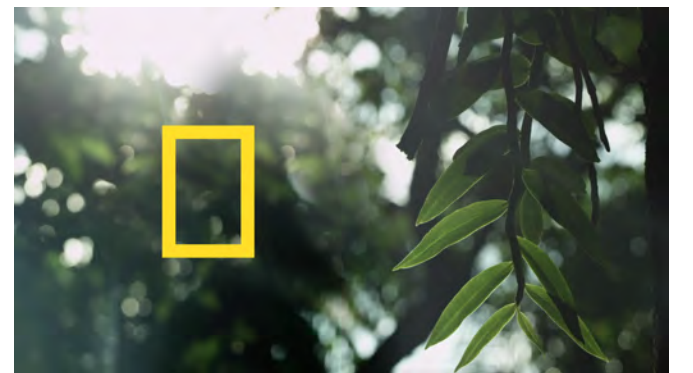
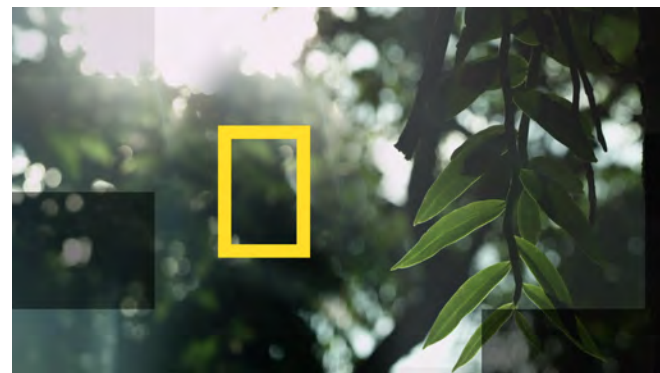
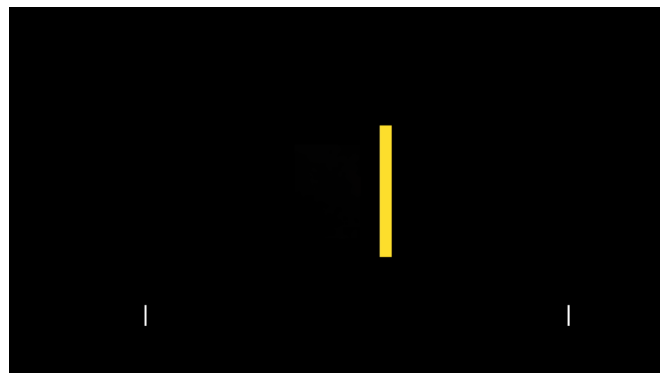
OPTICALS



3 SECONDS



2 SECONDS

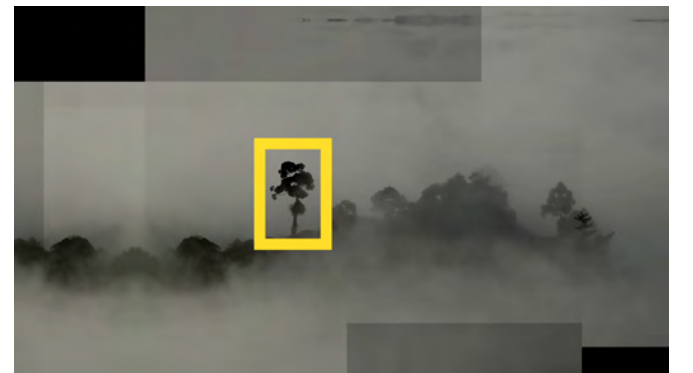


1 SECOND

Version A



Version B



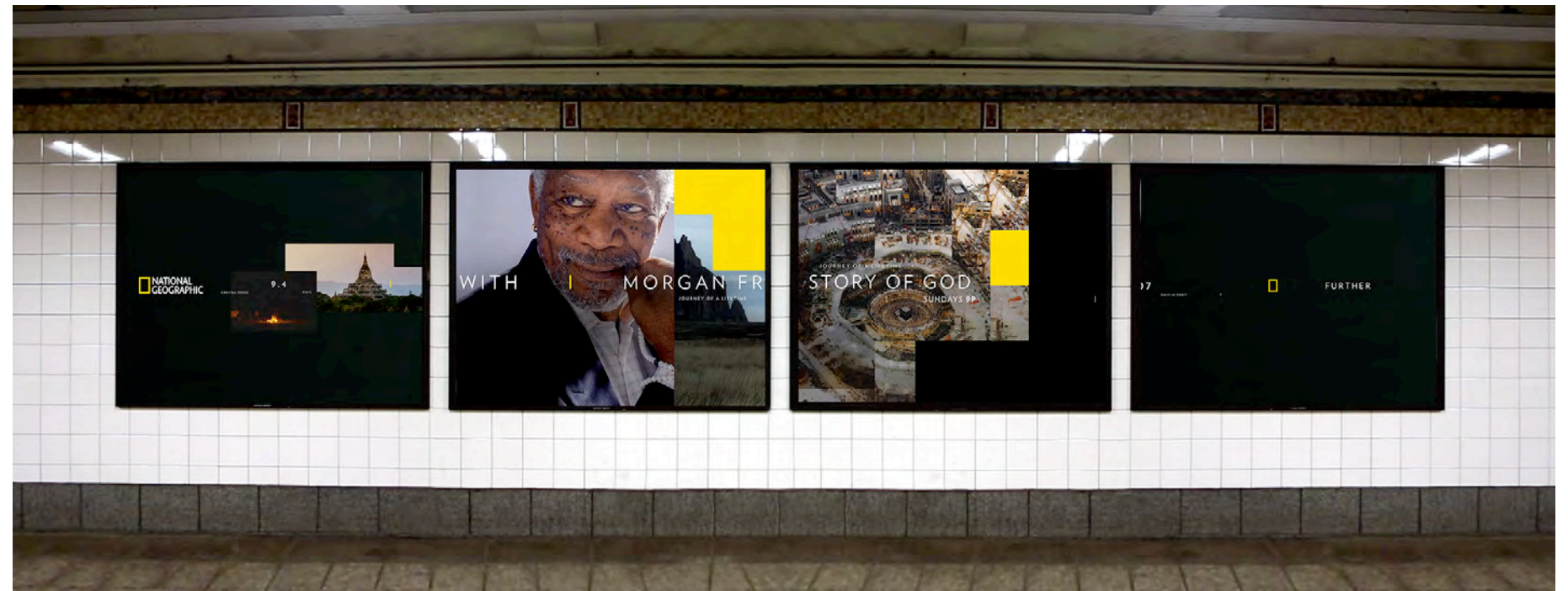
PRINT

3,958 MI

3,959 MI

3,960 MI

OVERVIEW



KEY ART

BRAND VOLUME



LOW VOLUME
(SHOW PRIORITY)

MEDIUM VOLUME
(SHARED PRIORITY)

HIGH VOLUME
(BRAND PRIORITY)

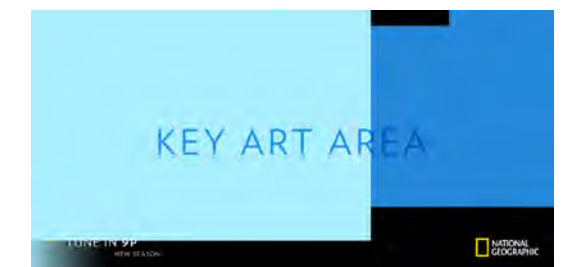
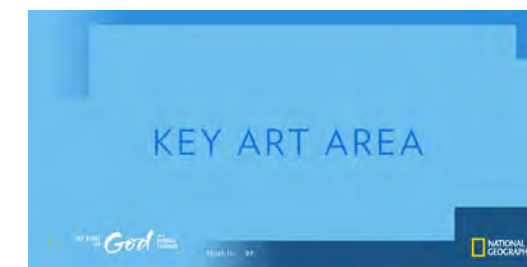
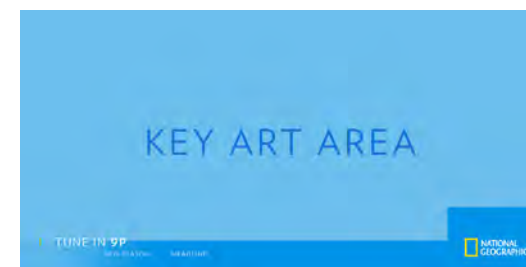
KEY ART
(VERTICALS)



Optional
Black 40% multiply



KEY ART
(HORIZONTALS)



KEY ART

VERTICAL



LOW VOLUME
(SHOW PRIORITY)

MEDIUM VOLUME
(SHARED PRIORITY)

HIGH VOLUME
(BRAND PRIORITY)

SHOW TITLE



Optional

Creative Concept (Special Case)
+ Show Logo



Large Show Title (Verlag)
+ Body Copy (Optional)



Small Show Title (Verlag)
+ Body Copy (Optional)

HEADLINE



KEY ART

HORIZONTAL



LOW VOLUME
(SHOW PRIORITY)

MEDIUM VOLUME
(SHARED PRIORITY)

HIGH VOLUME
(BRAND PRIORITY)

SHOW TITLE



Optional

Creative Concept (Special Case)
+ Show Logo

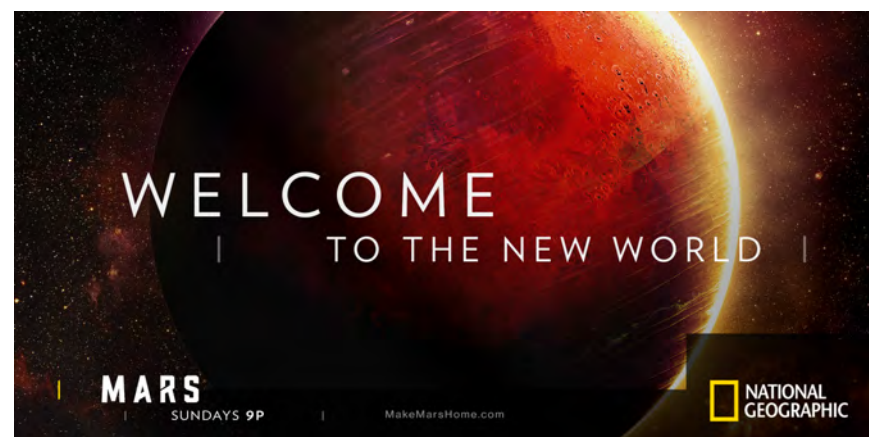


Show Title (Verlag)
+ Body Copy (Optional)

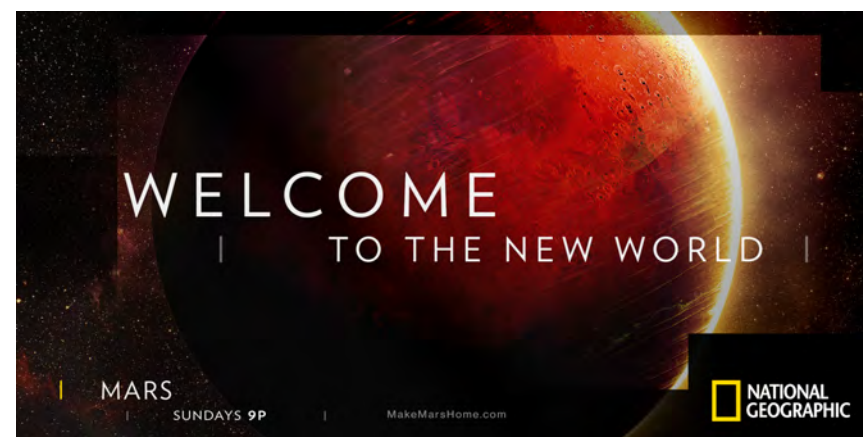


Show Title (Verlag)
+ Body Copy (Optional)

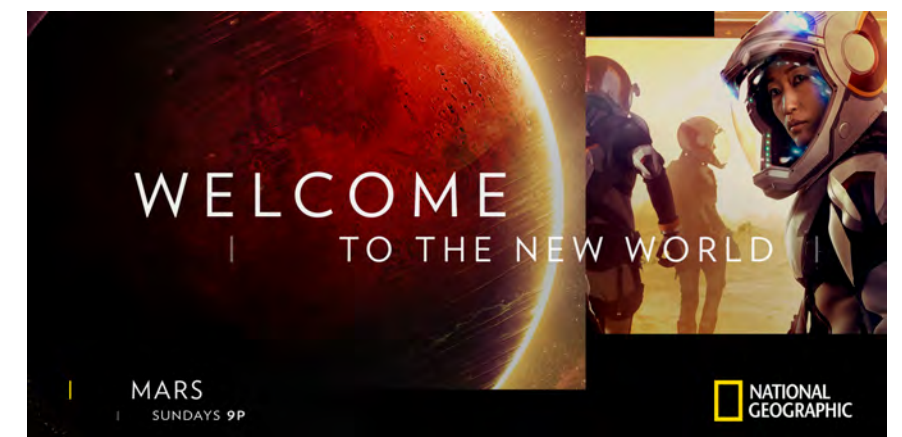
HEADLINE



Show Logo Tune-In



Verlag Tune-In



Verlag Tune-In
+ Body Copy (Optional)

PRINT: KEY ART

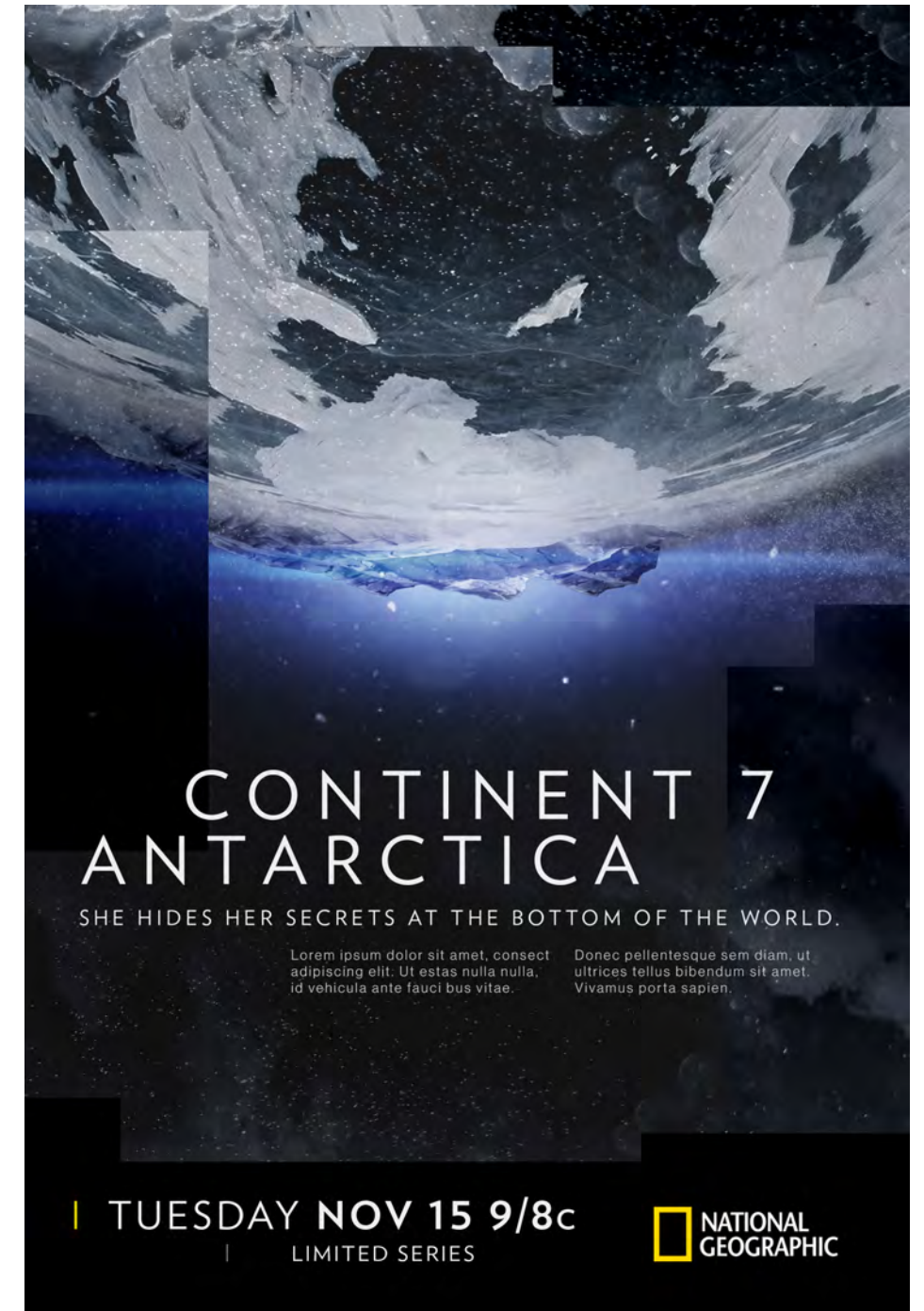
VERTICAL (OTHER EXAMPLES)



SHOW TITLE
Creative Concept (Special Case)
+ Show Logo



HEADLINE
Verlag Tune-In
+ Body Copy (Optional)



SHOW TITLE
Show Title (Verlag)
+ Body Copy (Optional)

PRINT: KEY ART

HORIZONTAL (OTHER EXAMPLES)



SHOW TITLE

Show Logo



HEADLINE

Show Logo Tune-In

STATIONERY OVERVIEW



STATIONERY

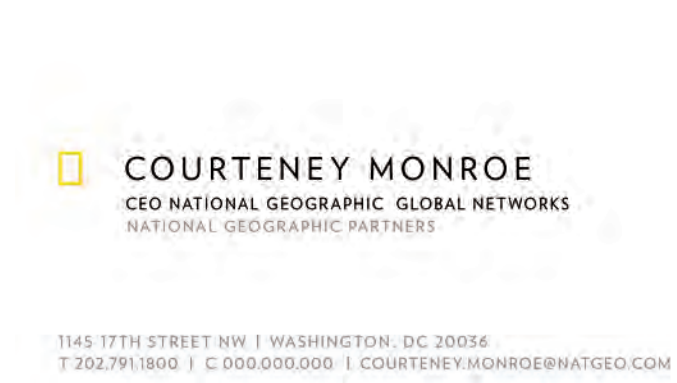
BUSINESS CARDS



FRONT
9 x 5 cm



Double title



Single title

BACK

STATIONERY

LETTERHEAD AND ENVELOPE

US LETTER

21.59 x 27.54 cm



GENERIC



SPECIAL

ENVELOPE DL

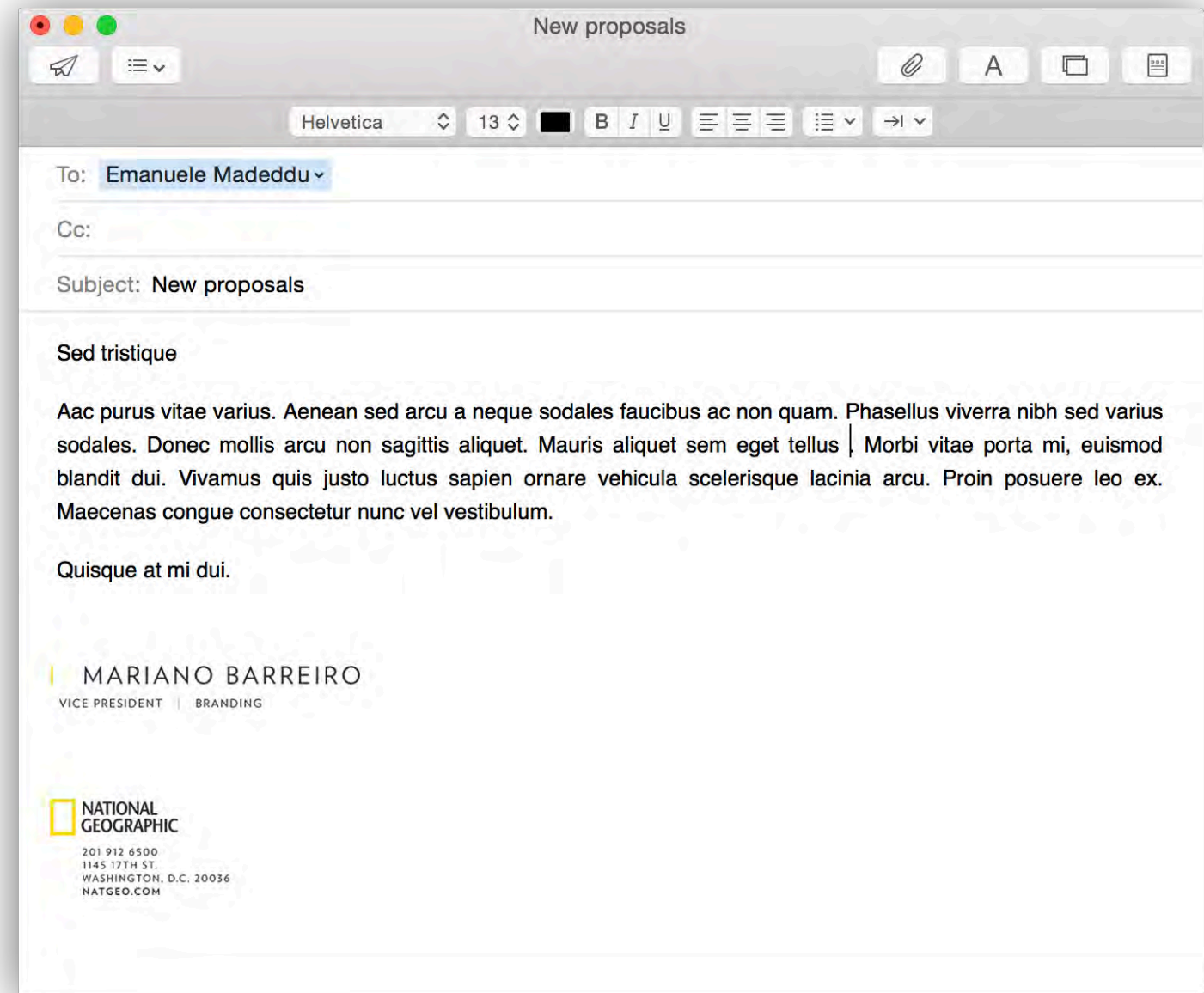
11 x 22 cm

SIGNATURE

MAIL

NAME | **MARIANO BARREIRO**
TITLE | VICE PRESIDENT | BRANDING

LOGO |  **NATIONAL GEOGRAPHIC**
ADDRESS | 201 912 6500
1145 17TH ST.
WASHINGTON, D.C. 20036
NATGEO.COM





S O C I A L / D I G I T A L



| 359387M |

| 359398M |

| 359809M |

BRAND VOLUME



AVATAR



Across all social platforms, we use the yellow icon over black as our avatar image. This allows the profile image section of the interface to act as if it were a mapping tile.

LOW VOLUME
(SHOW PRIORITY)



MEDIUM VOLUME
(SHARED PRIORITY)



HIGH VOLUME
(BRAND PRIORITY)



FULL 100% BLACK OR
MULTIPLY 40% BLACK
ALLOWED OPTIONS

HEADERS

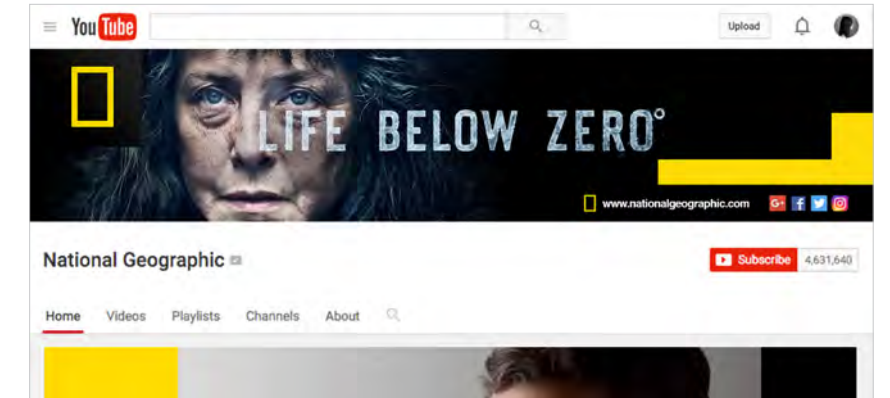
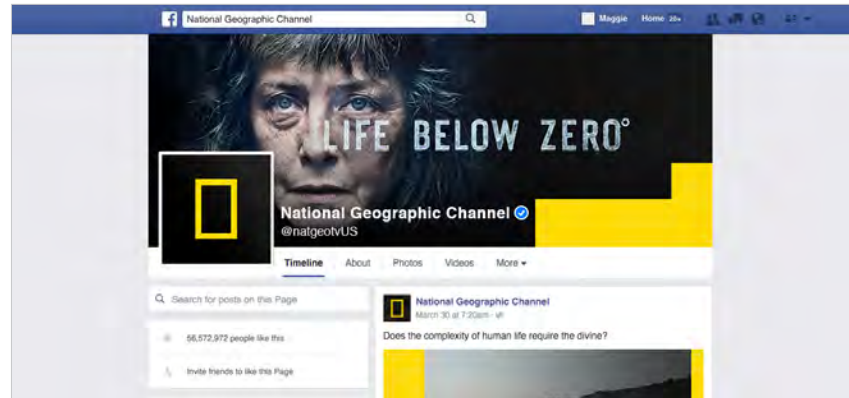


FACEBOOK

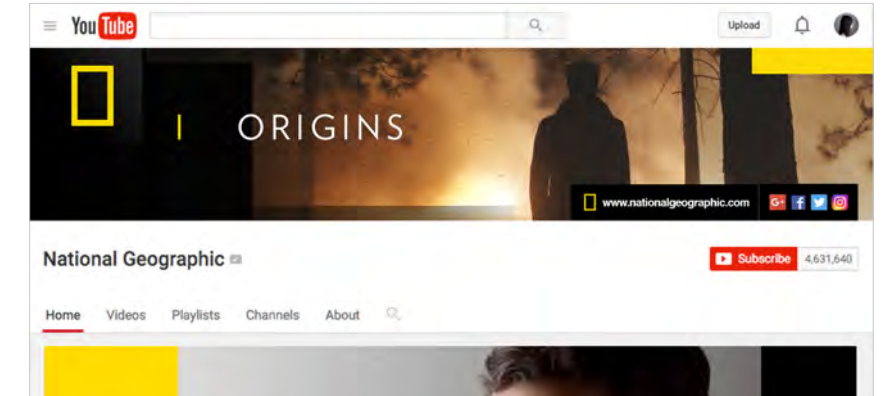
TWITTER

YOUTUBE

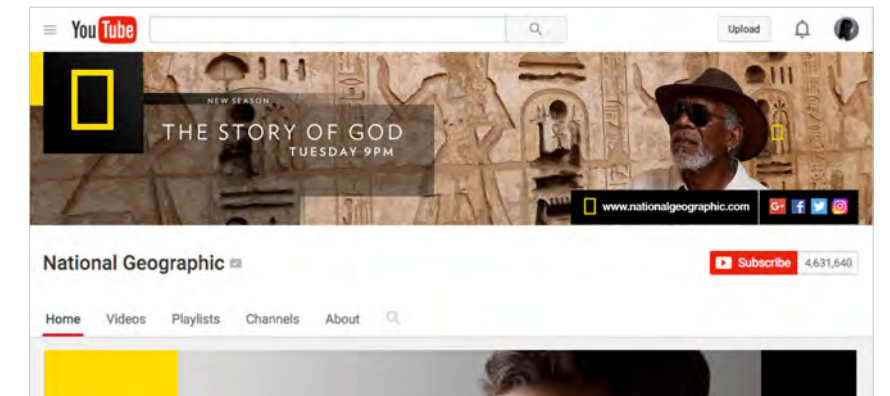
LOW VOLUME
(SHOW PRIORITY)



MEDIUM VOLUME
(SHARED PRIORITY)



HIGH VOLUME
(BRAND PRIORITY)



FACEBOOK

HEADERS



LOW VOLUME
(SHOW PRIORITY)



MEDIUM VOLUME
(SHARED PRIORITY)



HIGH VOLUME
(BRAND PRIORITY)



FACEBOOK

DETAIL



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March 30 at 7:20am · 🌐

Does the complexity of human life require the divine?

THE POWER TO TRANSFORM

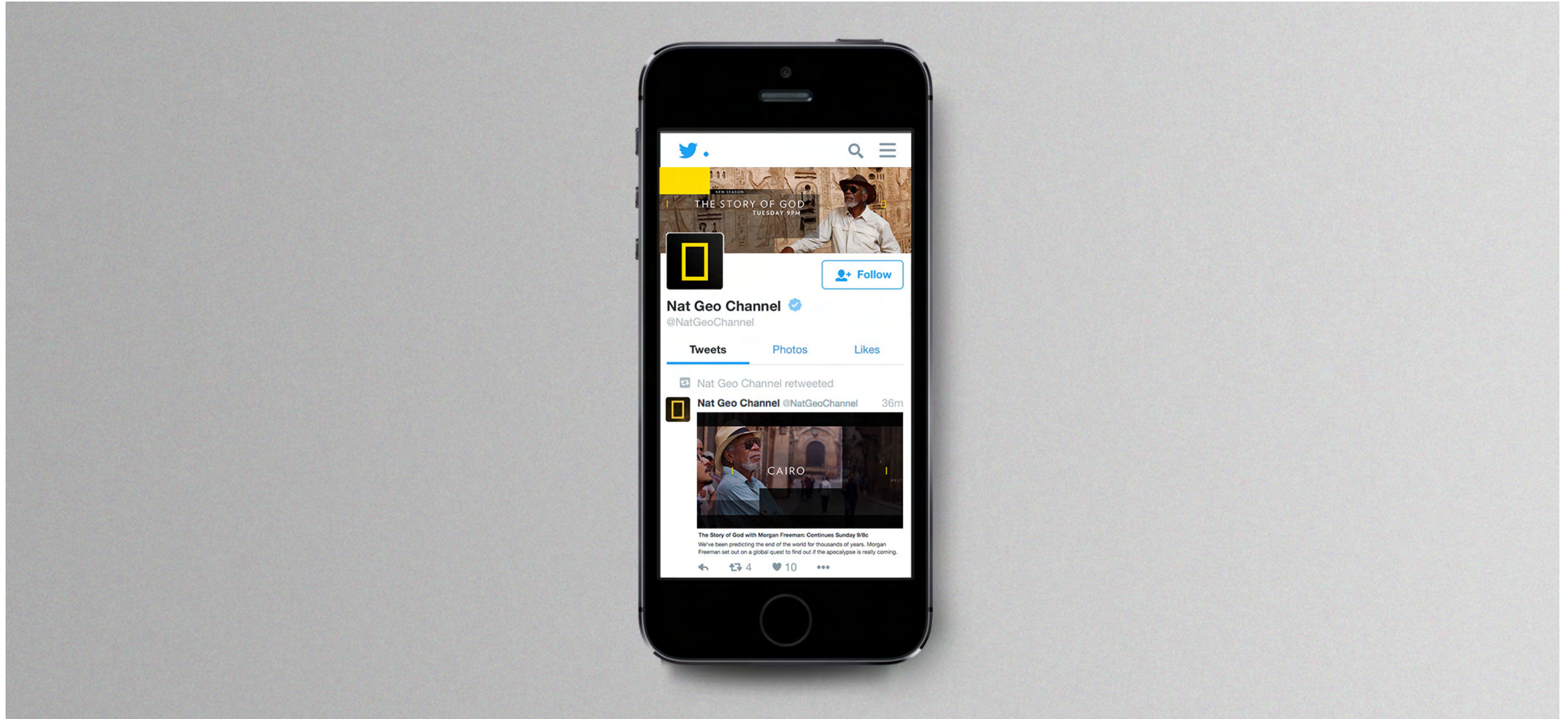
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THE STORY OF GOD
TUESDAY 9PM

8 PM



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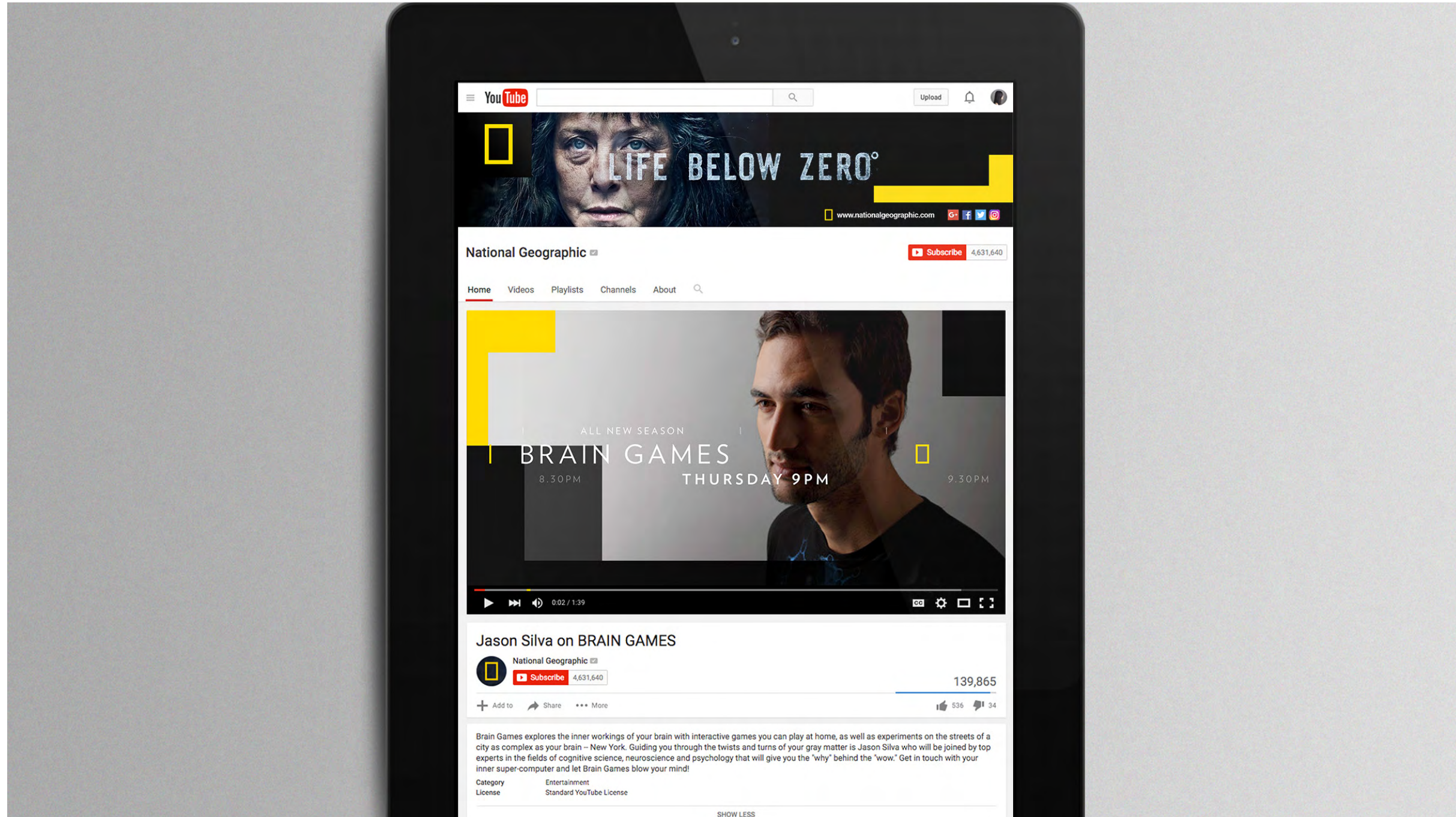


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SOCIAL

GENERIC POST TEMPLATE



FULL LOGO



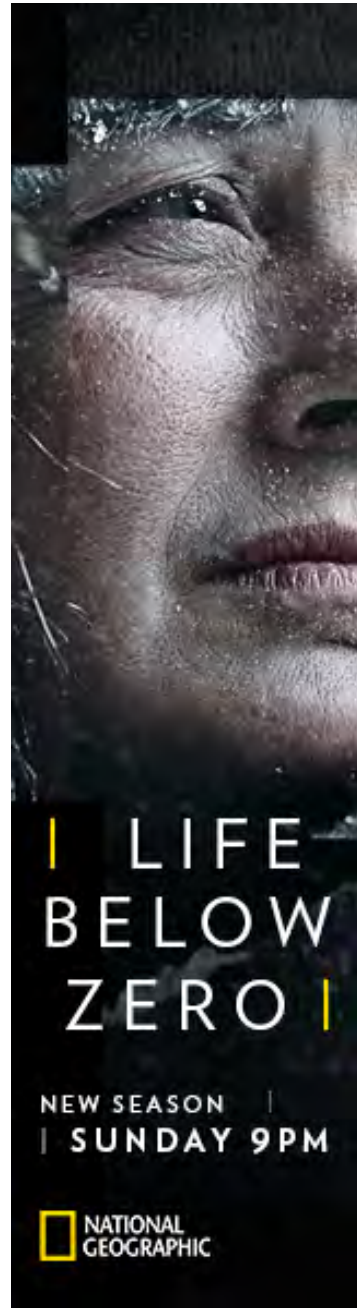
OPTIONAL
Black with multiply 40%

YELLOW BORDER



BANNERS

TEMPLATE FOR SHOW



160x600



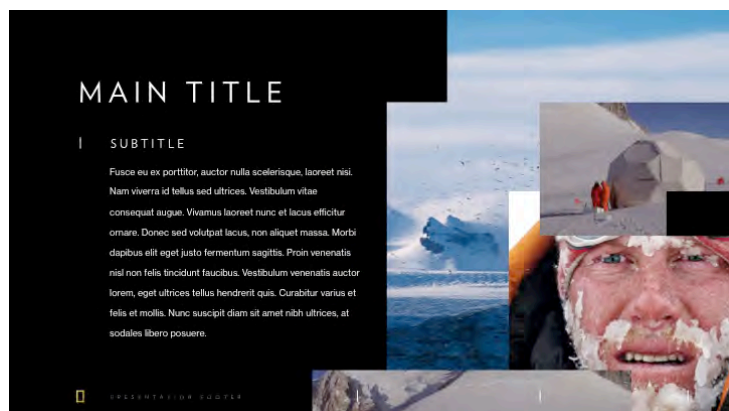
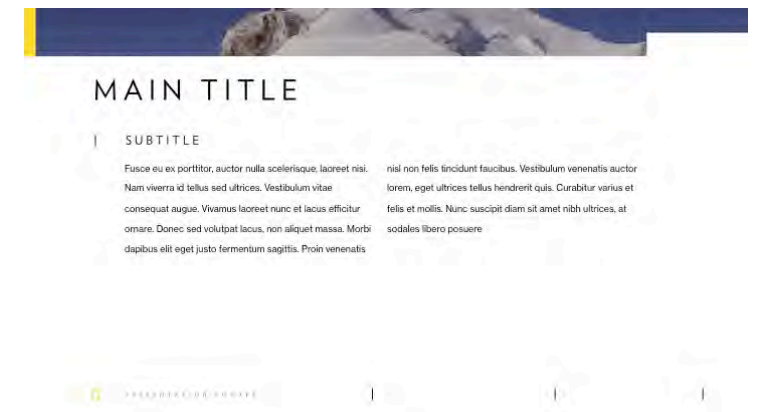
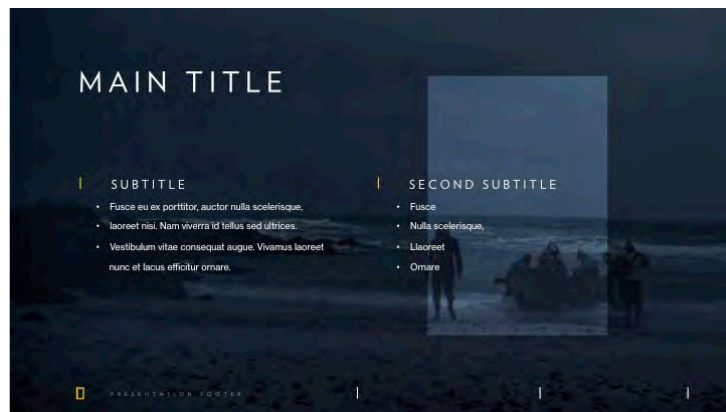
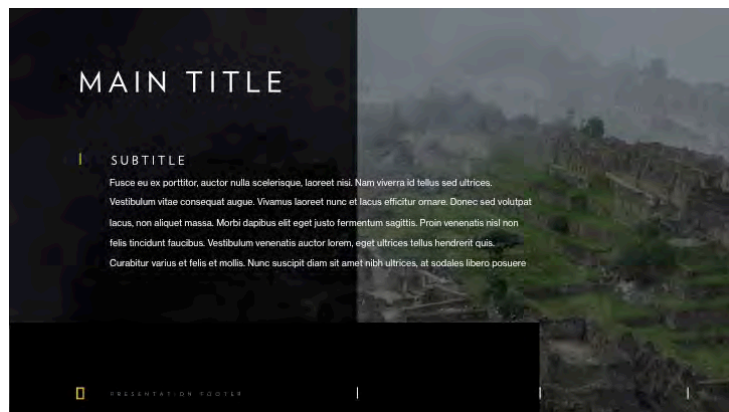
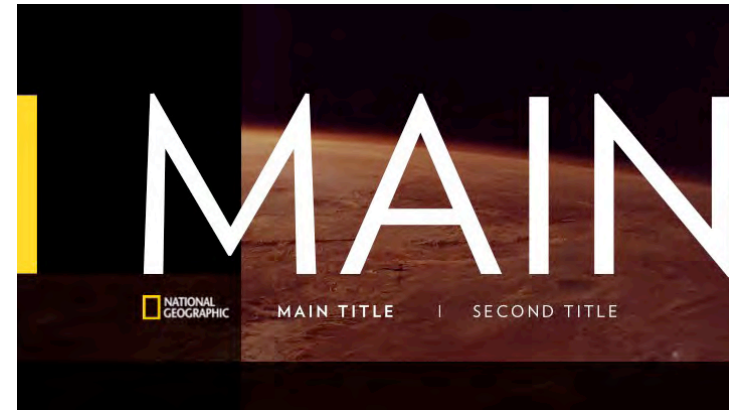
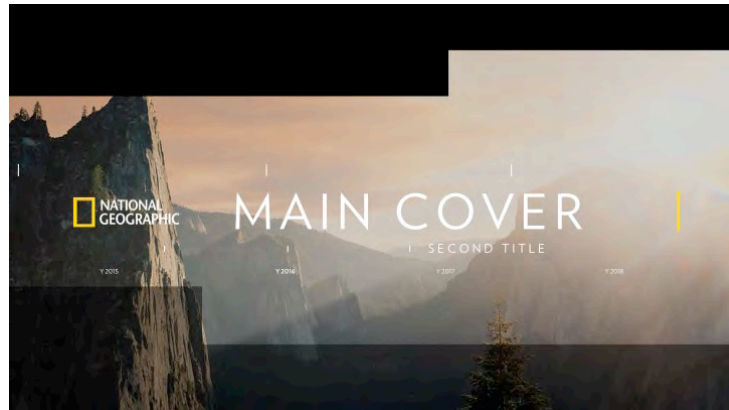
728x90



300x250

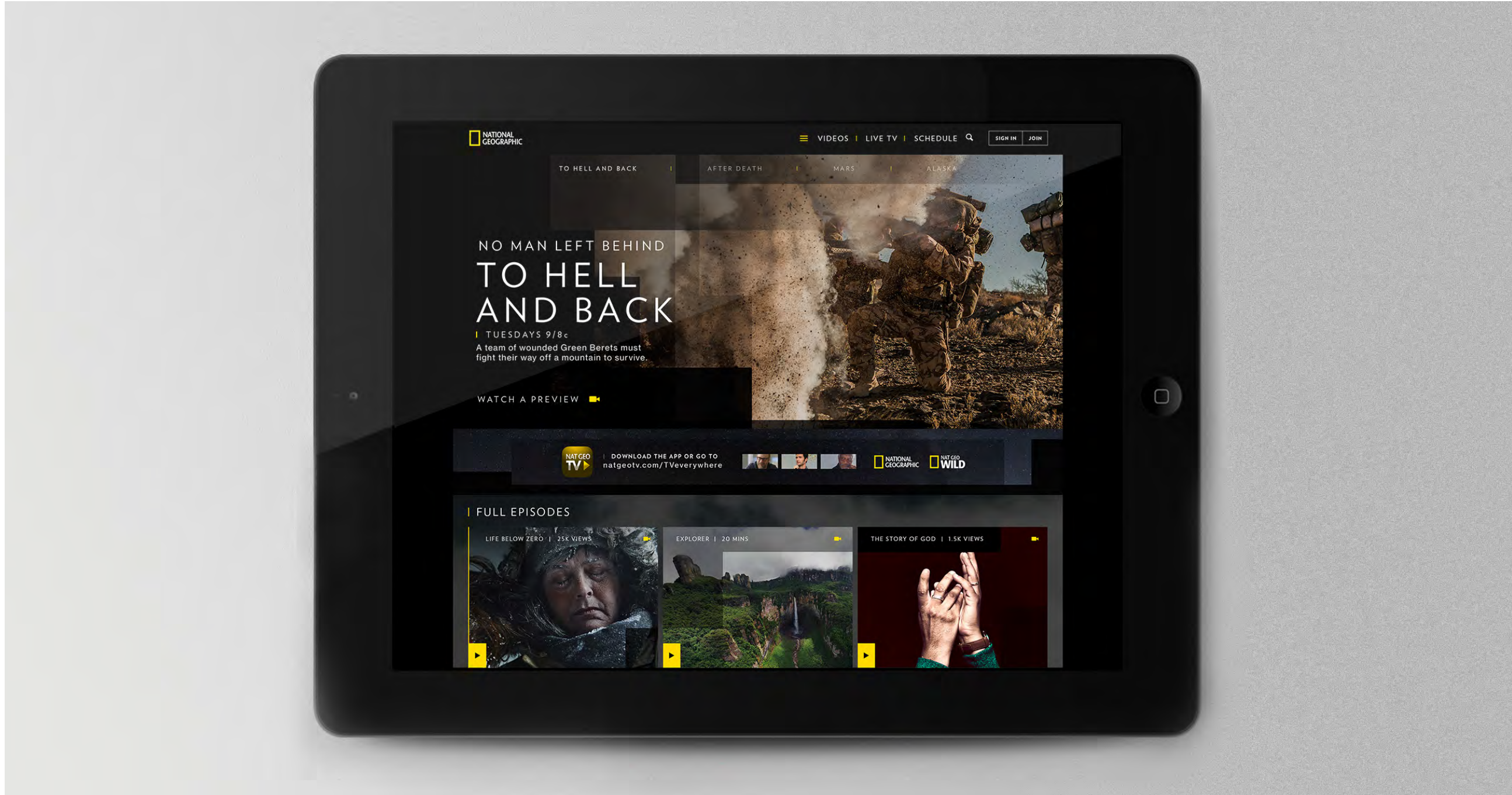
PRESENTATION SLIDES

PPT



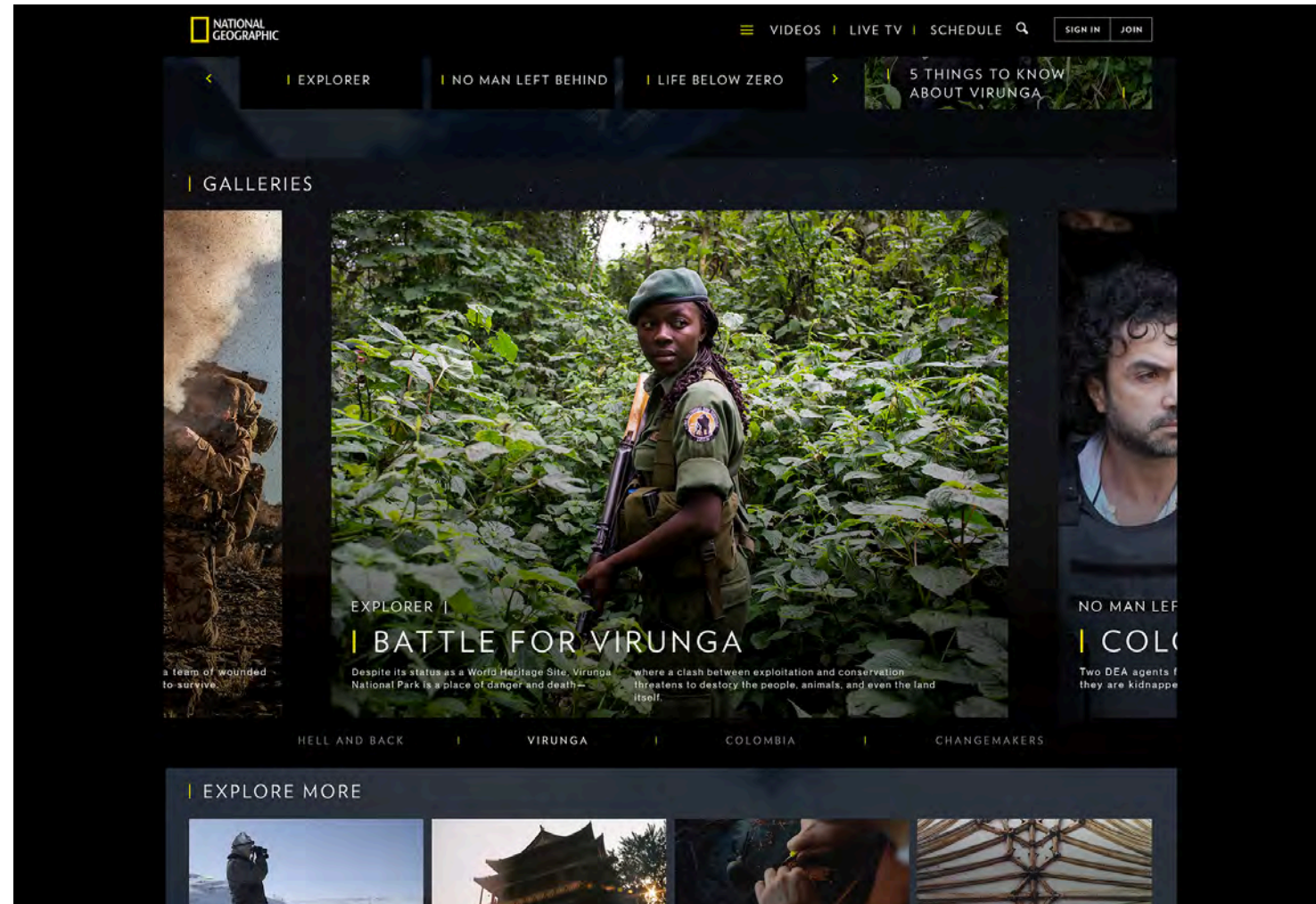
16:9

WEBSITE

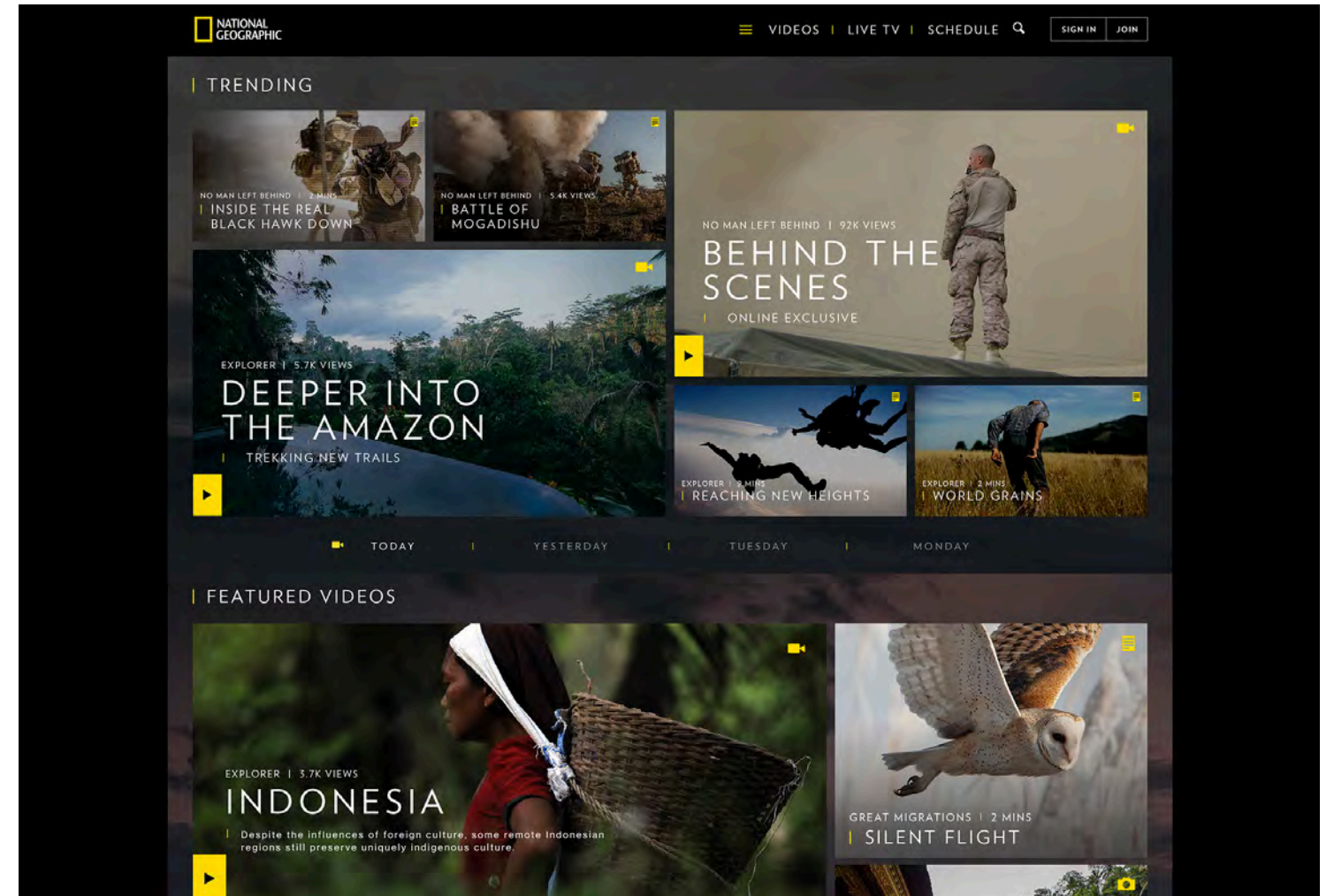


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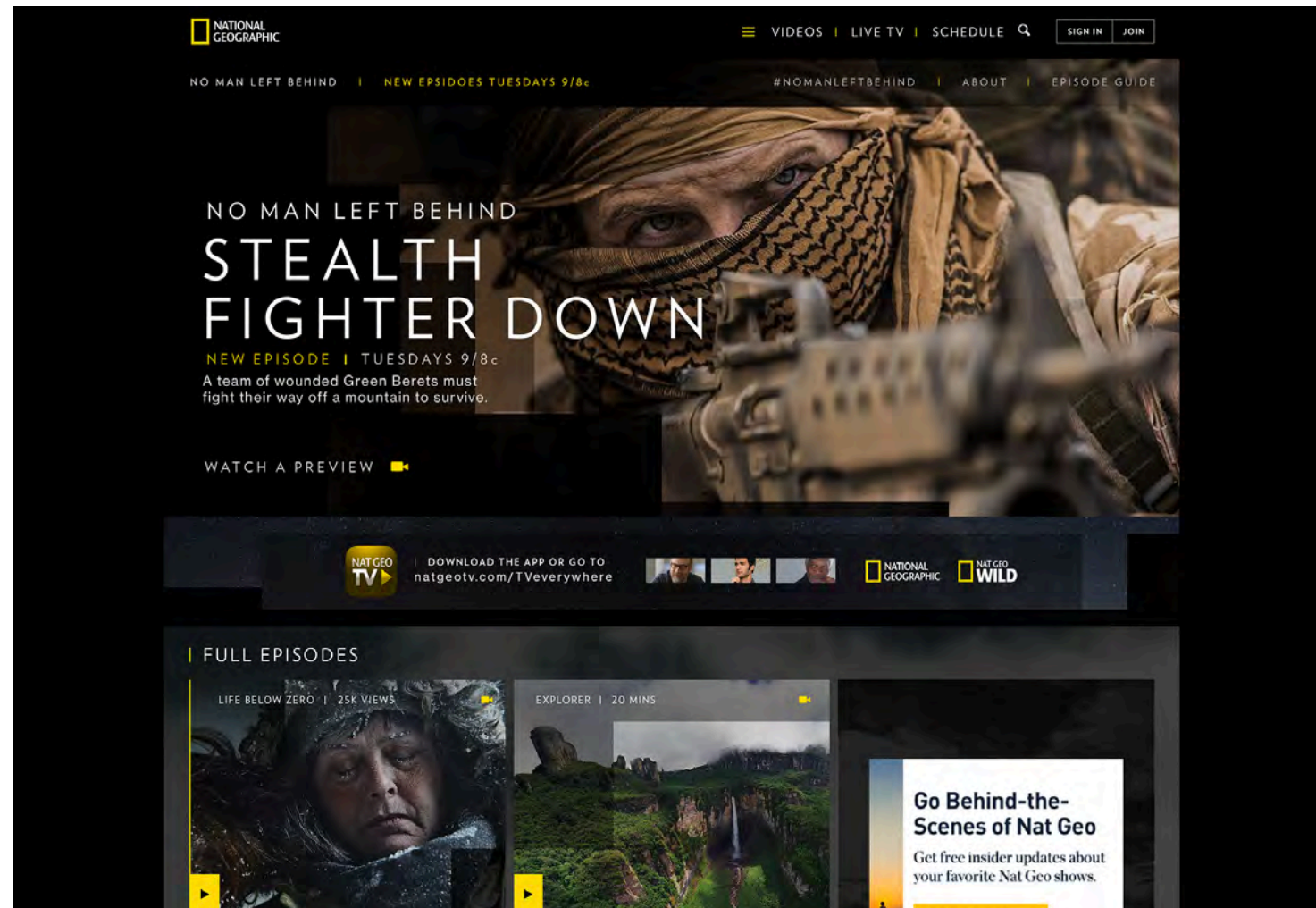
Galleries



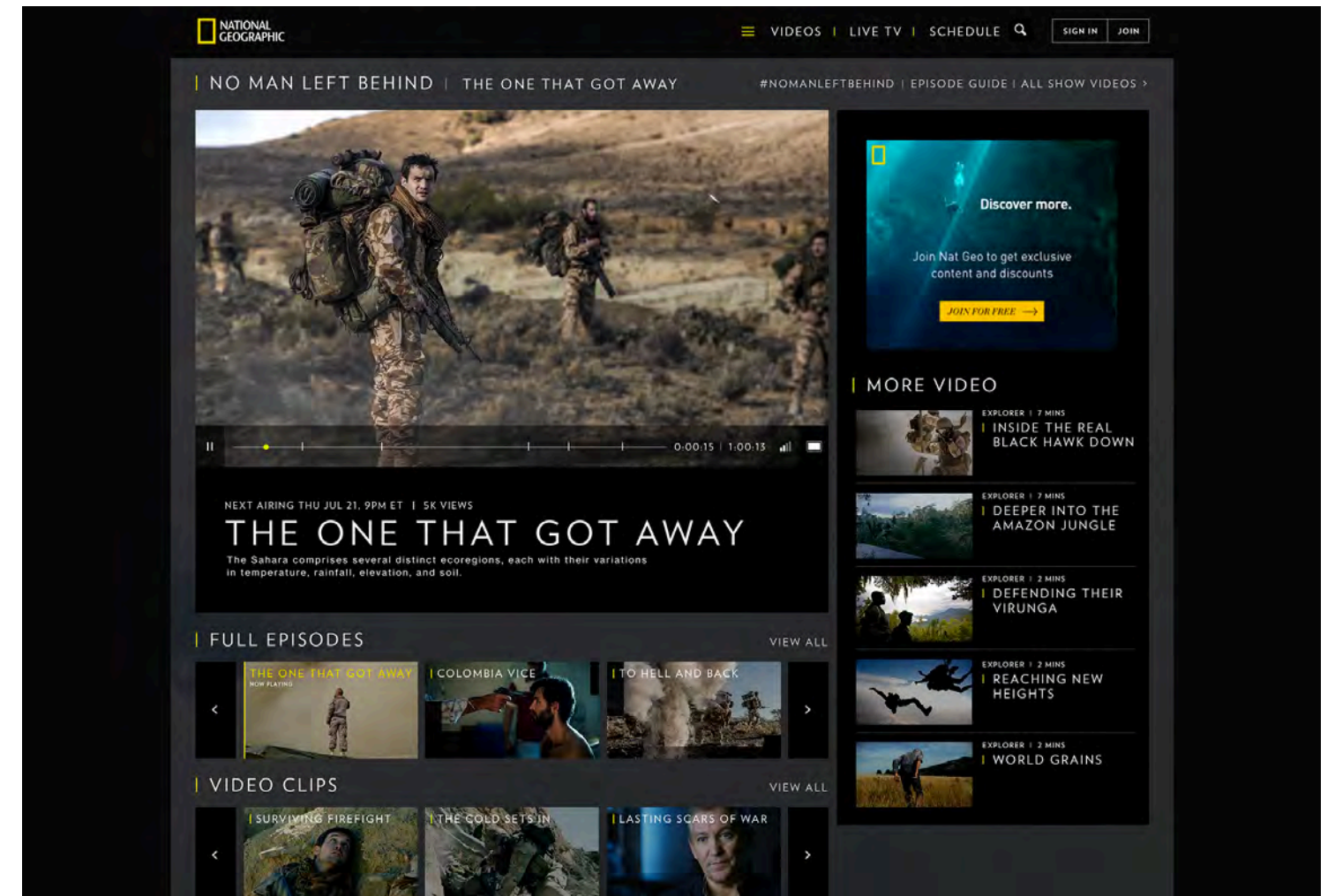
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