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MOTION GRAPHICS IN RELATION TO BRANDING

An Exploratory Study

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Abstract

Nowadays, there are many trends and changes happening in the market industry, in order to cope with the rise of technologies. Brands are finding new, modern, and revolutionary ways in order to elevate their identities into new levels. Therefore, the adoption of motion graphics and videos yield remarkable improvements in marketing in general. The benefits of motion graphics and its impact on the field of design and marketing have attracted the attention of researchers and businesses around the world.

This thesis focuses on the benefits of motion graphics in branding, and how it can add more values, opportunities, and movement to digital brand identities in order to make brands live and breathe. First, the term of “Motion Graphics” is introduced and defined, for it is a vague concept for some of the viewers. In addition, a small description of the history of branding and motion graphics is touched upon, in order to give the viewers, the idea of where both fields came from and how they evolved to the level they are now. Second, the thesis uses a qualitative method such as semi-structured interviews, to gather data through the insights, experiences and knowledge of professional designers working in the field. The interview method is chosen because it is best suited to provide a more complete understanding of the research problem than quantitative data for this specific topic.

Then this thesis continues to illustrate the importance of adding motion graphics in every digital brand. Where each brand can have its own unique style of animation that can differentiate their identity in the market. Therefore, some examples are presented as well as some successful digital brands that have their own animation and illustration style that make their identity stand out. Finally, the results show that motion graphics is indeed in demand and may become a norm to be added in every digital brand toolkit. In addition, motion graphics can add dynamism, can reflect the digital brand and its attributes in a better way, help brands convey their messages in a more effective way, and can increase the value and make it more suitable for social media.

Keywords: Motion Graphics, Branding, Digital Brands, Visual Identities, Moving Brands, Movements

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1 Introduction

The first time that the term “Motion Graphics” was used was by John Withney, the American animator and inventor of computer animation (Shir and Asadollahi, 2014). Afterwards, in 1960, motion graphics were first used by Saul Bass who took advantage of motion graphics in his works (Shir and Asadollahi, 2014). For example, he used motion graphics to promote his work, where one of his most successful works was the film “The man with the Golden Arm”.

Bass developed a graphic symbol to advertise the film by designing a logo that was shaped like an arm, and this type of work was called “Motion-picture Title Sequences” (Saul Bass Biography, 2021). According to Ellis (2020), he states that “Motion graphics focus on giving movement to graphic design elements”.

Before, when motion graphics did not exist, all the designs were flat, static, and formatted. For example, according to Paget (2016) “Brand elements can’t afford to just appear static, they need to move, flow and live in these new digital places”. Furthermore, he adds in his research that not only the logo needs to be animated, but the text as well determines how information moves across the computer screen.

This determines how each branding element reacts with each other and moves around on the screen. According to Silveira (2021), motion graphics follow the evolution of technology and science. Since the technology has advanced, motion graphics have as well reached the highest or most important era of their existence (Silveira, 2021). Nowadays, we can see the amount of video content, screens, and graphics that are the elements, which are keeping the growth of motion graphics, for example, Cinema, video games, TV, the Internet, etc. These technologies have become alive because of motion graphics, for as long as technology progresses, motion graphics will grow as well.

Another point to be addressed is that motion graphics is not animation, but it is a subcategory of animation (Shaw, 2018). For example, animation focuses on building a narrative and characters and motion graphics focuses on communicating with basic elements such as space, colours, and typography, for the concept of motion is “Less is more”. When it comes to branding, branding is about making a long commitment to the customer and delivering the company's values and message.

According to Rowley (2004) that (De Chernatony and McDonald, 1992), described branding as “an identifiable product augmented in such a way that the buyer or user perceives relevant unique added values which match their needs most closely. Furthermore, its success results from being able to sustain these added values in the face of competition”. Bastos & Levy (2012) state that “In 2700 BCE the Egyptians branded oxen with hieroglyphics” and that “the ancient Greeks and Romans marked livestock and slaves”. Hundreds of years ago branding of animals was the most widely known, because farmers would burn a unique symbol on their animals to mark their

livestock, in order for the buyers to identify which farmer's products they belonged to (Kirk, 2013).

Which from there the name and the concept of "branding" came from. However, Kirk (2013) explained that according to Clifton (2003) the origins of branding came from the era of kings and rich powerful people who used specific colours and painted their coats and belongings in order to mark their property.

Therefore, branding is about creating a unified identity that is created for a group of people, ideas, and products. Even today, branding still involves the simple ideas of the kings and farmers, however, the concept of it has developed more (Kirk, 2013). The topic that is being investigated here is the future of motion graphics in branding and how it adds value to branding.

For example, brands have come to the conclusion that adopting motion graphics or video content is a great way that can actually differentiate their identity from the sea of other companies' brands (Shaw, 2018). For example, according to Shaw (2018), one of the most important aspects of branding is differentiation, and it can provide the customers with a clear and straightforward product in the sea of choices.

The focus is to pull the attention of potential customers or viewers. Golovach (2019) states that even though interesting graphics and visual elements have the power to grab the viewers' attention in the digital space, motion graphics is one step ahead, by combining visuals with audio elements and animation in a short amount of time. According to Shaw (2018) motion graphics is becoming a notable part of branding, which is the next step for brands to grow and have more value than ever.

Furthermore, motion graphics are becoming more approachable and more popular, and the animation software in the nearest future will be easier to use as the technology evolves (Shaw, 2018). For example, we are surrounded by screens, phones, tablets, TVs, where everything now is online and in moving images, and adding more motion and sound to brands and their identities is becoming more and more important in this digital world. For brands cannot survive nowadays to be just flat or static, they need to live, move, and flow in this new digital world (Paget, 2016).

Before, motion graphics in branding was only about moving logos, but now it is about involving the whole brand identity in movement (Shaw, 2018). For example, Shaw (2018) argues that in certain years the mainstream scene of branding relied always on elements such as colours, logo, typography, etc, however, nowadays the value of moving images has risen. Motion graphics have the visual value as well as the monetary value that they can add to brands. Brands that use motion graphics and make their content more visually appealing in their identities can catch the viewers eyes much more effectively than a flat static image (Shaw, 2018). As a result, this brings more potential customers to companies.

1.1 Problem statement

In the modern technology-dominated era, every aspect of life is changing. Where brands and marketing must always find new and revolutionary ways in order to adapt to the changes and stay on the top of the pyramid and top of their competitors, differentiate their identities, and increase the customers' attention to their brand. Motion graphics strategies are being implemented on a wide scale and in many forms on all social platforms. For, nowadays video content is becoming the number one priority for marketers and businesses to grasp the audience's attention within the 3 first seconds (Nhat, 2020).

As stated in many sites, articles, and websites that the average attention span of humans has been reduced to 8 seconds only, due to the abundance of information presented to us. Since clients, marketers and businesses find various ways to stay in the game and grasp the audience's attention which leads to more potential customers. Therefore, motion graphics can play a role in adding more movement to the digital brand identities, in which designers can use the power of moving lines, in order to attract the user's attention to a specific content, to establish a style or to entertain (Graham, 2008). However, there is a lack of research within this field of motion graphics in relation to branding and its major usage.

On the other hand, since the last century it is noticeable how technology has become significant in our lives. It has deeply influenced people in all aspects of their lives. Mostly, young people, for nowadays they cannot live without technology. Therefore, this creates more opportunity for motion graphics to be involved in any visual identity, in order to reach a wider audience in seconds (Nhat, 2020).

1.2 Purpose and research questions

The purpose of this study is to gain insights into how motion graphics add value to branding and provide more opportunities to capture the customer's attention, not just the logos or typography. For example, according to Silveira (2021) "Humans are attracted to movements. Not only that, we also learned and experienced that it is essential to send the most effective message". As a result, the digitalization of brands and not just the concept of logos, but even the specific movements and animations can be part of the design system. Furthermore, Where the focus is to create the best visual brand identities that could catch the customers attention and loyalty. Therefore, it is important to further investigate this topic, and the developed research questions are the following:

1. What values and opportunities are provided through the addition of motion graphics in a digital brand identity?
2. What are the demands to include motion graphics in developing a digital brand identity?

1.3 Scope and limitations

In order to find the answer to the stated research questions - what values and opportunities are provided through the addition of motion graphics in a digital brand identity? -What are the demands to include motion graphics in developing a digital brand identity? – The study of this thesis will include an analysis of a couple theories such as the brand differentiation, brand loyalty, the twelve principles of animation, gestalt theory and the cognition theory. By defining all these theories and their relation to motion graphics one can support the claims of how motion graphics increase the values and opportunities of digital branding. Therefore, by having predefined variables, the data could be gathered, analyzed, and compared.

The biggest limitations of this study are the timeframe and the small number of people that were interviewed for gathering the required qualitative data. It was difficult finding people working in the field who were willing to be interviewed so this study is limited to 5 interviewees. The time available to finish this research was also limited and by now there is no follow up available. Furthermore, because of the ever-changing nature of technology and trends, the results of the research study might not stay the same over time.

1.4 Disposition

The structure of the thesis paper starts from introduction which includes titles such as problem statement, purpose and research questions, scope and delimitations and disposition, in order to understand the thesis problem statement and why it is important to investigate.

Furthermore, method and implementations, and theoretical framework include why and how the study is going to be implemented and performed to answer the research questions, and which theories support the claims. Results are showcasing the presentation of the data collected and analyzed. In the chapters of discussion, conclusion, and further research is where the limitations, findings of collected data, conclusions, implications, and further research is discussed. The references are provided at the end of the thesis paper.

2 Method and implementation

The methods used in this thesis paper are qualitative which will be semi structured interviews with professional graphic designers in the field of branding and motion graphics as well. Therefore, the interviews will include 5 to 6 people to be asked for their insights about this topic. Branding designers were chosen for the interviews because they are the ones responsible for creating the brand identity, so they can give more insight about the norms, demands and values of digital brand identities. Motion designers were chosen because they are the ones creating the actual motion graphics, which further fit and support the brand. Clients and consumers were not included. According to Peters (2007), “Nobody understands branding better than professional services firms”.

Qualitative research or qualitative methods according to Golafshani (2003) are broadly defined as the research that uses naturalistic approaches that “seeks to understand phenomena in context-specific settings, such as the real world setting where the researcher does not attempt to manipulate the phenomena of interest”. Afterwards, he explained that qualitative research focuses on different types of knowledge than quantitative research, for one can argue from the underlying philosophical nature of each paradigm such as the interviews.

The interview method can be considered the most effective method to collect data and for qualitative research. For example, according to Alshenqeeti (2014) (Kvale, 1996;2003) discussed that compared to questionnaires, interviews are the most powerful method in collecting qualitative narrative data where researchers are provided with time to investigate the interviewees’ point of view in greater depth.

Furthermore, Alshenqeeti (2014) adds that according to (Cohen et al, 2007), interviewing is considered a valuable method in the negotiation of meanings in a natural setting and exploring the construction of it. The interview type will be semi-structured interviews and will contain focused and general questions to form a more precise idea about the graphic designers and their approach in this field.

A semi-structured interview can be defined as “a verbal exchange where one person, the interviewer, attempts to elicit information from another person” (Clifford, Cope, Gillespie, & French, 2016). According to Wilson (2012), semi-structured interviews are more flexible, for they involve a set of guiding questions that can help with keeping the interview on track and give the researchers the time to follow the topics of interest during the interview. According to Human (2015), semi-structured interviews require less time and energy to administer, allow the interviewees the freedom and time to express their insights on their own terms, and many researchers use semi-structured interviews for they are planned ahead of time. The researcher used the interviewing method to get the results for his problem statement, where he gathered information and data from the interviews that assisted the researcher to solve his thesis problem.

Therefore, depending on the flow of the interview, more questions will be added at the moment, spontaneously, which may differ from individual to individual depending on the previous answers. According to Wilson (2012), there are different types of people in the interviews which these types of people can include long-winded participants, expert types, dominant talkers, argumentative types, etc.

Therefore, the method used in this research will be prepared with good tactics and techniques in order to make the interview session move along. Using the information obtained from the interviews, based on the answers from the focused and general questions, some ideas will be deduced. These could be certain patterns, common views and how each individual sees the solution for the same purpose and how he presents this.

2.1 Data collection

The research phase was narrowed to the semi-structured interviews that were used to answer the research questions in order to get the results. The secondary data that is used in this thesis was the data collection by searching through various databases, such as Diva and Google Scholar. The articles chosen were the ones that were the most relevant for this thesis study.

The semi structured interviews are time efficient, more flexible and involve a set of guiding questions that can keep the interview on track (Wilson, 2012). Five designers working in the field of motion graphics and branding were interviewed, more specifically, one freelance motion graphics designer, two motion graphics designers working in design producing companies, and the other two branding designers have their own agency of branding and marketing.

Furthermore, the interviews were conducted via Zoom application for meeting and WhatsApp, where the interviews were recorded, with the interviewees consent, for later examination and analyzing, and a day and time was set for designers. There were no experiments done since the method used here was the semi-structured interviews. The questions were mostly about motion graphics and branding, what are the demands from the clients, consumers and social media platforms, and what values motion graphics can add to a digital brand identity. The interviews assisted in answering the research questions and data was collected from it.

2.2 Data analysis

For analysing the data gathered from the interviews, the method of thematic analysis was used. Clarke & Braun (2017) define thematic analysis as “a method for identifying, analyzing, and interpreting patterns of meaning (‘themes’) within qualitative data”. Clarke & Braun (2017) also discuss that thematic analysis can be used to find patterns “in relation to participants’ lived experience, views and perspectives, and behavior and practices”.

After the data was collected, a thematic analysis was done in order to find patterns, common views or similar answers from the interviewees.

To answer the research questions - *what values and opportunities are provided through the addition of motion graphics in a digital brand identity?* - *what are the demands to include motion graphics in developing a digital brand identity?* The study was based on 10 questions however some of the interviews had follow up questions based on the flow of the interviews.

Listed below are some of the common findings that were made from data collection in the semi-structured interviews with the several designers in the field. However, these findings will be explained furthermore in detail in Chapter 4 Results.

- Motion graphics is a bigger demand, however, it depends on the client's budget.
- Motion graphics serve the reason it was built for.
- The client does not ask for it, you have to convince him sometimes.
- Motion graphics is demanded by social media platforms and agencies.
- Motion Graphics adds more dynamism.
- The demanded skills are Software, layout, creativity, a bit of everything.
- It is important to convey the brand's message, not to show your talent.
- The future will have more motion graphics (MG) and virtual reality (VR).

2.3 Validity and reliability

Golafshani (2003) claims that (Joppe, 2000) defines validity as the element that determines whether the research measures how truthful the research results were or if it measured what it was intended to measure. When it comes to reliability, according to Golafshani (2003) that (Joppe, 2000) defines reliability as “the extent to which results are consistent over time”, and he explains furthermore, that the research instrument is considered to be reliable, if the study's results can be reproduced under a similar methodology.

This paper has used the knowledge which involves some peer-reviewed theories and academic research, for example some important guidelines and design principles that can strengthen the digital brand identity through motion graphics. In addition, the appropriate methods of data collection and data analysis are important for constructing validity. As mentioned, qualitative research methods and data analysis are selected in this study.

Furthermore, according to (Jamshed S. 2014; Louise Barriball, K., et al 1994) that the interview methods allow the participants to address and explain their thoughts freely, and the information gathered from participants are more accurate than the questionnaires, for it can reduce human error. Moreover, ethical consideration and appropriate legal regulations also bring reliability and validity to research. This research study follows the GDPR (General Data Protection Regulation) guidelines, in which the

identity of the participants was kept confidential, and the gathered data was only used for academic purposes.

Even though the semi-structured interviews included 5 people only, who are professional designers working in the field of motion graphics and branding, and already have experience and relevant knowledge, the gathered data from the interviews were enough and answered the research questions. Most of the designers were giving the same answers about the values that motion graphics can add to the brand and how demanding it will be. For example, according to Dworkin (2012), there is indeed variability in what is suggested as a minimum in how many interviews are enough to gather the data needed for the research studies. As she adds, an extremely large number of book chapters and articles and books recommends and suggests that 5 to 50 participants in the interviews are enough and reliable.

2.4 Considerations

The data that was collected by the semi-structured interviews have been conducted after the approval of the participants. Confidentiality and anonymity have been promised in recording the data. A brief idea of the research was shared and informed beforehand to the participants and their participation in the interviews was completely voluntary and the interview sessions were scheduled according to their time. The confidentiality of the answers was communicated, and it ensured the participants that the recordings will be disposed of after the interviews. The interviews were taken in English, Arabic and Romanian languages, which were transcribed and the translation to English was done later on. The recordings of the interviews were not shared with anyone else and were only used for answering the research questions in this study.

Strong visual identities can be more recognized through the use of motion graphics. Motion graphics can be considered a contributing factor and a cause behind some successful brands like Headspace, Disney, and Netflix, however, since there are many elements that make the brand successful such as how the logo is designed and simplified to carry the company's value and message, or the correct colour palette that evokes the emotions of the consumers, or it can be the package design. However, the data provided does not illustrate if this is the case or not, since there is little research done for this topic.

Therefore, further research and planning should be considered in investigating this topic more in the future. For example, probably a larger data analysis and data collection could be conducted and taken into consideration, since the subject is small, not very broad and underrated. Therefore, more experiments and research need to be done about this topic, for a better brand experience in the use of motion graphics.

3 Theoretical framework

In the theoretical framework, a couple of theories will be investigated such as the animation principles, brand differentiation, brand loyalty, and cognition theory, in order to be able to answer the research questions. A comparison will be conducted between theoretical information about motion graphics, branding, and the practical experience of designers. When it comes to motion graphics, Graham (2008) says that “In animated elements, such as those found in an interactive document, the user observes the movement of objects and extrapolates an implied line”. She explained further that when the objects move in a regular predictable pattern, the law of closure occurs even faster.

Understanding the user’s cognitive characteristics can give us some clues that help in creating successful designs and think about the visual queries our graphics and designs aim to support (Bradley, 2011). Some of the cognitive tasks to think about when designing according to Bradley (2011):

- **Culture** - cultures set context for meaning and interpretation, for many cognitive skills are culturally based, for example, to think about colours when designing, for colours in every country convey a different meaning.
- **Development level** - audiences come in three different levels, beginner, intermediate and advanced and design according to that.
- **Reading skills** - better reading skills lead to better understanding of the visual hierarchy.
- **Visual literacy** - which is the knowledge of symbols that by understanding the audience culture can decide which symbols must be used.
- **Distractibility** - is to create designs that are less distracted to the eyes, for less distraction means more focus.
- **Motivation** - more motivation leads to more focus and great understanding of the brand message.

Therefore, understanding this process can direct the eyes of the visitors and attach meaning to the visual elements of the brand making them remember and understand what message this brand is conveying (Bradley, 2011).

3.1 Branding

According to the American Marketing Association, a brand is “a name, term, design, symbol, or any other feature that identifies one seller’s goods or service as distinct from those of other sellers”. According to Human (2015) brand identity means “certain attributes that a company wants to perceive” and also “what the company wants to be associated within the mind of the consumers”.

According to Mindrut, Manolica, & Roman (2015), brand identity is “how a company is being identified”. They also state that a brand identity is influenced by other factors

such as culture, personality, and positioning, and that it can include components such as logo, signage, stationery products, and packaging. Ward, Yang, Romaniuk, & Beal (2020) state that brand identities should represent the brand and create a specific look, and can include colours, logos, characters, and taglines, but characters, logos and logotypes are the best way to achieve unique associations. According to Zaichkowsky (2010) the main elements of creating a distinctive brand are brand name, typeface, logo, colours, and shape. Brand names are important for identifying specific products or services, so they should be unique. The typeface has to match the brand name and it is very important because “fonts generate their own connotative meaning” (Zaichkowsky, 2010). The logo is an important component because it attracts attention in the marketplace, even if the brand name is not distinctive enough. Colours should be consistent across the brand identity as they are used for easily identifying products and are more memorable than shapes (Ward, Yang, Romaniuk, & Beal, 2020). Moreover, colours can influence people’s emotions, for example blue is relaxing, red is hot and influences appetite, and purple signifies royalty. Shapes are important for packaging and labels, which is especially relevant for perfume bottles, beverages as “novel packaging actually increases activity in the emotional brain of consumers” (Zaichkowsky, 2010). Shaw (2018) discusses that branding has always used components such as logos, colours, typography, but recently it has become more important to use moving images as well.

Brands in general protect their logos, typefaces, and their colour values, soon they will value the protection of their animation style, because it can help further the brand recognition, in the same way as the typefaces and colours (Paget, 2016).

Brand loyalty theory contains three distinct dimensions, according to Sheth and Park (1974). The first dimension is the emotive tendency, the second one is the evaluative tendency, and the last one is the behavioural tendency towards the brand (Sheth and Park, 1974). The authors believe that the emotive tendencies by the consumer are learned either by a prior experience with the brand or nonexperimental services of the brand. Where the evaluative tendencies towards the brand are tendencies that provide a positive evaluation that defines the brand’s utility to the consumer. Behavioural tendencies by consumers are learned primarily either by the experiences of consuming and buying the products or from generalization towards other brands with similar tendencies.

An important aspect of branding is brand differentiation. McDowell & Dick (2013) discuss that it is very important for firms to be different from their competitors to be able to prosper in the marketplace and that “successful firms must be different from their rivals”. Romaniuk, Sharp & Ehrenberg (2007) state that the brands that are more differentiated are the ones that have more loyal customers, who are less likely to be influenced by the competitors. McDowell & Dick (2013) also say that differentiation is “the key to competing and coexisting within a crowded marketplace”.

Therefore, having a strong brand can benefit the clients and consumers together, for strong brands are important not only for clients, but as well for consumers, for they are the ones growing the businesses, providing positive endorsements and good online reviews that help the businesses strengthen their brand. According to Tu, Liu, and Chang (2012), (Aaker, 1997) suggested having a strong brand with high equity, can result in having a large number of committed customers, continuous interactions and communication between clients and customers. They add that according to (Aaker, 1997) “With loyal customers, companies can have higher market share and reduce their operating costs”. Furthermore, Tu, Liu, and Chang (2012) claim that (De Chernatony and Harris, 2000, and Ogba & Tan, 2009) mentioned that a “positive corporate brand image helps companies achieve higher overall performance, including higher sales, whereas a poor brand image can be disastrous because it can cause companies to lose customers”.

According to Campbell (2002) “A strong brand makes people purchase it more often”, she explains that the research on the benefits of the strong brands, shows that companies gain more loyalty because of their brands. For example, when a competitor tries to come up with a new marketing plan or a new campaign such as lowering the prices, etc, a strong brand will help the customer to stay with your brand despite what the competitor is offering (Campbell, 2002). Furthermore, she claims that when a strong brand makes a mistake, consumers react with more kindness and leniency, than if the mistake was coming from a weaker brand. She adds that “strong brands start with differentiation” and “development of awareness for the brand in the target customer”. Without differentiation, customers will have no basis for selection, therefore differentiation is the driver of the brand (Campbell, 2002).

According to UKEssays (2018), the solution to create a strong brand identity is through customer-based brand equity (CBBE). According to Tasci (2017) that claims that according to (Aaker, 1991, Aaker, 1992, Aaker, 1996 and Keller, 1993, Keller, 2003), CBBE is defined as a strong brand equity that is based on association, awareness, and perceived brand loyalty and quality. She explained furthermore, that (Keller, 1993) stated similarly that CBBE occurs when the customer is “familiar with the brand and holds some favourable, strong, and unique brand associations in memory”. Therefore, CBBE can make a strong brand that organizations need (UKEssays, 2018).

The four steps for how to build a strong brand in the new media environment, have been taken from the UKEssays (2018), where it is explained about brand building models in the new world of technology.

Brand Identity- the brand identity must fulfil the customers' needs and must raise awareness in order to be recognized, for example, to make sure that the customer's perception is consistent with the brand identity.

Brand Meaning- it is about what the brand's identity stands for. For example, in order to build a brand-customer loyalty is through the brand exceeding to meet the needs of the customers, which is through performance and imagery. Performance is about how well the product meets the needs of the customers on the external level. Where imagery refers to how well the brand meets the needs of a customer from a psychological and social perspective.

Brand Response- the response is based on judgements and feelings from customers towards the brand. Judgments refer to the judges from customers towards the brand's product quality, or what advantages the brand has compared to competitors and if their needs are fulfilled. Feelings refers to brand feelings such as if the brand is fun, warmth, security, social approval, excitement, or self-respect.

Brand Relationship- is about strengthening the bond between brands and customers, where brands must give the feeling of belonging to enhance behavioural loyalty. Which is referred to as "The Brand Resonance", that is on top of the brand equity pyramid that describes how well and deep the relationship/connection is between customers and the brand's products.

Which according to UKEssays (2018) that (Keller, 2013) claims that there are four categories of brand relationship:

- **Behavioural loyalty** - is about repetitive purchases.
- **Attachments** - customers have great attachments to the products, for example, they like the brand or the product offered to them.
- **Community** - which means customers feel that they have connections with brand associated communities.
- **Active Participation** - customers often pay attention to the brand dynamics and participate in activities such as following the brand on social media and brand forums, even though they do not purchase.

3.2 Animation and Motion Graphics

Silveira (2021) defines motion graphics as graphics in movement and states that "almost everything that moves and that involves a graphic element is Motion Graphics". According to Seidl (2013), "motion graphics design is taking graphics design onto its next level by adding movement". She explains that according to (Motion Graphics, 2013), motion graphics transform complex matters into a dynamic and simple way that can achieve stunning results, because it combines the language of film and graphic

design together, so as called “time-based art”. Furthermore, she defines motion graphics according to (Woolman, 2004, 6,7.) that is a single discipline, yet it groups many elements such as animation, graphic design, illustration, sculpture, narrative filmmaking, and architecture.

According to Pibernik and Mrvac (2008) motion graphics have provided something completely new in the digital era/space, apart from having the possibility of transmitting a large quantity of information. They explained that motion graphics offer us many different types of interaction rather than the ordinary static graphics.

The Illusion of Life: Disney Animation by Johnston & Thomas (1995) has become a reference book where the authors discuss the 12 fundamental principles of animation, which are also relevant for motion graphics, not only for traditional animation. These principles are Squash and Stretch, Anticipation, Staging, Straight Ahead Action and Pose to Pose, Follow Through and Overlapping Action, Slow in and Slow out, Arcs, Secondary Action, Timing, Exaggeration, Solid Drawing, and Appeal.

Descriptions of the 12 principles of animation have been taken from “The Illusion of Life, Disney Animation”, (Thomas, Frank & Johnston, Ollie, 1995). The descriptions are mentioned below-

Squash and stretch- is considered the most important principle of all the 12 principles of animation, because its effect of making the fixed shapes look realistic such as the weight, mass, and flexibility.

Anticipation- is about a planned sequence of actions that leads clearly from one activity to the next. For example, preparing the next movement, and expecting what the move is before it occurs.

Staging- is the most general principle because it covers many areas, such as action, presentation of the idea, mood, personality, where each element fully communicates with the viewer when it is staged.

Straight ahead action and Pose to pose- those two principles give the animators two choices of how to draw the movements. The first one is known as straight ahead action, which means to draw the object or the character in individual positions from the start to the end. The second is known as pose to pose, which is more as a measured technique, where the animator draws the key poses at the significant points in the action, which results in more accurate movements.

Follow through and Overlapping action- those two principles demonstrate how smaller actions work the main actions. For example, if the character has any appendages such as a long tail or big coat which is considered as a small action attached to the main

one, which is the character's action. Therefore, each action will move in its own way too.

Slow in and Slow out- it refers to how the characters or objects need time to slow in and slow out when moving.

Arcs- the arcs animation is a visual path that moves from one frame to another. For example, when the object moves from A to B in arcs instead of straight lines.

Secondary action- when the object is not caused by the main action or movement, however, it occurs alongside it. For example, when the character wipes a tear as he/she turns away or drips of sweat coming from the character's forehead.

Timing- the amount of time that action will take on the screen determines the number of drawings used in any move.

Exaggeration- it is what it sounds like, to exaggerate the movements to create more appeal, impact, and expression.

Solid drawing- is where the animators draw 3D characters in a 2D space, that pay attention to volume, weight, and balance.

Appeal- refers to pleasing design, a quality of charm, simplicity, communication, and magnetism.

Shir and Asadollahi, (2014) describe the beginnings of motion graphics, with the term itself being used for the first time by John Withney in 1960, and Saul Bass being the first one who actually took advantage of this in his works.

Motion graphics, such as animated visuals and digital illustration, can increase customer loyalty by evoking positive user emotions, creating a company's distinctive online image, and establishing powerful associations with a brand (Kachan, 2020). Furthermore, Kachan (2020) adds that brands can choose a specific digital illustration style that represents their brands best and adding web animation techniques can boost the customer's loyalty.

Seidl (2013) argues that Gestalt Principles in motion graphics can enhance the design more, she claims that "Gestalt Principles are important for every Motion Graphics Artist in terms of creating an interesting and eye-catching motion graphics piece". Motion graphics are more about storytelling and content, yet one must take in consideration some design guidelines, otherwise even the best prepared content will not achieve the intended success (Seidl, 2013).

Furthermore, she claims that it is important for any designer to learn the Gestalt Principles, where these principles can provide more understanding in terms of visual objects and how their arrangements are perceived. Plus, she adds that this knowledge can be used to create a harmonising design.

Nesbitt & Friedrich (2002) used the "Gestalt principles to help the user identify organisationally structured motions in graph animations". Which they explain that "these animations should be naturally and simply understood by the brain and so allow even very complex transformations to be followed".

According to Nesbitt & Friedrich (2002) one of the advantages of Gestalt principles is that they are themselves simple to understand, state and apply. Where their main point is that Gestalt can help in transforming complicated objects into simple and understandable images. The German researchers (Wertheimer, Köhler, Koffka, 1910), according to Nesbitt & Friedrich (2002) have used the Gestalt principles to explain the cognitive processes rather than the models of scientific analysis in psychology. Plus, motion graphics or animation can significantly increase the user's ability to preserve the cognitive model or so called the "mental map" (Nesbitt & Friedrich, 2002). Furthermore, they explain that the human brain is specialised to interpret and recognize certain kinds of structured movements such as motions that have an organisational, a physical or biological interpretation. Moreover, Nesbitt & Friedrich (2002) claim that "the brain while developing also learns to recognize familiar patterns, structure, and motion that it encounters in the physical world". Therefore, the authors Nesbitt & Friedrich (2002) explain in their article how Gestalt principles can be applied when creating graph animations that help the users to maintain a mental map of the design.

3.2.1 Software for Motion Graphics

According to Pibernik and Mrvac (2008) the "most important tool is the set of software which has been developed exponentially over the last decade". They claim that most commonly used software for motion graphics are Maya, 3D Studio Max, Adobe Premiere, the production of vector animation by Adobe Flash, Adobe Photoshop, and Apple Final Cut Pro, and that this number is increasing and growing by the day. Where Seidl (2013) supports this saying that Adobe After Effects, Adobe Photoshop, Adobe Illustrator, Apple Motion, Cinema 4D, Autodesk Maya, 3D Studio Max and Nuke are the most common software for motion graphics that are used for post-production, to achieve specific visual effects, and combine different elements and layers.

3.3 Social Media and Digitalisation

Shaw (2018) states that “digitalisation is the biggest phenomenon of our time that has affected all creative fields”. According to Paget (2016) the era of static images is long gone, and screens are all around us for people are spending their days on their phones, television, and computers, which creates more opportunity in terms of design and branding for moving images. Furthermore, as technology progresses, it is becoming important more and more in adding motion graphics and sound to the toolkit of any brand identity (Paget, 2016). According to Babich (2017) “modern interface isn’t a series of static screens anymore”.

Shaw (2018) discusses that along with social media and fast internet, the new media is bringing new opportunities for brands. Social media includes the biggest platforms that are used daily and has a huge marketing potential. “Making content more visually appealing using motion graphics results in more attention paid by viewers. For companies, this translates into more customers” (Shaw, 2018).

Kohli, Suri, & Kapoor (2015) discuss that with social media growing rapidly, its landscape is continuously changing. Even though its main purpose is not marketing, social media can create brand knowledge in a cheaper and faster way so that new brands can enter the market at a lower risk. However, established brands can be negatively affected and have to fight in order to keep their top place and not give it to newer brands.

Kohli, Suri, & Kapoor (2015) state that “social media is also unique in that consumers not only control the information they hear from marketers, but also what they pass on to others if they find it useful or interesting”. Kohli, Suri, & Kapoor (2015) also discuss that since social media can create more accessible information and easily move or amplify it, it leads to the phenomenon of viral information. This can help brand awareness to spread easier and faster in the digital space. It also influences brands in becoming more transparent, so in order to be successful, the brand has to be good, not just rely on physical attributes.

Mutenda (2020) discusses some benefits that using motion graphics on social media can bring. One benefit is that motion graphics can make content more interesting. By using motion graphics one can attract more attention in the vast content that social media provides for its users. Another benefit is increasing brand awareness, as according to Mutenda (2020), in a video one can add hints that point to a specific brand, helping the viewers recognize it. Motion graphics are also easy to share and efficient since they are short but easily understandable.

Besides social media, another digital space where motion graphics are demanded is that of mobile apps. Shaw (2018) states that most, if not all mobile apps use some sort of motion graphics. According to Babich (2017), motion graphics in mobile apps can help the user with visual orientation by using transitions, give clear feedback for actions such

as password shake when entering an incorrect password, and as well excite the user through appealing animations on the opening page or loading page.

The examples below are some of the brands that use motion graphics in their identity, so called “The moving brands”. Those examples will describe the three segments of theoretical framework, branding, motion graphics and animation, and social media and digitalization. Moreover, will be linked to the theories discussed in this paper, from brand differentiation and loyalty to animation principles.

Headspace

Headspace is an English American online company specializing in meditation that features a fresh and happy colour palette that brings joy to their users. Their mission and brand value are “Meditation made simple”, in other words more joy and less stress. The visual brand has its own unique animation and motion style added to their identity, with charming, illustrated characters. Through these illustrations they ensure a cohesive experience with every piece of content. This brand has succeeded in creating a delightful experience for their users and bringing their brand identity and story to life. According to Lam (2019), even though the market is crowded with 2000 meditations apps including Calm and Simple Habit, however, Headspace succeeded in being on the top 3 “best meditation apps” on Apple App Store and Google Play.

Mentioned below are some of the elements that make Headspace a successful digital brand identity according to Lam (2019).

Headspace’s popularity and appeal are because of its distinctive brand identity that it is a purpose driven brand with a lot of personality. The brand's mission is clear, and it delivers what the brand is promising to its consumers. The brand's value brings modernism through its tone and voice which are friendly, consistent, and straightforward and through its imaginative visual design such as animation and illustrations.

The brand succeeded in creating a thoughtful brand experience that engages with its users. What separates this brand from its competitors, is the illustrations that stand out, which brought an advantage to the brand where many of the products have similar functionality. For example, the brand's illustration style is warm, fun, and fuzzy and it communicates with its users thoroughly. The users feel they are connected with the brand, because it feels familiar and nostalgic, where this connection turned into brand loyalty. Therefore, headspace succeeded in strengthening the bond between the brand and its customers, where it enhanced the behavioural loyalty according to UKEssays (2018) (the CBBE Model).

When it comes to social media coverage, Headspace reached many mass media audiences. Because the users connected with Headspace owner’s life story, which made

them connect with the brand more. Headspace’s animation videos made the brand able to entertain and educate new and existing customers, because of their effective medium, which got many positive comments and bigger engagement. When it comes to marketing communication, Headspace uses partnerships, PR campaigns, and digital and social media channels to reach and inform potential customers.

According to Bradley (2011) motivation can lead to more focus and understanding of the brand message. Therefore, Headspace has a surprise element such as hidden animation, the users receive them as reward after achieving a certain number of minutes meditating. Where this keeps the users motivated and excited. According to McLeod (2019) the Headspace Senior Product Designer Jon Brennan explains that Headspace’s illustrations rely on four animation principles from the 12 principles of animation, which those four principles are:

- **Behaviour as Straight-ahead action and Pose to pose Animations-** what action is taken by an object.
- **Easing as Arcs Animation-** the movement speed at which an object moves between two points.
- **Duration as Timing Animation-** the time length of the animation.
- **Sequencing as Anticipation Animation-** which is the particular order of actions.

Netflix

Netflix is an online streaming service that has their unique way of transitioning their brands colours in advertising the movies. What makes this brand successful is based on four key elements according to Cyndhia (2020), which are content creation, content promotion, content delivery and customer engagement. This is supported by Brandão, Pestana and Raposo (2019) claiming that “one of the reasons may lay in their content’s quality”.

When it comes to customer engagement, the users have a strong connection with the brand. Because according to Brandão, Pestana and Raposo (2019) they allow their users to act as if they were the “directors of network programming”, for they watch whatever and whenever they want. Furthermore, Cyndhia (2020) explains that the high-quality content of Netflix, is what makes this brand different from other streaming services. In addition to that, the Netflix PR team maintains a good relationship with its users/customers across all social media channels. According to Epstein (2021) Netflix is aiming to grow global subscriptions, and the way they will do that is by using animation, because animation helps make families more loyal customers.

The new logo animation of Netflix that was revealed in 2019, was their first step to create more brand differentiation; their aim was to help set its original programming apart for its users. As quoted directly from Netflix’s Twitter account saying “there is a

new logo animation before our originals. It shows the spectrum of stories, languages, fans & creators that make Netflix beautiful”.

Disney

Disney is the largest media and entertainment company in the world (Beattie, 2020). It was founded by Walt Disney and his brother, and it has been producing famous animated movies for decades. It has been bringing joy and entertainment to children and adults alike through their animated films. Disney has its own style and brings innovations in the animation industry, for example, it has developed the 12 principles of animation which are still used to this day. Disney is another brand making use of motion graphics. More specifically, its old intro may have been the first use of motion graphics and it appeared before each of their films. It showcased Walt Disney’s signature, the castle, and a firework.

4 Results

In this chapter the data of the research has been collected according to the semi-structured interviews method outlined in Chapter 2 Method and Implementation. The common findings that were gathered from the semi-structured interviews will be discussed and explained furthermore in detail in this section.

The information gathered from the interviews leads to the results that motion graphics is becoming more and more demanded in relation to branding, but it depends on the client's budget; and if it will be included in the digital brand identity or it will not be included. However, the results proved that motion graphics can strengthen a brand, bring more dynamism, and help convey the brand message more effectively and easily.

4.1 Collected Data and Data Analysis

In some common findings that were collected from interviews, some designers were explaining about continuous movements and how these moving elements in a brand can attract more attention and make consumers interact with the brand without noticing. A designer said in the interview that “When you design something for a digital brand, you should include motion graphics elements. For now, we are in the interaction era, so the brand must interact with customers”, and another designer was saying that “Always when you see moving images or moving elements and especially in social media those videos bring more ratings than a static post or static image”.

Another participant mentioned that motion graphics are becoming a bigger demand because “the idea of branding is bigger, and people feel this need because we are assaulted by more and more brands coming up”. This can correlate with the idea of brand differentiation which according to McDowell & Dick (2013) is important for brands to be able to differentiate themselves from their rivals in the marketplace. As more and more brands are coming up, motion graphics is also becoming a bigger and bigger demand. However, the client's budget plays an important part, as this was pointed out and mentioned by the participants.

Adding motion graphics to the brand identity depends on whether the client has a budget or not, however, according to Paget (2016) that “Motion graphics will mean you spend considerably less time and money on the creation of an original and neat video than video marketing”. Which, he adds that motion graphics make the message more understandable and more visually appealing to the customers. This was a common answer from the interviewees, as several have agreed on this.

As for how motion graphics can strengthen a brand and what value it adds, one participant answered that motion graphics “helps convey the messages”, “it shows what values the brand has” and “it helps in marketing as well”. Another interviewee said that “it brings dynamism”, and as well that motion graphics are quite important in branding. Another participant mentioned that “motion graphics reflects the branding in a better

way, and it reflects what values and attributes the brand has” and that “it increases the values of the brand and work because using motion graphics in branding makes it more fit and suitable for social media use and the digital platforms”. Another answer was that “motion gives life to a brand” as one “can use motion graphics to tell the brand story to the audience in a unique way”.

Another common theme was that motion graphics are mostly demanded by social media platforms, such as Facebook, Instagram, or YouTube. One designer mentioned that motion graphics started to appear more and more on Facebook, Instagram, and that videographers and youtubers use them as well for dynamism. Another one stated that “most of the demands for motion graphics come from social media like Instagram and Facebook, and some of them from Behance or Dribble”. Another participant said that on social media, moving elements and videos “bring more rating than a static post or static image so they attract more attention”, as when one sees a beautiful and well done motion graphic video, that person will interact with it without noticing.

All of the interviewees have agreed that it is becoming a bigger demand to include motion graphics in a brand identity, even bigger than 5 years ago, as motion graphics are becoming more common. When asked if motion graphics will become a norm for brand identities, one designer said that “it will not be standard for every brand because not every brand needs the same thing”. The others said either that it will still depend on the client’s budget, or that “it will become a norm for it reflects the spirit of the brand and it increases the aesthetic of the brand even more” or because “it will be a new and different style to show a brand to the world”.

As for the future of motion graphics in branding, one designer thinks that it will be combined with virtual reality and artificial intelligence, “everything super dynamic”. Another one mentioned “VR motion graphics as holograms” and another one thinks that the most videos on social media will become motion graphics.

In order to find out if motion design is a necessary skill for every designer, the interviewees were asked what are the skills that a graphic designer must possess. The common theme was that they need creativity, a little bit of everything, and also to learn the software that is used. One person mentioned “a bit of branding and typography and colour history and their logic”, however, learning the software and exercising concepts is also important. Another one mentioned creativity and software and that “every graphic designer must know something about motion design, illustrations, poster design, social media”. Another designer mentioned the software but also the principles of design and a wide imagination. An interesting answer was that besides graphic abilities and basic knowledge about colour, a designer must be able to relate to people from different social status, as “for many freelancers this is half of the job”.

There was a study that was conducted last year by Bui Nhat (2020), about how motion graphics benefits the digital world, starting from branding until marketing, in which the author also explains about motion graphics. The benefits of motion graphics have shown a large impact in branding and marketing, which the benefits fall under six categories: Increase brand recall, cohesive brand identity, make complicated topics easy to understand, emotionally captivating, higher engagement rates, and finally videos play well on all devices (Bui Nhat, 2020).

When addressing the brand recall, it means when the consumers remember the brand in a positive way. Due to motion graphics' visual and auditory nature, that makes the video content easier and understandable for consumers to engage with, which increases the possibilities of consumers to remember the brand with a positive attitude in the future (Bui Nhat, 2020). This is related to the common findings that were gathered from the interviews, which support this by saying "motion graphics can help a brand convey its message and reflect its values and attributes in a better way". Similarly, Paget (2016) states that an animation style can increase brand recognition just like typefaces and colours do.

Motion graphics can evoke emotions. Nowadays, experiences, engagements and emotions are what makes the digital brands stand out, and consumers are searching for more convenient and personalized experiences, and an example of this is Coca-Cola company and Disney fairy tales (Bui Nhat, 2020). Therefore, motion graphics can be used as a tool to affect the brands' emotions and the businesses through motion graphics now have a better control on their storytelling (Bui Nhat, 2020). As one of the participants mentioned "when you see a motion graphics video that is well done and beautiful, you interact with it without noticing".

As one interviewee mentioned, "the motion graphics video must attract attention, because if the video did not attract the user's attention in the first 5 seconds, then the users will not get interested and follow the brand". According to Graham (2008) that "The power of a line in motion to attract the human eye is well known". She claims that, in motion graphics design, the eye will be attracted and follow a kinetic animated sequence of objects, even if the objects fade in and out. For example, the social media users scroll through their social platforms or feed at a fast pace, where they dismiss all the posts and advertisements within seconds (Shaw, 2018). The designer can use the power of moving lines, in order to attract the user's attention to a specific content, to establish a style or to entertain (Graham, 2008). For, according to Shaw (2018) that (Watson 2015) claims that the average attention span of an adult has been reduced to 8 seconds only which is shorter than the focus of goldfish.

In this way if the brands stay static and only choose to move single elements in their identity, users will not pay much attention unless there is movement and interaction. Therefore, with the help of the motion graphics, consumers can absorb information faster, for example studies showed that 65% of people who watch videos are likely to

watch the video until the end and this is a feature not all text-based content can do (Bui Nhat, 2020).

5 Discussion

In this chapter the results of the study are discussed in relation to others previous studies that support the benefits of motion graphics in branding and how it can support the image of the brand, and since motion graphics is a contemporary element in branding (Shaw, 2018). The data gathered and analysed lead to the results that motion graphics are indeed in demand and especially through social media, since we are living in a digital world and the technology is evolving everyday, and so are brands.

5.1 Result discussion

The main purpose behind this study was to understand how motion graphics adds more value to branding and increase brand awareness through social media and reach a wider community, in order to reach more potential customers and increase loyalty. Mostly, it is to make the visual identity stronger by adding its own values to it, as mentioned in the theoretical framework. Such as a unique style of motion graphics added to the brand toolkit and choose movements from the 12 principles of animation that best fit the brand. In other words, it is to make the visual identity breathe and move, since we are jumping into a new era of technology and digitalization. As Silveira (2021) said “Humans are attracted to movements”, and the goal here is to help the brand move and breathe.

The data gathered from the interviews answered the two research questions that this study is aiming to research and answer, which are: What values and opportunities are provided through the addition of motion graphics in a digital brand identity? -What are the demands to include motion graphics in developing a digital brand identity?

Regarding the values and opportunities that motion graphics can add to a digital brand identity, motion graphics can add dynamism, can reflect the brand and its attributes in a better way, can increase the brand value, and also make it more suitable for social media. Motion graphics can help the brands deliver their message more clearly and simply to its consumers, because it breaks down the complex information, as one of the participants mentioned “the best way to deliver your message is through motion graphics”, and this is supported by Seidl (2013) saying “Through the motion graphics, the entire message becomes dynamic, and the amount of information transmitted is considerable bigger”.

Motion graphics used in digital brands can help in brand differentiation even more and this is supported by Bui Nhat (2020). The author has conducted a survey and most of the participants answered about how they feel in using motion graphics in brand’s products and services; “including motion graphics and animation in videos is a must as this is being utilized by other competitors in the market, without this they will lose their competitive edge”. Which related to one of the participants' answer saying, “it will be

necessary to add motion graphics in any brand, because this will give it more opportunities and differentiation”.

Furthermore, motion graphics help in brand recognition and awareness, because being just visible nowadays does not benefit the companies. For they need to be promptly memorable and recognizable, and a good motion graphics usage can benefit the businesses with that level of control (Bui Nhat, 2020). As previously discussed, digitalisation is a big phenomenon and brands have to adapt to the digital world and social media. So, it should come as no surprise that most demands for motion graphics come from the social media platforms. They rarely come from the clients. They mostly come from platforms such as Facebook, Instagram, and YouTube, but also Behance and Dribbble. Motion graphics have the power to attract more attention than a picture and bring more ratings.

There are some limitations regarding this study that should be addressed, in order to point out what could have been done differently. These limitations show that the results within this study could have been different, if the data collection, interview questions and research design strategy of this thesis was different. For example, the main limitation of this thesis was the sample size, since only 5 people were interviewed and not many follow up questions were provided in order to gather a large data collection. Therefore, it could mean that the results are not applicable or generalizable for other companies.

Furthermore, due to the situation of COVID-19, time difference and location, it was not possible to conduct the interviews face to face with the participants. Therefore, the way the interviews were constructed could have affected the results. In addition, the questions that were asked might be a limitation since different questions could have affected the findings or results. Lastly, as mentioned before, there is a lack of previous research studies concerning this topic, which this as well is another factor that could have affected the credibility of the results. Since, it was difficult to get sufficient collection of secondary data that were from Google Scholar and Diva.

5.2 Method discussion

The chosen method for this study was the semi-structured interviews that were better suited for this type of experiment. Since it is an effective method for data collection when researchers want to collect qualitative and open-ended data, in order to explore the participants' insights, beliefs and feelings about a particular topic. Therefore, the answers that were needed to fulfil the purpose of this study are best to get from actual people working in the field. This is because they have relevant knowledge and know exactly what is happening in the marketplace, and where branding and motion graphics stand at this point. Since the technology is evolving, the market can be affected by these changes and must adapt to it, therefore they are the better people to answer the research questions. Therefore, the strength was based on the type of the chosen method, which

as mentioned, consists of semi structured interviews, in which the answers that were provided by the interviews are relevant since they are based on the designers' opinions and experiences. The weaknesses consist of a low number of participants and also the limited time for interviewing and analysing the qualitative data. However, the semi structured interviews helped in answering the research questions and helped get the results.

Something that could be done differently may be to slightly change the interview questions or maybe ask more follow up questions. Moreover, as outlined in Chapter 2 Method and Implementation, there are different types of people in the interview sessions, for example some are expert types, dominant talkers, or discreet and modest types (Wilson, 2012). One of the participants was not comfortable having the interview via Zoom, therefore he asked if he could read the questions and send his answers via email later on without an actual interview. Therefore, this did not provide much opportunity to ask more follow-up questions, however, his answers were similar to other designers in the field.

Another method that could be used in this study was a quantitative method such as surveys, which could lead to interesting results. For, surveys can provide quantitative data, can involve a high number of participants, and gain more information about the participants' reasoning and motivations.

When it comes to validity and reliability of the study the participants were able to express their thoughts freely and the information gathered from them is accurate and based on their daily experience in the field of motion graphics and branding. The research study followed the GDPR guidelines, where to keep the participants identity confidential and the data gathered from the interviews was used only for academic purposes. Even though the number of participants was limited to 5 people only, a large number of articles, books and book chapters suggested and recommended that 5 to 50 participants in the interviews are enough and reliable (Dworkin, 2012).

6 Conclusions and further research

This chapter will include a summary of the main findings and implications of this study. Therefore, the conclusion aims to shortly describe the problem statement and answer the purpose and the research questions of this thesis. Hence, to discuss the practical and scientific implication and what do the results of this study bring to the community of graphic design and science. In addition, further research related to this study will be discussed.

6.1 Conclusions

As previously mentioned in section 1.1, brands must try to adapt to the continuously changing technologies, be different from their competitors and increase customer attention, and motion graphics and video content are all over social media, grasping the audience's attention. Therefore, there are opportunities for using motion graphics in a digital brand identity.

Finally, the inclusion of motion graphics in a digital brand identity brings the possibility to add dynamism and a better reflection of the brand and its attributes. It can also increase the brand value and make the brand more fit for the social media platforms. From these platforms, such as Facebook, Instagram, and YouTube, come the most demands for the use of motion graphics, not much from the clients themselves, which can make it become a standard in the industry.

6.1.1 Practical implications

The results have practical implications in the field of graphic design, as motion graphics could become a standard piece included in every brand identity, along with the brand's logo, colours, and typography. Therefore, designers and clients alike should become aware of this increasing demand. Furthermore, the following research can help marketing and branding companies develop and structure their branding strategy, since it gives insight into how different elements and tools can be implemented together. In order to reach the desired results, when planning, researching and designing.

This research can as well help the companies increase their sales by using motion graphics in their video campaigns, boost the brand recall, make content more fun, and make their brand more powerful and recognized through the use of motion graphics. As well, it can help the companies that their brand is still static and has no movement to realize the potential benefits of implementing movement into their digital brand identity.

Moreover, this thesis could give the firms and companies a better understanding of motivations behind using a particular brand strategy. Plus, this provides knowledge to the firms and businesses to be taken into considerations before deciding a specific branding strategy and how brands should adapt to the ever-changing nature of

technology and trends of social media. Additionally, the benefits of motion graphics and their principles have been discussed from the professional designer's perspective through interviews. Therefore, it could be argued that other companies can benefit from the addition of motion graphics as a unique element in the branding toolkit which can be practiced as well.

6.1.2 Scientific implication

The results of this thesis help in adding the knowledge of movement in the graphic design world and the ability to transfer the static brands into moving brands. Mostly the results have an impact on branding in particular, for the purpose is to help the marketers, businesses, companies, and firms in achieving new successful levels of digital brands with motion graphics usage. Which is considered part of the studies regarding visualization of graphics in a digital environment and therefore of importance to informatics, human-computer interaction (HCI) and digital marketing communication. Apart from having the possibility of transmitting complex information into digestible content and adding more value to content, motion graphics have provided something new to the digital space. The results can offer the scientific community a different type of interaction than the ordinary static graphics.

6.2 Further research

Due to the mentioned limitation with this thesis study, it can be said that there is room for more possibilities and improvements for further research. In order to make the results more applicable and generalizable, further research should be conducted with a larger sample size. For example, it could include a higher number of participants and surveys. Even though it would take more time and resources, more interviews could bring more opinions and information to the topic. Hence, the interviews only included professional designers in the field, for they are better to know about branding and motion graphics and how much value and opportunities can motion graphics add to digital brand identities. In the case of motion graphics becoming the norm and more common in the future, it would be easier to make credible guidelines for designers to follow. However, there is still a lot of progress to be done, concerning this topic.

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8 Appendixes

8.1 Interview Questions

1. How long have you been working in the design field? What exactly do you do in design?
2. Do you use motion graphics in branding? How? Ex specific movements or logo animations, etc.?
3. Do you think that motion graphics can strengthen a brand?
4. What do you think about the current state of motion graphics?
5. Do you think that motion graphics adds more values and opportunities in a digital brand identity? If yes, please specify.
6. What are the demands to include motion graphics in developing a digital brand identity? For example,
 - The demands from the client. What demands do clients require when it comes to them?
 - The demands directly from social media platforms.
 - The demands from the consumers.
7. Is it a bigger demand than in the past years?
8. Do you think that it will become the norm to include motion graphics in every brand identity?
9. What are the skills and qualities a graphic designer must possess?
10. Do you have any other comments or thoughts about this topic? Or any other thoughts or comments about the future of motion graphics in branding?