Design and Development of a Prototype Motion Graphic Advertisement Content to Reform the Static Graphic in ABU Microfinance Bank (ABUMFB), Zaria

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Abstract
Motion graphic is currently the trend in the advertisement (industry) of products, services for international and national marketing communications, and global brand management strategies due its multifaceted advantages over the static graphics. The Challenge herein is that despite the huge benefits inherent in this new trend, many institutions such as companies, schools, banks like Ahmadu Bello University Microfinance Bank (ABUMFB), Zaria are yet to adopt and explore it for optimal productivity. The study reports on the design and development of a prototype motion graphic advertisement to reform the way of communication and information dissemination the existing static graphic (version) of ABUMFB Zaria. Experimental research method was employed with the aim to achieve the objective thus: identify suitable elements (Hausa cultural symbols, motifs and music for background aesthetics, with a view to effectively improving visual communication through Hausa cultural values) for the design and development of a prototype motion graphics; synthesize the identified Hausa cultural elements; design and develop motion graphics video clip for (ABUMFB), Zaria. The results of the integrated and synthesized cultural motifs and symbols were successfully hybridized into motion graphic design development produced a one-minute video clip. This was achieved by manipulating the industry standard software. The developed motion graphics advertisement is recommended as it is envisaged to have huge potential paradigm to leverage on the marketing, and advertising unit in ABUMFB as an additional communication medium for information dissemination.

Keywords: *Animation, Reforming, Static Graphics, Motion Graphics, Communication and Advertisement, ABUMFB.*

Introduction

Advertisement is a component of a company's marketing strategy that involves delivery of messages to target customers, it emphasizes on the benefits of products branding and services. Advertisement is one of the common communication tools used in promotion of goods and services. Goals of planned advertisements include; building loyalty, building brand awareness, creating favorable brand attitudes, gaining market share, inducing buying, and growing sales of products and services (Kurtz 2010). Motion graphics has grown tremendously in both its applications and number of users due to its unique characteristics of flexibility and interactivity. Motion graphics has been a very useful tool for communicating, entertaining, educating, and trading electronically (Koyuncu and Lien, 2003).

The revolutionary change brought forth by information technology from static advertisement to motion advertisement has created an important impact on the daily lives of people. It has transformed the way people do business by allowing retailers, wholesalers, companies, institutions and manufacturers to offer unlimited range of products and services to all consumers from around the world at any point in time. (Silk, Klein and Bernt, 2001). Many companies have turned to the Internet, television stations, outdoors electronic billboards, indoor wide screen display platforms, handset and tablets to advertise their products and services; and the Internet is considered to be the most significant direct marketing and advertisement channel for the global marketplace (Faber, Mira and Nan, Ko-Tsung 2004). Consumers are the ones who decide when, where, what, and how much advertisement content they wish to view (Korgaonkar and Wolin, 2002). Ko-Tsung and Sheu, (2004), reiterate that the internet through motion graphics enables consumers to access an unlimited range

of products and services from companies all over the world, and it has reduced the time and effort they spend on shopping.

In view of the above, Krasner, (2013), argues that most marketing and advertising agencies embrace the use of motion graphics for the advertisement of their services. But unsuitably, ABU Microfinance Bank still utilize static graphic for its advertisement and information dissemination to its customers. This puts certain restrictions on drawing the attention of customers and thus, makes their level of enlightenment on other services to be restrained. Putting that into consideration this study endeavors to proffer remedy for the aforementioned problem. According to Ko-Tsung and Sheu, (2004) reiterates that marketers discovered motion graphics and the internet possesses greater flexibility and control over the static advertisement on printed posters, banners, hand bills and so on. According to Ko-Tsung and Sheu, (2004), speculates that with the rapid advancement in the computer industry, motion graphics design has become a popular advertising media platform.
Although, the findings from Jakonda, and Azi, (2015), reveal that graphic designers in digital communication industries seldom use indigenous motifs. Therefore, this study strives to reform the existing static graphics to motion graphics advertisement content by incorporating Hausa indigenous motifs in the design elements to consciously engage the customers by giving them a sense of identity to the design.

The aim of the study is to reform the static graphic advertisement to motion graphics advertisement content for ABU Microfinance bank towards improving patronage. What is the procedure involved in reforming static graphics ads to motion graphics advertisement content for ABU Microfinance bank Zaria? The researchers identify that despite the rapid development in technology, ABU Microfinance bank Zaria as a financial institution has not leverage on the trend. The accessibility of modern technology backed by creativity and imaginative power to effectively communicate through digital motion graphics has transformed the era of static graphics to motion graphics. According to the researcher's reconnaissance survey nobody had done such a similar work for ABU Microfinance Bank.

The significance of this study creation of a paradigm of communication through motion graphics in ABU Microfinance Bank (ABUMFB) to promote its services towards customer patronage. The study identified the effects and impacts of motion graphics communication in ABUMFB. This will serve as additional reference materials for researchers in graphics design related fields of knowledge. Graphic designers who have additional knowledge in motion graphics and animation will have additional means of income and also create more job opportunities, thereby reducing unemployment rate and increasing the Nigerian gross domestic product (GDP). Technologically, the study exposed graphic designers to a state-of-the-art equipment in animation and television graphics and how to apply them, using industry-based standard software integration technologies. The scope of the study is the prototype design and development of motion graphic advertisement video clip for ABUMFB. The researchers creatively advertised (ABUMFB) activities by manipulating Adobe. After effects, Premier Pro, Audition, Media encoder and Maxon cinema 4D R19 to integrate text, images, video, symbols, sound and animation on screen display platform.

Statement of the Problem
Ideally, every progressive institution, bank, company is expected to flow with current trends in advertisement as a key component of their marketing strategy which involves delivery of messages to target customers through motion graphics. However, the reality is that ABUMFB Zaria is still using the traditional static graphics advertisement as the main media to provide information despite the evolved technology with several opportunities to connect with customers and create a wholesome digital community, prompt dissemination of information, influence and enhanced purchases.

Therefore, the researchers in reconnaissance of the aforementioned scenario observed that ABUMFB Zaria is lacking the content of motion graphics as a paradigm of communication to customers, and need to move with the current trend, Hence, this study designed and developed a prototype motion graphics advertisement video clip for ABU Microfinance Bank Zaria to reform the mode of advertisement from static graphic content to motion graphics advertisement.

Conceptual Framework
The drive for this study was borne out of the longing to reform the static graphic form of advertising in ABUMFB, Zaria to motion graphic, the current trend: list the advantages of the motion graphic such as concise design tasks that are meant to draw the attention of the target audience, create positive mood or feelings connected with the advertisement; The audience can relate faster with motion graphic content in relationship with the Hausa indigenous cultural images and symbols integration in the motion graphics advertisements and also enhance their perception of the advert message. A practice-led approach based was adopted in line with Carole, (1996) which expounds that practice-led research is a form of 'naturalistic investigation. It entrenches the researcher firmly within the research process and points the emergence of problems, questions and challenges as befalling within the creative practice. In developing an innovative knowledge of digital advertising practices that involve motion graphics, the model adopted for this study is 'ADDIE' Model. The model presents five steps for instructional design to provide a structured approach to the practice-led research methodology used.
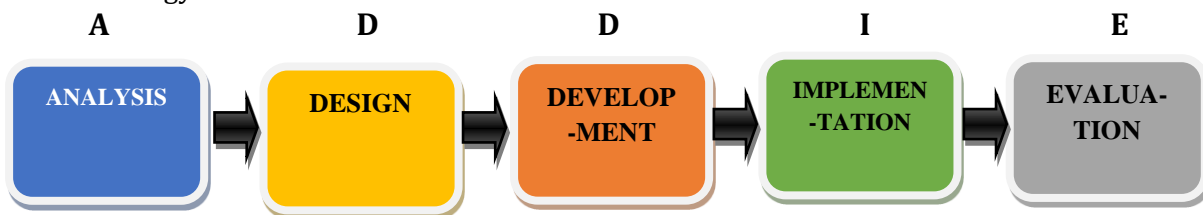
A	D	D	I	E
ANALYSIS	DESIGN	DEVELOP-MENT	IMPLEMEN-TATION	EVALUA-TION

Plate 1: ADDIE model
Source: http://addie/fact sheet

Methodologically, this approach to research aligns with Denzin and Lincoln, (2000), definition of qualitative research by taking a constructivist approach in exploring and developing an innovative knowledge of digital advertising practices that involve motion graphics.

Analysis: is the first stage of the ADDIE model. In this phase the research goals and objective are established. The research design and sampling technique are selected, research area or environment as well as the research population are identified. Furthermore, in this phase the researcher will need to answer some questions that will direct the study findings, such as;

a   Who are the audience and what are their characteristics?
b   What is their existing knowledge and skills?
c   What types of learning constraints exist?
d   What are the delivery options? And
e   What is the timeline for the project completion?

Design: this is the second phase of the ADDIE model, it focuses on creating the blueprint for design and development; from organizing and creating the structure and content of the product, thumbnail sketches, storyboard, composition, audio or sound integration to complete rendering of video file. The required materials and tools, process, resources and activities that will be used to realize the design set goals and objectives are in place.

The following are some of the steps used during the design phase.

a.   Documentation of the project's procedures; instructional, visual, and technical design strategy.
b.   Application of instructional strategies according to the intended outcomes
c.   Prototype creation
d.   Exercise creation and graphic design

Developmental: the development phase focuses on how the plans that were created in the design phase become a reality. This phase addresses how the instructional materials will be used to support the creation of the design and engage the audience in innovative and productive ways. During these phases, feedback is expected to further redesign the project based on the given.

Implementation: in this phase the design is refined and the project researcher ensures that the supplemental resources (book, hands-on equipment's, tools, and software) are in place and he make sure that all the applications are functional, available and ready for use. In this phase the project is also tested and deployed to determine whether the components function as designed within the identified environment. This phase validates the implementation and identifies any anomalies prior to full project deployment.

Evaluation: the evaluation phase determines how the researcher feels about the research experience, whether objectives and goals were achieved, whether the research is productive and any long-term outcomes. This phase also identified the gaps in audience responses that need to be addressed. Two levels of evaluation were conducted.
a.   Level 1; reactions; audience provide reactions and comments to the developed project   content, usually in the form of a response to a questionnaire.
b.   Level 2; audience assessment of content retention, application, and institutionalization.

Carole (1996) stipulates that outside the realm of feature films, smaller creative collectives and individual animators are currently exploring the creative applications of motion graphics technology to develop compelling and unique motion graphics shorts that are receiving acclamation from the wider arts community. However, despite an increasing number of acclaimed examples. There has been little detailed documentation of this practice and the processes, involved in this format of digital visual communication production. More specifically, there has been few documentations and analysis of the key considerations and issues that might confront practitioners, when integrating motion graphics as a paradigm shift in global communication system and practice. As such, a more developed epistemological understanding of approaches to incorporating motion graphics technologies into the field of digital visual communication is called for (Carole, 1996).

This study emerges at the intersection of four key areas of knowledge: animation, motion graphics, and advertisement. Through practice-led research, the outcomes of this study outlines and theorized within this explanation or critical interpretation contributed to closing this emergent gap by exploring and documenting possible strategies and approaches for generating elements that compose motion graphics advertisement from static graphic elements. Also, this study resulted in a possible framework of five key considerations of practice and outlines:
a.   creating awareness about motion graphics.
b.   influencing customer behavior through conceptual ideas and manipulation of multimedia graphic elements: text, picture/image, and sound.
c.   stimulates attraction through colour and clarity of message content.
d.   persuades customers behavior through effective advertising and
e.   visual communication practice.

All of these are considered as the road map in the execution process of motion graphics advertisement design to logically arrive at the possible conclusion.

Visual Elements of Motion Graphics and their Role in Communication

According to Mohsen and Mostafa, (2014), graphics entails text, pictures, and the collection of images which are present in each motion graphic can help improve the quality of the works and increase its popularity to the audience, or vice versa. The more comfortably the audience is in dealing with the work and the more quickly they find a relationship with the work, the sooner the designer will reach their goal. These images and visual attractions must be designed in accordance with audiences' ideas, desires, and criteria so that they will be able to convey the visual messages in the best manner. Many designers are not aware of these important factors and their influence on the attraction of the audience, so they do not consider images, graphics, and their visual messages as they should while designing a motion graphic work (Mohsen and Mostafa, 2014).

Methodology

This study employed an experimental research design method; practice-led research. The model adopted for implementation in this study includes; analysis, design, development, implementation, and evaluation hence the ADDIE Model Structure as opined by Abdullahi (2017).

Studio Procedure

A step-by-step approach was employed in developing the motion graphics. for instructional design to provide a structured approach to the practice-led research methodology using tools and software, such as: *Digital camera, 2.0 GB 'Sand disc' memory card, projector and Dell laptop computer (intel[(R)] Core [(TM)] i7-4710MQ CPU @ 2.50GHz 16.0 GB random access, memory (RAM), windows 10 64-bit operating system, x64-based processor and 2.0 GB dedicated graphics card). and graphics software: Adobe master collection creative cloud (CC) 2017; (Photoshop, Aftereffect, Premier Pro, Media encoder, Audition) and Maxon Cinema 4D.*

The ADDIE model stages of production are thus as; pre-production stage, production stage, and post-production stage. This was with the aid of elements/principles of design, and Defining Advertising Goals for Measured Advertising Results (DAGMAR) were adhered to in the cause of layout design creation. Similarly, the motion graphics advertisement design integrates Hausa cultural symbols in relation to the study area and location for a clear understanding of the motion graphics content; and to establish a sense of conviction on the side of the customers of ABUMFB, Zaria to move from awareness to action.

Stage I: Pre-production

This is the planning stage for the project. The researchers broke the production into sections. Software, gadgets, special effects and visual effects are identified in these sections. The message script or story was written at this stage which began with introduction of all the materials, sketching and storyboarding the digital storytelling into chronological frame sequence.
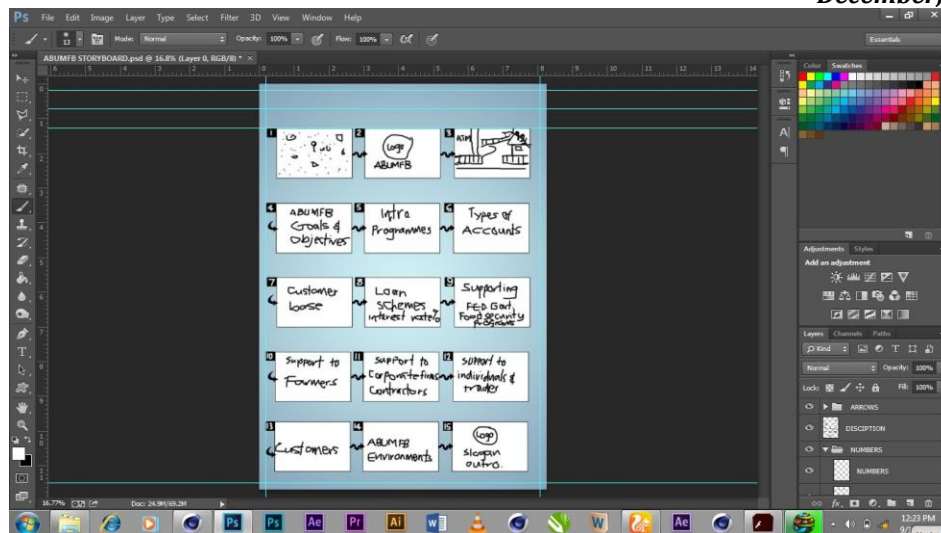
Plate 5: Prototype design; digital story board sketch showing the
researchers indicate titles to the frame sequence.
Source: Mbidomti, Muhammad, and Tijani, 2019.

The storyboard process is known since 1992, as 'pre-visualization' or 'pre-vis'. Krasner, (2008) poised that, a virtual set is created in the computer, and the characters placed in them as Marquette's, often just simple keyframes notes, rough/detailed shape or character sketches, or graphic symbols with/without color. Supported by Abdullahi and Muhammad, (2017) that, the film director/editor is not restricted to a particular genre of storyboarding. The artist/designer is at liberty to flow with their creativity drive while conceptualizing their video storytelling stage by stage. When the various cuts and adjustments are considered, the story artist/designer not only has to take into consideration software to manipulate but also the camera angle, the camera lenses to be used and the light sources in the scene location. From the storyboard, most movie industry determines the duration and budget of the video clip production. In some big budget 3D films, according to Woolman, (2004) reiterated that, this process is done in the layout stage of production. Many times, the story artist/designer begins with a rough traditional storyboard, and then creates the pre-visual set with characters, notes or shape elements. In this study researchers as the director/film editor, uses '*Photoshop'* in creating digital notes storyboard keyframes sequence, as a guide to the animation procedure.

Subsequently, gathering and cropping the needed images/pictures are done alongside selecting text, audio/sound and the relevant software to be manipulated in the course of production.

Figure 2: Internet downloaded images of the founder of
Ahmadu Bello University Zaria, Alhaji Sir Ahmadu Bello (1909-1966).
Source: www.google.com

Plate 3: Cropped and edited images/pictures of the founder of ABU Zaria,
Alhaji Sir Ahmadu Bello (1909-1966).
Source: Mbidomti, Muhammad, and Tijani, 2019.

The researchers, also ensure that, materials and tools that facilitate the design task are in place and technically functional. The researchers narrated and recorded the script in Adobe Audition software. The recorded narration was synchronized in the production stage alongside the background audio '*Hausa'* music in the video sequence by 'Alhaji Dr. Mamman Shata titled; '*Kudi a' kasha su ta Hanya mai kyau*' meaning; money should be spent in the right way.

Stage II: Production stage
This is the stage whereby the motion graphic video design was developed. Therefore, all the multimedia elements; video, text, sound/audio and image/picture are assembled and integrated to produce a compelling resonant spot or video clip. The first stage in the production is the creation of animatic; that is the rough animation activity meant for aligning the refined sketched digital storyboard into Adobe After Effect CC software time-line. Beginning by importing the recorded Voice-over narration of the written script that was carried out simultaneously at the pre-production stage to match the frames sequence animation in order to determine the duration of the video clip. The next stage was the creation of animation of the cropped images of the pioneer and founder of ABU Zaria, Giving the images a sense of kinetic or movement from their initial static state. It was followed by the creation of a 3D logo of ABUMFB in Cinema 4D software environment.
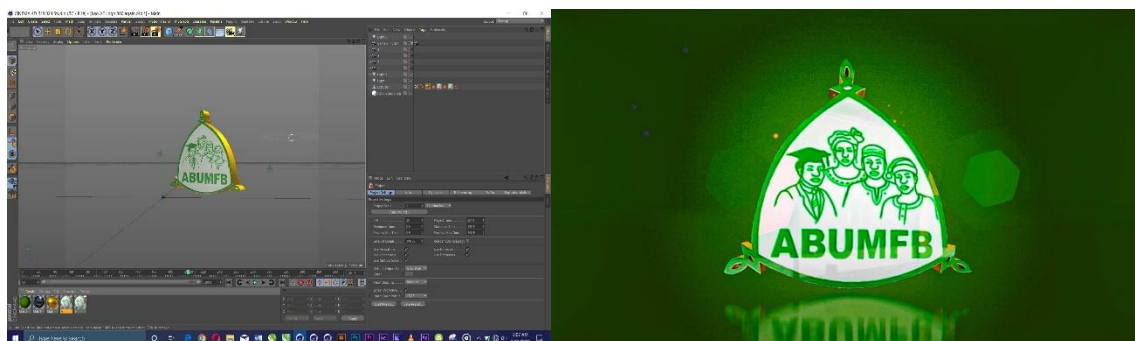

Plate 4: Finished logo design and animation in Cinema 4d, 3D. Source: Mbidomti, Muhammad, and Tijani, 2019.

The logo trademark design and composition are created by the researchers in cinema 4D, a 3D software that simulates real-life world experience as it appears to the eye view. The animation simulation was created by manipulating five different camera views and playing them

simultaneously by the use of motion camera tag known as camera morph. The camera morph tag [multiple camera space] allows the researcher to drag and drop the different camera views into one dialogue box that enables the created polygon logo shape to be played at once from one camera view-point to another in a hierarchical order from camera 1,2,3,4 and 5 respectively. After the desired animated views are ascertained.

The researchers create the lighting of the logo using studio lights. The logo polygon receives and reflects light with the help of software preset materials. The researchers then go to the render setting button to set the animation simulation to render as a portable network graphic (PNG) sequence file with the following settings; Renderer; [select standard, output; select film/video HDTV 1080 29.97 fps], format; select PNG. Select the output directory to desktop; then write the name of the file that can be recognize on the desktop after rendering. Anti-aliasing; [select best], height; 1920 and width; 1080, resolution; 72, frame rate; 30, frame range select; [all frames from 0-390 frames]. Check both ambient occlusion and global illumination (GI) respectively and lastly click on the render button.

The complete sequence rendered time is one hour, 47 minutes (1:47mins). The render process varies depending on the power and ability of the computer graphics card chip or hardware.
The researcher launches the Adobe After Effect CC compositing software were all the animation compositions were carried out.
This is the most time demanding stage in the video production. The storyboard was used as a visual road map to guide the production task based on the description in the specified frame sequence animation. (Krasner, 2013), supported by Woolman, (2004) assert that many of these storyboard packages now allow for drawing your storyboards directly into the computer by using a tablet, mouse and digital stylus rather than a pencil and paper.

Stage III: Post-production stage
The animated short video compositions were assembled from 'After effect' compositing software and cued in Adobe Media encoder for rendering. Furthermore, Abdullahi and Muhammad, (2017) stipulates that, the initial job of the researchers in this stage as a film editor is to build a rough cut taken from frame sequence (or scenes). The aim of the rough cut which is achieved in Adobe Premier Pro software is to select and order shots and use, followed by creation of a fine cut by getting all the video clips to flow smoothly in a seamless manner thereby achieving a conscious video clip or film. Furthermore, trimming was then processed for shortening the scenes by a few minutes. As well as editing of footage, all sound effects and music was added and tuned at this stage. After the fine cuts were screened and ascertained, the picture is "locked," that implies that no further changes will be made. The motion graphics advertisement was developed by rendering the video clip or short-spot in MP4 format for (56 seconds) less than a minute.
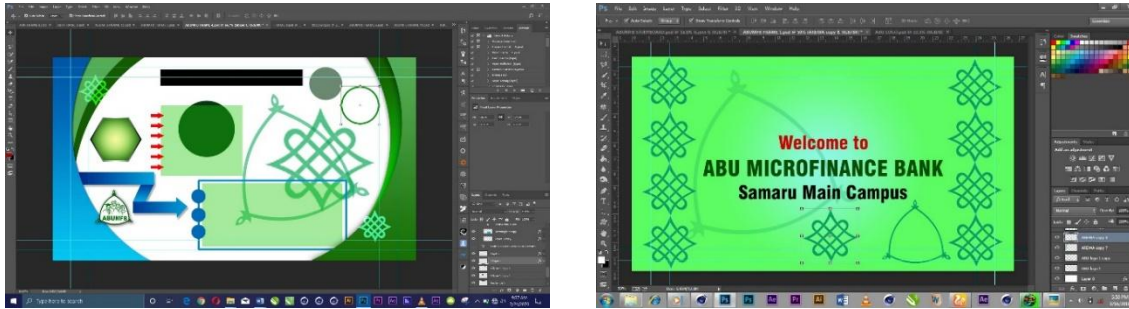
Plate 6: hierarchical order of visual elements in the motion graphics. Source: Mbidomti, Muhammad, and Tijani, 2019.
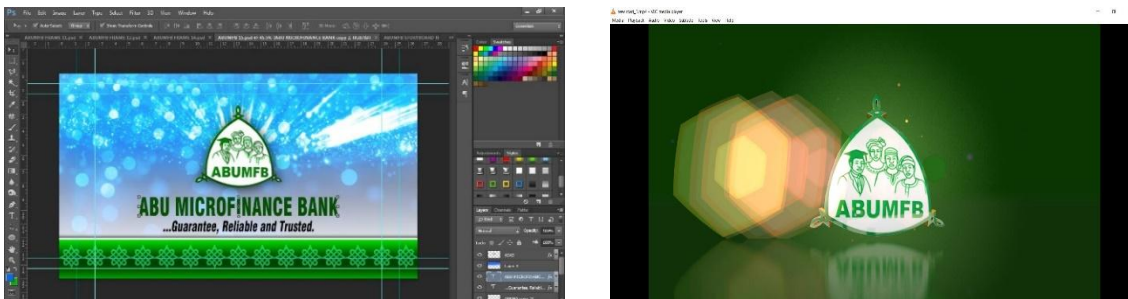

Plate 7: hierarchical order of visual elements in the motion graphics. Source: Mbidomti, Muhammad, and Tijani, 2019.

Findings:
i.   The motion graphic advertisement design was achieved by manipulating several industry standard software that enabled the researchers to create design elements without taking longer duration.
ii. The simplicity in design elements and layout of the motion graphics advertisement can lead to retention of visual memory.
iii. The developed prototype motion graphics advert design can serve as information reminder to the bank's customers when adopted.
iv. The developed motion graphics ads revealed huge potential paradigm to leverage on by the marketing and advertising unit in ABUMFB as additional communication medium for information dissemination.
v.   Motion graphics are concise design tasks that are meant to draw the attention of the target audience, create positive mood or feelings connected with the advertisement.
vi. The audience can relate faster with motion graphic content in relation to Hausa indigenous cultural images and symbols integrated in the motion graphics advertisements and also enhance their perception of the advert.
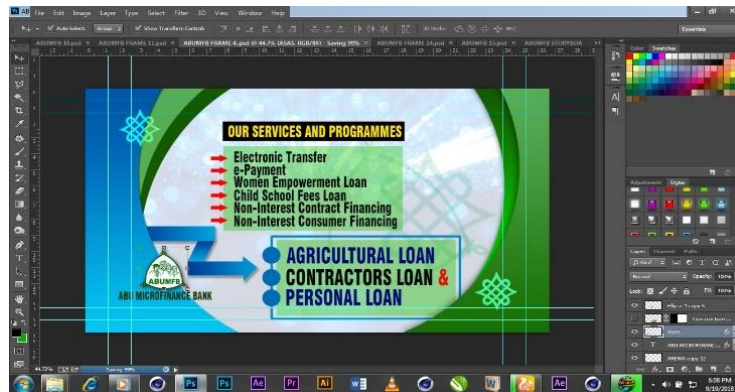
Plate 8: Motion graphics advertisement frame sequence visualization showing programmes and services. Source: Mbidomti, Muhammad, and Tijani, 2019.

Plate 9: Motion graphics advertisement design frame sequence visualization showing types of Banks account services available in ABUMFB. Source: Mbidomti, Muhammad, and Tijani, 2019.

Plate 10: Motion graphics advertisement design frame sequence visualization one of the Banks loan programmes. Source: Mbidomti, Muhammad, and Tijani, 2019.

Plate 11: Motion graphics advertisement design frame sequence showing integration of traditional images and motifs to communicate the Bank's agricultural loan services. Source: Mbidomti, Muhammad, and Tijani, 2019.

Summary

According to Odiboh, (2002), marketers are investing enormous amounts of money, time and effort trying to understand varied cultural changes and how they can be applied or integrated into businesses for enhanced interaction between the organization and its clients/customers. Hence, this study's exploration of Hausa cultural symbols and images and music integration in motion graphics advertisements. This is with the aim of achieving an, attractive and alternative means of information dissemination for effective visual communication to customers of ABUMFB Zaria. To achieve the aim of this study, the objectives was set to reform the static graphics into motion graphics content. The study was targeted at exploring Hausa cultural symbols, motifs and music for background flavour and aesthetic, with a view to effectively improve visual communication between the ABUMFB and its customers using familiar cultural symbols from their immediate environment. Hausa symbols found within the research area ABUMFB Zaria were purposively selected, examined, evaluated, based on the elements and principles of design. The significance and value placed on the symbols, images and music used were also considered in the design and final creation of the motion graphics. The overarching idea was to ensure that visual communication was continuous and not static.

Conclusion

The developed motion graphics content enormously poses quality of increasing awareness in the study area. The indigenous audience in the area of study can have the feeling of belonging, as the images, motifs and Hausa background music used on the motion graphics have relevance and value to the target audience. This, in a way can create desire for the motion graphics advertisement content to be displayed in ABUMFB, Zaria.

Recommendations

The study recommends the following:

i. ABUMFB, may endeavor to explore the paradigm of motion graphics advertisement as additional means of communication and information dissemination to customers, rather than the only existing static graphics for flavour and aesthetics.
ii. Motion graphic ads can easily enhance visual perception of the messages and also gives the customers a sense of identity to the motion graphics design.
iii. Cultural motifs and symbols should be consciously integrated in Nigerian motion graphics advertisement content to enhance audience enthusiasm for better emotional influence to educate, entertain and persuade.
iv. Design tasks of motion graphics advertisement content should be handled by professional graphic designers to enhance the perception of messages with the cultural norms and values of the target audience for easier to association with the adverts.

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