
THE ROLE OF MOTION GRAPHICS IN SOCIAL MEDIA ADVERTISING: A QUALITATIVE STUDY ON AUDIENCE ENGAGEMENT AND VISUAL STORYTELLING

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ABSTRACT

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In the current overly saturated era, marketers struggle with audience engagement and are forced to compete for audience attention. This study analyzes the impact of motion graphics as an advertising strategy in social media marketing, emphasizing its potential to attract attention and convey even the most complicated ideas in an easy-to-understand format. Unlike previous research, this study captures industry's practitioners' insights to explore the strategically advanced use of motion graphics for younger, more visually-oriented and digitally proficient audience. The results show that motion graphics, often perceived as simplistic design elements, offer powerful storytelling that enhances brand and audience connection, increasing branding and audience engagement. Practical applications can assist advertisers in formulating optimally clear and creative strategies by integrating motion graphics into advertising. Additionally, this work serves as a base for later research to broaden the scope of industry analysis and examine the sustainable impact of motion graphics on digital marketing efforts.

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1. Introduction

Motion graphics are a cutting-edge audio-visual conceptualization as they employ animation as a tool to bring abstract ideas or information into a dynamic visual frame. Essentially, unlike traditional videos or still images, motion graphics serve a little different as it integrates a range of elements in a singular activity to tell a story or relay information. Weber (2020) argues that new technologies and advances in the globalization of communication, especially in motion graphics, have contributed to new formats and hybrid genres such as audio slideshows, gamified interactives and even VR experiences. Motion graphics are widely used in different visual media formats such as explainer videos, advertising clips, social media clips, and even brand storytelling. Motion graphics also aid in capturing a viewer's attention and delivering previously hard to put across content by breaking it into visually inspiring animations.

This style relies on a combination of innovative text, which has been animated, and cartoons in order to facilitate the understanding of intricate concepts (Barnes, 2017). Their use as a means of communication shows a shift towards a more graphic form of mass media aiming at an audience that appreciates graphics that are designed as simple and to the point. Modern firms are becoming more internet-based, and in order to capture their audiences more efficiently, it is essential to utilize highly appealing content. This translates to unique and visually stunning motion graphics that are increasingly sought after due to the convenience that smartphones and high-speed internet provide. Furthermore, the popularity of social media platforms has become ever more intertwined with advertisement and brands have emerged to the occasion. Putting it simply, when one's primary focus has become a mobile centered environment, it becomes essential to be unique and captivating. With all that said it is clear as to why motion graphics have become such a sought-after tool.

The problem that will be addressed is the oversaturation of communication channels in the digital era, where advertisers compete for attention in shrinking windows of time. Traditional methods of advertising have some merit; however, their lack of flexibility and speed often makes them irrelevant to audiences who have been conditioned to scrolling on social media drives. The static images or long texts are often ineffective; motion graphics provide an inclusive alternative - a combination of dynamic visuals, storytelling, and economy. The goal of this study is to assess the effectiveness of motion graphics as a new medium for advertisers in regard to the problems of disengaged audiences in fragmented digital spaces.

As social media and other digital platforms become more ubiquitous, marketers are turning towards visual content as a means of reaching the consumer. In fact, both academics and practitioners classify such types of content under vague and wide archive of labels that include multimedia storytelling, online narrative journalism or long form journalism. In an over saturated communication environment, motion graphics are an effective tool for content delivery because of their appeal and interaction. There are complex ideas that can be conveyed using motion graphics. The combination of moving images, design, and a good story can create amazing visuals that have the potential to capture one's attention almost instantly. Unlike previous visual advertising research which centers on static pictures, billboards, or television advertising, this study seeks to understand how motion graphics function within social media. It steps further by examining how animation, design, and interaction allow motion graphics to

go beyond mere storytelling when engaging and converting audiences who primarily interact with devices. The ability of motion graphics to quickly explain intricate concepts by utilizing movement sets them apart from images or text which are less effective at grabbing attention in a limited time frame. This particular benefit is arguably greatest in marketing contexts where it is common for people to make recommendations on the engagement of content almost instantly.

An individual today is bombarded with vastly more information than a couple of years back and thus finds simple forms of communication that cut through the noise a lot more useful. It has also been called “information overload,” where individual is presented with so much content that it becomes futile to read all of it and therefore it becomes increasingly difficult for them to comprehend what they read. With such mindsets, users are no longer ready to wade through unnecessary details in communications, rather are keen to receive information in a succinct format that limits cognitive effort. Dewan and Ramaprasad (2014) claim that new forms of media, especially those based on user-generated content, are increasingly beginning to replace the influence of traditional media on how consumers find, learn and even buy products and services. These include TikToks, YouTube Shorts, and Instagram Reels and these have considerably increased the recognition of this type of interactive content. The seamless integration of motion graphics perfectly caters to the growing popularity of short-format and easy-to-read content.

This investigation analyzes social media as the foremost platform because it's the heart of digital consumer interaction and it showcases the behavior of younger demographics like Gen Z. In this regard, the focus on motion graphics is due to the requirements of the medium, namely conciseness, engagement, and attractiveness that capture attention amidst the “information overload” that makes traditional advertising futile.

Pettegrew & Day (2015) explain that revolutionary mobile devices are potentially transforming the fundamentals of face-to-face interactions, making many of the existing paradigms obsolete. This change includes also the interactivity of any digital device in various social settings and its use in the context of relationship building with an emphasis on the youth. Today's buyers, and more so the younger clientele such as the Gen Z category, have a very strong inclination towards attractive graphics and accelerated content. The Gen Z consumers are well-known for their limited attention spans and high proficiency in media and typically prefer bite-size, engaging and heavy in graphics type of content. This definitely corresponds to the nature of motion graphics which provides one with information in an easy to comprehend format. To such users, less elaborate representations act as “snackable” contextualized messages which can be readily interpreted and exceeding that span to deliver a message just takes seconds. By presenting information in “snackable” bite-sized segments, motion graphics cleanly cater to preferences while simultaneously reducing cognitive overload and increasing the chance of going viral. This attribute allows advertisement evoked through motion graphic videos to be more persuasive compared to traditional advertising that often neglects dialectical means used Instagram and TikTok. These ads reflexively engage and transfix watchers in dynamically evolving imagery.

Also, pictures are employed expansively for they are able to express using colors, motion and beauty which grabs the attention of the audience, especially in the case of social media which is centered on scrolling. Moreover, simplified communication is also universal, as anyone wishing to receive the message may do so regardless of illiteracy or free from exclusion. Istijanto and Purusottama (2023), observe the same and assert that even in the context of determining

attitudes towards a brand through more complex methods of communication, the effect is relatively weak.

Reducing the complexity of the message would improve the effectiveness by communicating widely and addressing the requirements of today's rapidly changing digital environment for the instant, clear and visual information. As a result, the marketers appear to be directed towards a visually oriented strategy to interact with these consumers. Whereas traditional advertising tends to focus on complex and verbose campaigns, this study showcases how motion graphics assist in visually capturing and communicating ideas across different groups, promoting accessibility, and ensuring inclusivity without losing aesthetic appeal.

For social media advertising agencies, embracing simplicity in advertising is not only pragmatic but also a necessity in the current digital age. According to Tauro (2021), there is a greater possibility of success in digital advertising than in other forms of advertising methods which tend to involve contracts with media companies that have heavy non-deferrable pre-payments. Because younger audiences particularly Gen Z have taken over the digital advertising space, agencies have come to accept that communicating complex ideas and using intricate visuals is pointless because this demographic prefers concise, straightforward, and fast ads. The generation of people aged under 24, having been raised on TikTok and Instagram, wants advertisements to go hand in hand with sophistication and not require any effort to view. For this reason, agencies have pursued simple and direct strategies that ensure instant recognition of their messages. Motion graphics for example epitomize this tendency by combining simple images, short texts and eye-catching movements into the best mediums for communicating brand ideas within a few seconds.

This change illustrates an alteration in advertising strategies, departing from traditional advertising techniques to incorporate social media-friendly videos. This research aims to address the existing void in the literature relating to the digital domain of advertising and the practitioner's perspective by exploring the querying of motion graphics designed for specific platform standards and user demographics. As for the agencies, this method is more than just getting the consumer's attention rapidly it is also adapting to the preferences and behaviors of the younger generation who are known to recall and engage with simple attractive advertisements. By transitioning to such advertisements and focusing their efforts on the visuals and their length, agencies are able to cater to Gen Z and other digital-first audiences, making irrelevant the presentation of intricate details and taking advantage of the requirement for appealing and straightforward content. This shift denotes a broader recognition within the industry that, in the current landscape of digital advertising, less may in fact be more.

Social media advertising agencies have come to realize that motion graphics are effective not only for their ability to engage but also for their ability to demonstrate versatility. Motion graphics have developed to include almost everything from basic shapes such as animated infographics and explainer videos to short looping graphics and text animated videos. With this much versatility, brands are able to customize their advertisements to fit different social media platforms and how people interact with them. As Santoso, Wright, Trinh, and Avis (2020) note, "digital advertising" involves marketing one or more products, services, or even ideas via any form of digital media, including what would not normally be thought of as 'digital advertising' online media (the internet) but rather interactive media such as digital billboards, mobile phones, and even virtual realms. For instance, on social media apps like Instagram and TikTok, scrollable anchoring content is likely to be more favorable. Quick looping animations featuring content that can be consumed instantaneously, which is ideal for the users' tendency to scroll are some good examples.

Conversely, long sequential animations such as explainer videos and animated product ads are great at explaining something in detail and are usable on platforms like YouTube or Facebook. Our goal in this article is to analyze how these different types of motion graphics are effectively harnessed by various platforms to accomplish specific advertising goals. In this regard, evaluating how the target audience has been catered for, bearing in mind the effective elements of each type, will help us ascertain the role of motion graphics in increasing engagement, serving brand recognition goals, and responding to a young digitally networked audience's preference. Analysis of certain characteristics of the different forms of motion graphics will shed light on the reasons behind their success on various platforms and reveal how advertising agencies leverage this information for advertising campaign optimization.

2. Method

This study employs a qualitative constructivist approach to focus on the increasing preference towards uncomplicated communication, especially from younger audiences like Generation Z. Constructivism focuses on how people make sense of their experiences and interactions, paying attention to mental frameworks on societal phenomena to explain social phenomena. This angle works well with this study because it seeks to reveal not just how advertisements make use of motion graphics, but why the audiences engage with them so intensely. The Internet in the recent days has changed the entire landscape of communication, where people engage with one another, not passively consuming information, but as active participants with shared interests and communal consumption behaviors (Kumar et al., 2016). The study aims to explain why people react to visually complex and simplistic forms of communication in dynamic but multifaceted ways.

The research encompasses the views of two meticulously selected participants who were chosen for their industry experience and their practical engagement with motion graphics and digital marketing. The participants provide different yet complementary perspectives on motion graphics enabling them to understand the phenomenon not only as a part of creative design, but also as a strategic business tool.

The first participant is Raihan Alif, a 24-year-old motion graphics designer with eight years of experience in the industry. From a young age, Raihan was able to gain ample experience creating informative and captivating graphics. As a result, today he is an influencer within the digital industry, with more than 100,000 followers on Instagram who engage with his work through the handle @raihanslife.

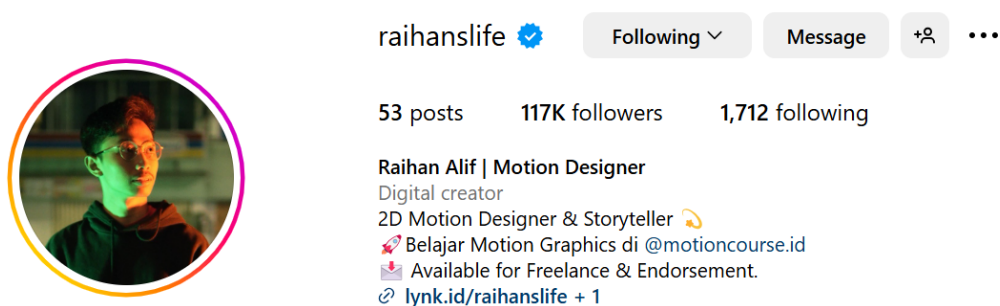


Figure 1 Raihan Alif's Instagram page
(Source: [instagram.com/raihanslife](https://www.instagram.com/raihanslife))

In addition to boasting design talent, Raihan is an entrepreneur who created the course “Motion Mastercourse”, an online program which provides aspiring motion graphic designers a window into his creative process explaining how he turns complex ideas into captivating visuals. With his creativity as a designer and his role as an educator, Raihan is a leader in the conversation around the role motion graphics as an instrument of creativity to capture audience attention. His commentary highlights the design fundamentals and principles of motion graphics that serve as a means of effective communication, particularly for younger audiences who respond better to visual representations.



Figure 2 Motion Mastercourse digital poster

(Source: [instagram.com/raihanslife](https://www.instagram.com/raihanslife))

The second participant, Leonardo “Andre” Kusuma, provides a more holistic approach to the use of motion graphics and focuses on their application in advertising and digital marketing campaigns. In the past six years, One Click Media, a digital marketing agency, has serviced over 250 brands, all thanks to Andre's vision. Andre, who leads a team of over 70 specialists, is known for developing multi-step communication strategies that use motion graphics for client communication, providing clients with tangible results. His work includes making visually appealing graphics, but he also guides clients to understand how these visuals can represent clearer and simplistically relatable advanced business messages, ultimately achieving complex objectives. Andre is essential to this research due to his extensive experience in executing large integrated campaigns and his talent for adapting narrative motion graphics to suit different brands. Andre's insights highlight the fundamental theoretical concepts that marketers strategically utilize in relation to motion graphics to capture and sustain audience focus and interest for interaction within a highly contested digital space.

Additionally, Andre's input illustrates the growing dependence on contemporary methodologies to enhance motion graphic campaigns with data-driven approaches. With the help of audience observation, engagement tracking, and platform-specific trends, Andre meticulously hones motion graphics in order to achieve the greatest outcomes. The intersection of artistry and precision with the rapid evolution of digital marketing gives Andre's insights tremendous value in the context of the marketing battlegrounds that exist today, where competition for consumer attention is at an all-time high.



Figure 3 OneClickMedia's website

(Source: oneclickmediaagency.com)

To achieve the goals set above, we used purposive sampling to specifically gather participants with comprehensive professional experience in motion graphics and digital marketing. The sampling focused on collecting data from individuals who were knowledgeable in both the creative and strategic aspects of motion graphics so that the data collected was multifaceted and insightful regarding their role in communication and audience engagement.

For the purpose of data collection, semi-structured interviews were used, which were held online to suit the participant schedules. The length of each interview was approximately 60-90 minutes and they included primary questions that allowed the participants to elaborate about their experiences, their views on the role of motion graphics in contemporary communication, and their insights regarding audience engagement. This approach ensured that dynamically emerging issues from the raw data could be probed while still addressing the central issues of the study. With the consent of the participants, all the interviews were recorded and later transcribed verbatim for in-depth analysis.

The analysis of the data was done through thematic analysis, which is a highly reliable qualitative trait analysis method, applicable for identifying the specific patterns for a dissertation. The analysis was done in three steps; the first step was to perform coding, which is to attach descriptive of phrases to the text or transcripts at fragments in the transcript. Focused coding is the second step where the more descriptive units were grouped into more coherent and broader themes. The final step is known as refinement where themes are checked to make sure that they accurately correspond to their themes. Each of these steps builds upon the others which guarantees the analysis is based on perspectives provided by the participants while answering the questions that are in the study.

The qualitative constructivist approach discussed earlier sourced deep insights, but it's critical to understand the shortcomings this approach comes with. The insights were limited to two participants, inferring the findings to be case-bound and not applicable to all digital marketers or motion graphics designers. Moreover, the nature of qualitative research carries risks of introducing bias based on the researcher's subjective experiences, however, attempts to remain unbiased were made through meticulous analysis. Furthermore, as audience behaviors and preferences are bound to keep evolving over time, these shifts will need to be

researched. The findings could be improved by broadening the participant criteria or adopting quantitative methods alongside qualitative approaches in future research.

These industry professionals were selected for their ability to provide deep narratives regarding the use of motion graphics in digital marketing. Even though the sample size might seem too small, the overarching research approach enables a multi-faceted analysis on empirics and theories using experienced practitioners as subjects. Both Raihan Alif and Leonardo “Andre” Kusuma have been selected as case representatives because they offer both divergent and complementary arguments. One as a creative motion graphics designer, who prioritizes audience attention, and the other as a strategic marketer utilizing motion graphics for brand communications at the corporate level.

While this sample might not accurately capture an overarching narrative about the industry and its trends, it sheds light on the attitudes of those influencing the field and thus offers an insightful albeit narrow case study. This study aims to explain how professionals deal with the abundant, fast-paced, highly competitive, and visually-dominated digital world, thus revealing the strategic understanding of motion graphics with reliance on industry practices and processes. Such findings will depict the contemporary perspective regarding the role of motion graphics in the industry as well as the strategies and frameworks employed, building a foundation for mapping the industry’s graphic strategic landscape.

Moreover, although the analysis does not particularly focus on analyzing the effectiveness of any motion graphics campaigns over an extended duration, it offers a foundation for examination in this context. This research aims to capture the efforts of industry leaders in showcasing the impact of motion graphics engagement and arguments put forth advocating for it and sets the stage for future longitudinal studies. The thematic analysis provided in this research also highlights the need for agile and inventive approaches to motion graphics, which will bolster efforts on the impact of motion graphics and animation over long periods of time timelessly.

The qualitative constructivist approach used this time has some level of limitations. Although having small number of respondents deepens the analysis, it increases the restriction of covering generating findings for the entire industry. As far as qualitative research is concerned, the use of it in the study, is prone to multiple biases which automatically stem from the participants and from the perspectives chosen by the researcher themselves. To some extent though, these limitations were reduced as a by-product of systematic coding, triangulation of primary data with theory documents, alongside considering competing rationales during raw data in the analysis phase.

Regardless of these constraints, this approach gives a deep comprehension of the elements that shape the effectiveness of motion graphics in digital marketing. It illustrates the ways qualitative inquiry can address, make sense of, and interpret deeply complex issues and phenomena, in a way that is useful for applied practitioners while paving the way for more scholarly work at the confluence of creativity, communication, and strategic digital media. It shows how professionals resolve the challenge of creativity versus practical application, providing tangible details regarding the application of motion graphics in the simplification of intricate concepts, storytelling for brands, and engagement of audiences who have grown up in the digital age. This understanding, even when based on two individuals, frames an important gap in the body of literature while inviting further comprehensive research that uses wider sampling techniques and longitudinal approaches.

3. Results and Discussion

The advertising sector and companies, in general, have recently started utilizing advanced ways of visual reality in a bid to maintain the attention of the audience in the competitive online realm. Serving this purpose efficiently are motion graphics, that are both useful and effective while helping transform intricate details into moving text, images, and visual effects. This meshes well with contemporary consumer trends which lean towards rich and fast content especially on the internet where user engagement is short lived. Video content that resonates with the viewers emotions which in turn improves the individuals comprehension and memory according to Pakpahan and Mansoor (2021), is an ideal source of advertisements as motion graphics integrates many forms of media.

In the current cut throat world dominated by a need for speed or instant gratification as well as constant appeal especially in terms of visuals, it is apparent that the intricacies of social media marketing are vital to comprehend. Social media platforms have gained traction especially with the young population such as Gen Z as the requirement for content that is quick to comprehend is on the rise and lengthy explanations do not appeal them. This ever shifting need has paved way for micro content where instead of using several words to convey a message a singular rich visual, short video or an infographic could suffice. The advertising space is already rather competitive and as Kelly and Sikka stated in 2015, the nature of motion graphics offers directional shifts in the on-screen objects/matter which bolsters the notion of the product being new and lively which then facilitates advertisements to be eye catchy and effective. While Dinner (2014) and Lee (2019) bring attention to the troubles of underfunded brands, it is widely accepted that motion graphics have the ability to capture attention and simplify intricate messages. These studies suggest that small businesses are at a technological disadvantage and lack the high budgets needed to incorporate motion graphics, which gives large corporations a significant competitive edge. This, however, questions the possibility of creating less expensive solutions to motion graphics for small businesses.

In the course of researching on use of motion graphics in the digital advertisements provided us with the perspective and thoughts of motion graphic designer Raihan Alif and the founder of a marketing agency, Leonardo “Andre” Kusuma. Their opinions portray the multiple facets motion graphics can be appreciated. For Raihan, it’s a way of marketing. Aims that specifically target Gen Z’s preference for quick, active content. To illustrate these modern ideas, motion graphics are used to portray them more clearly. Conversely, Andre considers them a highly effective instrument for brand positioning, specifically addressing the issues of competitiveness that recognizable companies wish to overcome. While Andre initially prioritizes brainstorming targeted advertising messages, Raihan is highly skeptical that creativity will ever fully supplant the production value of a piece.

This supports McGowan's perspective (2024) that motion graphics are best suited for competitive contexts but remain difficult. Contrary to McGowan's emphasis on extensive campaigns, this study also captures the perspective of freelance designers such as Raihan who view motion graphics as an increasingly democratized form of design due to low-cost software and community-driven guidance including open-source software and online tutorials. This underscores the fluid character of the domain in which technological developments are

empowering creators in contrast to large corporations, which were traditionally regarded as the industry's technological hubs.

Beyond financial constraints, cultural factors also play a significant role in shaping how motion graphics are received. For instance, in markets like Indonesia, as Raihan mentioned, vibrant and fast-paced visuals resonate strongly with younger audiences due to cultural preferences for visually dynamic content.

The two practitioners have a common goal of engagement with the audience, but their procedures differ. According to Raihan, this medium is continuously in motion and is therefore ideal for Gen Z whose attention spans are limited, as it retains viewers' interest and allows for the message to be fully communicated. On the other hand, Andre views all forms of engagement as related to the narrative of a brand and uses the marketing potential of motion graphics to deliver such narratives to the audiences in a way that they will remember afterwards. Unsurprisingly while some of their goals overlap, such as engagement, their methods diverge owing to the purpose in question first. While, designers, look to create inspiration and fun, marketers go for a strategy exhibiting long-term brand value. But they do come with a setback, as they come at a hefty price which does strike a chord with small scale enterprises. For Raihan, increased accessibility for motion graphics comes in the form of competitive pricing of software as well as creatively minded audiences who can help independent artists create quality content. However, Andre regards them as a high end option that is mostly utilized for brands that have a strong financial backing. In such cases where financials are tight, he recommends moving visuals or simple videos which are easily available, instead of these.

Translating and embedding the content poses another problem in virtual space. This is especially true since the virtual space is ever-changing. As for Raihan, motion graphics are catchy in nature which means that an emphasis on attention spans means that the graphically rich aspects do not require much in the way of testing. Alternatively, Andre states that frequent changes are not doable considering the high cost and complex nature of the production, thus he recommends that such campaigns that are designed to be changed should have simple formats. It's equally crucial, the two go on to point out, that the content be precise and to the point, as Andre mentions that the brand standards were adhered to in order to prevent any misspelled messages and confusion, while Raihan directed his view into visual hierarchy and contrasting to control audiences' attention.

We also mentioned the subject of AI and AR technology usage, which both agree: motion graphics offer the greatest hope for the future. To quote Raihan talking about AI drastically lowering the production costs, it would turn motion graphics to be more cost friendly as well as versatile. Andre, on the other hand, although agrees with this view continues to be apprehensive and regards motion graphics as a tool primarily for the purpose of sustaining an impression for already branded companies. They all enhance, through a discussion of creativity and strategy, the role played by motion graphics in making diverse digital or advertisement objectives.

Furthermore, on a deeper level, we could examine the consequences of insights obtained from Raihan Alif and Leonardo "Andre" Kusuma concerning the application of motion graphics in digital advertising. Their viewpoints illuminate the present condition of motion graphics and propose avenues for future innovation and strategic implementation in the marketing domain. Andre and Raihan's views showcase various ways motion graphics can be used as an effective communication tool on social media. Advantages such as ease of message delivery, visual appeal, and branding potential are the main reasons why motion graphics have

become a popular choice in digital campaigns. Moreover, their analysis deepens our understanding regarding the motion graphic's functionality as an integrating link between creative narration and marketing analytics. While Raihan observes the need to capture Gen Z's attention using fast-paced and appealing graphics, Andre argues that motion graphics must also relate to overarching brand stories to foster recognition and trust over time. This suggests that future developments in motion graphics should include sophisticated analysis and audience targeting systems so that advertisers can formulate strategies tailored to specific audience groups yet easily adaptable to numerous interfaces.

Raihan and Andre assert that each of these approaches occupying the advertising platform consumes brand trust ultimately. This clearly hints at the turning moments which have been brought about by the use of motion graphics during advertising of a product. Raihan's "graphic motion works" and Andre's overreaching professionalism' are fundamental when it comes to advertising a product to the millennial audience or Generation Z. Amusingly, both of them point to the same direction. According to McGowan (2024), such approaches are effective and practical in a tight engagement update because they engage and help brands stick out. As Raihan puts it, it's about making designs that create lasting impressions and capture people's attention which ultimately can be turned into brand loyalty. He believes that motion graphics are getting cheap and easy to use in an increasingly expanding market in Indonesia. Andre points out that such an option should only be used by brands that have established a base for their brand in the market due to the cost factor. This suggests the need for a shift in segmentation strategies as outlined in Dinner's (2014) work on multichannel advertisement formats.

Additionally, the shift from creative design to ad placement optimization through data-driven insight proves cost-efficient while attaining the desired balance between creativity and budgetary constraints. Marketers must prioritize both creativity and resource deployment, producing motion graphics that are engaging to the target audience but also firm the brand's identity, due to high production and testing expenses. Furthermore, Andre's focus is on the intersection of brand reputation and consumer preference, emphasizing the multifaceted function of motion graphics in winning customers and establishing a reputation. His warning about the barriers to financing small and medium-sized enterprises resonates with the call of the industry as a whole to make the advertising market more inclusive.

To put it simply, the emergence of AI and AR technology is destined to radically change the motion graphics industry by making high quality content more convenient and easy to produce. In Raihan's view, these technologies act as equalizing forces, driving down the costs of production and allowing brands to enhance their storytelling capabilities without the wealth of investment that has historically been required. This concurs with Lee's (2019) idea that highly individualized and real-time custom content will be the next big thing in the growth of digital advertisement. On the other hand, Andre argues that motion graphics are likely to remain the range of large corporations and well-financed entities as McGowan's (2024) discussion of "de-agencing" indicates, large financing and technology barriers restrict small business access. The consideration of these issues is important for promoting the equal use of motion graphics by various brands in order to allow different audiences to interact with such brands. Complementing imagination with tactics as well as taking into account the latest technologies, motion graphics can be utilized as a powerful resource in digital marketing and continue the advancement in the field of targeting audience and communication with clients.

In the sense of communicating with the audience, social media has become one of the most necessary channels for brands looking to engage their customers through real-time interactions within the fast-changing field of advertising. Marketers have various approaches to engaging their clientele but out of all, motion graphics has been understood to be one of the most powerful communication tools and has many benefits to offer for modern-day consumers. The modern world has now identified motion graphics as an applicable form of advertising due to its ease in explaining a client centered message, increasing the average engagement of clients or consumers, and its compatibility with social media. There is no doubt that these tools have been thought of as helping to reach out to the targeted audience, encourage engagement, and ensure staying relevant in the fast and ever-changing digital space.

For instance, in social media which tends to be overwhelming with content, uncomplicated designs and messages are critical to the effectiveness of the communication. For example, users are constantly inundated with posts, promotional videos, and alerts, making it harder for companies to be heard more than others. To overcome this problem, motion graphics come to the rescue as they turn a complicated idea into a simple yet interesting animation.

Motion graphics are unique in that they can target diverse demographics. Hence, this makes it a perfect tool for brands who are looking to market themselves and get their message across by targeting different age groups. This conveys their purpose better and achieves an emphatic effect. This method is more effective in targeting the younger audience, like Gen Z, who cherish absorbing content that is straightforward and captivating. Given the current era's online engagement, videos combined with effective and informative content are more likely to draw attention as services and products are in abundant competition with each other.

Current audiences are more inclined to use Instagram and TikTok, where they consume content quickly and expect it to be relevant and impactful. Fortunately, motion graphics perfectly fit these requirements as they can transmit a message in a matter of seconds. Long winded advertising fails to serve its purpose in such a fast paced society where attention span is minimal. With motion graphics, it is possible to encode relevant messages and render compelling narratives in a matter of seconds, which significantly aids the process of communication. This efficiency is of great importance now when the attention span significantly decreases and content that captures attention and is easy to remember is required, as recent studies have indicated. Utilizing the effectiveness and clarity of the motion graphics will allow the brand to ensure that its target audience not only views but remembers its message.

Apart from their effectiveness, motion graphics have a visual quality that makes them great in stimulating engagement. In terms of visual aesthetic, most motion graphics designers create fluid animations, bright colors and shapes that attract attention in an already saturated space on the web. Users who have already become desensitized to the internet world will not pay attention to still advertisements, while motion graphics can make a viewer actually see a needed image. All the buzz of movement, color and design elements captures viewers attention in comparison to still ads which are less capable to work with the audience. Moreover, the integration and combination of these graphics contributes to the modern aspects of motion making it more engaging. The way these graphics move captures more than just the picture, it captures a feeling transforming an ordinary visual experience into an engaging one.

When used alongside strategic text, motion graphics can invoke feelings and create a strong bond with the audience. This combination of aesthetic and functional makes motion graphics an effective way of enhancing brand recognition and shaping consumer's actions. Also, such graphics have the biggest advantage of being cost-effective anyway whatever promotional platform is being used. They help content to be enhanced and adapted to many formats such as stories, reels, feeds, posts, etc. In this day and age where social media channels and tools are constantly shifting, marketers need to actually change their set of tools accordingly. But for marketers understanding the nature of the audience and the platform in question is important as motion graphics help to strategize content in a way that accounts for such parameters. For instance, on Instagram where the visual aspects are mostly used, motion graphics that are in line with the aesthetics of the site are placed, they in turn increase the visibility of posts as well as the interaction. This flexibility guarantees motion graphics remain an effective tool for marketers because they enable businesses to post relevant topics.

But to say the last, motion graphics have their downsides or challenges, costs of production being one and accessibility for small businesses the other. Creating high-quality motion graphics usually requires specialized tools, hired experts, and a big investment of money. This can cut smaller companies from entering the market; thus, they lose competition with larger brands. The matter includes drag-and-drop design tools, which are popular among users, because they make the creation of simpler motion graphics more affordable to businesses of all levels. Brands can also run cost efficient A/B tests and alter content due to AI technologies, thus, optimizing their content at lower economies. Such innovations are vital to making the application of motion graphics in advertising cheaper for smaller enterprises that would like to use it as an effective tool for communication.

To summarize, when used in social media marketing, motion graphics have been shown to be one of the most efficient methods of communication. Simplicity and efficiency fused with great aesthetics allow brands to portray complicated messages that appeal to the modern man the great advantage about them is their ability to keep with trends and utilize them as per changes in the platform and user strategies.

Agencies or organizations that leverage the unique potential of motion graphics can improve their communication, engage their target audiences further and strengthen their bond with them. With the advancement of technology, motion graphics will without a doubt continue to be crucial in the future of advertising. Future studies can assess how motion graphics work in other social media, to consider targeting other niches and improving communication strategies. This continuous investigation will enable brands to perfect distribution of motion graphics and help them to gain more leverage in the era of digitalization.

4. Conclusion

Modern advertising tends to rely on motion graphics to communicate in a concise and visually engaging way with today's fast-paced audience, particularly Generation Z. They are able to simplify complex messages through beautiful designs that can be used in a social media environment where they quickly capture attention and create emotional connections that help people remember a brand. As AI and AR continue to revolutionize advertising, motion graphics provide an affordable way for any brand, regardless of size, to create a powerful narrative and long-term customer loyalty. However, smaller businesses must find a way to balance their budgets while at the same time using this powerful weapon to avoid being pushed out by the ever-changing digital marketplace

Motion graphics in advertising for e-commerce, education, and entertainment could be analyzed in future studies for their effectiveness to determine area-specific patterns and difficulties. Examining how motion graphics affect consumer behavior regarding product-centric advertising and knowledge-sharing initiatives can provide great value. Cultural and demographic determinants of audience selection regarding motion graphics content can also be worthwhile to examine.

Advertisers and designers of motion graphics need to adapt content to different social media platforms by employing distinctive design elements that reflect the specific culture, format, and user behavior of each platform. For example, TikTok videos are short, fast-paced, and story-driven while Instagram relies heavily on visuals, necessitating the use of eye-catching animations. By shifting the focus from broad campaigns to more individualized proprietary platform performance measures, advertisers can strengthen their marketing outcomes. This approach ensures that motion graphics are not only visually appealing but also strategically effective in achieving communication objectives.

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