

Chapter 6:

Social/Mobile First

Motion Design on Social & Mobile Platforms

A profound shift has occurred in the way people consume and interact with media. People now spend significant portions of their time on social media, sharing photos and videos, searching for inspiration, promoting their work, and creating content for digital platforms. A great deal of this interaction takes place on phones. As people's attentions are spread across a variety of platforms, advertisers now need to meet people where they are, and new types of motion design projects have emerged. Multi-platform is an old term that has been reborn as deliverables are needed in a variety of aspect ratios and durations. Each platform has its own specific constraints and requirements, which are constantly evolving. For example, Instagram began as a photo-only sharing platform, then shifted to also host 10-second videos, which then changed to 60-second videos, and then another addition of live videos and 24-hour stories. Platforms will continue to adapt to user trends and preferences.

Brands are realizing they need new fresh content all the time. Motion design projects created for social and mobile platforms have become a regular part of the commercial world. Traditional design-driven production companies have adapted their pipelines to meet the needs of this changed media landscape. Additionally, a new breed of digital agencies has arisen to deliver projects specifically for social and mobile. The rapid production and consumption of media has propelled

in-house creative teams at advertising agencies, networks, and corporations to produce a continuous stream of content for digital platforms. Traditionally, commercials on broadcast television were the most effective means of capturing an audience. As consumers have shifted to spending more of their time on social media, advertisers are challenged to captivate audiences in this new digital space.

“There is this push for things to be able to live everywhere now, and with good reason. Every different platform has slightly different formats, concerns about duration, whether it has audio or not, whether it is skinny or wide, it is just part of what we are doing now. It’s definitely a consideration that is not going away. I don’t know if there is any such thing as a broadcast designer anymore, but learning Motion design is not tied to something as fundamental as a 4:3 box. The line between interactive and non-interactive is always blurring, but I think the fundamentals are the same. It’s about communication, design, and consideration for the way you engage an audience.”¹ —Patrick Clair, *Director*

Glance Media

Social media gives viewers choices about what kind of content they want to watch, where they want to watch it, and they can do

so whenever they want. This freedom from the old model of linear television is not without consequence. With so many options, the attention span of viewers has become shorter and shorter. Users hop across platforms and slide through feeds at breakneck speeds. These new realities have forced advertisers to rethink how to engage audiences. If a viewer is not instantly drawn in, they will continue to scroll through a feed, and that becomes a missed opportunity. Motion design can be an effective solution to cutting through the bombardment of visual and sensory clutter. When things move, they feel alive. Animation and motion design produce the illusion of life or soul,² thus capturing a viewer's attention.

Capture Attention Quickly

The most important goal for content in social media is to capture the viewer's attention quickly. This idea has been expressed in the *3-second rule*—if you don't capture them in the first 3 seconds, you are not going to get them at all. Some professionals argue that you have even less than 3 seconds to capture the viewer's attention. Regardless, this idea has shifted the importance of the

initial hook of content on social media. Strong design and motion have the ability to catch the viewer's eye as they are scrolling through their feed. Bright colors, contrast, strong compositions, compelling imagery, and quick dramatic changes are some of the design choices that can help to capture the viewer's attention quickly. Physiologically, our eyes pick up movement to avoid being ambushed by predators in the wild. Today, we can use this biological defense mechanism to snare viewers as they scroll their social feeds.

Thumb-Stoppers

A term to describe an effective social media post is a *thumb-stopper*. A thumb-stopper causes a user to stop flicking their thumb, thus pausing their scrolling. A post must be engaging enough to not only capture the viewer's attention, but also deliver the message. The average social media user spends hours a day scanning feeds, gliding past significant amounts of content. What is going to pierce the visual clutter and get them to stop and pay attention to a post? Again, strong design and motion can grab the interest of the user and engage them for a short time.

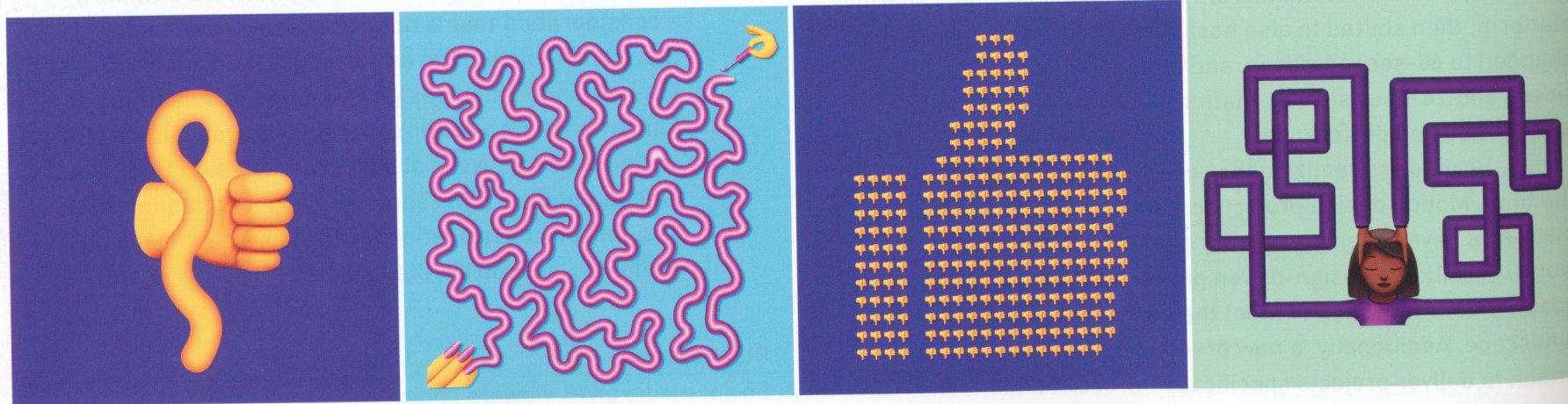


Figure 6.1: Various Instagram posts by Pablo Rochat.

If we are working on an HBO show, there is going to be a tremendous amount of media created to express that IP [Intellectual Property]: the whole season's worth of edited video, other things the network has produced and provided from BTS [behind the scenes] to other marketing materials. What we are doing is thinking about how we can take that and make the important touchpoints of that story understandable, interesting, and a conversation-starter in that social space. Our content is specifically tailored for the ways that people like to talk, engage, and consume content online.

The presentation and storytelling opportunities on social media is huge. Even within a single platform like Instagram, you have tons of options—posts versus stories, static and video, lenses, and lots of different ways to think about sequencing those things. Take a carousel (multi-image, swipeable) post for example: how can you use that in a clever way for storytelling that is aware of how people engage? It's a carousel; you know people are going to swipe right. How can you turn that act of swiping into a part of the creative process and help tell the story? You can tell a story that is propelled forward by the user's behavior of swiping. You might be posting static images built off the concept of an animation. You can think about how you connect the action that happens in these scenes in really interesting ways that conveys a sense of space that's larger than your phone screen.

Given that most social content is experienced on people's phones, motion design, and design in general, has the opportunity to become more tactile. These types of pieces are not seen from afar, like animation that is happening on a screen in a theatre; it's now happening in the palm of your hand. User behavior can introduce an element of chance or collaboration that can be part of the story-making, with screenshotting and reposting and things like that.

How do you design for user agency?

Part of it is thinking about the constraints, about how the platform works, and constantly paying attention to how people are using

the platforms. Take advantage of the fact that people are going to swipe or double tap to like an Instagram post. Can we feature the presence of the heart that appears when you do that in an interesting way compositionally? Then we have to layer on the consideration for a given brand. With a brand, you want to be conscious of the narrative you are presenting and the opportunity that creates.

What is different about social motion than traditional motion design?

Attention span is a consideration. Users are always going to be scrolling quickly through their feeds. What is going to capture their attention? You really need to frontload your creative "hook." You don't necessarily want to tell the whole story in the first second that it is on someone's screen, but you at least need something that will get them to stop and watch a little bit longer. You think about the sequencing of the creative content a little differently when you think about making it competitive in a really visually rich environment. You can think of Instagram scrolling like channel surfing at lightning speed.

Social media is also a communication platform. Unlike a TV, which communicates in one direction, the audience both consumes and creates content for platforms, typically, even if only photos, GIFs, or text. People who are really native with it—who grew up with cellphones and social media existing—they use social media in a different way than the last generation. That has given rise to some really interesting, curated motion design Instagram accounts that don't fit any kind of typical presentation of motion design work. People are doing really weird experiments with Houdini and other 3D software, where they are making really short art animations that work so incredibly well in an Instagram feed, and they are getting tons of engagement. What if the only way to have experienced this unusual motion design work was in a gallery context? Would 50,000 people have seen this thing and responded as positively, or, is the juxtaposition of all the

things you see on Instagram, and then some weird mind-bending Houdini experiment that makes it really interesting? A lot of this work doesn't make it to the TV, or advertising, *until it starts getting 100k+ likes*. Now brands start paying attention and commissioning things, and the experimental animated stuff gets amplified, and I think that is a great thing. Really exciting outcomes happen when you become cognizant of how people are going to be engaging with what you do. It is not passive, it is interactive.

At GLOW, we are thinking along these lines. Thinking about the interactivity of the work, thinking about animations that you can touch, that you can swipe, that has user experience elements surrounding it. We are thinking at a campaign level, releasing content episodically, the sequencing of the story, how motion design can help convey quickly the spirit or benefit of the show. You are going to animate a comedic asset differently than you are going to animate a dramatic one. We are thinking about a really short window of time to capture somebody's attention in a feed. If we are trying to capture people who love suspense and mystery stuff, we are going to think about the pacing of the first second differently than for someone who loves slapstick humor.

Are there other best practices you use for social?

Because we know that the vast number of people who are viewing the stuff we create, are viewing it on mobile phones, we are thinking a lot about legibility. That is a design principle that is top-of-mind for us. When designers are working with their files at 100% scale on their desktop machines, doing really intricate details, we have to remind them that people are going to see their work at a size that is much closer to 20% of their screen space. Thinking about how your visuals scale down is really important. Also, how it crops, because depending on the workflow, you might not have the budget or opportunity to export things at different aspect ratios. Nowadays, vertical aspect ratios are more important because they want to maximize the real estate of how people hold their phone, without having to force people to turn their screen. It

turns out people usually just don't turn their phones. They will just view it much smaller holding their phone vertical. We think about how people hold phones and how far they hold them from their face on average. That is a part of what we talk about when we are critiquing work.

Do you have suggestions for young designers?

Start learning to think spatially with motion. I am always extremely impressed by people who have some 3D knowledge and experience. I think it shows a different way of working, and even if you are working in After Effects for example, if you bring a sense of depth and space to it, your work is going to be reflective of that. I think what we will see is more and more interactivity surrounding the way that we are encountering motion design. UI and UX is really helpful, even at a cursory level because in the case of the phone, people are going to touch the device where your animation is playing. Game engines, like Unity and Unreal, are already increasing their importance in the way we create work. I think we are going to see the way we think about designing movement, not as designing something that is fixed in time, but thinking about design as a set of movements and behaviors that are triggered by actions. Video games are already doing this, obviously. That is part of what makes certain games really enjoyable to play or not—the way the mechanics feel, which is expressed through things like movement and sound, easing and bounce, all that stuff in relation to user action.

Also think about *shareability*, or how your content might be used by others, because if it becomes popular, this will happen. GIF stickers are a really good example of these little building blocks of animation that anybody can access to help tell a story that they want to tell. You now have a platform like Instagram where content was posted, that people can use to create content that is more than just something that is captured with the lens of your phone. You are capturing something and then appending it with all this additional stuff.

Captain's Log [4.3.18]:

TBS, GLOW, Adobe, and Olan Rogers have teamed up to produce the first-ever, live-streamed, interactive game with an animated character that is voice-acted in real-time on Facebook.

To kick it all off, we had just one question for the fans...



Final Space's Cards with Gary was the most engaging Facebook Live broadcast ever on a TBS brand page, with a more than 100% engagement rate during the live stream.

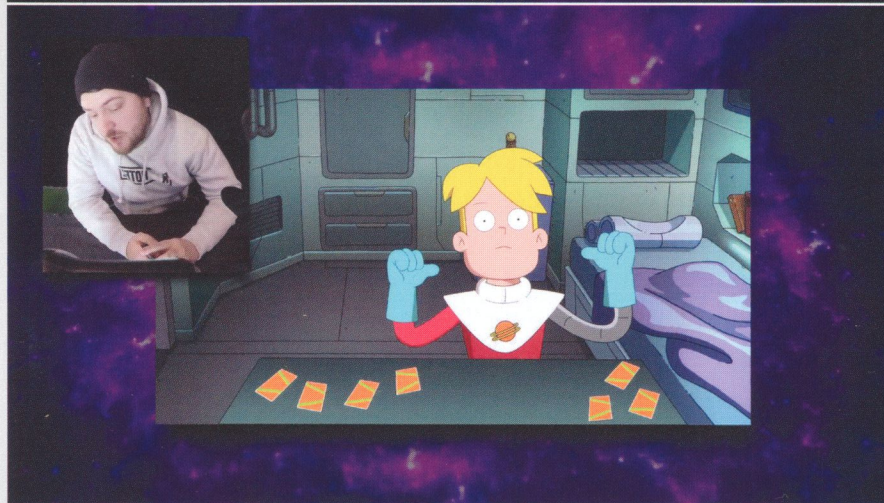


Figure 6.4: *Final Space: Cards With Gary*, social strategy and creative execution created by GLOW for TBS. This stunt created awareness of *Final Space* through innovation and expanded audience engagement through multi-platform storytelling. *Cards With Gary* is the most engaging Facebook Live event ever produced by TBS, with an engagement rate of 100%.

Think about loops. Because we make such short videos, it is likely, and hopeful, that people will watch them multiple times. The default behavior for short videos on most social platforms is looping. We try to think about the *loopability* of something. At a certain point, if you can't discern a beginning or an end, that is kind of a positive thing because it usually means somebody will

spend more time with your content. If that is the case, then you are delivering a higher value to your client.

What do you like most about design for social platforms?

I like how many different ways there are to tell stories and capture people's attention. Motion design is a bigger part of that every day.³

Short-Form Projects

Perhaps the greatest shift in motion design projects for social/mobile is duration. The 30-second commercial spot for broadcast television used to be the pillar of the motion design industry. As advertising has moved to hand-held devices, budgets have bifurcated to meet viewers where they are—on digital platforms. The mainstay 30-second broadcast spot has splintered into a variety of short-form projects. Looping GIFs, paid social ads, and even graphic show packages for scripted shows on vertical platforms all operate on much shorter timelines.

“With paid media, you are creating shorter content. You are creating things that are 15, 10, or 5 seconds. You look at it in a different perspective than you would for a music video or an opening title for something. You need to figure how you grab someone’s attention in this timeframe. You are also adding *call-to-actions*—what you want the viewer to do after seeing the project.” —Melanie Abramov, Director

These shorter timelines have altered the traditional narrative of motion design projects. Designers need to think about social projects as compressed storytelling relative to a 30-second commercial or a title sequence. The purpose is to engage a viewer very quickly and deliver a message or call-to-action. Rather than allowing a narrative to unfold slowly or tease out an idea, social media tends to hit the viewer fast and hard. Adjusting to the needs of social timelines requires adjusting your mindset for design and storytelling. When designing for social media, you are often delivering motion in a very specific platform, for a specific audience, and with a specific intention; that is to “pique” the viewer’s interest and then allow them to move-on. An industry slang term for short-form social media content is *snackable*. A snackable is bite-sized content that meets the needs of advertisers on social platforms.

“If we are marketing a show, we are trying to get people to watch the actual show. Our content needs to function like a taste, and a snack is a good way to describe something that you are only going to have a taste of. In the same way that when you have a snack, you have something that tides you over, but doesn’t make you full. We want to make our content *snackable* in that it should whet your appetite, but not be the full meal.” —Robert Lester, Creative Director

Another consideration for storytelling on social media is delivering essential information immediately. For longer motion design projects where losing the viewer’s attention is not a concern, narratives can follow a more traditional structure. Representational worlds can be established, climaxes can build, and logo animations or *end tags* can resolve, at the end of the spot. With social media, instead of ending with a logo, many advertisers are starting with a logo. Front loading content can help advertisers insure that a branding opportunity is not missed.

Design for Sound-Off

Social media needs motion design content to work with or without sound. Many users are watching videos on social media without audio. Although platforms offer the option to toggle sound on or off, audio is not a requirement. In fact, a high percentage of users react negatively when caught off guard by video ads with sound.⁴ This dynamic can be challenging for motion design, as audio can serve a critical role in effectively arresting the senses of a viewer. However, the need to adapt to designing for sound-off environments has inspired a resurgence of typography. In response to user feedback, Facebook offers automated captions for video ads. As designers of motion, we can push further than simple captions.

Creative Captioning

Well designed and kinetic typography can be extremely effective for capturing attention and delivering messages on social media. Type combined or composited with imagery, graphic treatments of type over footage, lower 3rds, or purely type-driven videos serve to communicate information. Especially when content is being viewed without sound. Hierarchy established by font size, weight, and contrast in addition to legibility and timing operate in the same way as traditional motion design projects. Type can serve to convey specific moods and personalities to social content.

“Most people are viewing content without headphones so content is viewed on mute. We try to design captions to help convey tone or character. The type design and

movement of the type that is being delivered through creative captions can speak to the feeling or identity of the show.” —Robert Lester, Creative Director

Typography plus interactivity has also become a regular part of social media. Facebook *text delights* allow users to trigger playful animations by clicking on highlighted keywords such as *congratulations*. When a keyword is clicked, a short animation appears overlaying the feed. For some of these keywords, successive clicks will produce iterations of the animation with variations in color and arrangement. This combination of interactive text and animation built into the interface of Facebook demonstrates the capacity for motion design to surprise and delight users.

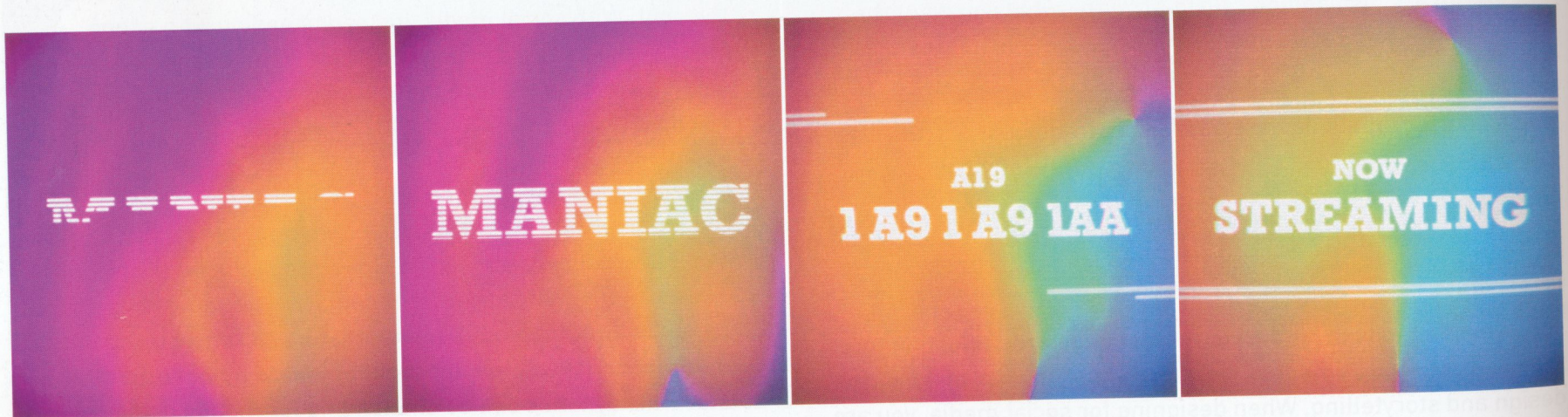


Figure 6.5: *Maniac* title sequence created by Madison Kelly and Marcelo Meneses. This project was created at SCAD Motion Branding class.

could merge with my day job. I was working for Ralph Lauren as an editor and motion graphics artist. I invited my boss at the time to a screening of my short film *Dame Factory*, and to my surprise he came! It was a film that I directed, edited and was the lead on visual effects. The film did really well; it won awards in film festivals globally and had tons of press along with very opinionated reviews due to its provocative and grotesque nature. My boss said, "Wow, I didn't realize you had this capability of directing. We need to get you on some projects." Through that, I started coming on sets and directing shoots at work. It gave me confidence that a very personal point-of-view and unique style translated to the commercial space. The lesson was that everyone should continue to pursue what speaks to them, allowing people to see the layers of talent we all have. I started directing more, handling productions, and really thinking about motion in a 360 perspective. Understanding where it's going to go and being part of the pre- and post-production helps to achieve the vision beforehand. The goal is that you and everyone involved has a clear idea of what you are going to deliver at the end and how it will impact the audience.

Can you speak to the idea of 360?

The 360 approach is thinking about how the content is going to be everywhere and what the customer journey is; on social, short-form, long-form, paid, organic, in-store, and on the website. You are then starting to see the world that is created around one project. What the goal is, who is the audience, and what you need to do in order to grab their attention. For each platform, what is the business strategy? You may have 7 platforms you are thinking about.

In the beginning of my career, I thought of projects as just being great videos. I was thinking visually about what I wanted. I started realizing I was missing how it was connecting to the bigger picture—what is the impact versus just what I think is cool.

There's an accountability to all of the shareholders, including; the brand, marketing and creative teams. You're all part of this ecosystem where deliverables are more than visual art and impact is seen as tangible growth of impressions, dollars, and social engagement.

What are your thoughts on motion design for social media?

Motion design will never go away because it is such an impactful way to speak to an audience. For social media specifically, you have 3 seconds to get somebody's attention. Motion design works so well because it catches your eye immediately and can feel like a loopable piece that doesn't have a beginning or end. It keeps you hypnotized as you look at it. Kinetic typography allows you to tell a story very quickly on social where audio maybe isn't being played. You can deliver someone a message in less time than copy or an image can on its own. There was a quote by Dr. James McQuivey that a video is worth 1.8 million words per minute. This sentiment captures the power of video.

How have budgets been impacted?

It has been such an evolution. The majority of traditional advertising budgets and paid media for video content now goes to social. The push is on Facebook, Instagram, YouTube and Snapchat. And those are just the current platforms. Every year the budgets go down and the amount of content and deliverables goes up. Just because it is on social doesn't mean it shouldn't have a standard of production value. That is the challenge—focusing on how to tell several native stories within one campaign shoot. With budgets being smaller, how do you get around that? Somebody is shooting with a mobile phone, somebody else is shooting on a camera and also thinking about the story in small, 10-second micro stories versus one long narrative. It is being diligent about the money we are spending, and also experimenting with new techniques. Shooting solely on a mobile phone doesn't create the

production value for all platforms yet it works for others that are intentionally less polished like IG/FB/Snap Stories. We have been learning that users see right through commercially produced videos versus content that is made for that social space.

How do you plan for multi-platform?

When you create the master grid of deliverables for a shoot, it looks like a matrix. You have vertical, horizontal, portrait and within those, various lengths all customized for specific platforms. Plus, you are capturing additional native content like backstage moments, interviews, and bloopers for micro edits. Your feed or other permanent placements are more curated with higher production value. When we map out a shoot, you have to think of all of those elements and your deliverables list may end up being 20 edits in various dimensions. It's important that you budget enough time to execute and edit the wide range of content. Prioritizing is key.

What are some skills you think belong in a social media toolkit?

People who have not worked in video have been creating GIFs in programs like Photoshop by taking frames that connect together and making a mini-movie. That is a skill I have seen utilized in a lot of ways. I think what is interesting about social is the idea of hypnotizing the viewer without a clear beginning or end. You can do that with GIFs, cinemagraphs, or boomerangs. There is an array of iPhone apps you can use to edit with directly from your phone and then post without ever touching your desktop or laptop. And of course, there are After Effects, Premiere, and

Cinema4d for those with more experience. Social is changing so fast that we have no clue where it will go next or look like in 6 months or even 5 years from now. It's also based on how communication evolves between all of us on this planet. We have to be ready, with no resistance to continuing to learn, experiment and evolve with it.

Do you have suggestions for young designers and female designers?

When I started in motion design there were not that many women in the field which I honestly didn't notice until later in my career. I never thought of myself as a "female" designer, I just did what I wanted to do, networked, and killed it. I really am sensitive to the culture of women in the creative industry, especially as it applies to the current environment of women in the workplace in general. It's amazing to see young female artists pushing boundaries and challenging norms with provocative, thoughtful visual commentary. For ALL humans and artists, it is important to own your voice. If you have done your work, explored, experimented, and are open to growing, you will have confidence to lead. It's important to have your unique vision, push boundaries yet also see other perspectives. Communication and collaboration are the keys to everything. You don't have to know everything, (if you think you do, let's pop that bubble) but continue to learn, fail forward, and challenge yourself. With every project, problem-solve and embrace constructive criticism. Besides that, be authentic and be a rebel.⁵

Multi-Platform

Social and mobile media have transformed motion design deliverables. There is no longer a single standard aspect ratio such as 16:9. Rather, content needs to be formatted for multiple platforms at horizontal, vertical, and square sizes. In some instances, horizontal is not even the main deliverable or needed at all. Content needs to work across all platforms, adapting to size, duration, and audio constraints. *Social/mobile first* speaks to the idea that these platforms should be considered first in the concept and design development of projects. Indeed, if user/viewers are spending the majority of their screen time on social media, then there is a lot of merit to this idea.

“It used to be that we would create one project. Now, we are pitching on projects thinking about the different mediums, the different aspect ratios, and all the different platforms. How do we stay relevant using the technology as it evolves, stay ahead of the curve, and really craft something, but be really responsive to it too? It has changed our timelines, our schedules, and the type of work that we do. It still exists, but that really polished, overly sophisticated, cinematic storytelling piece has really gotten boiled down to what captures the viewer’s attention in 6 seconds.”⁶ —Will Johnson, *Director, Gentleman Scholar*

Designing for motion that needs to live on a variety of platforms and sizes is challenging. It requires efficient pre-production and planning. During the early stages of concept and design development, knowing for which platform content is being created is essential. Designing for a horizontal composition is different than a designing for square or vertical compositions. Cropping becomes more involved than just dropping a horizontal project into a vertical comp. You have a lot more space to play with on the top and bottom of the frame, and not so much on the sides for

vertical aspect ratios. Problems arise when assets are not created to accommodate the various sizes, leaving designers to creative problem solve by rebuilding or retouching imagery. For projects that incorporate live-action, footage may need to be shot at both horizontal and vertical orientations.

“Every job we do has some kind of toolkit component to it, multiple screens and formats. A lot of stuff we do has quick cuts and different styles. So, we talk about how a quick cut in a specific style can get lifted and become an Instagram post. We can do 1 broadcast spot that can have 60 Instagram posts in it. When shooting, we keep in mind that a shot is getting cropped 1:1 for square or 9:16 for vertical. Do we shoot with a camera that is normal landscape and shoot with one that is vertical side by side to get both deliverables at once? It’s not as reactive as it used to be. We have to be preemptive, which allows us to be more collaborative.”⁷ —William Campbell, *Director, Gentleman Scholar*

For multi-platform projects that need horizontal, square, and vertical deliverables, perhaps working with square-safe guidelines is a smart design choice. At least for essential information such as copy, logos, and key artwork. Working in this way can speed up production, especially if many versions are required for delivery. Typography also functions very differently in a vertical versus a horizontal frame. Stacking type on multiple lines may be the most elegant and effective solution for vertical, where a single line may work best for horizontal. Designers also need to consider actual screen size, especially with mobile devices. Typography and logos may need to be larger than normally designed for a broadcast spot.

Designing for Interactivity

Traditional motion design is consumable, meaning a viewer passively watches the piece. Social media allows motion design

projects to provide user agency, or the ability to actively engage with content. Users can touch, swipe, and tap content to contribute to the experience of a piece. These affordances bring motion design projects into the realm of interactivity and even game design. Designers of motion need to consider these capabilities when creating projects for social media.

“For me, it is important to understand how people behave when looking at Instagram or any platform I am working on. They are not just passive viewing when they are sitting on a couch. They are actually holding something, so more of their body is involved. I think about that when I come up with ideas around how to play with that in a fun way. It’s more than just people’s eyeballs now. It’s their thumb that can be interactive just by the nature of the platform where you can tap, scroll, or swipe to the next video. Someone can be on the subway, they could be anywhere, but you know they are going to be holding their phone, looking at it, and using their fingers to touch. These are just more materials to play with.”⁸ —Pablo Roachat, *Art Director*

One huge difference between design for motion and design for interaction is the need for *prototyping*. Design for interactivity and user experience requires testing. Prototypes allow designers to test the usability of their ideas. Methods may include paper prototypes, apps, and private test accounts. Regardless of the how you test your projects, the goal is to simulate the user experience and work out any bugs prior to posting the completed work. Fortunately, the need for digital content and advances in user interface design have introduced a host of designer-friendly prototyping tools. Designers can spend less time worrying about coding and more time on solid concept and design development.

The rise of social media has elevated the understanding of design for everyday users. Creative affordances such as adding typography, animated stickers, AR filters, or boomerangs to a post empowers users to design. Although the palette may be limited relative to a professional designer’s toolkit, the opportunity to curate and make design choices is there for everyone.

“Because platforms like Facebook, Instagram, Twitter exist, all of us, whether we consider ourselves creative or not, we are making things for them. With YouTube, we are making videos and films. It creates a broader understanding of the tools and techniques that go into telling a story, or go into making something that gets people’s attention, or that people find interesting. Before, there was only a certain group that was making media, that was making commercials, that was making advertising. They were the only ones that were responsible for that, but now everyone is making things. Everyone is responsible for the collective understanding of meme culture and videos. Vine was really huge. Those 6-second videos that people made and told stories with. Before then, how was it even possible to tell a story in 6 seconds? Vine disproved that and created this whole new genre of making media and communication. I think Instagram and those platforms continue to do that. It’s interesting because the level of the general public’s vernacular and understanding of creative work is so much higher. Everyone is now part of the “making” process. As creatives or makers of things, we are able to do a little more and be more creative when we get the opportunities because everyone’s perceptions are a little more heightened around what they are used to seeing.”⁹
—Andrew Herzog, *Creative Director*

Social media offers tremendous opportunities for motion designers. In turn, motion design is an effective vehicle to deliver advertising content to users. In relation to job opportunities, it is a requirement for designers of motion to be familiar with the parameters of social media. Another aspect of digital is the growth of data-driven marketing. The widespread use of social media gives advertisers information about user preferences and behaviors. This knowledge is used to target and to place very specific ads in a user's feed. These factors contribute to the need for more advertising on multiple platforms that is updated constantly. As technology evolves, designers must adapt to meet the challenges of audiences that are increasingly more savvy with digital media.

“There are more screens with more moving pixels. Motion design has become more important with every step forward. From a student's perspective, I think it is an incredibly rich area to be moving into that is full of

potential and growth. But, part of that is understanding that it is not going to be what the generation before did. Just like what our generation has done is very different to what the generation before us did. It's just going to keep changing.”¹¹ —Patrick Clair, *Director, Antibody*

Notes

- 1 Clair, Patrick, telephone interviews with author, July 9, 2018.
- 2 Thomas, Frank, and Ollie Johnston. *The Illusion of Life: Disney Animation*. New York: Hyperion, 1995.
- 3 Lester, Robert, telephone interview with author, October 8, 2018.
- 4 “Capture Attention with Updated Features for Video Ads.” Facebook. <https://www.facebook.com/business/news/updated-features-for-video-ads>.
- 5 Abramov, Melanie, telephone interview with author, December 20, 2018.
- 6 Johnson, Will, telephone interview with author, July 23, 2018.
- 7 Campbell, William, telephone interview with author, July 23, 2018.
- 8 Rochat, Pablo, telephone interview with author, November 15, 2018.
- 9 Herzog, Andrew, telephone interview with author, August 16, 2018.
- 10 Rochat, Pablo, telephone interview with author, November 15, 2018.
- 11 Clair, Patrick, telephone interview with author, July 9, 2018.