

Animations influence on your creative process.

How does integrating animation as part of your content strategy influence the creative process?

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Abstract:

This thesis navigates Nokia's strategic content creation for a product launch, emphasizing tailored video content for diverse audiences. This thesis aims to answer the research question; How does integrating animation as part of your content strategy influence the creative process? The thesis answers this by comparing the time it takes to create animations to other content and the changes it has on your creative process. It delves into the specifics of animated capability videos, exploring color selection, storyboard creation, and animation challenges. The narrative underscores the importance of organization and software proficiency in the content creation process. Overall, the thesis provides a concise overview of the strategic approach to product communication, with a focus on animated capability videos.

Keywords:

Animation, Creative Process, Content Strategy, Advertisement, Marketing, Product Launch, Nokia, Video Content, Networking Industry

Lärdomsprov

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Animations påverkan på din kreativa process.
Hur påverkar integrering av animation till din innehålls strategi din kreativa process?
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Detta lärdomsprov navigerar genom Nokias strategiska innehållsskapande för en produktlansering med tonvikt på skräddarsytt videomaterial för olika målgrupper. Lärdomsprovet siktar på att svara forskningsfrågan; Hur påverkar integrering av animation till din innehålls strategi din kreative process? Lärdomsprovet svarar på detta genom att jämföra tiden det tar att göra animerat innehåll jämfört med annat innehåll och hur din kreativa process ändras på grund av animation. Den går in på detaljer angående animerade egenskaps videon, utforskar färgval, skapande av storyboards och utmaningar inom animation. Lärdomsprovet understryker vikten av organisation och programkunskap i skapandet av innehållet. Sammantaget ger lärdomsprovet en översiktlig bild av det strategiska tillvägagångssättet för produktkommunikation, med fokus på animerade egenskaps videon.

Nyckelord:

Animering, Kreativ process, Innehållsstrategi, Reklamer, Marknadsföring, Produktlansering, Nokia, Videomaterial, Nätverksindustrin

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1 Introduction

Animation as a format, from its historical roots to its digital evolution, has become an integral part of marketing strategies. This thesis aims to delve into its role in advertisements, focusing specifically on its impact on the creative process during product launches.

1.1 Overview

Animation has steadily grown alongside television and its use in various content strategies specifically in advertisement strategies has increased in popularity. It gives more creative freedom for the designer to express themselves, removing the limitations of the real world.

Viewers of any age can feel a connection to an animated character and well-designed characters have a long-lasting impact on viewers memory. It has also impacted the internet where it has transformed the landscape of static images into an animated and colorful cyber-landscape (Goel & Upadhyay, 2017, p. 146).

1.2 Background

I choose to study animation due to my close relationship with the topic professionally. This thesis is commissioned by Nokia my current employer, where my main responsibility is creating video content for Nokia's Network as Code¹ product. The video content aims to showcase our product and explain its value add to our customers and partners. Our team is one of the leading product teams at Nokia and therefore content that we create play a vital role in the success of the product. Animation is both a new format for our team as well as Nokia and therefore it is crucial that we have a solid foundation to work and build our strategy on.

¹ "Network as Code is Nokia's concept of extreme simplification of network capabilities to enable applications to dynamically change the network to optimize performance and user experience" (Nokia, 2023)

1.3 Scope

1.3.1 Research question

I want to answer my research question; How does integrating animation as part of your content strategy influence the creative process? To do this I want to look at animation's use in advertisement, it's history and its psychological effects to establish a solid back-ground. By comparing the time used as well as how the process for creating videos changed when doing animation compared to stock footage, I will get an overview of the influence animation had on my creative process.

1.3.2 Limitations

With this study I will however not focus on animation principles, storytelling, or any other foundation for animation. While these are interesting topics to research and write about and could prove useful when planning your content strategy, these have already been heavily studied and written about and bringing in those perspectives would broaden this thesis scope to much. I however have knowledge of these principles myself which I am applying while animating, but I am also actively learning and expanding my skillset particularly within storytelling.

1.3.3 Goal of this thesis

This thesis aims to give insights into the professional world of animation. With this thesis I want to lay the foundation for any team considering using animation as part of their creative process by firstly going over its strengths and weaknesses and then analyzing and reflecting on its impact on my own creative process at Nokia. Alongside this Thesis I will create three distinct animations for Nokia and those animations will be part of this Thesis grading.

1.4 Methodology

This thesis will follow a literature review of studies related to animation. I wanted to accompany my literature review with a case study. However certain factors such as not knowing for certain when I would get data required for this case study proved problematic

and I will instead conduct a reflective journal. Taking learnings from writing my thesis and applying them into my work and vice versa, taking what I learn from animating at work and reflecting on it here. This hopefully gives this thesis insights to the professional world while also giving my current knowledge professionally more depth.

The studies I have chosen, cover a wide range of topics related to animation such as its use in advertising, its history, and its psychological effects. Other sources include statistics about format popularity, trends in advertising and sources to definitions for certain products or words written about in this thesis.

1.5 Abbreviations

SDK	Software development kit, provides tools for developers to use.
CSP	Communication Service Provider, such as Elisa, Telia and DNA for example.
SVG	<i>Scalable Vector Graphics,</i> saves your illustration using mathematical functions instead of pixels.
VR	Virtual Reality, fully immersive virtual world.
AR	Augmented Reality, an augmented world combining digital elements with the real world.
GIF	Graphic Interchange Format, most generally used to display animated pictures.
CAGR	Compound Annual Growth Rate, annualized growth rate of revenue between two years.

2 Theory

2.1 Animation in advertising

Our contents primary aim is to advertise to our potential customers what we have to offer. To understand better what role animation plays here we can look at the formats available for marketing professionals and what benefits there are for choosing one over the other.

When advertising products you have a few options for which format to choose. The most common formats include newspapers, print and digital publications, audio channels such as radio or podcast advertisements, social media and video advertisement like television or YouTube (Marketing Evolution, 2020). The importance of choosing the right format is important and factors such as your target audience or budget play a huge role in this choice (Marketing Evolution, 2020).

It is however clear that today's world is moving faster and faster into digital formats and formats such as newspapers and print are slowly dying out. With newspaper circulation in the U.S. dropping from 55.8 million in 2000 to 24.2 million in 2020 we can clearly see a shift in from print to digital (U.S. Census Bureau, 2022). The shift from print to digital can be clearly seen in the marketing industry as well with 91% of businesses using video as part of their marketing strategy in 2023 compared to 61% in 2016 (Wyzowl, 2023). According to Wyzowl, 96% of marketers consider video to be a vital part of their strategy and 70% of those who still don't use video in their marketing strategy plan to start using it in 2023 (Wyzowl, 2023).

Animation is also rapidly growing alongside video with its market size expected to reach \$400 billion in 2023 compared to \$250 billion in 2018 (Solomons, 2023). This figure includes animation in all formats such as feature films, educational videos etc. If we look at its use specifically in advertisement it is projected to generate revenues of \$40 billion in 2025 (Solomons, 2023). With an annual growth rate of 7% according to Solomons, animation plays a key role in the advertisement industry and its role is rapidly growing.

We can see there is a strong shift into video formats for marketing with almost every business utilizing video in some way. Leveraging this shift with solid content strategies and creative processes will ensure you stay ahead of the competition. Understanding also what formats prove successful to different target audiences will further enhance your content strategy.

2.2 Evolution of animation

2.2.1 From the phenakistoscope to the GIF

Animation is older than most may think. Animation predates the movies with Joseph Plateau's invention *phenakistoscope* in 1833, a cardboard disk with images around its outer edge which creates the illusion of movement. (Kehr, 2023, p. 1) With this you could draw your images along the edge of the disc and when spun it created an animated picture loop, similar to a GIF animation today. Plans were made by Englishman T.W. Naylor in 1843 to create a projector for the phenakistoscope, with the idea being to trace images onto glass with paint and make the rest of the glass black. However not much else is known about Naylor of his proposed idea. (Phenakistoscope, 2023)

I think it is interesting how the phenakistoscope sort of made a comeback with the popularity of GIFs today. GIFs are integrated into almost every platform, whether that be Microsoft's Teams or WhatsApp, almost every platform supports the use of GIF's. It is fascinating how much movement and life we can convey with just a few 10-15 frames of still pictures displayed in a steady speed, and maybe this fact is the reason why the phenakistoscope still finds its place in today's digital world i.e., be it in a slightly different format.



Figure 1 A phenakistoscope portraying two people dancing. (New York Film Academy, 2015)

When I'm animating this sort of repetition that can be found in the phenakistoscope or the GIF is useful in creating what I would call background animation. This I find adds life to the characters or objects that are not in the spotlight, small movement of a plant swinging back and forth or a lamp swinging from side to side. Without these, the animation looks very dull and almost sterile. It is almost like I'm embedding lots of little phenakistoscopes into my animation to give it more life outside it's center focus.

2.2.2 The early history of the animated ad

Animation is an ever-growing technique used in marketing from showing off a new product or explaining a business's service, but where did this boom start? The earliest animated advertisement is a debated subject but one of the oldest recorded ones is an advertisement for donations of matches to troops titled *Matches an Appeal* (Vincent, 2013). The creator claims to have produced it in 1899 but this remains a debate with Kodak claiming it to be closer to 1914 based on their study (Crafton, 2009). Its creator Arthur Melbourne Cooper was a pioneer of stop-motion animation who in his lifetime created over 300 films which of 36 were animated or partially animated. Matches an Appeal was a campaign advertisement with its goal to get donations to buy matches for British troops. It features stop-motion animation of matches writing on a blackboard in a miniature room. After Cooper had finished *Matches an Appeal*, he continued with this style creating other stop-motions featuring matchsticks such as *Animated Matches: Football* (Mubi, n.d).



Figure 2 Matches an Appeal, matchsticks writing out an appeal for donations (Silentology, 2019)

2.3 Animation as an effective format

With the debut of the animated ad at the beginning of the 20th century the art of making advertisements in this format has had its time to evolve. It is clear animation has its role within the marketing field and various content strategies. Why animation as a format has continued to grow relies on several different factors which I want to further explore.

2.3.1 Creative flexibility

Goel & Upadhyay's (2017) discuss the effectiveness of animation in advertisement. Animation is no longer a format meant only for children but has become popular among adults too and its effective in attracting people. They mention that due to animations creative flexibility, being able to show people flying or inanimate objects dancing, and its relatively low cost it has become the preferred way to advertise (Goel & Upadhyay's, 2017, p. 155). One thing that Goel & Upadhyay write about that resonates with our team's discussion of what format to use is that animation allows us to successfully portray concepts that cannot otherwise be expressed in words or illustration with more classical formats (Goel & Upadhyay's, 2017, p. 155). This is the key reason why our team ultimately ended up choosing animation as opposed to another format during our strategy planning.

2.3.2 Psychological effects

In the article by Praveen & Srinivasan (2022) they have done a comprehensive review of 35 articles about animation and summarized them. They analyzed articles exploring a multitude of different applications ranging from animations targeted at children to medical learning tools. They found that the cognitive effects of animation in children improved and helped them understand a story's structure and content better. Also, animation helped teach surgical procedures and concepts of genetics like cell division where participants performance was increased. Participants reasoning skills alongside their spatial ability was improved by watching the animations. (Praveen & Srinivasan, 2022, p. 21)

3 Analysis

3.1 Our content strategy

Nearing the public launch date for our product at Nokia we needed something showcasing our products capabilities. The main strategy for our team is to divide our content based on its target audience. We need to reach basically two different target audiences which include people who don't possess the technical "know-how" like executives of different telco and CSP businesses and those that do like programmers and developers.

Our content is divided into general overview content as well as more technical deeper level content. The more overview-oriented content is targeted towards executives and other crucial people who are in the position of buying our product to use within their teams. To them we need to keep our message simple, explain a problem or pain point and then explain how our product intends to fix that. This includes general introduction videos as well as our capability videos. For the more technical content our team has created a strategy including screencast videos, like a getting started video I've worked on, which delves into the use of our developer portal and how to setup our SDK. These more technical videos are intended to be "fluff" free meaning they get right into the point and don't feature a bunch of marketing-oriented messaging.

Video was the obvious choice within the team to properly explain our product, it condenses information into an attractive format and keeps it short and to the point. After we settled on video, we needed to divide our content up into different types of videos, based on its intended target audience and its placement within our developer portal. As of this writing we have the following categories of videos, introduction, showcase, feature videos, tutorials, and capability videos.

Introduction is our most top-level video which gives a general overview of the product without going into detail about its different features. For this format I've created a video based on stock footage. This video shortly explains our product focusing on main pain points our product solves. Then we have showcase videos, which are videos featuring our product being used in the real world meant to show what applications you could use it within, with a good example of this being our concert video. Here the concert was filmed with 360 cameras and live streamed to VR-headsets 180 km away, utilizing our technology to keep the streaming smooth.



Figure 3 Screenshot from the concert video showing the view from one of the 360 cameras. (Nokia, 2023)

Feature videos are very close to showcase videos with the main difference being that they offer a more overview look at our products features, the distinction between these two formats for us isn't entirely clear and this is something we could work on further within the team.

Tutorials are the most technical ones and the deepest level of our videos. They offer an in-depth look at how to setup our SDK for example or explain other parts of our product in more depth. These are the videos mostly targeted at developers and programmers who are already onboard in using our product and would like to learn more, think of them as a substitute for a lot of documentation.

Finally, we have the capability videos, which explain the capabilities of our product focusing on one specific capability. These videos are the ones I've spent most time working with, and I will give a deeper look into their planning and strategy in the next chapter.

3.2 Animated capability videos

Our capability videos explain one capability of our product in more depth but still not in a very technical way, think of it as a short summary of that capability. These videos will end up being embedded on our developer portal, one per capability page. Currently our product features four distinct capabilities with more being developed. Our capabilities include Device Status, QoD (Quality of Service on Demand), Device Location and Specialized Networks. I ended up creating three out of these four since I had a tight timeline. The final one was created by another trainee in our team, but I tried to help them as much as I could.

3.2.1 Choosing colors

Even before I started working on the videos themselves, I played a part in designing the look of these capabilities in a portal design meeting. These are all abstract and invisible things accessed through code, so it wasn't like designing a t-shirt or something else physical. Instead, we had to think outside the box and find a way to give all these capabilities a unique identity so that our customers can easily recognize these capabilities in other parts of our content strategy as well. We got some inspiration from other developer portals which used colors and abstract shapes to identify their capabilities. This seemed like the easiest solution for us, and we started planning what color each capability should have. To do this we followed color mood theory and tried to combine the mood the color enacts with the appropriate capability. According to this theory (Philosophy Communication, 2014) every capability could have been made blue since that signifies depth, stability, wisdom, trust and confidence, all things our capabilities are intended to make our customer feel.

This of course wouldn't work since we wanted to have unique identities, so we had to expand our palette and choose colors that aren't entirely based on theory but also chosen based on design and brand guidelines. We ended up choosing pink for Device Status, orange for QoD, green for Device Location and purple for Specialized Networks. All these colors are from Nokia's new color palette that was released with the rebranding and give the capabilities unique looks and identities. Based on these colors I created designs for each capability page featured on the developer portal and each of the capability videos will be embedded on their respective page.



Figure 4 Designs I created showcasing the different colors of the capabilities. (Not final look of developer portal)

3.2.2 Colorful animations

Early on the plan for what the capability videos should look like wasn't clear. We knew as a team that we needed to create at least four capability videos but what format to use remained unclear. I had just finished creating our first introduction video which utilized stock footage and since this video turned out good, we thought that its best we continue with the same style. However, problems such as the lack of access to good stock footage as well as the abstractness of the capabilities steered us away from stock footage. We settled on animation as the format to be used for these videos, not knowing at all how much time or effort it takes. I had at that point animated very short video intros and pixel art at school but never had I animated anything bigger than that. Luckily, I didn't have to do everything from scratch since Nokia offers an illustration library specifically meant to be used within animations.

The guidelines accompanying this illustration library helped me also stay on brand and limited me creatively to a point where the animations didn't feel too overwhelming. I've

talked how animation offers creative freedom and how it can be a great choice if you want to create whatever your mind can imagine, well this can also be a negative I learned. Too much creative freedom, especially when you are starting out with something almost completely new can feel too overwhelming and create a paralysis effect. This is where the guidelines helped immensely with limiting me to a certain style. I also learned from the guidelines as well as by looking at previous animations done at Nokia that I didn't need to have some crazy motions and transformations but that keeping it simple is all that is needed.

Before I started animating, I still wanted to tie these animations in with the designs I had created for the capability pages on the developer portal. The illustration guidelines feature 10 different color palettes to choose from and these palettes are based on the same colors that we choose from earlier. Now there are different ways to feature these colors in the video. An obvious choice is to choose then for example pink for the capability video with Device Status. But there would be a slight problem. These videos are structured so that we first explain the pain points and show the problem and then we show what happens after our solution is provided. Now if the whole video is in the palette pink for example this would create no distinction between the pain point part of the video with the solution part. The viewer would have to rely on illustrations, text, and the voiceover to grasp that our capability is activated. Since remember that these capabilities are abstract and invisible, they have no physical form, so how do you show these in the video?

Well one solution could be to have the video completely in a neutral color and then show the activated parts in its respective color. However, this isn't entirely following the illustration guidelines which specify that you should choose one color palette. So, a more elegant solution and the one I decided on was to have all videos start off with a neutral color, in this case I chose Nokia's blue to represent that, and then have them switch or transform during the video to their respective colors. This helps give the impression of the capability being activated, since now the whole world is transformed. Accompanied with illustrations such as a toggle slider and text it becomes very clear that the capability has been activated.



Figure 5 Screenshot from Specialized Network animation showcasing how the color transformation works.

3.2.3 Creating storyboards

The storyboards were created with Figma since that's where the illustration library is situated. There also exists a handy plugin that works as a catalogue of illustrations also providing you with alternatives to a select few. Working in Figma was also handy as I'm very familiar with the program. For those unfamiliar, Figma is a free to use collaborative web application mainly used for interface design (Figma, 2023)

To start animating you first need to have some sort of storyboard that visualizes the look and pacing of your animation. This was the first time I've had done storyboards and I spent two weeks creating my first one for the QoD capability video. The main problem I encountered while creating the storyboard was that it was so hard to visualize the script. Of course, when the script talks about drones and streaming services the visual is clear, but when the script is introducing the product or setting the scene it's hard to combine that with a visual. What really helped me here was to first visualize the parts that were easy, and then using them again in the introduction but in a more overview sense. So, for example showing the drone and streaming services scenes during the introduction part of the video. This strategy ended up working well even though its repeating parts of the animation, since it lays a foundation of what's to come in the video.



Figure 6 Screenshot from QoD video, showcasing the toggling on of the QoD capability.

The second storyboard I worked on, Device Status, felt much easier to work on. I think this is partially due to the initial fear you have when doing something new. At this point I already knew what things are easier to animate and what I should avoid. For the second video I decided with the help of my colleague to keep it within one screen, so that I would avoid transitioning between scenes. This greatly reduced the amount of time it took to develop the storyboard and the amount of time I then later spent animating it. I decided to just show a person using the computer and have their desktop as our canvas for the whole animation. This way I simplified the assets needed down to just different sized windows with a couple icons and some text. I however had to design most of the assets myself trying to mimic the on-brand illustration style as best as I could. In my own opinion this video turned out the best visually, its simple in motion but the illustrations here really give it a lot of depth. This storyboard due to its simplicity took me the least amount of time to create even though I had to create my own assets.



Figure 7 Screenshot from the device status showing the desktop with an open application window.

For the third and final storyboard, Specialized Networks, I had initially some struggles visualizing the script since this was the most complicated capability. And this complexity made it hard to visualize with simple visuals. Here again I had great help from my colleague who came up with the idea of using a smartphone as the center point for most of the visuals. This phone displays some text and basic visuals and a hand can be seen interacting with the phone. The other part of the storyboard features a scene where an ambulance is responding to an emergency. This storyboard took me roughly one week to create.



Figure 8 Screenshot from Figma, showing the illustration plugin as well as parts of the Specialized Networks storyboard.

3.2.4 Storyboards to animations

Something that slowed down my workflow a lot was that I needed to convert the storyboards from Figma into a format that Adobe After Effect likes. I couldn't just export them as SVG's and then start animating, since this didn't retain the proper layer structure. To fix this I had to export the storyboards out in SVG format, then open them up using Adobe Illustrator, reorganize all my layers in the illustration and then finally save it as an AI (Adobe Illustrator) file. After that I could import the AI file into After Effects and start animating.

This part had to be done to every scene of every storyboard, and streamlining this process with a Figma plugin for example could greatly save time in the future. I now, after having already done this process for every storyboard, realize that this sort of plugin does exist. *Convertify* made by Hypermatic is a Figma plugin that would allow me to export directly from Figma to After Effects completely skipping the middle step of having to use Adobe Illustrator (Hypermatic, n.d). I will give this plugin a try for my next animation project, I will however be missing some features that are handy when using Adobes software. If I ever needed to quickly change something in my illustrations even after animating, I could just open that file in Adobe Illustrator and change it and the updates would immediately get implemented in the After Effects file. This is something the *Convertify* plugin can't handle.

3.2.5 Name your layers and stay organized!

The first animation I created took me two weeks to animate. Whereas the last animation I made took me about three days. This drastic difference isn't due to the latter being shorter in length in any drastic way but because I learned so much from my first animation. The key things that helped me create better animations were staying organized and having good structure in the animation file.

In the first animation I sometimes had everything related to a scene within a pre-composition and sometimes only parts of it. This change in structure was messy and made it hard to quickly make changes to pacing in one scene. Moving something forward or backwards within the timeline would break a lot of previous animations due to the messy structure. All my layers were also badly named and didn't have any specific colors to help me distinguish them. In my latest animation everything is somewhat neatly subdivided into different scenes, properly named and colored. Of course, there is still improvements to make here, and I will continue learning and improving my process. But if asked which video I would rather go in and change the pacing or something else I would really like to avoid the first one I made.

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Figure 9 QoD videos After Effects timeline.



Figure 10 Specialized Networks videos After Effect timeline.

3.2.6 Using the software to its full extent

Staying organized and structured was the biggest development for me. But there were of course other things I learned and developed over time. A big one was the use of the graph editor which allows you to modify the speed and curvature of your keyframes. Using only "Ease Ease" makes your animation feel a bit to slow and repetitive. So, I instead started to modify the keyframes further, giving quick acceleration and slow deceleration to objects using the graph editor. This made the animations feel a lot snappier and the look of the final product is instantly more professional.

I also started to pick up on more useful keyboard shortcuts. For example, shortcut for inserting the right type of keyframe or shortcuts for viewing exactly the keyframes I wanted. Another good one, which maybe isn't directly a shortcut but more of a feature not many know of, is holding alt (option on mac) when dragging out keyframes to keep their respective distance intact. This means you can lengthen or shorten an animation without ruining its pacing, something I really wish I had known earlier on.

3.2.7 Main learnings

Creating animations isn't an easy task. It involves having a good strategy and structure through the whole project. It will be difficult in the beginning like with anything new but once you start to create your own ways of doing things and finding your own process it will become easier. My first animation took me a month from storyboard to export, whereas my latest took me roughly 1.5 weeks. Both videos have a similar script and look. Their main difference is the storyboard, where in the latest one I knew what to avoid and what to focus on. In the latest one I also organized and had a good structure within After Effects which greatly reduced problems and headaches during animation.

For future animations I'm doing I want to learn more about blocking in animation. This is a technique where you create key poses for your characters and props to establish timing (Blocking, 2022). With this technique I could avoid having to move a lot of keyframes during my animation by establishing a good pacing and timing before animating too much. I also want to learn more shortcuts and tricks especially in masking and layout to create successful scene within scene transitions.

3.3 Next evolution of animated content

The next evolution of animation particularly within advertisement will most likely find itself in the space of VR and AR. We can see a clear rise in the number of users of AR and VR with 176 million total users in the US alone in 2023 (Kolmar, 2023). This is compared to 60.1 million in 2017 so a difference of 116 million in just 6 years (Kolmar, 2023).

AR and VR advertisement is an untapped market ready for the next generation of advertising. Imagine walking into a shopping mall and in the middle is a giant 3D animation showcasing a business's new product, or maybe a shop sign plays an animation when looked at, enhancing that shops branding. Jim Beam the American whiskey brand created an AR advertisement that played on the bottles label when looked at. Here the animation showed Jim Beams history on the label with an animated 3D character in front of the label with some whiskey barrels. (Wikitude, 2020)



Figure 9 Screenshot from Jim Beam's AR advertisement video. (Wikitude, 2020)

The animation market for VR without limiting ourselves to advertising is projected to grow at a CAGR of 15% between 2023 and 2028 (Solomons, 2023). By 2028 its estimated to reach an estimated \$5 billion, while the AR animation market is expected to reach a valuation of 4 billion with a CAGR growth rate of 12% (Solomons, 2023). These numbers reflect the animation market as a whole but don't give us any insights into the use of the format in advertisements.

4 Discussions

This thesis explored the impact that animation has on the creative process, trying to answer my research question; How does integrating Animation as part of your content strategy influence the creative process? To measure its impact, I looked at how much time was spent creating each video compared to our non-animated content. For me this meant timing myself after getting the ready script until the first draft of the animation was exported. I decided to stop timing after the draft instead of the final export, because review rounds vary a lot in length depending on how busy my team is, and it would have skewed the timings.

Comparing times, the first animation I did took roughly a month to create, whereas the last stock footage video I created took a week. Here we immediately see a drastic difference in time spent, however this is mostly due to the animation being my first. The most time-consuming part of the process was developing a process. Having never done an animation in the team I had to create my process from scratch. This meant running into problems that could have been foreseen with a better process from the start. The next animation I created took half that time of roughly two weeks. Here my process was already more refined, and I knew in the start what to avoid saving time later. And then finally the last animation took one week to create. This is the same amount of time it took to create a stock footage-based video. However, I would argue that if I were to create three stock footage videos back-to-back, I would reduce the time to create those as well.

One impact of animation the is time, especially if your team isn't well experienced. Another impact is how it changes your process. With stock footage it's a straightforward process of collecting stock footage and combining it together to fit the script. With animation you must break down your process into more stages than that. With animation you must storyboard, create assets, create scenes, export scenes, time the script and then animate. Overall the impact of animation is the increase in time and skill required as well as the change in the overall process of content production.

5 Conclusions

In this thesis I covered the historical background of animation, its use in advertising and its psychological effects. I delved deeply into the process and content strategy for my team at Nokia. Explaining the planning behind our content strategy and how certain factors led us to choose animation as our go to format for our capability videos and how animation there after impacted my creative process and what I learned from working with this format.

Something I wish I had the chance to cover with room for future studies is how animation is received by our target audience, does animation successfully convey what we wanted it to convey or does it do the opposite. Had I had more time with this study I could have looked at data or even do A, B testing comparing stock footage videos to animated ones for example. Something else that could be interesting for future studies is looking at what animation software provides the most streamlined process without sacrificing features.

The next steps for me are to continue evolving my skills within animation and possibly start practicing 3D animation. If I want to continue creating video content, I need to broaden my skillset, and this will at some point in the future maybe include creating AR or VR assets and animations. There are already projects at Nokia exploring possibilities of AR and VR so positioning myself as an expert in that field can be a strategic choice in my professional career.

6 Sammanfattning

6.1 Inledning

Detta lärdomsprov utforskar animationens roll inom marknadsföring, särskilt dess påverkan på den kreativa processen vid produktlanseringar. Författaren belyser animationens ökande popularitet inom olika innehållsstrategier och dess förmåga att erbjuda kreativ frihet. Lärdomsprovet är beställt av Nokia, författarens nuvarande arbetsgivare, med målet att skapa videoinnehåll för produktmarknadsföring. Syftet är att erbjuda insikter i användningen av animation inom kreativa processer och marknadsföringsstrategier.

Forskningsfrågan fokuserar på hur integrationen av animation påverkar den kreativa processen. Begränsningar inkluderar att inte fokusera på grundläggande animations principer. Målet är att skapa en grund för team som överväger användning av animation och att erbjuda insikter i den professionella animationsvärlden. Metodiken omfattar en litteraturgenomgång och reflekterande journal för att belysa professionella erfarenheter och insikter från författarens arbete på Nokia. Studierna omfattar ämnen som animationens användning i reklam, dess historia och dess psykologiska effekter. Lärdomsprovet strävar efter att ge en djupare förståelse för animationens påverkan på den kreativa processen och professionell kunskapsutveckling.

6.2 Teori

Texten undersöker marknadsföringsformat och framhäver den accelererande övergången från tryckta till digitala format. Fokus ligger på den ökande betydelsen av video, särskilt animering, inom marknadsföring. Statistik presenteras för att styrka påståendet om den stigande användningen av animering i reklam, och en historisk överblick ges över animationens evolution. Författaren understryker animeringens kreativa mångsidighet och dess psykologiska påverkan, särskilt på barns kognitiva förmågor. Slutsatsen dras att animering erbjuder ett effektivt och flexibelt sätt att kommunicera och marknadsföra, vilket motiverar dess snabba tillväxt inom branschen. Texten pekar också på det växande intresset för videomarknadsföring och betonar att förståelsen för olika format är avgörande för en framgångsrik innehållsstrategi.

6.3 Analys

Denna text utforskar skapandet av animerade kapacitetsvideor för Nokias produktlansering, där författaren ingående analyserar innehållsstrategin med fokus på att nå olika målgrupper. Strategin innefattar uppdelningen av innehållet i övergripande och tekniskt innehåll för att effektivt kommunicera åt både icke-tekniska chefer och utvecklare. Videotyper som introduktion, "showcase", "feature", "tutorials" och "capability videos" används för att adressera olika behov och platser på utvecklarportalen.

En betydande del av texten ägnas åt det kreativa processarbetet bakom kapacitetsvideorna, inklusive valet av färger för att representera olika funktioner och användningen av färgglada animationer. Författaren delar insikter om utmaningarna med att visualisera abstrakta förmågor och beskriver strategier för att göra dessa begripliga genom övergående animationer och en neutral färgpalett.

Texten går också igenom arbetsprocessen, från skapandet av storyboards till övergången från Figma till Adobe After Effects. Författaren betonar vikten av organisering och struktur för att effektivisera arbetsflödet och delar lärdomar från den första animationen till den senaste, där förbättringar märktes genom bättre lagerhantering och namngivning. Avslutningsvis diskuteras framtida möjligheter inom AR- och VR-reklam. Författaren lyfter fram den potentiella tillväxten inom AR- och VR-animationsmarknaden och föreställer sig en framtid där dessa teknologier revolutionerar reklamlandskapet genom engagerande och interaktiva upplevelser.

Sammanfattningsvis ger texten en detaljerad inblick i skapandet av animerat innehåll för produktlanseringar och förutser de spännande möjligheterna inom AR- och VR-reklam.

6.4 Diskussion

Denna diskussion fokuserar på att utvärdera inverkan av animering på den kreativa processen, med en särskild tonvikt på tidsåtgång och förändringar i arbetsmetodiken. Forskningsfrågan utforskar hur integrationen av animering påverkar den övergripande processen för innehållsproduktion. Författaren mäter inverkan genom att jämföra tidsåtgången för att skapa animerade videor med icke-animerat innehåll. Tids mätningen sträcker sig från att få det färdiga manuset till det första utkastet av animationen. Den första animationen, som representerar en inledande inlärningskurva, tog en månad att skapa. Därefter observeras en betydande minskning i tidsåtgång med varje påföljande animerad video. Den sista animationen tog endast en vecka att producera, jämförbar med tiden för att skapa en icke-animerad video.

Författaren betonar att den mest tidskrävande fasen var att utveckla en effektiv arbetsprocess för animation. Den ökade tidsåtgången och kravet på kompetens är identifierade som centrala effekter av animering. Att skapa en storyboard, skapa tillgångar, scener och genomföra animering kräver fler steg än den enklare processen med vanligt video material. En viktig slutsats är att animering förändrar inte bara tidsperspektivet utan också den övergripande arbetsprocessen för innehållsskapande. En ökad tidsinvestering och komplexitet i produktionen framhävs som några av de påtagliga konsekvenserna av att införliva animering i en innehållsstrategi.

6.5 Slutsatser

Denna avhandling ger en omfattande analys av animeringens historiska kontext, dess roll i reklam och dess psykologiska påverkan. Huvudfokus ligger på att utforska processen och innehållsstrategin vid Nokia, särskilt valet att integrera animering i kapacitetsvideor samt författarens personliga erfarenheter och lärdomar från detta arbete.

I slutsatserna framhålls det önskade utrymmet för framtida studier, särskilt kring hur målgruppen mottar animering och dess effektivitet i att förmedla avsedda budskap. Möjligheten att utföra A/B-testningar mellan "stock footage" videor och animerade versioner är identifierad som ett intressant område för undersökning. Dessutom nämns potentialen för att studera olika animeringsprogramvaror för att identifiera den mest effektiva och användarvänliga.

Författaren reflekterar över sin egen professionella utveckling och identifierar nästa steg som en fortsatt förbättring av animationsskicklighet och möjligen utforskning av 3D-animation. Framtida karriärstrategier inkluderar att positionera sig som en expert inom områden som AR och VR, vilka redan utforskas på Nokia. Slutligen betonas vikten av att bredda kompetenser för att möta framtidens krav på skapande av videoinnehåll och avancerade animationstekniker.

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