

# **MAR GREGORIOS COLLEGE OF ARTS & SCIENCE**

Block No.8, College Road, Mogappair West, Chennai – 37

Affiliated to the University of Madras  
Approved by the Government of Tamil Nadu  
An ISO 9001:2015 Certified Institution



## **DEPARTMENT OF VISUAL COMMUNICATION**

**SUBJECT NAME: COMMUNICATION AESTHETICS**

**SUBJECT CODE: BVC-DSC06**

**SEMESTER: III**

**PREPARED BY: PROF. KALAIYARASI D**

## **THE ROLE OF AESTHETIC COMMUNICATION IN ADVERTISING, DESIGN AND COMMUNICATION:**

Aesthetic communication in advertising offers indirect clues regarding the specificity of the product and contributes to create a first impression, able to negatively or positively influence the subsequent perception at the audience level. Besides the representational depiction of signs, we are also able to distinguish different aesthetic components of the advertising imagery such as form, composition, texture, chromatic palette. The graphic design of the advertising imagery requires artistic creativity and originality. Under a structural aspect, the design of the advertising imagery abides by a series of aesthetic principles: order, proportion, ratio, equivalence, size, unity, variety etc. (Vit & Gomez-Palacio, 2012, pp. 34-38). Along these mentioned components, aesthetic communication in advertising involves applying aesthetically specific values, shapes and categories. These relay a pleasing and at the same time high-end quality aspect. Though, the advertising imagery must definitely not remain a pure aesthetic object, its practical value being validated by its capacity to capture audiences interest. To be able to represent a product when discussing the advertising imagery, numerous aesthetic issues must be considered, aspects that are not always familiar to the general audience, but which reacts when it receives them.

A successful advertising imagery, from the aesthetic point of view, will capture audience attention with its form and content. Thus, the content of the advertising imagery is relevant for the sent message, object or product it advertises for, encoding more or less complex significations, as social, economic, political, religious etc. The image's content is more often symbolically moulded in accordance with the aesthetic vision of the creative team; it's symbolic dimension, alongside the aesthetic one, manifests a psychological impact on the audience (Wozniak, Budelman & Kim, 2010, p. 43). The shape of the advertising image fulfils the role of visually externalizing the content aided by an ensemble of techniques, processes and graphic means. The form is thus the expressive element that aesthetically transfigures the content, attributing profile, and expressivity depending upon different artistic means, most notably being the style and the aesthetic categories.

We surely find the form of the advertising image, where the case may be, as being original, thus artistic expressive, pronouncedly recognizable, spectacular, unique or it can be standard (easily mistaken for other shapes), expressionless, ordinary, often incapable to be visually impressive. Even though, when the advertising imagery are, ultimately, an industrial product, we find originality as the main factor that ensures visual identity, thus, at first stage, the impact of advertising images are due to the aesthetic expressiveness of their. The stylization of the advertising imagery entails structural moulding by means of specific artistic expression in accordance with the general aesthetic vision of the creation team. From this point of view, we can sustain, that regardless of its value or depiction, any advertising image is expressed through artistic language, more or less standardized. The style of the imagery confers a tailored attribute, distinct, unique, advancing the visual identity and recognition quality of the particular image

discussed. Originality in regards to design has the capability to become artistic imagery, expanding to an metaphoric or symbolic representative quality, with aesthetic value (McNeil, 2010, p. 14). In this context, the advertising imagery is engrafted from the aesthetic content of its components, expressed in various artistic styles specific for fine art (Hetsroni & Tukachinsky, 2005) with re-designated and re-signified intent.

The aesthetic of the advertising imagery must consider a complete series of ground principles of design regarding compositional elements, the most important being (McNeil, 2010, p. 14-15): the unity of the image; the harmony, the compatibility, and the succession arrangement of its elements; the accent, regularly focusing in on a particular element, privileging its depiction compared to the whole of the other elements, and it can be, for instance, a particular character, an object, a colour. We can also mention: the contrast and the variety of dimensions, shapes and colours that confer particularity; the equilibrium, namely equally sized and shaped elements on both sides of the image; the colour, necessary to lift and highlight certain elements or products, the capture and guide attention, unleashing emotiveness, able to communicate a defined state; the background and the spaces, which are basic instruments in creating an impactful layout. Accompanying these elements, we further add: the format, overlap of layers on the image to highlight essential information, the use of zooming techniques to avoid losing the panoramic effect in advertisements, stationary photography or frames, ensuring image structure coherence.

Visual techniques, moreover, represent a merge of diverse and different percentage of these elements and seldom prove to be found in a singular depiction in the aesthetic of the advertising imagery. Furthermore, when discussing the basal aesthetic components of the advertising imagery, we need to underline (Vit & Gomez-Palacio, 2012, pp. 34-38): surface graphics, sizing, profiling, partition, media texture, pictorial fields, printed photography, framing - varying according to the style used, positioning or outlining, shooting angles and electing the objective - decisive in representing image quality.

### **DESIGN VERSUS VISUAL COMMUNICATION:**

Graphic Design vs Visual Communication: How Do You Differentiate The Two????

Most of us know that graphic design is the use of art to communicate visually using a variety of mediums. So it's relatively easy to confuse it with visual communication. When you examine carefully, these two have a lot in common but also possess very apparent differences.

To understand these two better, let's take a look at what defines them and how they can work for your business. Let design and communication work hand-in-hand for your organization. Penji is the best graphic design service to accomplish that feat. Request any graphic design you need since Penji is a subscription-based graphic design service.

## **What is Visual Communication?**

Visual communication is defined as the art of using a wide array of sight-related tools to communicate. People who work in this field are expected to know illustration, animation, photography, and graphic design. Advancements in technology have also dictated that these people know how to execute their ideas in different software or applications.

Visual communication has a broader spectrum than graphic design. Professional photographers, animators, web designers, advertising artists, and many others, including graphic designers, all fall under it. Their work can be found in films, advertising, graphic design, signage, photo editing and retouching, visual marketing, and website design, among many others.

These ads from Durex, Pepsi, and Tabasco are perfect examples of using art to communicate a message. All these relay a message and are beautifully created to make an impact even with very few elements in them. When done right, visual communication is a powerful tool in sending your message across.

## **What is Graphic Design?**

The term graphic design has been around for almost a century. Even if the term has spanned decades, the very definition of graphic design can be synonymous with visual communication.

However, graphic design does more than communicate. For one, you can combine several elements such as images and text to produce graphic design.

Whereas visual communication is broad and comprehensive, graphic design is more focused and narrowed down. It is actually a subset under the visual communication umbrella. It's a highly-specialized field that focuses on the creation of graphic elements. Designers use these elements in business advertising and marketing as well as print materials.

Graphic designers must also know how to create their artwork by using software such as Adobe Photoshop or CorelDRAW. Art directors, User Experience (UX) designers, publication, and visual designers are graphic design careers students can aspire after schooling. Mostly, they design logos, posters, artwork and illustrations for magazines, newspapers, and websites.

The core of graphic design is creating elements that will make visual communicating more transparent and better. A talented graphic designer can create the right design elements that can complement your visual communication strategies.

Under the graphic design umbrella, there are also different types of graphic design. Let's explore the most commonly used ones by graphic designers.

## Branding

Here's where you'll see how graphic design can solve problems. When it comes to branding, the most important elements are logos, brand colors, and typographies. Graphic designers can help companies create their custom logos. Added with brand colors and typography, a company or organization will have its unique brand identity.

## Advertising

When it comes to advertising, most brands want to communicate their messaging to their target audience. But through graphic design, you can create a stunning visual print ad that will pique the interest of its viewers.

Let's take a look at this example from Norwegian Airlines. At first glance, you will see only the flag of Norway, but graphic designers added shape and typography to help us identify countries and flight prices.

## Marketing

While advertising falls under this category, marketing covers a wide range of graphic design materials. One such example is printed marketing materials like flyers and brochures. You may expect people to throw these materials away. But, with the right design and structure, they can keep it and use it when they need to purchase something from you.

On the digital side, there are social media graphics and email newsletters. Graphic designers know that many people view social media graphics and emails every day. They can help you understand your target audience better, and your graphics would attract attention.

## Websites

Websites are no longer just a requirement to become visible online. It's also a marketing tool that can help drive sales to your company. Graphic designers can address website design issues by ensuring website elements such as images, text, and sections are placed strategically. Not only that, they can ensure that your website would follow an aesthetic or theme that fits your brand.

Here's an example from Pluto Pillow. The website design will help the visitor navigate the landing page or homepage because of the structure. Not only that, but the added images make it easier for the visitor to understand the copy written on the site.

## Publishing

Graphic designers are crucial to the publishing industry. For one, they create structure and a layout in ensuring that all the elements are organized. Plus, they have an understanding of how the audience wants to view print material. They can use elements such as typography, icons, and illustrations to make your published materials distinct from others.

## Packaging

Packaging may have constraints because of its shape and form. However, graphic designers can create packaging designs that will make it unique to your brand. For example, they can add a logo on top of a box. They could also use your brand colors that will make your packaging stand out from your competitors.

## The Difference Between Graphic Design and Visual Communication

To give you a better explanation of the difference between graphic design and visual communication is ballet, painting, or dance. They can be considered communicating through visual means, but definitely won't be regarded as graphic design. Some might even define the difference between graphic design as the job description. On the flip side, visual communication is what they study and actually create.

Create smart, effective campaigns efficiently

Meet your conversion goals using visuals that stand out

Visual communicators must excel in a broader field of study. This is as opposed to graphic designers who aim their attention on much limited or confined areas of responsibilities. Graphic designers carry the obligation of creating key elements. They then add these elements to digital or print materials, websites, social media platforms, and other marketing paraphernalia. There's a very fine line that separates the two, making them indistinguishable from one another.

In a nutshell, visual communication tackles the duty of conveying a message or information. On the contrary, graphic design is a problem-solving tool visual communicators use in illustration, typography, or photography. All the images that we see are graphic design, but not all convey a message. Thus, not every design is a form of visual communication.

## Why Graphic Design is Unique

Since graphic design is more focused, it allows you to use fonts, colors, images, or elements to create art that's more cohesive and purpose-driven. It is creating artwork for use in marketing and advertising a business through their branding guidelines. It is editing a photograph using a computer application or replacing the color of a logo.

If you're wondering what's more important, they both are. They just work differently. The bottom line is, you need them both to create better marketing strategies for your business. Graphic design is indeed unique. But visual communication knowledge is also an essential must-have for every designer and business owner.

To create an effective design that expresses your brand story and conveys your message efficiently, using both is the key. While you can work with one or the other, using them both can

create impactful designs. And as always, good design matters if you want to have a successful business.

Understanding the difference between graphic design and visual communication translates to more creative and effective marketing strategies. A right balance of the two can mean the difference in design that works, and one that doesn't communicate. This is important, especially when choosing a graphic design service.

Most entrepreneurs forego using a design service because of many reasons. Graphic designers that are knowledgeable in their field can create designs that communicate visually. It's an investment that business owners shouldn't overlook.

### **DESIGN EXECUTION:**

Design Execution is the last long mile of any User Centered Design project. Design Execution is a skill based activity where the designer collaborates with various skill disciplines like Graphic Design, Animation, Illustration, Packaging, Product Styling, Brand Identity etc. Irrespective of product or industry type, Design Execution forms an important integral part of the delivery process of User Centered Design.

Design Execution spearheaded by User Centered Design experts add greater value in-

- › Product Aesthetics
- › Desirability and User Acceptance
- › Branding and Integrity of Product Identity
- › Correct translation of design values set in Design Strategy and Structure

into the final look and feel of the product

‹ Design Incubator's experts plan a Design Execution phase of User Interfaces and Product Design for a Device Design Project

### **CREATIVE SENSE OF THE DESIGNER:**

Creative Sense is an independent graphic design studio based in Gauteng. Our ideas are powered by a passion for all things pretty. We are all about hard work and honesty.

We believe in building lasting relationships with our clients and will always strive to add the finishing touch to their creative requirements, our qualified team is innovative and energetic and extremely capable of developing creative solutions for any of your design requirements.

We specialise in all different types of design from logos, business cards, company identities and branding to packaging labels, restaurant menu covers and inners and personalised invitations for

any occasion. We also offer a range of handmade creative solutions for menu stands and table talkers also unique 'guest books and favours' for weddings. If there is something specific which has not been showcased in our portfolio, please do not hesitate to contact us with your idea and we will do our utmost to take it to the next level.

### **COMMUNICATION DESIGN PROBLEMS:**

Designers are natural communicators — we communicate complex product behaviors via layouts, colors, interactions, and more. Yet workplace communications are still so hard. I've lost track of the times I've misled teammates with poorly documented design explorations or received off-planet feedback at a design critique. Through my mistakes, I've found that thinking about workplace communications as a design problem has helped me to become a more effective communicator—and made communications more fun in the process.

A designer's job is 100% communication. In design, we say users are never at fault. Similarly in communications, the recipients of our communication efforts are never at fault. It's our responsibility to accurately and efficiently convey what we mean. Good communication is the bedrock of success, from smooth-sailing projects and healthy team dynamics, to even career advancement.

Defining the problem

A problem statement keeps you focused and on track to develop your "solution". The good ol' 5Ws is a classic problem definition exercise.

Who needs to be involved (someone specific, a whole team)?

What content need to be communicated (design specs, research results)?

Where should communications happen (face-to-face, electronically)?

When should communications happen (early in the week, later in the day)?

14 biggest challenges in design

Working within fast turnarounds. ...

Balancing thinking with doing. ...

Staying relevant. ...

Adapting to technological change. ...

Making great work. ...

Staying true to design fundamentals. ...



Having a holistic perspective. ...

Being unique.

Being multi-skilled

Cultivating human experience

Encouraging new talent to aspire to greatness

Staying hungry for other design disciplines

Maintaining personal interactions

Finding the right clients

### **REALITY AND CREATIVITY:**

Reality is the sum or aggregate of all that is real or existent within a system, as opposed to that which is only imaginary. The term is also used to refer to the ontological status of things, indicating their existence. In physical terms, reality is the totality of a system, known and unknown.

Creativity is the act of turning new and imaginative ideas into reality. Creativity is characterised by the ability to perceive the world in new ways, to find hidden patterns, to make connections between seemingly unrelated phenomena, and to generate solutions.

### **CREATIVITY AND COMMUNICATION:**

Creativity is the act of turning new and imaginative ideas into reality. Creativity is characterised by the ability to perceive the world in new ways, to find hidden patterns, to make connections between seemingly unrelated phenomena, and to generate solutions.

Communication is the act of developing meaning among entities or groups through the use of sufficiently mutually understood signs, symbols, and semiotic conventions. The main elements inherent to communication have been described as: The formation of communicative motivation or reason. Message composition.

### **COMMUNICATION AND AESTHETICS:**

Communication Aesthetics was devised by Mario Costa and Fred Forest at Mercato San Severino in Italy in 1983. It is a theory of aesthetics calling for artistic practise engaging with and working through the developments, evolutions and paradigms of late twentieth century communications technologies.

## **2D, 3D ANIMATION TECHNIQUES:**

2D animation implies that the object is two dimensional. 2D animation comprises of characters or objects only in height and width. In other words, in X- axis (horizontal dimension) and Y – axis (vertical dimension). 3D animation comprises of objects in height, width, and depth.

## **UNIT-2**

### **COMPUTER TECHNOLOGIES AND COMMUNICATION DESIGN:**

Computer technology combines the hardware of computers and computer-controlled devices with software—operating systems, authoring tools, expert systems, and courseware—to support training technology.

Communication design is a mixed discipline between design and information-development which is concerned with how media intervention such as printed, crafted, electronic media or presentations communicate with people.

### **DESIGN FOR PERSUASION:**

Persuasive design is an area of design practice that focuses on influencing human behavior through a product's or service's characteristics. Based on psychological and social theories, persuasive design is often used in e-commerce, organizational management, and public health.

### **DESIGN FOR EDUCATION:**

Design education is the teaching of theory and application in the design of products, services and environments. Design education is learning how to apply practical methods, prior knowledge, and natural talent to solve new problems. It is also referred to as Creative Education.

### **COMMERCIAL ADVERTISING AND ITS APPLICATION IN COMMUNICATION DESIGN:**

The activity of attracting public attention to a product or business, as by paid announcements in the print, broadcast, or electronic media. The business of designing and writing advertisements. graphic design is synonymous with advertising industry. This is because the nature of advertising is such that it thrives visual representations of products, services, concepts and ideas. ... When companies want to introduce new products and services, they create awareness through the use of advertising.

### **IMAGE AND TEXT INTERPRETATION IN SOCIAL MEDIA:**

Social media users are increasingly using both images and text to express their opinions and share their experiences, instead of only using text in the conventional social media. ... The

proposed approach explores the correlation between the image and the text, followed by a multimodal adaptive sentiment analysis method.

### **ADVERTISING IMAGERY IN SOCIAL MEDIA:**

With this in mind, it's important that luxury brands can adopt a clear social media strategy on image-based platforms like Instagram in order to stand out from the noise. Pictures can convey a massive amount of information quickly with a great visual appeal

### **THE PRACTICE OF DESIGN IN PROFESSIONAL AREAS**

Professions will have specific practices and standards that they value, but in construction there are some general principles common to most professionals:

- Act with integrity.
- Adopt an ethical approach.
- Provide a high standard of service.
- Only undertake work for which there is appropriate competence.
- Have appropriate insurance.
- Ensure that terms of appointment are clear.
- Act in a way that promotes trust in the profession.
- Do not bring the profession into disrepute.
- Do not discriminate against parties on any grounds.
- Demonstrate a commitment to continuing professional development.
- Offer a dispute resolution service.

#### **What is Information Design?**

- Information design is the practice of presenting information in a way that makes it most accessible and easily understood by users. Information design is targeted to specific audiences in specific situations to meet defined objectives. In its most sophisticated forms, it helps users understand complex data by organizing and simplifying data and information in ways they can quickly grasp
- Information design has come to be associated closely with graphic design and the display of information for effectiveness and function versus pure aesthetics. Popularized by the likes of Edward Tufte, Richard Saul Wurman, and their contemporaries, information design is also closely related to the field of data visualization. Charles Joseph Minard's 1869 flow diagram of Napoleon's disastrous Russian campaign of 1812 is often cited as an early form of information design (and data visualization), but the field has become increasingly sophisticated with the advent of digital technology.
- Information design overlaps significantly with experiential and environmental graphic design, specifically in the presentation of information on signage, visual displays, interpretive graphics, and exhibitions. It is a core competency of environmental and experiential graphic design and an essential tool for practitioners in these disciplines. In particular where complex information must be conveyed, information design can enhance comprehension by creating a visual hierarchy that emphasizes the most critical content.

## DESIGN MANAGEMENT OR ADMINISTRATION DESIGN

**Design management** is a field of inquiry that uses project management, design, strategy, and supply chain techniques to control a creative process, support a culture of creativity, and build a structure and organization for design. The objective of design management is to develop and maintain an efficient business environment in which an organization can achieve its strategic and mission goals through design. Design management is a comprehensive activity at all levels of business (operational to strategic), from the discovery phase to the execution phase. "Simply put, design management is the business side of design. Design management encompasses the ongoing processes, business decisions, and strategies that enable innovation and create effectively-designed products, services, communications, environments, and brands that enhance our quality of life and provide organizational success."<sup>[1]</sup> The discipline of design management overlaps with marketing management, operations management, and strategic management.

Traditionally, design management was seen as limited to the management of design projects, but over time, it evolved to include other aspects of an organization at the functional and strategic level. A more recent debate concerns the integration of design thinking into strategic management as a cross-disciplinary and human-centered approach to management. This paradigm also focuses on a collaborative and iterative style of work and an abductive mode of inference, compared to practices associated with the more traditional management paradigm.<sup>[2]</sup>

## ADVERTISEMENT CAMPAIGN FOR PRODUCT PROMOTION AND LAUNCHING

Advertising is a component of marketing. Marketing is how a company plans to raise awareness of their brand and convince customers to make a purchase, while advertising is the process of creating the persuasive messages around these broad goals.

In terms of campaigns, an advertising campaign might be a facet of a bigger marketing campaign strategy. For example, if Nike were campaigning about the release of a new product, their advertising would be one piece of their broader marketing efforts, which might also encompass email, social media, and paid search.

So, campaigns are focused, acute marketing efforts to reach a singular goal. Despite their simple definition, marketing campaigns can take a lot of work. Keep reading to learn how to create and promote a successful one.

### Types of Marketing Campaigns

1. Product Marketing Campaign
2. Brand Development Campaign
3. Email Marketing Campaign
4. Content Marketing Campaign
5. User-Generated Content Campaign
6. Public Relations / Awareness Campaign
7. Direct Mail Campaign
8. Affiliate Marketing Campaign

9. Social Media Campaign
10. Acquisition Marketing Campaign
11. Paid Marketing / Advertising Campaign

## Marketing Campaign Components

Multiple components go into the planning, execution, and benefiting from a stellar marketing campaign.

- **Goals & KPIs:** Identify what the end goal of your campaign is, quantify it, and explain how you'll measure this result. For example, your content creation campaign might be measured by organic traffic, with each post goaled on driving 1,000 views per month and 10 new contacts, and metrics being measured in Google Analytics and Looker.
- **Channels:** Where will your content and messaging be distributed? For example, if you're running a social media marketing campaign, you might specifically prioritize growing the channels most relevant to your audience and omit those where you're least likely to grow a loyal following.
- **Budget:** Not all marketing campaigns require an incremental budget, but many still do. Factor in agency, advertising, and freelance costs, if appropriate, and factor these numbers into any ROI analysis for your campaign.
- **Content Format(s):** Determine what kind of content you will be creating to fuel the campaign. It's common for marketers to include multiple content formats in a singular campaign. For example, a branding campaign could include video ads, press releases, and guest blogs.
- **Team:** Who are the individuals you're relying on to get the job done? Before kickstarting your campaign, make sure you have a roster of people who can help you with copywriting, website building, design, budget planning, video, or whatever elements you're employing in the campaign.
- **Design:** Lastly, a great marketing campaign has a noteworthy design. Whether it's a sleek website design, a logo at the end of a video commercial, or an interactive infographic, make sure your design is professional and fitting for the purpose of the campaign.

## How to Create a Successful Marketing Campaign

Creating an entire campaign might be complex, but it's a pretty straightforward process — if you do it correctly. Planning your campaign is just as important as designing the fun stuff, such as the creative advertisements and conversion assets.

Before you create what your audience will see, you must consider what you want them to do when they see it ... or read it or hear it. (You get the gist.)

I've organized this section as a marketing campaign template of sorts. All *you* need to do is answer the questions — as accurately and in-depth as possible — to ensure a thorough, successful approach to your next marketing campaign.

Also, don't skip ahead! Your responses to previous questions will guide your ideas and answers as you move along.

## Planning Your Marketing Campaign

This step is crucial to the effectiveness of your marketing campaign. The planning stage will determine how you measure success *and* will guide your team and campaign when things (inevitably) go awry.

### Featured Resource

- Free Marketing Plan Generator

#### *1. What's the purpose and goal of your campaign?*

Let's start simple. Why are you running this campaign? What would you like your campaign to accomplish for your business?

If you're having trouble defining your campaign purpose, start broad. Take a look at the goals below. Which one is most aligned with your own?

- Promote a new product or service
- Increase brand awareness
- Gather customer feedback or content
- Generate revenue
- Boost user engagement
- Advertise an upcoming event

This is hardly a definitive list, but it gives you an idea of some general business goals that a campaign could help reach.

For the sake of demonstration, I'm going to move forward with the third goal: Gather customer feedback or content. We'll use this example throughout this guide.

Now, let's take our broad campaign purpose and turn it into a SMART goal. To classify as "SMART", a goal must be Specific, Measurable, Attainable, Relevant, and Timely. SMART goals keep you accountable and provide you with a concrete goal for which to aim.

Continuing with our example from above, turning our broad purpose into a SMART goal would look like:

"The goal of my marketing campaign is to gather customer feedback or content." vs.

"The goal of my marketing campaign is to gather **user-generated content** from **100 customers** via a **branded hashtag on Instagram** featuring **our new product line** by **December 31, 2020.**"

The goal is Specific (user-generated content), Measurable (100 customers), Attainable (via a branded Instagram hashtag), Relevant (featuring the new product line), and Timely (by December 31, 2020).

See how my broad campaign purpose instantly transforms into an actionable, attainable goal? Determining such distinct measures for your campaign is tough — I get it. But making the hard decisions now will make your life — and campaign — much easier in the future.

### Featured Resource

- Free SMART Goal-Setting Template

### 2. *How will you measure your campaign?*

The answer(s) to this question will look different for everyone. You might answer this with “email open rates,” “new Facebook Page likes,” “product pre-orders,” or all of the above.

These answers will depend on your overarching campaign goal. Here are a few examples of metrics based on the campaign objectives I mentioned above.

- For promoting a new product or service: Pre-orders, sales, upsells
- For increasing brand awareness: Sentiment, social mentions, press mentions
- For gathering customer feedback or content: Social mentions, engagement
- For generating revenue: Leads, sales, upsells
- For boosting user engagement: Blog shares, social shares, email interactions
- For advertising an upcoming event: Ticket sales, vendor or entertainment bookings, social mentions

If your campaign involves multiple marketing efforts (such as social media, direct mail, and radio ads), it’s wise to define how you’ll measure your campaign on each medium. For example, let’s say I was running my user-generated content (UGC) campaign on social media, email, and on our blog.

First, I’d define my key performance indicators (KPIs) for each medium, which may look like:

- Instagram engagements (likes and comments) and profile tags
- Email open rates and click-through rates
- Blog views, click-throughs, and social shares

Then, I’d define my primary campaign KPI: Instagram branded hashtag mentions.

While the above KPIs indicate how well my campaign is reaching and engaging my audience, my primary KPI tells me how close I am to reaching my SMART goal.

Lastly, let’s think about another question: What does “success” look like for your company? Sure, it’s exciting to reach a predetermined goal, but that’s not always possible. What (outside of

your goal) would constitute success for you (or serve as a milestone)? What would make you feel like your campaign is worthwhile if it doesn't involve meeting your goal?

When determining how you'll measure your campaign, consider setting up some checkpoints along the way. If your campaign involves boosting brand awareness and your goal is to reach 50 PR mentions by the end of the year, set up some benchmark notifications at 10, 25, and 40 mentions.

Not only will it remind you to keep pushing toward your ultimate goal, but it'll boost morale within your team and remind you that your time and money investments are paying off.

### **3. Who are you targeting?**

Ah, the beloved "target audience" section. This is one of my very favorite things to talk about because your alignment with your audience can make or break the success of anything marketing or sales-related ... especially a campaign.

Imagine constructing a bulletproof marketing campaign only to be met with crickets. \*chirp\* \*chirp\*

In that case, you might think you chose the wrong marketing medium or that your creative wasn't witty enough. Regardless of what it might be, all of those decisions come back to one thing: Your audience.

The first step to answering this question is figuring out what stage of the buyer's journey your campaign is targeting. Are you trying to bring in new customers, or are you attempting to gather feedback from existing clients? Are you marketing your brand to those who recognize it, or are you introducing a new brand identity altogether?

Your marketing message will vary depending on whether your campaign audience is in the Awareness, Consideration, or Decision stage. It's important to note that a marketing campaign can include collateral for people in various stages of their journey. For example, while your campaign might target current customers, it might also bring brand awareness to new consumers.

Next, identify your audience interests and pain points. Here are some questions to ask yourself and your team to better understand your audience.

- What are my audience's general interests? What magazines do they read? What TV shows do they watch? How do they spend their free time?
- Where does my audience hang out online? For what purpose do they use Instagram, Facebook, and other networks? Do they engage or merely browse?
- What kind of content gets my audience's attention? Do they respond to straightforward sales messages, or would they rather consume witty, humorous content? What cultural references would they understand?
- What kind of problems do they have that my product, service, or brand could solve?



Becoming well-acquainted with your campaign audience will help you confidently answer these questions and any others that may arise during the campaign.

#### ***4. What's the concept of your campaign? Who and how will you create your marketing?***

It's time to talk about the campaign itself. At this point, you know why you're running a campaign, how you'll measure it, and who it's targeting. Now, let's talk about what the campaign will look like ... literally.

Marketing campaigns are like their own brand. They require a mission, a vision, and a visual identity. Great campaigns are an offshoot of their parent brand, both visually and creatively — they stay consistent with the business brand but maintain their own identity.

When creating their campaign assets, some businesses use an in-house team while others opt for an agency. Another alternative is hiring a freelancer or contractor to complete a specific portion of the project, such as the copy or design.

Depending on your specific campaign goals, I'd recommend starting with your in-house team and moving forward from there. They are likely the experts on that portion of your business and can speak to what your campaign needs to succeed.

Following the example of my Instagram UGC campaign, I'd start by consulting with my social media team. They'd be the most familiar with what Instagram content performs well and what our Instagram audience likes to see. From there, I could assign the campaign to them, or outsource the creative part to an agency or freelancer.

This step will likely take the longest since you'll be creating your campaign concept from scratch. Next, we'll dive into how you'll distribute your campaign assets and connect with your audience.

#### **Distributing Your Marketing Campaign**

This stage is all about the public-facing part of your campaign, including what your audience will see and when. If you've combed through the previous section, you should have all the answers you need to guide you through this step.

#### ***5. How will you reach your audience?***

Let's think about what *type* of marketing your campaign will use. This choice depends on your audience preference, budget, and brand engagement levels, among other factors.

Take a look at the current media channels you use to promote your company. Which perform the best? Which allow you to pay for advertisements? Which have the best engagement? Most importantly, where are your customers hanging out?

Also, while using multiple media is highly recommended, it probably wouldn't be wise to publish your campaign on a brand new medium on which your business has no presence. So, stick to those marketing channels on which you're already killing it.

Need a few ideas? Take a look at the PESO model, which breaks up distribution channels into Paid, Earned, Shared, and Owned.

### **INTERACTIVE GRAPHIC DESIGN:**

Since interactive design is an extension of graphic design, an interactive designer is well versed in the fundamentals of graphic design. According to the definition of interactive design is: The focus of creating engaging interfaces with well thought out behaviors.

### **DESIGN AND USER INTERFACE:**

A design is a plan or specification for the construction of an object or system or for the implementation of an activity or process, or the result of that plan or specification in the form of a prototype, product or process. The verb to design expresses the process of developing a design.

User interface design or user interface engineering is the design of user interfaces for machines and software, such as computers, home appliances, mobile devices, and other electronic devices, with the focus on maximizing usability and the user experience.

### **DESIGN FOR E CONTENT:**

In Web-based environments, learning activities range from multiple-choice questions to problem solving. Therefore, designers of an e-content have to develop a better understanding of the relationship between how information is structured and how it can be used in learning activities and interactions.

### **Communicating Animation**

Consistent animation is crucial to both branding and UX. Interfaces obey laws of "design physics"; keeping animation consistent throughout an experience envelops users in an illusion of life, of reality. Animations that step out of line disrupt that flow and feel sloppy or jarring. But because animation sits squarely at the intersection of design, development, and UX, achieving consistency presents unique challenges:

- Communication issues make it hard for siloed teams to understand and tackle animations together.
- Inadequate deliverables prevent developers from moving forward quickly.
- Lack of respect for and deference to fellow team members leads to lopsided implementations that privilege some voices at the expense of others. When it comes to animation, it's important for *everyone* to be heard.

## **Animatics**

If a picture is worth a thousand words, an animation is worth ten thousand meetings. Storyboards, sadly, can't show us how something "feels" on the screen or under the thumb. Once again, studio animation provides a solution in the form of animatics, videos of the storyboard set to an audio track that can be screen-tested with an audience or presented to investors as proof of progress. We can also make small videos or GIFs with our wireframes and storyboards that demonstrate how they work.

Do not throw these mini videos over the fence to developers. Finalize animatics by combining them with the deliverables developers crave: easing, duration, and properties. At most, an animatic is a measuring stick against which we compare the final, implemented animation. And the two will only match 100 percent if we provide our developers with the inputs necessary to duplicate the original.

For creating animatics, AfterEffects is the software of choice in the motion design industry. Web designers may be more accustomed to creating animatic-like demos in Keynote to be clicked through in meetings. These can be recorded with screencasting software like Quicktime or Camtasia. And some visual prototyping tools like Principle export to video, achieving two things at once.

### **What is an animated infographic?**

An animated infographic is a static infographic where some of its elements are animated to add the illusion of movement and motion (it turns out that they don't mean the same thing).

An animator will transform a static infographic into an animated infographic by adding interactive elements, smooth transitions, or pops of color. Objects in the infographic will fade, flash, or move. You can also highlight the most valuable sections in your infographic by adding subtle movements and experimenting with the infographic's visual hierarchy.

In a nutshell, animated infographics are tools to help transform your content into an experience. It's more immersive, familiar, and human to your audience. It also adds personality to your story!

Let's use the infographic below as an example.



### How do you create animated infographics?

Design tools for making animated infographics come in a variety of different formats and functionalities. Some popular options include:

- **Visme**: This solution is designed to be easy for beginners while still offering advanced capabilities for experienced users.
- **Animaker**: This simplified tool for making videos includes easy-to-use options for creating characters and producing animation.
- **Canva**: This popular platform for users of all skill levels includes some animation functionality.

Working with your in-house designers and developers, or contracting a creative agency, can also help you unlock new possibilities for creating animated infographics.

In **2D animation**, characters and objects used for manipulation only consist of height and width, while **3D animation** comprises of manipulation of characters and objects with 3 dimensions, height, width, and depth, and are more realistic than in comparison to **2D** characters.

## Pre-Production

The first process in the animation pipeline, and also one of the most important, is pre-production. It begins with the main concepts which are initially turned into a full story, and then, once the story has been finalized, other things such as the script, shot sequence and camera angles are worked on.

Some major components of pre production are Story Boarding, Layouts, Model Sheets and Animatics.

...they also provide a visual reminder of the original plan; something that can be referred back to throughout the production.

### Story Boarding

The Storyboard helps to finalize the development of the storyline, and is an essential stage of the animation process. It is made up of drawings in the form of a comic strip, and is used to both help visualise the animation and to communicate ideas clearly. It details the scene and changes in the animation, often accompanied by text notes describing things occurring within the scene itself, such as camera movements.

Not only can storyboards be especially useful when working in group environments (something quite common in the animation industry,) but they also provide a visual reminder of the original plan; something that can be referred back to throughout the production.



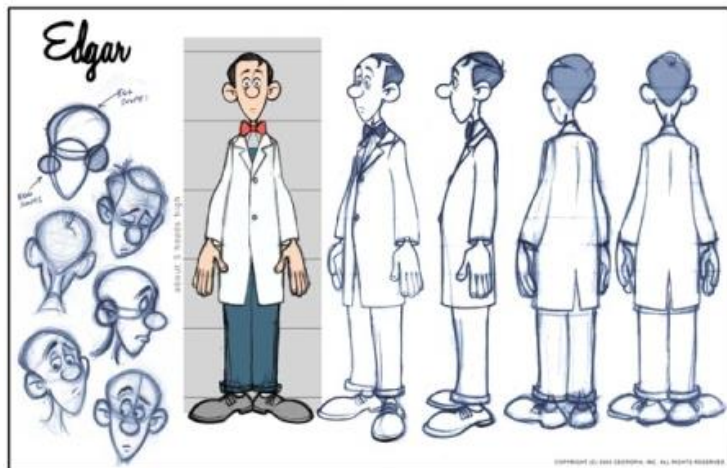
## Layouts

Once the storyboards have been approved, they are sent to the layout department which then works closely with the director to design the locations and costumes. With this done they begin to stage the scenes, showing the various characters' positions throughout the course of each shot.

## Model Sheets

Model sheets are precisely drawn groups of pictures that show all of the possible expressions that a character can make, and all of the many different poses that they could adopt. These sheets are created in order to both accurately maintain character detail and to keep the designs of the characters uniform whilst different animators are working on them across several shots.

During this stage the character designs are finalized so that when production starts their blueprints can be sent to the modeling department who are responsible for creating the final character models.



## Animatics

In order to give a better idea of the motion and timing of complex animation sequences and VFX-heavy scenes, the pre-visualization department within the VFX studio creates simplified mock-ups called “Animatics” shortly after the storyboarding process.

These help the Director plan how they will go about staging the above sequences, as well as how visual effects will be integrated into the final shot.

## Production

Now that the storyboard has been approved the project enters the production phase. It's here that the actual work can start, based on the guidelines established during preproduction. Some major parts are layout, modeling, texturing, lighting, rigging and animation.

[layout artists] produce the 3D version of what storyboard artists had previously drawn on paper.

### ***Layout***

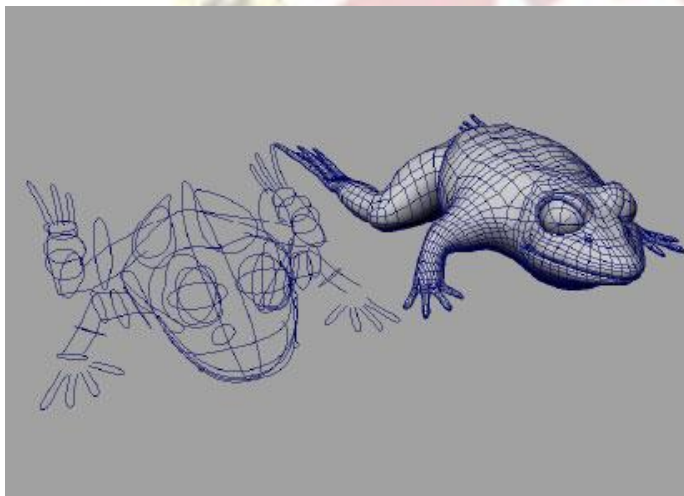
Using lo-res models or blocks of geometry in the place of the final set and characters, the Layout Artist is responsible for composing the shot and delivering rough animation to the animators as a guide. What they produce is the 3D version of what the storyboard artists had previously drawn on paper.

During this stage the Director approves camera moves, depth of field and the composition of the models making up the set and set dressing. It is then the responsibility of the Modeling department to deliver these approved set, prop and character models in the final layout stages.

### ***Modelling***

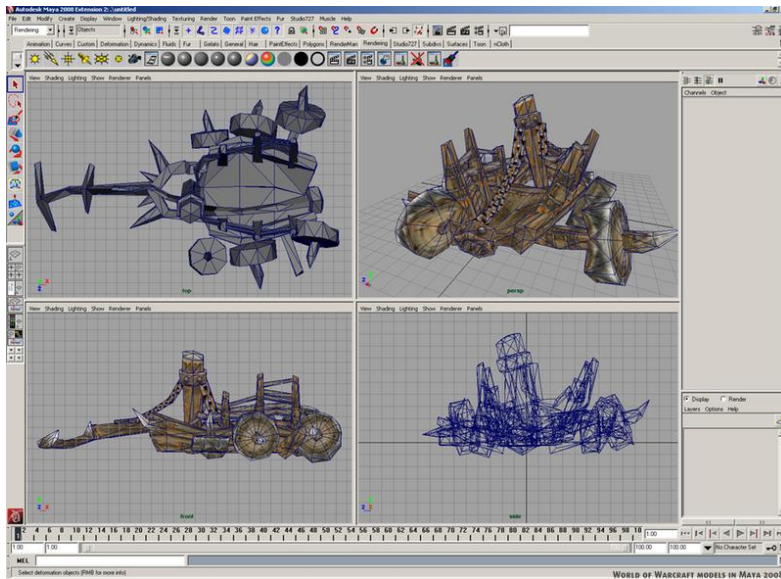
Modelers are usually split into two or more departments. Whilst organic modelers tend to have a sculpture background and specialise in building the characters and other freeform surfaces, hard-surface modelers often have a more industrial design or architectural background, and as such they model the vehicles, weapons, props and buildings.

Working closely with the Art Directors, Visual Effects Supervisors and Animation Supervisors, modelers turn the 2D concept art and traditionally sculpted maquettes into high detail, topologically sound 3D models. They then assist the Technical Animator and Enveloper as the model has a skeleton put in place and the skin is developed. Following this, the model may be handed back to the Modeler, who will proceed to sculpt facial expressions and any specific muscle tension/jiggle shapes that may be required.



Once the model is approved, it will be made available to the rigging and texture paint departments, who complete the final stages in preparing the model for animation and rendering. With luck, the model will move through the production pipeline without coming back for modeling fixes, although some amount of fixes are inevitable - problems with models sometimes

don't appear until the rendering stage, in which case the lighter will send the model back to be fixed.



## Texturing

Whether creating a texture from scratch or through editing an existing image, Texturing Artists are responsible for writing shaders and painting textures as per the scene requirements.





Working hand-in-hand with the surfacing and shading departments, textures are painted to match the approved concept art and designs which were delivered by the art department. These textures are created in the form of maps which are then assigned to the model.



...lighting TDs combine the latest version of the animation, the effects, the camera moves, the shaders and textures, and render out an updated version every day.

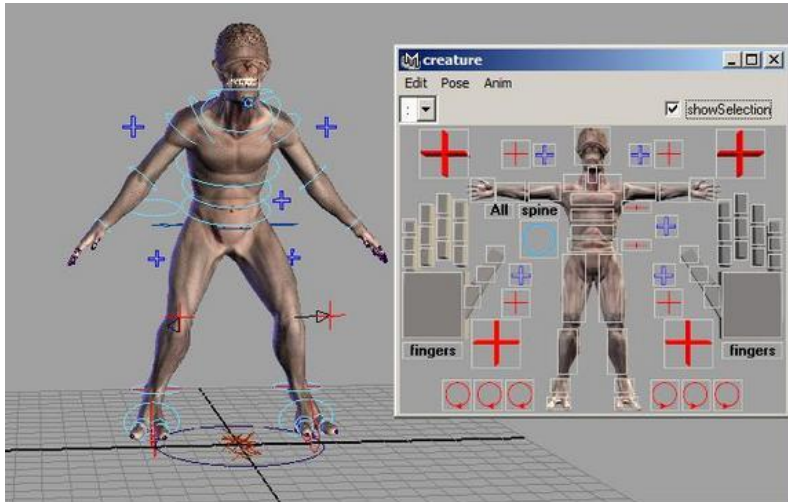
### **Lighting**

Not only does a Lighting Artist have to think lighting the individual scenes, they also have to consider how to bring together all of the elements that have been created by the other departments. In most companies, lighting TDs combine the latest version of the animation, the effects, the camera moves, the shaders and textures into the final scenes, and render out an updated version every day.

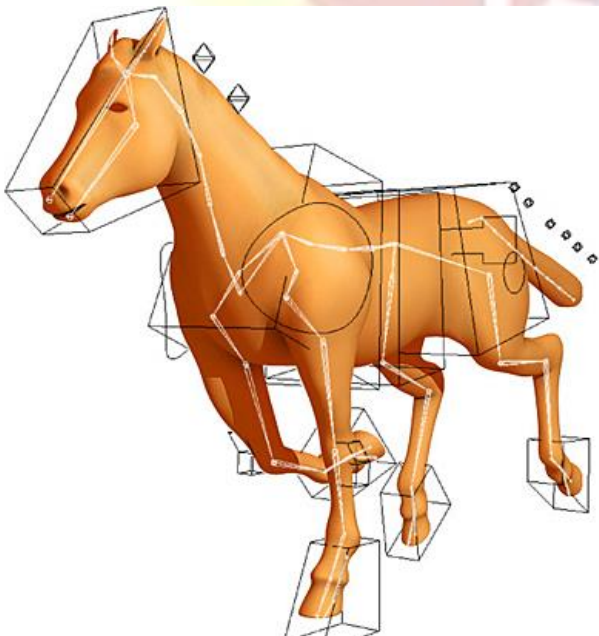
Lighters have a broad range of responsibilities, including placing lights, defining light properties, defining how light interacts with different types of materials, the qualities and complexities of the realistic textures involved, how the position and intensity of lights affect mood and believability, as well as color theory and harmony. They are required to establish direct and reflected lighting and shadows for each assigned shot, ensuring that each shot fits within the continuity of a sequence, all the while aiming to fulfill the vision of the Directors, Production Designers, Art Directors and VFX Supervisors.

## Rigging

Rigging is the process of adding bones to a character or defining the movement of a mechanical object, and it's central to the animation process. A character TD will make test animations showing how a creature or character appears when deformed into different poses, and based on the results corrective adjustments are often made.



The rigging department is also involved in developing cloth simulation – so as well as making a character able to clench their fist or rotate their arm, the rigging and cloth department is responsible for making their costume move in a believable manner.



...planning a character's performance frame by frame uses the same basic principles first developed for 2D animation.

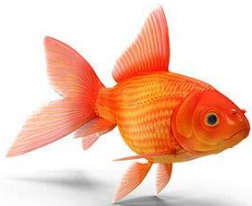
### ***Animation***

In modern production companies, the practice of meticulously planning a character's performance frame by frame is applied in 3D graphics using the same basic principles and aesthetic judgments that were first developed for 2D and stop-motion animation. If motion capture is used at the studio to digitize the motion of real actors, then a great deal of an animator's time will also be spent cleaning up the motion captured performance and completing the portions of the motion (such as the eyes and hands) that may not have been digitized during the process.

The effects team also produce elements such as smoke, dust, water and explosions, although development on these aspects does not start until the final animation/lighting has been approved as they are integral to the final shot and often computationally heavy.

### **2 Million+ After Effects Templates, 3D Objects, and Stock Assets**

Download thousands of 3D objects, After Effects templates, videos, graphics, and much more with an Envato Elements membership. Get unlimited access to a growing library to millions of creative and 3D assets.



### **3D Objects**





### **Logo Reveals, Stings + Animations**

Add impact to your logo with these AE reveals and stings.

### **Post-Production**

Post-production is the third and final step in film creation, and it refers to the tasks that must be completed or executed after the filming or shooting ends. These include the editing of raw footage to cut scenes together, inserting transitional effects, working with voice and sound actors and dubbing to name just a few of the many post-production tasks.

Overall, however, the three main phases of post-production are compositing, sound editing and video editing.

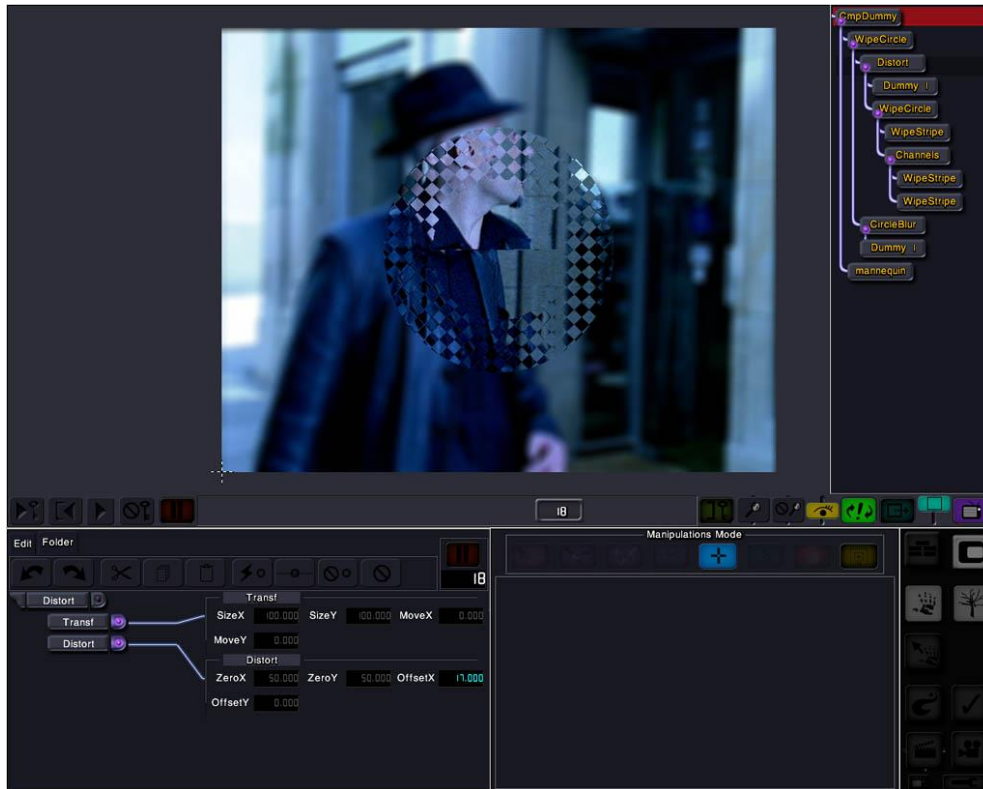
### ***Compositing***

The compositing department brings together all of the 3D elements produced by the previous departments in the pipeline, to create the final rendered image ready for film! Compositors take rendered images from lighters and sometimes also start with compositing scripts that TDs develop in order to initially comp together their dailies (working versions of the shot.)



General compositing tasks include rendering the different passes delivered by a lighting department to form the final shot, paint fixes and rotoscoping (although compositors sometimes rely on mattes created by a dedicated rotoscoping department), as well as the compositing of fx elements and general color grading.

LET YOUR LIGHT SHINE



### ***Sound Editing***

This department is responsible for selecting and assembling the sound recordings in preparation for the final sound mix, ensuring lip sync and adding all of the sound effects required for the final film.

### ***Video Editing***

Video editing is the process of manipulating and rearranging shots to create a seamless final product, and it is at this stage that any unwanted footage and scenes are removed. Editing is a crucial step in making sure the video flows in a way which achieves the initial goal. Other tasks include titling and adding any effects to the final video and text.

### **Conclusion**

The production pipeline detailed above is broadly common in most studios, however each studio is likely to have a custom pipeline determined by the type of project they are currently undertaking. A 2D production pipeline starts with workbook and goes all the way through final checking, compositing and film output, whilst the 3D CGI production process emphasizes the design, modeling and rigging and animation stages. Moreover, animation production is a very coordinated process where different teams of artists work together while utilizing optimum resources and achieving the initial goal in the time available.

## 1. Fantastic Affordable Animation

Popular provider chaostoon will create a one-minute animated video to your specifications for just \$400 within 14 days, with four revisions.

Fantastic Affordable Animation 14 days with 4 revisions  
Back to Animation

\$400

Order Service

2 Jobs Done

100% (2/2) Recommended

9 Favorites

[View more examples](#)

*Easy to communicate and a creative person with a very good turnaround time. He was very good at understanding my thought process and bringing my project to reality. I would definitely recommend him.*

**chaostoon (93)**  
United States of America  
[Contact Me](#)

Doru will take your After Effects template/project and customize it with your photos/videos/music/text/logo, and then create an optimized H264 MP4 or QuickTime Mov video file. All this for just \$170 and completed within one day. Doru has completed this job 70 times, with a 100% satisfaction rating from customers.

## 3. Provide 8 Hours of After Effects Service. Day Rate.

This service gives you fantastic flexibility. SeaBeast will do anything you want in After Effects for one day (8 hours) for \$425.

This provider has used After Effects for 10+ years and is an expert in its usage. He currently teaches the program at a professional level in the UK's largest Adobe approved Training Center in Central London. With such expertise, you can expect him to get a lot done in an eight-hour day. His 100% satisfaction rating reflects that.

## DESIGNING FOR MOBILE APPLICATIONS

As a direct response to platform capabilities, the first mobile sites were an exercise in 'compromise' rather than 'craft'. Today's more full-featured devices, however, give us the opportunity to create more visually appealing designs that can not only inspire and attract users, but also increase the usability of the experience. However, along with this opportunity there are also new challenges.

In Part 1: Information Architecture we explored what makes mobile different from desktop in terms of physicality and specifications; how, where, and when we use mobile devices; and how we behave and feel when using these devices. Then, in Part 2: Interaction Design we looked at the impact these differences have when developing the structure and functionality. These two articles provided the foundations for good design on mobile and tablet. Now we'll conclude the 3-part study of designing for mobile by exploring visual design solutions and the associated best practices necessary to produce beautiful, usable applications.

First we'll look at designing for the physical constraints of mobile, including best practice guidelines, and then we'll look at designing for communication: using visual design to support the content on mobile sites and applications.

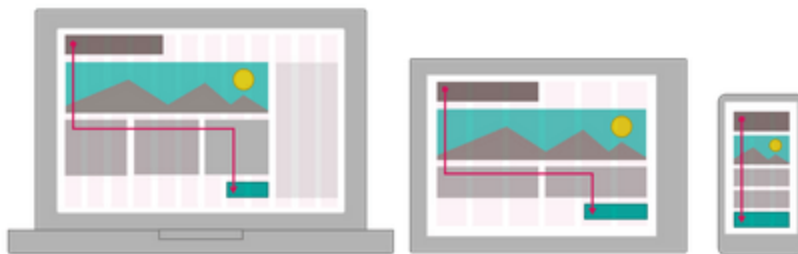
### Designing for the physical constraints

The physical form and touch screen interface of mobile and tablet devices provide us with some basic usability considerations. Where a desktop user can scan across a wider area of content or hover over elements for further information, mobile users are focused on a smaller area and must deduce interactions in a different way. By keeping in mind the details that define a mobile layout and mobile-specific interactions, we can create an intuitive mobile experience.

### Usable layouts

The limited space available on a mobile screen provides an interesting constraint in how to best display content and interactions. Specifically, the **layout needs to be both streamlined and focused**.

- **Structure of the layout** – To provide a strong foundation for the design we need to consider how best to use the available screen space. A grid system helps designers to achieve this: the structure of evenly spaced vertical lines acts as a guide for arranging content. The grid identifies event spaces, making it easier for designers to determine the most effective placement for buttons, headlines, or images. Placing these components along a grid helps to lead users on their journey, while simultaneously creating a clean and aesthetically pleasing visual.



- **Space to scroll and swipe** – It is essential that users can explore content without committing to an action that they didn't intend, and without activating an item when they were attempting to scroll. In other words, the spacing between elements must be sufficient to allow a user to easily navigate through these elements.



## User-friendly interactions

The touch screen interface on a mobile device also means the **visual design must reinforce the interactions**; in other words, sizing and placement of elements should ensure ease of use, and indicate the importance and correlation between actions.

- **Button hit areas** – As we discussed in Part 2: Interaction Design, adequate sizes and spacing of buttons will ensure they can be easily activated. Ideally, buttons should be between 44px and 57px on a standard screen and 88px to 114px on a high-density (retina) screen. This allows enough area for the average fingertip to easily activate a button.



- **Reachable and noticeable controls** – If related interactive items are within easy reach of each other it will allow the user to more quickly transition between them. This will help reduce any confusion the user may have around how the interactions are connected, and speed up more complex processes.

## Designing for communication

The physical constraints are only half of the challenge we face when designing for mobile. The other half is in communicating information. The “mobile first” philosophy reminds us that mobile users should get the same value from sites as their desktop counterparts. With this in mind, designing for mobile communication impacts the way all designers need to approach the messages they are communicating.

In order to enhance communication, we need to make the best use of how we understand and decipher information. The human brain interprets visual information much faster than words, meaning it can be incredibly valuable to use visuals and imagery to enhance communication. Good visual styling will add value, support the purpose of the content or interactions, and improve the overall user experience (for mobile and desktop).

## Vertical rhythm

The first enhancement for communication we'll consider is the use of vertical rhythm. Information architecture creates a sensible flow of content, however visual design can then be used to create further clarity within the visual hierarchy of the content. Sensible usage of size and spacing between content sections will create a good vertical rhythm that supports the communication of the content hierarchy.

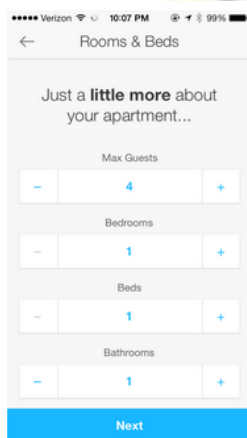
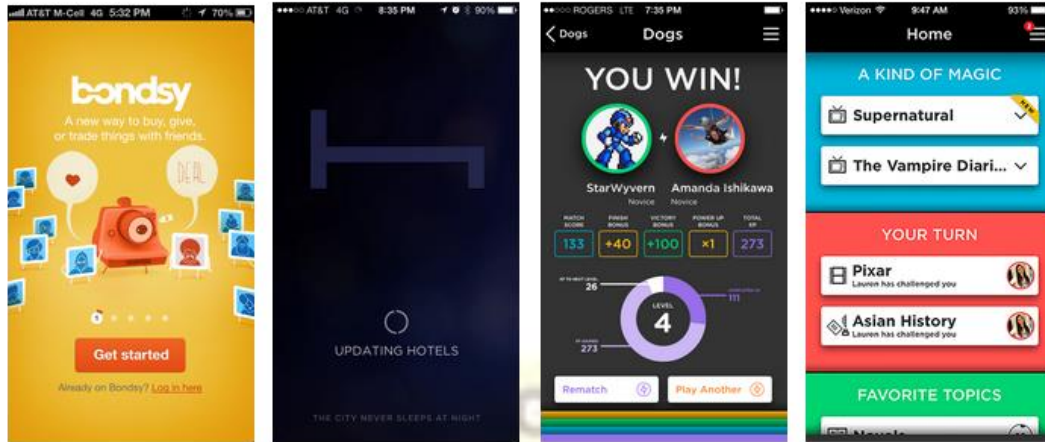


In addition to the vertical grid system mentioned earlier, a baseline grid can help to create a good vertical rhythm, making reading and understanding content easier. Specifically, baseline grids create a structure through the specification of line heights. This provides clear horizontal rules for defining typography leading and sizing, but is also useful in defining spacing between content groups. Following these rules will ensure that paragraph copy is legible and that the user can clearly differentiate between sections and feature groups. Baseline grids can be difficult to implement accurately in HTML and CSS, but do provide useful guidance when developing sizing and spacing in the design process.

## Using color

Color is another incredibly valuable tool for communication, and can be used in multiple ways to support the content and interactions.

- **Convey a tone or style** — Color in design is very subjective, and dependent on personal experience and culture. However using specific tones and shades can help convey an overall impression of the purpose. Bright and bold colors create a sense of fun, darker tones create a sense of elegance or atmosphere while softer hues with more greys can create a vintage feel. Learning more about color theory helps us to select colors that best suit the design objectives.
- **Differentiating between sections** — Color can be used to give prominence to content items, to demonstrate how items are connected, or to support the structure of content e.g. how content is separated.



- Differentiating between static items and interactive functionality** — Using strong contrasts will help communicate the difference in purpose or connection between content or functionality. Using a mix of neutral and bright colors, or colors at opposing ends of the color wheel will ensure that specific items stand out to the user. Creating consistent color usage, for example across static, active and inactive items, throughout a design will also demonstrate the difference between content and functionality much more clearly.
- Communicating status changes** — Colors can be used intelligently to highlight messages, notifications and errors after a user has interacted with an element. For example, many sites use green for success messages and red for error messages in lieu of longer, more involved copy. This helps improve the usability of a design around the quick conveyance of new information through the use of consistent color conventions.

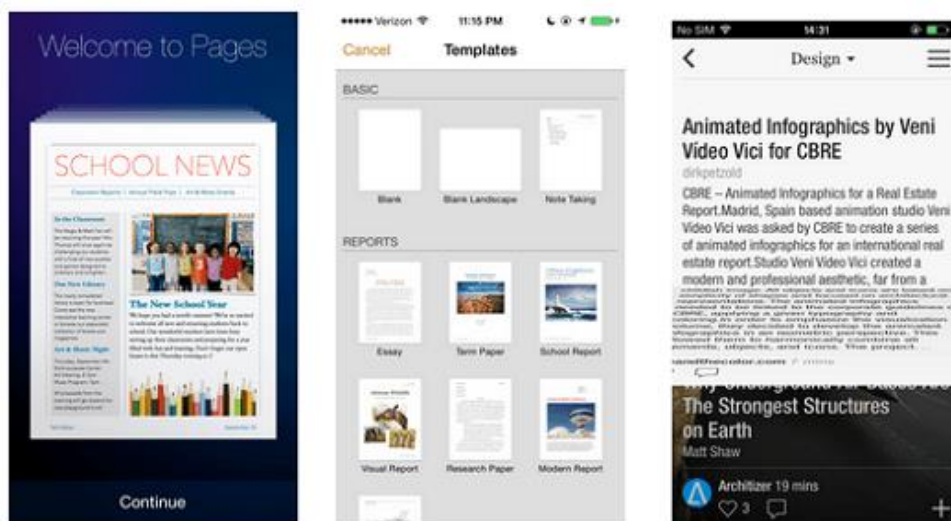
### Using metaphor

Lastly, metaphors can be a very powerful solution when communicating through visual design. Metaphors allow users to quickly understand content and functionality, by invoking an already-familiar element or visual object. Skeuomorphism is the most extreme use of visual metaphor within the digital space, where interface elements are designed to look exactly like their real

world counterparts mimic real world objects. And, although this has been given a bad reputation lately with both Windows 8 and iOS7 moving further away from it, these operating systems and other mobile sites and apps continue to use simpler metaphors throughout the user interface, such as a trash can for delete, real life camera for the webcam and envelopes for email.

Metaphor can be used in different ways to support communicating a message or theme.

- **Support an underlying theme** — Metaphors can be used to extend beyond a single design element, to instead become a key theme of the design or functionality. Within the Flipboard app, the flip transition is an integral part of the user interactions, and the smooth implementation of this was a factor in the app's success. Using a metaphor in this way can allow the quick communication of the concept to a user, as well as help an app have a unique proposition.



- **Buttons and interactions** — Using simple skeuomorphism when designing buttons can be an easy way to simulate real life interactive elements and make the functionality clear and obvious. However, it is worth noting that if flatter styles are required to fit within the brand or style guidelines then these can be effective if the the color and styling can be clearly differentiated from static items. Wunderlist uses buttons with realistic styling
- **Iconography** — Icons can be useful when designing for mobile, as the limited screen space allows for quick communication of complex concepts. Using visual metaphors for icons — particularly icons that have become online standards, such as the delete, webcam, and email icons we mentioned — means they can often work without label, while understandable at a glance. Designing simple, yet clear icons can be a challenging task, so it is important to understand how icons affect the clarity of your design.

## The future of mobile

A clear understanding of the constraints and standards, such as this series describes, is valuable for any mobile designer. However, only once we have mastered these, can we then have the ability to go beyond the guidelines; breaking rules and pushing boundaries of creativity to create something brilliant and unique. This, along with a constant consideration of the user, allows us to create the ideal balance of functionality and aesthetics.

Designing for mobile has some really exciting challenges and big opportunities ahead of it. The fast development of technology and the constant changing of user contexts means that today's constraints may not exist in the next few years. Innovative thinking and creativity will help us explore new ways of looking at these challenges, and allow us to continue to find new, beautiful and usable solutions to the design problems in front of us.

## **eLearning Content Development Process**

There are some steps that all eLearning development process must undergo. Why are they important, and where do they fit in the whole process? As much as different companies follow their eLearning development process, some crucial phases have to be conformed to the letter. In this article, you will get to learn 7 of the common steps that should apply in every eLearning content management system.

### **1. Analysis**

It is usually the first step when it comes to eLearning development process. At this stage, you should be able to analyze the learning content, profiles of the people you are targeting, and the objectives of learning. Once you take up the course, pay attention to the kind of tasks that are meant to be accomplished. Based on that information, a proper instructional strategy is created to be able to come up with an excellent way of presenting the content.

### **2. Creating The Instructional Design Document (IDD)**

The IDD is a high-quality plan of the whole instructional approach of the course. Some of the most common procedures at this stage include solving problems, scenarios, and avatars. In this stage, it is also decided how the content will be broken down—whether it will be into courses, screens, or even modules. In a situation whereby several courses are supposed to be created, each course has to be created using a unique Instructional Design strategy. In this stage, you should be done with all the visual and instructional elements. Therefore, your web designers should be well-informed before they begin the job.

### **3. Scripting**

In this stage, the content to be used for each course is finalized and divided into modules. Then, the content to be used on each screen is decided. The document used for scripting is usually a word document, but a PowerPoint presentation also works well.

### **4. Prototype Development**

In this stage, you are presenting the whole course using a few slides. The content on screen and audio are finalized. All decisions that are based on the presentation of the content on the screen, interactivities to be applied, colors, images, and animations are all finalized at this point. During this stage, there is a lot of writing, rewriting, and revisions that are actually taking place. The prototype should be working on the eLearning content management system. Finally, it is essential to ensure that your web development team has done enough research on the popular

CMS available in today's market. For better reference, this article shows a great comparison of the most popular CMS.

### **5. Developing The Course Without Including Audio**

In this stage, a practical course without audio is submitted to the stakeholders. The stakeholders are allowed to make changes to the content and narration. Once it is approved, the next step of creating audio begins. It is very costly to create an audio file and then recreates it with any iterations. Therefore, the audio file is created only when the audio script is final.

### **6. Developing The Course With Audio**

The moment the audio script is final, the final course is sent to the stakeholders for approval. The quality of the audio and the pronunciation are essential and have to be perfect. The audio developed has to be in sync with onscreen text and animations.

### **7. Creating The Learning Management System Version**

The first 6 stages in this article are mainly creative. The final stage, which is the creation of the Learning Management System version, is more mechanical and technical. The stakeholders have the responsibility of checking if the course is AICC/SCORM/XAPI compliant. Once it is compliant, it is ready to be hosted on the learning platform and go live. The technical team is in charge of doing that.

### **Conclusion**

The main reason why all the stages mentioned in this article are followed to the letter by eLearning companies is that of the stakeholders. Since the stakeholders are involved in all the stages, the development team has to seek approval from them to proceed to the next stage. At the end of the whole process, learners get a course that helps them get quality and learn easily.

## **UNIT 4**

### **DESIGN FOR SOCIAL MEDIA APPLICATION**

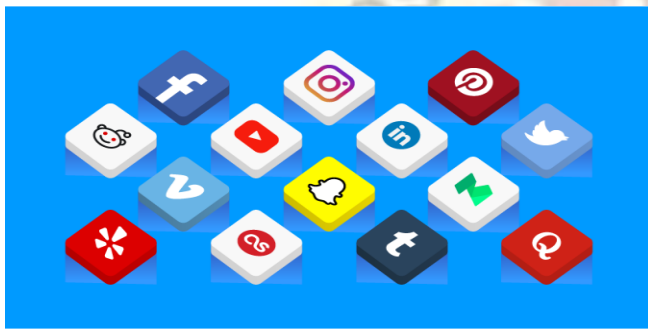
#### **How to Create a Social Media App**



Social media apps have taken up a great part of our lives and the application market already, and their number continues to grow. With the increase of smartphone usage worldwide there have emerged the opportunities for social networks with more advanced features.

As a result, there are many entrepreneurs who cannot miss the chance to be part of the prosperous market and think of building new social media platforms. If you belong to one of them, you are right to be reading this blog post. In this article we are going to tell you how to create a social media app. You should read it if you want to be fully prepared for the whole process.

## Types of Social Media Apps



### Best Social Media Apps

Let's first define what categories all social media apps are divided into. This will help you to understand what niche you are going to enter and what big competitors will be waiting for you there.

These are the common types of social media to know about:

- **Social network apps**

They are used to connect and interact with other people online. These social networking apps can be used for personal needs (Facebook, Twitter) or for professional communication (LinkedIn).

- **Media sharing networks**

Such social apps allow users to share all kinds of media files (photos, videos, GIF files, etc.). The most famous representatives of this type are Instagram, Snapchat, YouTube, Vimeo, and Imgur.

- **Networks for consumer reviews**

Such social media apps are used by customers to find and review businesses they've had experience with. Yelp is probably one of the most prominent examples in this category.

- **Community and discussion forums**

These platforms are great places for asking questions and receiving answers, sharing news, ideas, insights, and experience. The best social media apps in this category are Quora and Reddit, of course.

- **Bookmarking and content curation networks**

Users of these apps can share their own content and discover the content of other users and save it. Such apps like Pinterest, Mix, and Flipboard belong to this type of social media.

- **Blogging and publishing platforms**

These social media platforms allow users to create their own blogs and publish their content there. Tumblr and Medium are extremely popular now and thousands of people make their posts go live there every day.

- **Interest-based networks**

This type of social networking unites people with common interests. Users can share their hobbies and related experiences on such platforms. Goodreads or Last.fm are nice examples to check out.

- **Anonymous social networks**

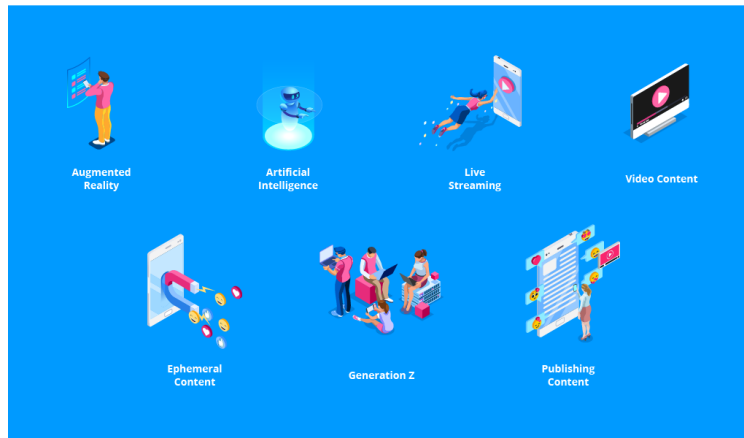
This type of social networks is especially loved by teens because it lets them communicate anonymously with each other. Some of the most used apps of this category are Whisper, Ask.fm, and After School.

As you can see, there are many types of social media apps. You should pay attention to these categories because each of them defines the key features of the apps that belong there. Once you decide on your direction, make sure you have analyzed it properly and reviewed your potential competitors.

The next step to take is to review the latest social media trends.



## Current Social Media Trends



### Social Media Trends

Every year people involved in the social media sector speak about the latest trends in social media. To some of us this topic seems to be threadbare but it is not in fact. Trends are important to watch out for and to follow in order to make your social media app up-to-date and viable.

Here are the social media trends 2019 to pay attention to if you want to create a social media app:

- **Augmented reality and face filters**

Snapchat and Instagram are the trendsetters here. People still enjoy the funny face filters and it seems they will not go anywhere.

- **Artificial Intelligence and chatbots**

These are not new social media trends as well. Having become popular in 2017, they still enjoy the demand.

- **Live streaming (live videos)**

The most popular social media apps already have this feature. Users prefer watching live videos to reading posts on social media.

- **Video is growing**

Video content is more popular than written posts because users prefer watching to reading now. It is explained by the lack of time they have and by the fact that visual information is easier to perceive.

- **Ephemeral content**

It is the type of content that is live for up to 24 hours and then disappears from your feed. Again, Snapchat and Instagram are the leaders here. Stories increased the time people spend on these social apps daily. A nice thing to attract users, isn't it?

- **Focus on Generation Z**

Researchers say that Millennials are no longer the most influential audience. They will soon be pushed aside by a new Generation Z (people born after 1998). If you think about how to create a social media app now, make sure you analyzed the need of the new influential group - Gen Z.

- **Publishing content on social media**

More and more people (and companies as well) want to share their content with as many users as possible. Websites are not the only place for creating content any more. Good social media apps already offer publishing opportunities to their users.

Once that you have decided upon your niche and learned trends to follow to make a social media app, it is time to get down to app features, design, and development.

### **Basic Social Media App Development: All You Should Know**

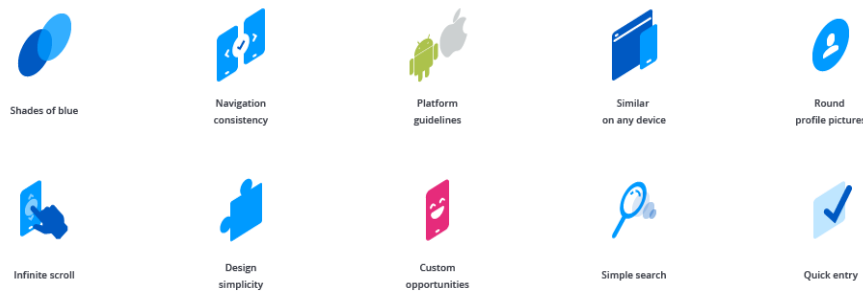
Building a social network is no simple task. Your app idea has to go through all stages of app development to become a market-ready product. Let's go into the details of each of them step by step.

### **Best Practices of Social Network Design**

If you have analyzed the market well and have all necessary materials (a mind map, functional specification) to build your own social network then the first step you will take with your development team is UX/UI design.

If you want to know how to create a social media app that will look and feel nice and appealing, you should learn some basic requirements to your future product in terms of design. If to be correct these are pieces of advice based on some industry tendencies, designers' experience, and related researches.

Nowadays, all social media apps should stick to the following simple rules:



### Rules of Social Media Design

- Use the shades of blue as this color is not considered annoying
- Use the same navigation bar with search functions, notifications, and profile icon throughout the app on every screen where they are required
- The design of the entire application should be adapted to a specific platform (there are design guidelines for iOS and Android) for users to feel comfortable using the app on their device. At the same time your app design should have its key features in common on all platforms. It is necessary to ensure equal user experience and feel if a user changes iOS to Android or vice versa
- Smooth switch from a web app design to a mobile app design to make user experience similar on any device
- Round profile pictures help to focus on a user's face and make it simpler to remember them or distinguish them from the list of others
- Infinite scroll of posts
- Design simplicity and focus on user content
- Possibility of self-expression in design (custom opportunities like changing a profile picture, cover image, or even profile colors)
- Simple search of users and relevant content
- Quick sign in or app entry without signing up on the first stages to give an opportunity for users to find out more about your product

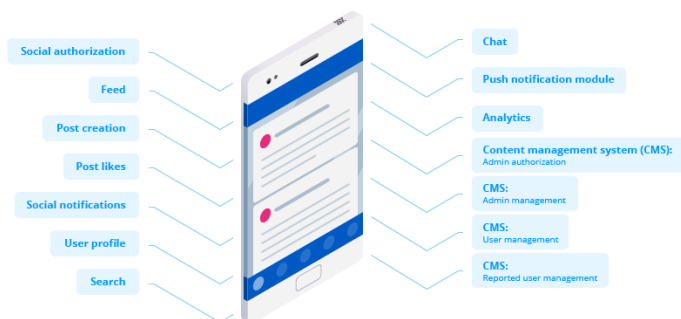
All in all, the quality of your social network design will greatly depend on a designer who will do the work for you. Nevertheless, the above mentioned best practices will help you find the happy medium between what you will want your design to be and what it should be.

A good way to design the first (basic) version of your custom app (social media apps included) is to actually make designs for the full app version. It is necessary to look at your project globally, plan possible interactions, and set a correct app architecture. Once your development team sees the complete picture, it becomes clear to them how to create a social media app you request. They decide what features to leave for next versions and which of them can be implemented within the first app version.

## Basic Features All Best Social Media Apps Should Have

In spite of the fact that all cases differ and every social media app should have at least one unique feature to stand out from its competitors, there is a basic set of functions any social app cannot do without.

The suggested feature set, necessary to create a social media app in its basic version is as follows:



## Basic Features of a Social Media App

- Social authorization
- Feed
- Post creation
- Post likes
- Social notifications
- User profile
- Search
- Chat
- Push notification module
- Analytics
- Content management system (CMS): Admin authorization
- CMS: Admin management
- CMS: User management
- CMS: Reported user management

Let's see what each of the features means:

### Social Media App Description

Social authorization

Users can register/login via social network

### Notes

- One social network - Facebook or Twitter or G+ (two or more networks influence the)
- Transfer of account photo and full name included
- Creation of Facebook developer accounts

| Social Media App Feature | Description   | Notes  |
|--------------------------|---|--|
|                          |   | (develop, staging, production)<br>- Facebook review process and support communication are handled by a project manager and not included into the estimate  |
| Feed                     | Users can see a feed with posts by one criterion/logic (basic)    | - Each next criterion/logic influences the estimate  |
| Post creation            | Users can create posts (basic)                                    | - Text, photo, geolocation   |
| Post likes               | Users can like and unlike post                                    | -<br>- New likes, comments on your posts, new friends  |
| Social notifications     | Users can like and unlike post                                    | - Automatic refreshing of displayed data on the fly should be implemented additionally<br>- Push notifications in background are not included (should be implemented additionally)   |
| User profile             | Users can manage a profile (basic)                                | - Personal information (text fields, birthday, gender), one photo  |
| Search                   | Users can search for one type of entity by one criterion          | - Each next entity influences the estimate   |
| Chat                     | Users can chat (basic)  | - List of chats<br>- Send a text message or image, list of messages (with time and a user avatar)<br>- Push notifications for new messages and new chats   |
| Push notification module | Integration of a module for push notifications (hidden for users) | - Unsubscribe from push notifications if a user is logged out<br>- Specific push notification implementation influences the estimate<br>- One Analytics tool (except Fabric)<br>- Flurry or Google Analytics/ Firebase or MixPanel |
| Analytics                | Basic integration with analytics (hidden for users)               | - Basic SDK configuration (minimum analytics OS versions, devices etc.), screen tracking for Android<br>- Develop, staging, production   |

| Social Media App Feature      | Description                              | Notes   |
|-------------------------------|--|---|
| CMS: Admin authorization      | Admins can register, log in, and log out | - Log in, log out   |
| CMS: Admin management         | Admins can manage other admins           | - CRUD on administrators<br>- Full name, email  |
| CMS: User management          | Admins can manage users                  | - Basic sorting, filtering and searching (by name, by email, by ID) included<br>- One entity (a photo or user or post), each next entity adds % to the estimate |
| CMS: Reported user management | Admins can manage reported users         | - Can be removed<br>- Sorting by amount of claims   |

These functions are the minimum of what needs to be built to make your product be a social media application

### **ADVERTISING IMAGINERY AND AESTHETICS:**

Image notices consist of trying to create a positive mental image of a product or a company that a customer considers. The purpose of the image is to publicize the product and the company with the blend of certain styles or values.

Aesthetics, also spelled esthetics, the philosophical study of beauty and taste. It is closely related to the philosophy of art, which is concerned with the nature of art and the concepts in terms of which individual works of art are interpreted and evaluated.

### **Developing your social media strategy: First steps**

Before taking these marketing channels by storm, you need to know how and why you want to form a social media presence. In other words, to develop a social media strategy you need to be able to answer a simple question: “What is a social media marketing strategy?” You can create a well-defined social media strategy by going through the following steps:

#### **Define your social media KPIs**

It’s essential that you define your purpose on social media. Whether you’re primarily looking to promote your brand, build an active community or generate leads, knowing how social media marketing aligns with your company goals is the first step to developing an air-tight strategy.

#### **Know your target audience**

Just like any other mobile marketing channel, you need to know who you are targeting before your strategy can develop. Creating marketing personas is a great way to help define your target audience, which in turn helps clarify your overall strategy. When using marketing personas to target users on social media, remember that the personas will continue to develop over time. For

best results, you should always be learning from fresh data to refine your target audience and stay one step ahead of your competitors.

### **Establish what you want to share**

To successfully drive engagement on social media, you need to know what you plan to share. This is often a trade-off with your audience, whereby you must consider how the content you're planning to share will be useful and engaging – not just useful to your company. When building an online community, the value of your social media content needs to be in addition to your app's services. For example, just because a user loves to play "Pokemon GO" doesn't necessarily mean they need to follow that game on Facebook. However, if the user can see that the "Pokemon GO" page is providing additional value (with updates, tips, events and competitions), they have an incentive to hit "like" and engage with that community.

### **Develop a unique social media strategy for each channel**

Because no two social media channels are the same, you need a unique strategy for each app. This is time consuming, but well worth the investment. Thorough research allows you to understand how users typically interact with each social media platform, which will make a considerable impact on your results over time. To get you started, here are some essential facts about popular social media channels:

- **Facebook** has 2.45 billion monthly active users, making it the largest social media platform in the world. Almost three-quarters of Facebook users log in every day, spending an average of 38 minutes on the platform. This daily usage helps companies establish prolonged engagement with users. Note that 1.4 billion people use Facebook Groups, but only "like" a total of 13 posts each month. This suggests that when building a Facebook community, it's worth your time to create a group in addition to an official page for your app.
- **Twitter** boasts 145 million monetizable daily active users, up 17% since 2018. However, 80% of tweets from the U.S. come from just 10% of the platform's users. Usage can vary drastically, with a median user tweeting only two times a month while the most active users tweet 138 times within that time.

When promoting your app on Twitter, note that users have been proven to like brands that are inclusive and straight-forward. Twitter ad engagement is also up by 23% since 2018, while cost per engagement is down 12%. Implementing video ads is a smart choice on Twitter because ads with video are 50% cheaper in cost per engagement.

- **Pinterest** has 250 million users every month, reaching 83% of U.S. women aged 25-54. The social media platform is useful for product discovery, with 59% of millennial users claiming to have found products via Pinterest.
- **Instagram:** More than a third of American adults use Instagram, with 500 million people using Instagram Stories each day. 63% of Instagram users log in at least once every day, and are expected to spend 28 minutes on the platform every day next year.

Instagram can be a great channel for app marketers, with 200 million Instagram users visiting at least one business profile every day. 62% of users claim to have become more interested in a brand thanks to viewing Instagram Stories.

- **Snapchat:** More than three-quarters of Americans aged 18-24 use Snapchat, and 63% of their users access the platform daily. Note that over 65% of users are using Snapchat with audio, giving marketers a big opportunity to connect with users. To learn more about getting the most out of Snapchat, take a look at our discussion with the company's Lead DR Creative Strategist, Tom Bates.
- **Quora:** While Quora may not be as big as Facebook or Twitter, it should not slip under your radar. The social networking site has 300 million monthly active users, up from 200 million in 2017. JD Prater, Product Marketer at Quora, explains that the site has “a variety of companies leveraging Quora Ads to grow their business” which is “around 60% B2B and 40% B2C.” Companies using Quora Ads have experienced up to 4x more conversions.

### **The Right Mobile Ad Formats and Best Mobile Ad Sizes 2019**

With everyone coming up with their own and rich-media mobile ad formats, it is easy to get overwhelmed and confused. But as a publisher, do you really need to display all the fancy ad formats to your users?

Ask questions and make sure there is a rising demand for the format. Else, you would be sacrificing the user experience for nothing. Let's start with the standard ad formats and ad sizes that have buyers all around the globe.

#### **What are some of the Standard Mobile Ad Formats?**

The following are some of the standard mobile Ad Formats.

- Mobile Banner Ads
- Video Ads
- Interstitial Ads
- Native Ads
- Rich Media Ads

#### **1.Mobile Banner Ads**

Standard mobile banner ads are the most popular and widely-used ad format to monetize mobile traffic. Both publishers and advertisers flock towards the banner ads as soon as they're into mobile advertising. That being said, you can expect to face some hiccups from the ad fraudsters while running IAB banner ad units.

#### **Why should you try it?**

– Always in demand.



- Easy to implement and optimize.
- Non-intrusive to readers.
- Can yield better CPMs with the right ad placements.

### **What are the Best Mobile Banner Ad Sizes?**

When it comes to mobile banners, you can bet on three ad unit sizes – **300\*250, 320\*50 and 300\*50.**

Of all 300\*250, also known as ‘**medium rectangle**’ is proven to help publishers. Even Google included the ad unit size in its “Top Performing Ad Sizes” list. At first, Google’s ad policy restricted the publishers from placing the 300\*250 unit above the fold. But now, you can do so. Advertisers would be willing to pay more as users will be seeing the ad as soon as they open the webpage.

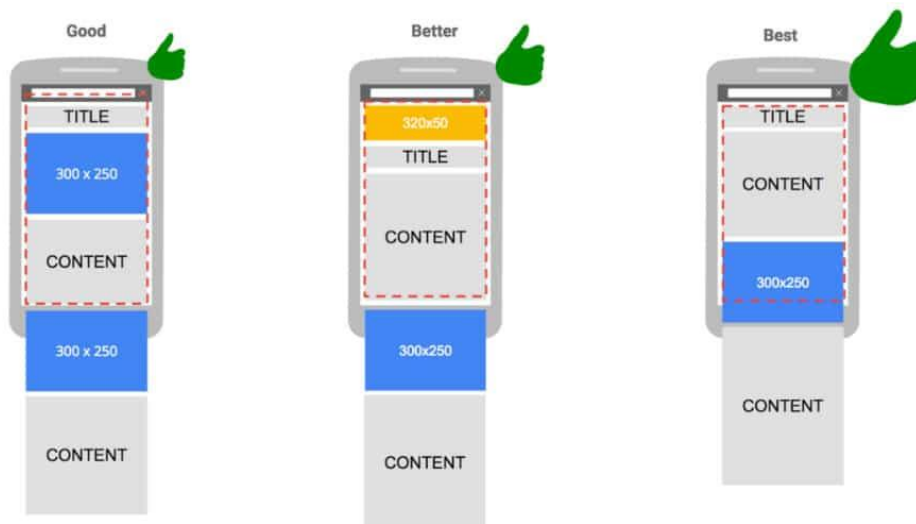
### **Most Popular Display Banner Ad Sizes**

We stick to the above-mentioned ad banners. But if you’re looking to see what are other options available to try, you can refer to the most common display ad banners.

Obviously, common ad sizes will have greater demands and thereby getting you the best fill rate and eCPM. As suggested by Google, here are the most common mobile ad banners.

1. 300 x 250 – Inline rectangle
2. 320 x 50 – Mobile leaderboard
3. 320 x 100 – Large mobile banner
4. 250 x 250 – Square banner
5. 200 x 200 – Small square banner

However, you need to be wary of the ad placement. We advise you to follow **Google’s recommendation.**



Source: Google

All three standard mobile banners generate better Click-Through Rates and Engagement Rates.

### Is the banner ad right for you?

To be frank, mobile banners are one of the best options available for mid-market and premium publishers. You can claim an eCPM of up to \$100+ with the right placement and audience engagement rate. Especially, these are proven to help publishers who're looking to add more ad units or just beginning to monetize.

### 2.Video Ads

They are one of the fastest-growing ad formats in the industry. As users are watching more video content every day, advertisers have already started pouring the marketing budget into the video ads. Besides, video ads can tell a story and brand recall is way higher than banner ads.



**Why should you try it?**

- Fastest growing ad format
- Yields the highest CPMs for publishers
- Better user experience
- Grabs the attention of the users

### **What are the Best Video Ad Sizes?**

When it comes to mobile video ads, you can rely on – **320\*480 and 480\*320**. Besides, you can run out-stream video ads in 300\*250 units. They all can generate higher CPMs and Video Completion Rates (VCRs).

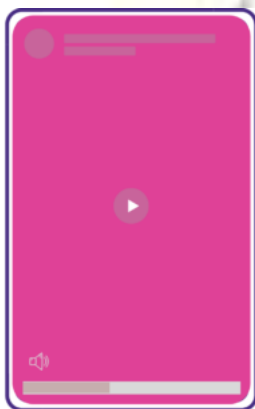
### **Is the Video Ad right for you?**

Before running video ads, you need to decide on the type. Is it going to be outstream or third-party video distribution (Instream)? Either way, you need to have a stellar page load time and optimization technology in place. Also, It will be helpful to know about the best video players for publishers.

### **3.Interstitial Ads:**

Mobile interstitial ads are the visuals that pops-up when a user try to close/switch the webpage. They offer engaging content and call to actions and covers the complete mobile screen. These kinds of ads are more common in gaming apps and website which requires users to interact often.

You can try the full-screen size or opt-in for other standard sizes too. When it comes to demand, advertisers with the goal of conversion (not brand awareness) are increasingly experimenting with the interstitial format.



**Why should you use it?**

- Can give higher CPMs as the viewability is at 100%
- Higher demand among the advertisers
- Easily to implement
- Increased CTR than banner ads.
- User-triggered

### **What is the Best Mobile Interstitial Ad Sizes?**

Interstitial ads can perform well when you use **320\*480, 320\*50, and 300\*50**.

The most popular interstitial ad size is **320\*480**. However, it captures the full screen of the mobile and stalls the user. So, you should use them sparingly.

Be cautious while using pop-ups as Google can block the ads on your sites if you do not follow the Better Ads Standards. To make sure that you are not violating the standards, learn how to use

### **Is it right for you?**

If you're willing to try interstitial ads, you need to primarily consider two factors – Users and page load time. If the users prefer to stay on the site rather than bouncing off, you may need to try other formats. Because interstitial ads usually cover the screen and ask the user to close it or click it. If your average page views are over 3, then you're driving users away with the ad.

When the page load time is higher than the acceptable value, you can't run interstitial ads as they can make the page even slower.

### **4. Native Ads:**

Mobile native ads are the ones that blend well with the content on your site. They are non-intrusive and the most subtle form of advertising. However, they are proven to earn higher views and shares than the other ad content formats.

Most often, users will engage with the content without realizing that it is an ad. If the ads are matching the context of the page, the CTRs can go as high as 50%.

### **Why should you try it?**

- Best option to monetize without hampering the user experience.
- Growing demand.
- Better ad viewability and engagement rates.

## What are the Best Native Ad Sizes?

When it comes to native ads on mobile, you can try **320\*480**. However, you can run different ad unit sizes that are native to your content. But accessing the demand will be harder that way.

### Is it right for you?

Any publisher with a highly engaging audience can yield higher CPMs with native ads. Though they can be left unnoticed, relevant ads can gather more views and conversions for advertisers. So, if you have a targeted niche or first-party data to supplement the campaign, you can go with this format.

Read our detailed guide on how to set up and implement native ads with Google Ad Manager.

## 5. Rich Media Ads:

Rich Media Ads are ads with rich formats such as videos, GIFs, and audio. A user can interact or even complete the intended action without leaving the webpage. Publishers generally serve rich media ads by combining display and interstitial ads.

Though the format is popular among the app publishers, rich media formats such as Expandable ads are also used on the mobile web. They offer better ground for advertisers to showcase their service/product completely.

According to a study by the IAB and comScore, rich media ads result in 79% higher user engagement, an 18% increase in brand recall, and a 23% increase in message recall. In addition, 43% of the respondents said the rich media ads grab their attention better than the banner ads. However, it is essential to keep the number of ads minimal to prevent bounces and user frustration.

### Why should you try it?

- Higher CPMs/CPAs than the other ad formats (excluding video ads).
- Overcomes banner blindness.
- Performs well with the right context.

## What are the Best Rich Media Ad Sizes?

Expandable ads with **320\*480** are considered the best option.

### Is it right for you?

If you have the right team to constantly optimize and approve the ads, then you can give it a try. Besides, you need to partner with the right ad tech vendor to ensure they can handle and deliver the rich media ads properly.

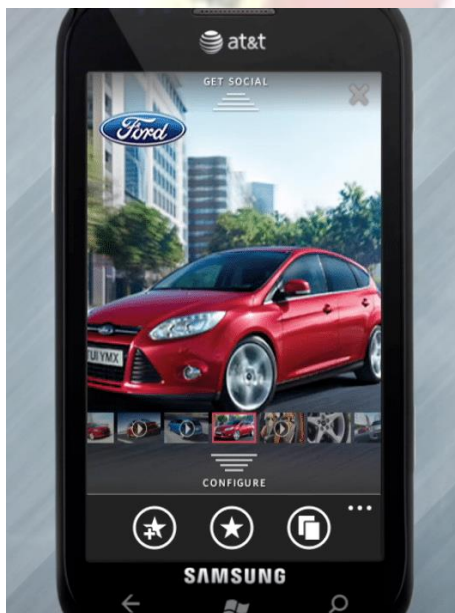
Of all, make sure your users stay longer than at least 2 minutes before exploring the format.

## Mobile Rising Stars Ad Units

IAB released the rising ad units which can be a “canvas for the next generation of mobile advertising”. As they are new to mobile advertising, not many ad exchanges are offering the format and the demand is pretty low. However, they will be attracting more publishers and advertisers in the near future. So, we included it here to let you keep an eye on them:

### 1. FilmStrip

The mobile filmstrip is a 320\*250 rich media ad unit that expands to a full screen and allows the advertiser to tell a story. A user can slide 5 different media in a single banner. Publishers including Business Insider, Gizmodo, and Lifehacker are actively using the ad type.



### 2. Adhesion Banner

Adhesion banners are the tenacious ad units at the top or bottom of the mobile screen which can be expanded to the full screen upon user action.

### The Crisp Adhesion™ Unit

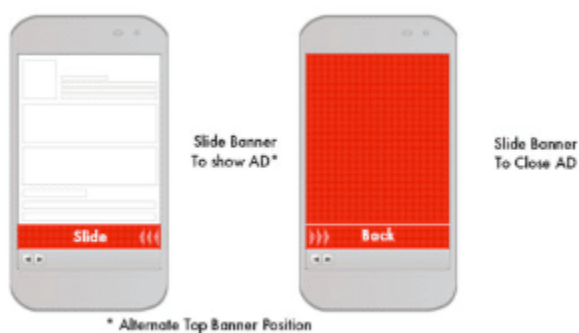


As the user scrolls, the ad remains above the fold

### 3. Slider

Mobile sliders are also tenacious ad units that stay at the bottom of the screen. It doesn't obstruct the user in any way. Once slid, the user will be able to see the complete ad with the call to action.

With the sizes of mobile ads being too small, ad units are utilizing users-initiation to take the full screen thus, ensuring the brand message is delivered clearly and conveniently.



### Conclusion

As we always say, there's no one-size-fits-all solution in adtech. You should have a data-driven approach. You should explore, experiment, and then settle on the right ad formats and ad sizes that are yielding higher CPMs and enhancing the user experience as well. Whether you are using display ad networks or programmatic sellers (SSP), this piece will come in handy. We've listed all the **best mobile ad sizes** and mobile ad formats you can try in 2019. It's up to you to pick the suitable ones and ignore the rest. Let us know how it goes in the comment.

## What are Aesthetics?

The word is derived from a Greek word “aesthetikos” which means a sense of perception. It explains the philosophical study of beauty and taste; also, related to the study of sensory values.

Studies have stated that creating good aesthetic products leads to better usability and visuality altogether.



## The Call of Beauty

Beauty and attractiveness have always been the keynote of visual matters. The user experience (UX) or interaction with designs impacts an article in several ways; The bias towards attractiveness have proved in creating better outcome products.

## Functionality

Functionality in this context, covers the easy aspects of interfaces with Human-computer Interaction (HCI), wherever the objective is to form effective websites quickly and with efficient items without getting delayed. A large quantity of diagrammatically imprudent, rash internet sites illustrates that the square measure still some internet designers of the World Health Organization operate in line with a slim conception of “functionality” and utterly neglect the worth of the communication in supporting the practicality.

## Role of Aesthetics in Graphic designing

With the increasing interaction of graphics and design, the influence in this field has been remarkably enlightening.

There are factors which influence such sectors, namely –



Firstly, the quick development in IT-technology and also the introduction of broadband in gift times have created it potential to accommodate the users UN agency would like to receive communication within the sort of multi-sensory aesthetic experiences, while not essentially sacrificing content and performance thanks to long downloading times.

Secondly, The properties of language visual symbols, have initiated in the 20th century and seemed to have exploded in the 21st century. Hence designing attractive designs have been a forever mark in the era of graphics.

Few designs that can be considered as examples of aesthetic graphic designs:

1. Material
2. Flat
3. Skeuomorphism
4. Vintage
5. Minimalist

These examples can be somewhat considered as the ultimate graphics search material. Though the actual requirement of aesthetics is highly debatable. If we consider a rulebook of designs, we catch hold of a Material design book, Minimalist design book, etc used as per need.

### **Every owner needs their own design!**

With all my mind I would like to say a yes! The style that you create is completely your own identity, which does not mean you remain pinned to google minimal or materialistic designs. Considering designs, it should be the way how it can be used as a branding material too.

### **Inference**

Well to make a work turn out, spilling out with designs graphically can fetch you extra brownie points to respectfully brand your page.

Well, having a true one's own identity can brand out your page as a freelancer album art cover to be the one out of the box.

Hence, work hard and work smart!

## **UNIT-5**

### **COLOR PERCEPTION:**

Color perception is a part of the larger visual system and is mediated by a complex process between neurons that begins with differential stimulation of different types of photoreceptors by light entering the eye.

### **PHYSIOLOGICAL FACTORS:**

The physiological factors include how people feel, their physical health, and their levels of fatigue at the time of learning, the quality of the food and drink they have consumed, their age,

etc. Think of some physiological factors that are important when you try to study or learn something new for yourself.

### **PSYCHOLOGICAL FACTORS:**

When we talk about psychological factors that influence consumer decisions, we are referring to the workings of the mind or psyche: motivation, learning and socialization, attitudes and beliefs.

### **EXAMPLE:**

Examples of psychosocial factors include social support, loneliness, marriage status, social disruption, bereavement, work environment, social status, and social integration.

### **THE ROLE PLAYED BY COLOR IN GRAPHIC DESIGN:**

The Significance of Color in Graphic Design

Advertisers and designers clearly know that color changes the mood of prospective consumers and how they perceive the product. The human psyche subconsciously assigns a certain feeling for every color. This makes brand recognition highly dependent on the color applied.

### **CREATIVE SENSE IN COLOR APPLICATIONS:**

Yellow. Yellow is the emotional color. It represents creativity, friendliness, optimism, and confidence. Incorporate yellow when you want to stimulate positivity, creativity and happiness.

### **COLOR SYMBOLISM:**

Color symbolism in art and anthropology refers to the use of color as a symbol in various cultures. There is great diversity in the use of colors and their associations between cultures and even within the same culture in different time periods.

### **COMPOSITIONAL FUNCTION OF COLOR:**

An analysis of why the color scheme works so successfully reveals how the artist followed one of the most basic principles of composing with color. To begin, color has four basic characteristics: hue, temperature, value and saturation. ... The titles blue, green, red, brown identify a color by hue.

### **COLOR ENERGY:**

Colour Energy is the leading source for colour and aura products, services and education, color therapy energy and wellness products.

### **ROLE OF SIGHT SOUND & MOTION**

### *Efficient - Instant Conveyance*

Compared with verbal communication, visual communication prevails in the efficiency of communication. For example, a bar chart helps the audience find out the first and last item at a glance. A line chart on sales with an uprising arrow tells readers immediately that the sales trend is increasing and favorable.

### *Easy - Ease of Understanding*

One of the primary advantage visual communication offers is simplicity. For example, when you get lost, you can find the place easier and faster by looking at a visual map and a 3D directional map will be much better.

### *Flexible - Cross-cultural Communication*

Just think about the cross-cultural communication, when people cannot understand foreign language, a symbol or a picture will remove the language obstacles. This is the reason that many public places use signs in addition to words to send message. Visual charts and graphics can be posted online, put beside the highway and stacked on anywhere audible. Such flexible communication form can bridge geographic distance and cross cultural differences.

### *Enjoyable - Generation of Enjoyment*

Visual materials are relatively more eye-pleasing. If highly artistic, it brings aesthetic enjoyment. When presenting an amazing shot, it makes people relaxed. A funny picture makes people laugh and will help people memorize the information better.

\*\*\*\*\*

LET YOUR LIGHT SHINE