

**Enhancing Marketing Communications
for a B2B company,
through the use of Motion Graphics**

By Clive Connaughton

July 2011

Dissertation in Partial Fulfilment of the Requirements for the
Degree of MA in Motion Graphics.

Presented to:

Tena Patten and Matt McDonagh

School of Business

Letterkenny Institute of Technology

Disclaimer 1

“I hereby certify that this material, which I now submit in Partial Fulfilment of the requirements of the Degree MA in Motion Graphics is entirely my own work and has not been obtained from work of any other, except any work that has been cited and acknowledged within the text of my work”

Signed:.....

Disclaimer 2

“I agree to assign the rights of any intellectual property arising from this study or other activity to LYIT. This dissertation may be used by LYIT for teaching purposes on future Masters Programmes and may be published on the Institutes Library Website”

Signed:.....

Abstract

This dissertation analyzes ways in which to reinvigorate B2B marketing communication, for a particular international B2B company, through the use of Motion Graphics. It explores the potential of motion infographics in being the definite discipline that can communicate complex information from one business to another. It researches and analyzes visual communication to explore how to communicate to an international audience through just one visual language, considering the different nationalities and cultures around the world.

The methodology employed to accomplish these aims was intensive research into how to create an appropriate visual language in teaching an audience about a B2B company's product. Subjects such as Gestalt and Semiotics, as well as researching the work of information designers, were analyzed in exploring the foundation of an international visual language. Furthermore, major motion infographic practitioners were contacted throughout the project to assist in the design process. The completed visual language was tested with the B2B company, who participated in this project as the client.

Overall the client found a successful transformation from presenting complex printed text documents, distributed to explain their product to their audience, to presenting an innovative motion infographic video that is clear, professional, quick and concise. It is recommended that all companies, not just B2B companies, learn that their audiences visualizing information, has a greater impact on how they see or understand a product or service. Motion Graphics offers this visualization, together with the use of sound and animation principles.

Acknowledgements

During the process of writing this thesis, I personally interacted with a number of people, both looking for advice and feedback on my project. These people consisted of lecturers, motion graphic practitioners, information designers, and B2B marketing professionals. In acknowledging their contribution, I will name these people as a thankful gesture: Jonny Kofoed, Aice Cho, Noho (the Creative Know How), Aspinall (Online Editor of B2B Marketing Agency, London). Also, I would like to extend my acknowledgement to my dissertation supervisors, Tena Patten and Matt McDonagh.

| Table of Contents | Page |
|--|-------------|
| Chapter One - Introduction | 1 |
| 1.1 - Aims | 1 |
| 1.2 - The Client | 1 |
| 1.3 - The Product/USP | 1 |
| 1.4 - Target Audience | 2 |
| 1.5 - Communication Problem | 3 |
| | |
| Chapter Two - Rationale | 5 |
| 2.1 - Personal Background and Interests | 5 |
| 2.2 - What is Motion Graphics? | 5 |
| 2.3 - Initial Inspiration | 5 |
| 2.4 - Client Selection | 7 |
| 2.5 - Motion Information Graphics (Motion Infographics) | 7 |
| | |
| Chapter Three - Research | 9 |
| 3.1 - Introduction | 9 |
| 3.2 - Advances in Communication Technology | 9 |
| 3.3 - Graphic Elements for Information Graphics | 10 |
| 3.4 - Gestalt | 10 |
| 3.5 - Semiotics | 11 |
| 3.6 - The Isotype | 12 |
| 3.7 - Influenced by the principles of Gestalt, Semiotics and the Isotype | 13 |
| 3.8 - Why Infographics is the definite discipline | 14 |
| 3.9 - Business-to-Business (B2B) Marketing | 16 |
| 3.9a - Direct Marketing and Direct Marketing Platforms | 16 |
| 3.9b - Other Platform Possibilities: Social Media | 18 |

| | |
|--|-----------|
| 3.9c - Other Platform Possibilities: Mobile Marketing | 18 |
| Chapter Four - Project Development and Analysis | 21 |
| 4.1 - Introduction | 21 |
| 4.2 - Inspiration | 21 |
| 4.3 - The Design Process | 24 |
| 4.3a - Scripting | 24 |
| 4.3b - Storyboarding | 25 |
| 4.3c - Animatic | 26 |
| 4.4 - Testing the Script, Storyboard and Animatic | 27 |
| 4.5 - Developing the Concept | 29 |
| 4.6 - Testing: Peer Critique | 31 |
| 4.7 - Concept Development: Further Deduction of Graphics | 32 |
| 4.8 - Finalizing Concept | 33 |
| 4.9 - Post Production | 35 |
| 4.10 - Testing the Artifact | 37 |
| 4.11 - Feedback from Testing the Motion Infographic | 37 |
| 4.12 - Industry Feedback | 38 |
| 4.13 - Final Design Decisions | 42 |
| Chapter Five - Conclusions and Reflections | 43 |
| 5.1 - Audience Response to Design Solution | 43 |
| 5.2 - Aims and Objectives | 44 |
| 5.3 - Key Findings and Experiences | 45 |
| 5.4 - Project Value to the Motion Graphics Community | 46 |
| 5.5 - Development of Project | 47 |
| 5.6 - The Final Word | 48 |

| List of Figures | | Page |
|------------------------|---|-------------|
| Fig 1.1 | The top of the probe, on top of an oil storage tank | 1 |
| Fig 1.2 | MTN satellites located in a remote location | 2 |
| Fig 1.3 | B2B Communication Diagram | 4 |
| Fig 2.1 | TVNZ motion infographic advertisement | 6 |
| Fig 3.1 | Gestalt Examples | 11 |
| Fig 3.2 | Isotype visuals created by Gerd Arntz | 13 |
| Fig 3.3 | An icon in relation to its object | 14 |
| Fig 3.4 | B2B Communication Platform Potential for Sentinel | 20 |
| Fig 4.1 | Some of McCandless's Projects | 21 |
| Fig 4.2 | Waiting for Superman by Buck Design | 22 |
| Fig 4.3 | "Boost" TV commercial | 24 |
| Fig 4.4 | "Choose One" NZTV | 24 |
| Fig 4.5 | Initial Storyboards | 25 |
| Fig 4.6 | Storyboards developed/Images used for Animatic | 26 |
| Fig 4.7 | Developed storyboard and initial style screens | 29 |
| Fig 4.8 | Developed Visual Language | 30 |
| Fig 4.9 | Simplifying Visual Language | 32 |
| Fig 4.10 | Developed Animatic | 33 |
| Fig 4.11 | Visual Development | 33 |
| Fig 4.12 | Finalized Storyboard and Style Screens | 34 |
| Fig 4.13 | Graphics Created for Motion infographic | 35 |
| Fig 4.14 | Background Action Experiment | 35 |
| Fig 4.15 | Motion Infographic 'Rough Cut' | 36 |
| Fig 4.16 | Background radial gradient experiment | 39 |
| Fig 4.17 | Client and Industry Feedback | 41 |

Please Note: Most of the figures in Chapter Four can be seen at larger scale in the Appendices section, at the back of the dissertation.

Chapter One - Introduction

1.1 - Aims

This dissertation analyses B2B communication from one specific international company to its receivers. It explores new ways to reinvigorate B2B communication for a particular international company through the use of Motion Graphics. It will analyse how to communicate with an international audience through visual communication, thus it will research visual languages that are neutral and understood by all nationalities. It discovers ways in which a B2B company can communicate efficiently and precisely so that it reduces the time and effort it takes for a receiver to gain knowledge of a new product or service. Consequently, it explores the field of information graphics and how it is a significant discipline in presenting complex information. B2B marketing relies on relationship marketing; hence the approach for B2B marketing is very direct. Therefore, this dissertation will analyse different platforms in which direct marketing can be delivered for B2B marketers.

1.2 - The Client

The client for this dissertation research is Sentinel Fuel Products. Sentinel Fuel Products are an international B2B company that was founded in 2008. They have invented a monitoring and security device for a variety of industrial fuel tanks.

1.3 - The Product/USP

Sentinel's product is called Oilguard Alert Industrial. The unique selling point (USP) of the product is that it has just one probe (See fig 1.1) with five different functions.



Fig 1.1 The top of the probe, on top of an oil storage tank.

A probe is the instrument that is inserted into an oil tank to enable the five functions. On the other hand, Sentinel's nearest competitors need three or four probes to gain

less functionality. The five different functions are; Theft Detection, Spill Detection, Water Ingress Detection, Re-Order alarm and Overfill Detection.

1.4 - Target Audience

Sentinel (2011) discovered that telecommunication industries worldwide are in need of such a product. Telecommunication masts in isolated areas are difficult to monitor and prone to fuel theft, due to the nature of these remote areas. These masts have back-up generators in case of power cuts. Moreover, in developing countries, masts are run entirely by generators, as there is no electricity. If oil fails to run these generators, there will be major revenue costs for the telecommunication industries. For example, the lack of a reliable electricity sources means that rural telecommunication towers run on generators, resulting in high diesel and maintenance costs. In Africa, MTN Satellite Communications has spent over \$12bn in acquiring generators to provide power for it's over 4,798 base stations nationwide. MTN Satellite Communications is a global provider of broadband communications, connectivity, and content services to remote locations around the world. Also, in Africa, it spends \$500m monthly on diesel and generator maintenance (Sentinel, 2011). Theft and vandalism is a major concern, resulting in the need for security guards full time on virtually every rural base-station. The rural market is massive and untapped, due to overwhelming challenges of reaching these customers. This is where Oilguard Alert Industrial can have a significant impact on fuel monitoring. Fig 1.2 shows an example of MTN satellites in a remote location.



Fig 1.2 – MTN satellites located in a remote location

Also, Sentinel target major generator manufacturers who provides generators for major generator operators, including the telecommunication industries. Other generator operators would include companies who have back-up generators in case of

power cuts i.e. Hospitals. Oilguard Alert Industrial offers a significant new business opportunity for generator manufacturers to sell the Oilguard product along with their generators to existing customers or to gain new sales. For instance, \$103.1 million was spent on the importation of generators in Nigeria, between January and June 2010. Moreover, Industries (telecommunications, factories and hospitals) alone spent about \$1.022 trillion on diesel per annum as at 2009 for generators (Sentinel, 2011). In brief, the target audience for this dissertation research are major telecommunication industries and generator manufacturers worldwide.

1.5 - Communication Problem

The problem for Sentinel is that they send pages of text-processed information to their target audience through direct email. At client presentations they have PowerPoint presentations full of text explaining what the product does. Also, at trade fairs they only have literature to support what they are trying to show to an audience of different cultures and nationalities. They have no visual presentation of what the product does. For example in May 2011, Sentinel (personal communication, 2011) had a large email marketing campaign to a large generator manufacturer, where they sought permission to send an email advertisement to their global dealer networks. A 'global dealer network' is an extensive network of dealers all around the world so wherever you are, there is a company representative/dealer to talk to. Sentinel sent 220 emails with a specially designed advertisement embedded in the email. Just one of the dealers they contacted replied, looking for more information about the product. The emails had a bounce rate of 38 percent. However, even if one of the emails produced a sale it would have been worthwhile. Due to the products nature and the lengthy sales process per customer it is quite hard for Sentinel to measure email marketing. However, gaining one customer of that 220 makes it valuable. Sentinel find that only procurement managers really get the value of the product and when they target such people the pitch and sale is a lot easier. Sentinel believe that the bounce rate of 38 percent is because the embedded advertisement was made of text-processed information. Consequently, they believe if the email contained an embedded video that was quick and concise, the bounce rate would not have been so high.

In brief, the aim of this dissertation is to analyze ways in which motion graphics can reinvigorate B2B communication for Sentinel Fuel Products.

Fig 1.3 is a diagram of how the research will be structured for this dissertation and shows what topics will be discussed.

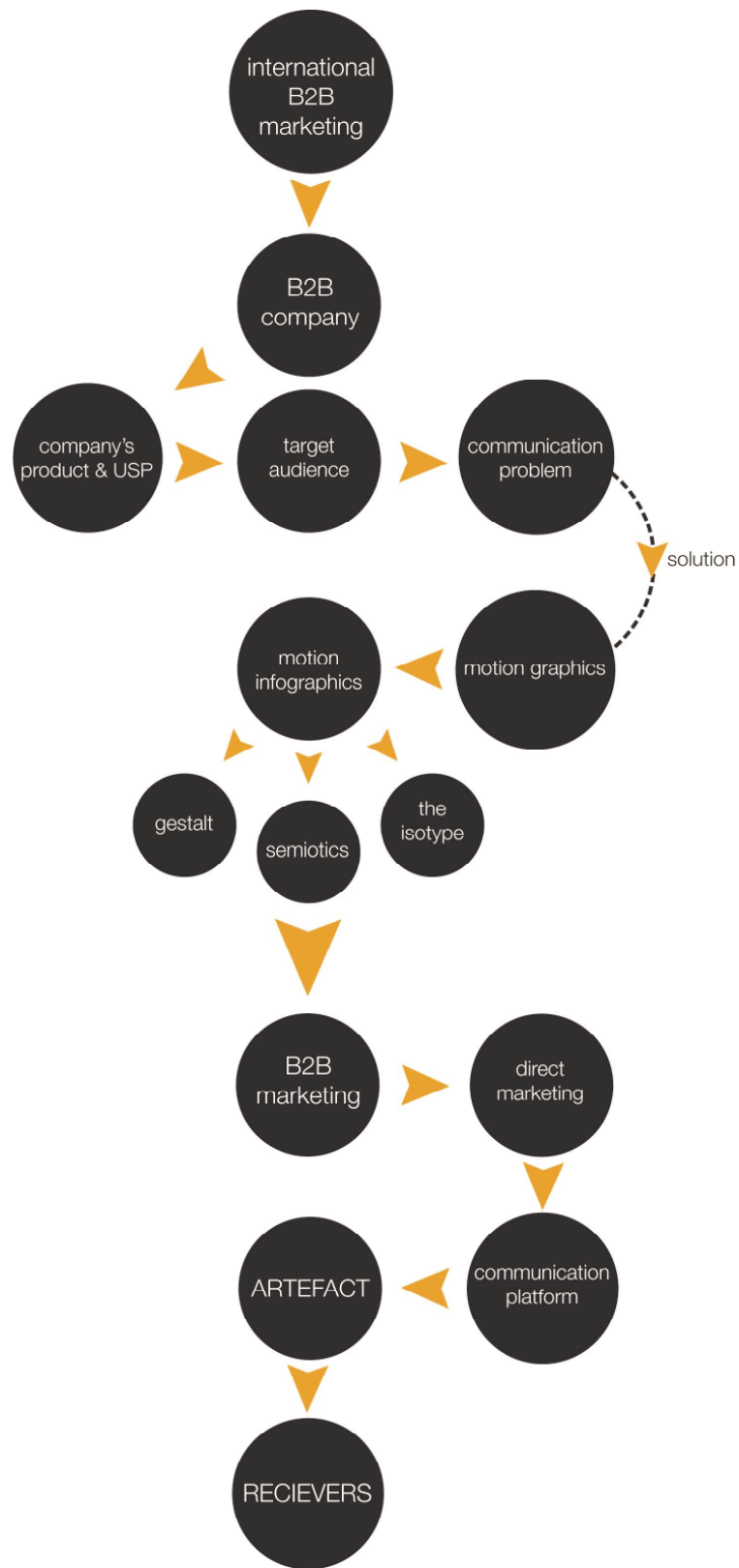


Fig 1.3 B2B Communication Diagram

Chapter Two - Rationale

2.1 - Personal Background and Interests

On applying for the MA Motion Graphics course, I had a key interest in branding and advertising. I came straight into this course after been awarded a BA Honours Degree in Graphic Design. It was during those four years that I established a significant interest for branding and advertising. My key idea was to take a company, brand it and market it through the use of motion graphics. During the previous four years I did this through the use of print design. However, the idea of motion combined with audio inspired me to take the next level in terms of Graphic Design. Motion and audio can complement and develop upon my knowledge of Print Media. In addition, the idea of transferring motion graphics over a new and developing platform of cross-media communications was inspiring. For instance, the Internet is a platform that is always developing. Indeed, this gives motion graphics an important opportunity, as the future of the Motion Graphics industry, to take advantage of such platforms and essentially make them aesthetically pleasing as well as functional and communicated.

2.2 - What is Motion Graphics?

My personal interpretation of Motion Graphics is Graphic Design transforming its appearance over a period of minutes, seconds or frames. Hence, any vectors, collage, images, typography, montage or any other graphic visuals you create can be transformed over a short period of time. In supporting this, Frantz (2003) describes motion graphics as designed non-narrative, non-figurative based visuals that change over time. The distinction of non-narrative, non-figurative based visuals is to separate motion graphics from the larger general definition of animation or film. The latter sentence further influences my knowledge of the distinct difference between Motion Graphics and Animation. However, animation techniques and principles are useful and mainstream in the Motion Graphics industry.

2.3 - Initial Inspiration

From my early motion graphic research, I was inspired by motion infographic videos. They consisted of all the elements that inspired me to study a Masters in Motion Graphics. For instance, the idea of making graphics that you would design for print transform their appearance over time. This is significantly motion graphic design.

They do not rely on live action, animation (although there can be elements or principles used of animation) or special effects. The motion infographics that inspired me were strictly graphics in motion with the use of audio to complement the visuals.

One particular motionographer who influenced me was Jonny Kofoed. He created a motion infographic for the New Zealand Television production company (TVNZ). (See fig 2.1)

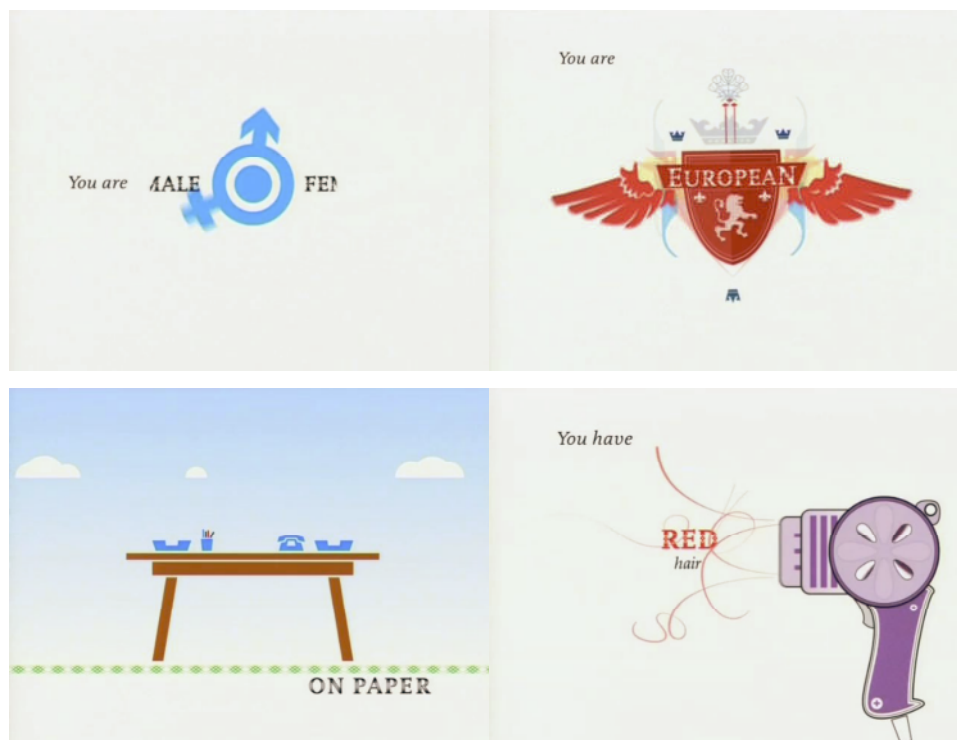


Fig 2.1 TVNZ motion infographic advertisement by Jonny Kofoed (Kofoed, 2010)

This particular motion infographic received awards within New Zealand and offshore (Kofoed, 2010). The message of the advertisement was to demonstrate that TVNZ (Television New Zealand) Channel One is produced to suit all types of people. TV One is the Government-owned television channel. It's authority means it has to provide enriching and quality local content - not just to be connected with ratings. This makes it unique. The award winning campaign was created around this fact by making 'One' stand for a celebration of the individual not the same old 'mass' television (TV Spots, 2011). Kofoed used vectors created in Illustrator and imported them into After Effects. He created a beautiful infographic that consisted of flowing camera moves and the transformation of different graphic elements representing

different things over the period of two minutes. It was Kofoed's work in particular that inspired me to take the route of motion infographics.

2.4 - Client Selection

I got in contact with Sentinel Fuel Products during my BA Honours Degree in Graphic Design. It was a project that consisted of identifying and interviewing a local entrepreneur who had shown innovation. I had identified Sentinel as a client for this project because they are the most innovative brand in my local area. Furthermore, dedicating my project to Sentinel might lead future projects in my professional direction. For instance, if this project is to be successful, Sentinel may approach me to produce further motion graphic projects. Essentially, I am designing a promotional piece for the Oilguard Alert Industrial product. This satisfies my interest in advertising. Also, the promotional piece will brand the product, which satisfies my interests in branding. In addition, Sentinel indicated that they wanted to create a video to illustrate information about Oilguard Alert Industrial: How it works; what it does? Accordingly, this fulfilled my initial inspiration of creating a motion infographic for a particular client or audience.

2.5 - Motion Information Graphics (Motion Infographics)

As the first chapter already establishes, the problem for Sentinel is that their communication strategy is explaining what Oilguard Alert Industrial consists of, through text-processed information. They have no visual representation of what it does and what the benefits are of using Oilguard Alert Industrial.

"We are all suffering from information overload or data glut. There might be an easier solution to that, using our eyes more. Visualise information so we can see the patterns and connections that matter. Designing the information so that it makes more sense or tells a story or allows us to focus on only the information that's important. Besides that, visualising information can just look really cool" (McCandless, 2010)

McCandless (2010) insists that we are all suffering from information overload. He states that we need to design the information so that it makes more sense, that it tells a story, or that it lets us focus only on the information that matters. In contrast, Sentinel's communication policy relies solely on sending text-processed information

on how Oilguard Alert Industrial works and what it does. This is a problem that provides an exciting challenge for me to work on. When I first approached Sentinel about this project, I was fortunate enough to have been presented with a problem that had the potential to create a very interesting project in terms of motion infographics and in terms of my own personal interests. Visualising the information will inform and educate the audience much more effectively and quicker than text information, thus enhancing Sentinel's B2B communication strategy.

Chapter Three - Research

3.1 - Introduction

The research for this dissertation studies new ways of enhancing communication within B2B marketing for Sentinel Fuel Products. Furthermore, the dissertation explores how motion infographics can be the strategy, which enhances and delivers B2B communication to an international audience. There are a number of topics that will be analyzed throughout this chapter: B2B marketing, varied platforms for B2B communication and the theory of information graphics and how it will benefit B2B communication. The principles of traditional information graphics will be significant to motion infographics. Motion graphics will be researched simultaneously with infographics as infographics provides the basis for the motion graphic discipline in this chapter. Topics relating to this will be discussed such as Gestalt principles, Semiotics and the Isotype. Consequently, this chapter will explore how to create a motion infographic, which communicates to an international audience.

3.2 - Advances in Communication Technology

Woolman (2002) indicated that a growing understanding of information technology, new business practices, higher expectations and the speed at which we demand information means the communication design industry is undergoing a huge transition from print to the innovative invention of digital graphic communication. In addition, he states that advancement in new methods of reaching the right audience with the right content, at the right time, in the right form and at the right price is prominent. Woolman's words are significant to motion infographic designers.

Furthermore, it is significant to B2B companies like Sentinel. Businesses worldwide continuously develop their knowledge of what is new and contemporary. Gone are the days when you send a text-processed document to explain how a product works and what it does, as Sentinel still do today. Businesses want information fast and efficiently. Moreover, it should take no effort on their part to find out about a product except just to look and listen. In defending this statement, Steve Krug's (2006) book "Don't make me think" was produced to outline that a good program or web site should let users accomplish their intended tasks as easily and directly as possible. Krug points out that people are good at taking the first available solution to their

problem, so design should take advantage of this. Although I am designing a motion infographic instead of a program or website, Krug's principle still applies in terms of design.

3.3 - Graphic Elements for Information Graphics

As a basis, infographics relates back to the establishment of the formal elements (Lupton, 1988). The formal elements were established at the Bauhaus School in the 1920's. The formal elements are point and line, shape, texture, space, tone and colour. These formal elements underline and unify all art and design (Lupton, 1988). Moreover, these formal elements are vital to the construction of Motion Graphics and essentially motion infographics (Woolman, 2004). It is vital for a motion designer to communicate successfully to his/her intended audience (Jackson, 2008), which in Sentinel's case is an international audience, thus the formal elements will be neutral and understood by all nationalities. Therefore, as a motionographer, it is important that we manipulate the visual formal elements that are required for the given context. Consequently, if motion graphics is a discipline that requires an understanding of how to integrate formal elements within a context, which theory best supports motion infographics in enhancing B2B communication to an international audience?

3.4 - Gestalt

Indeed, Jackson (2008) insists that the Gestalt psychology offers powerful communication opportunities for graphic designers. A phrase often used to characterize Gestalt theory, is, "The whole is more than the sum of its parts" (Bernstein, et al., 2003). Knight (2008) highlights the rules of gestalt theory and how they relate to graphic design layouts. These rules are: the rule of similarity, anomaly, closure, simplicity, repetition and figure /ground. These principles engage with the human brain and thus make people learn about something quickly and effectively. This will be important when promoting Oilguard Alert Industrial, as the target audience will appreciate a short and snappy infographic that they can make sense of. For example, the rule of similarity is where graphic elements look similar to one another. Gestalt will influence me because I will have to design graphic elements for the motion infographic, thus creating the graphics so that they are similar in weight, shape and line. Hence, creating the graphics as a whole and as a group. Also, the rule of anomaly occurs when an object is emphasized from the other objects to direct more

attention to it. For example, motion offers a new way of performing anomaly by creating a graphic to move as other graphics remain still. Furthermore, the continuation rule is a significant principle for a motion infographic. Continuation occurs when the eye is compelled to move through one object and continue to another object. For instance, a camera could act as a useful continuation tool for moving from one graphic to the next. This principle can occur when moving from one piece of information to the next and uphold a smooth sequence of information, preparing the viewer for a new piece of information.

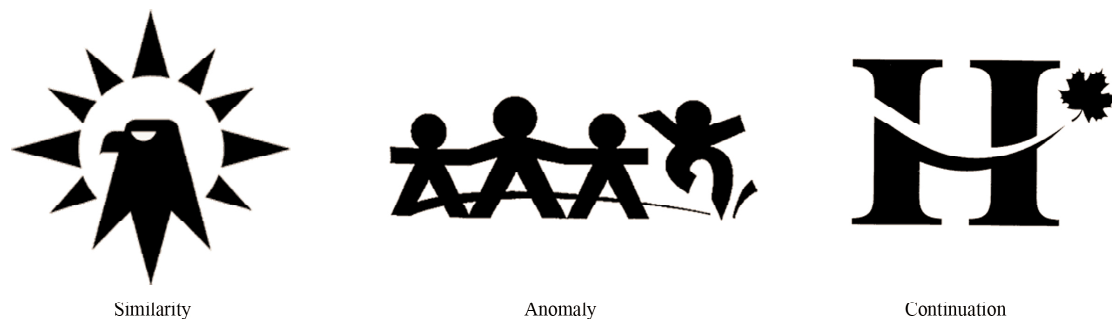


Fig 3.1 – Gestalt Examples (Gestalt Principles, 2011)

Jackson (2008) explains, Gestalt, that the brain is capable of organizing and structuring individual elements, shapes, or forms into a reasoned, organized whole. This satisfies the human brain, thus making a person learn quicker. Jackson highlights that there are links between the perceptual qualities of Gestalt and the aesthetic, compositional elements of art and design. In terms of motion infographics, the gestalt theory can help present information effectively and efficiently using the gestalt principles. Gestalt relates to motion infographics as giving information relies on presenting it as a whole, thus breaking it down into different parts. Gestalt theory offers significant principles that can help teach a receiver effectively and quickly. In Sentinel’s case, to teach businesses about Oilguard Alert Industrial.

3.5 - Semiotics

The rules of Gestalt work in harmony with elements of Semiotics (Willows, 2005). Semiotics is the study of signs and symbols together with the use or interpretation of the actual signs or symbols. Lupton (1988) outlines that Charles Morris presented a statement to the 1937-38 prospectuses in the New Bauhaus in which he called for a

‘simplified and purified language in which to talk about art in the same simple and direct way in which we talk about the world in scientific terms.’ Morris’s efforts to establish a simplified verbal language complemented the artist and designers search for a universal ‘language’ of vision. It was Morris’s exploration that developed the theory of Semiotics. Morris’s theory is that an icon resembles its object and an index stands in a relation of special or casual contiguity to its object. Lupton (1988) indicates that information graphics benefited from semiotics. Information graphics are significantly indexical signs. However, they may also have symbolic and iconic components. When used in instructional circumstances, information graphics is a neutral record of given data. Communicating in a simple, neutral and direct way will be an important factor to consider for the production of Sentinel’s motion infographic, hence Sentinel’s market is at an international scale. Therefore, Semiotics, together with Gestalt, will be two significant theories when designing the graphic elements for the motion infographic.

3.6 - The Isotype

A further development in infographics, which resembles an international visual language, was the development of The *International System Of Typographic Picture Education (Isotype)*. Gerd Arntz web archive (2010) indicated that the Viennese social scientist and philosopher, Otto Neurath, developed the Isotype. The purpose of Isotype was to serve as an International visual language. Gerd Arntz was the designer tasked with making Isotype’s pictograms and visual signs. Eventually, Arntz designed around 4000 such signs, which symbolized key data from industry, demographics, politics and economy. These visual icons are representative of Gestalt and Semiotic principles. (Please turn over to see examples of the Isotype)



Fig 3.2 Isotype visuals created by Gerd Arntz (Gerd Arntz web archive, 2010)

3.7 - Influenced by the principles of Gestalt, Semiotics and the Isotype

Today, we want to create a motion infographic for Sentinel that communicates with an international audience. Taking the principles of Gestalt and Semiotics, and the visual language and style of the Isotype as inspiration, we can create an infographic to do just that. For instance, the gestalt principles can help to create a memorable and strong motion infographic. That is using principles such as similarity, which will inspire to create similar style graphics throughout the motion infographic (See fig 3.3). Furthermore, Semiotics, as this dissertation has already established, consists of an icon resembling its object and an index stands in a relation of special or casual contiguity to its object (See Fig 3.3). The motion infographic for Sentinel will be made up of graphic icons representing different objects. Also, the icons will be

indexed using sound and other graphical elements. Indeed, we can see the Isotype takes objects and transform them into graphic icons and symbols. The Isotype is influential as we can see how it achieves iconizing objects. However, although these graphic theories are influential, it is important to show an awareness of how visual languages change. For example, in the Isotype example, the icons are old fashioned, due to the shape of objects at that particular time. Accordingly, I will design the graphic elements for Sentinel from researching contemporary objects. (See fig 3.3)



Fig 3.3 –An icon in relation to its object.

3.8 - Why Infographics is the definite discipline

Wildur and Burke (1998) explained that Information Design consists of selecting, organizing and presenting information to a particular audience. Also, Wildur and Burke insist that Information Design is a design strategy, which provides efficient communication of information as its predominant task. They outline that Information Design holds a responsibility to show accurate and impartial content in its presentation. Moreover, Information Design presents all of the objective data required to allow the viewer to make a decision. This differentiates infographics to most other

advertising techniques. For instance, Infographic advertising persuades an audience using facts and figures whereas other advertising techniques objective is to persuade an audience using biased information. Consequently, information technology and e-business strategies combine to fulfill the traditional marketing practices of creating communication and delivering value to customers (Chong and Shafaghi, 2009). Infographics are a discipline that provides such value and communication as stated earlier. Infographics provide the information that will be significant to industries like telecommunication industries: to the point, easy to understand and time efficient. Wildur and Burke explained that an information designer is a transformer of information. For instance, the designer takes the data, set of actions or a process and turns it into a visual model capable of revealing its essence, which a particular audience can grasp easily.

“Excellence consists of complex ideas communicating with clarity, precision and efficiency and that is just as true of the new media as of old” (Tufte, 1990).

Edward Tufte's quote represents what the infographic discipline consists of. As designers, we take complicated products, data, services or a set of actions and we illustrate their elements as clearly, accurately, simply and efficiently as we possibly can. This is significant in terms of motion infographics. Gestalt, semiotics and the Isotype all reflect these attributes.

“Infographics can illustrate complicated concepts or data in a succinct visual form. If done well, they can distill complex content into a more simple, more easily digestible presentation. A superfluous style that does not advance a message should be omitted. Infographic are about finding visual ways to represent content that may be difficult or not as enjoyable to understand in its raw form. With many forms of communication, you want the message to be clear and a simplistic style will help achieve this.”

(Cho, personal communication, 2011)

Alice Cho is the art director of Wired Magazine. Also, she was part of the team that helped David McCandless develop his book, Information Is Beautiful. Her quote crystalizes everything that this chapter has discussed about infographics. The aim of this project is to find a way to explain Oilguard Alert Industrial to international

telecommunication industries, generator manufacturers and generator operators. Cho's (personal communication, 2011) quote shows that we can take Oilguard Alert Industrial and illustrate it in a concise way. Furthermore, we can design it so that the receiver can watch and understand it easily, without having to ask too many questions, if any. This would prove that B2B communication has been enhanced. Sentinel (personal communication, 2011) insist that companies are constantly replying by telephone or email asking questions after they have read the literature promoting Oilguard Alert Industrial. Questions, which Sentinel feel, have already been answered in the literature. This shows a lack of communication quality on Sentinel's part. Infographics, if designed appropriately, will deliver a message that is clear, simple and easily understandable.

3.9 - Business-to-Business (B2B) Marketing

Chong et al. (2009) insist that B2B companies have recognized the growth of the Internet and this has made it an attractive platform for business transactions. Sentinel is targeting worldwide recognition. Thus, the Internet is a significant platform for their company communication.

3.9a - Direct Marketing and Direct Marketing Platforms

The e-marketing strategy consists of public relations, direct marketing and advertising (Jensen, 2006). Direct marketing is very important as this allows relationships to develop. For example, contacting the receiver directly allows a channel for the receiver to communicate back to the sender. On the other hand, mass media allows only one-way communication. For instance, media like television or Internet virals only enables the receiver to view the advertisement and does not allow interaction. The Internet enables customer relationship marketing (CRM), supply chain management (SCM) and enterprise resources planning (ERP) (Kennedy, 2006). At present, Sentinel enable customer relationship marketing through the use of direct email marketing. Direct email is also important in terms of supply chain management. This is a personal channel as it allows the receiver to email back questions they might have about their product (Hasouneh and Alqeed, 2010). Non-personal channels like the mass media would not communicate well with Sentinel's target audience (Chong et al, 2009). This is because Sentinel's product is very specific and unique to companies whose fuel is mission critical to the running of their respected businesses.

The traditional 'promotional mix' is still important when it comes to e-marketing (Rogan, 2007). Furthermore, it is significant for Sentinel. Advertising, sales promotion, public relations and personal selling make up the promotional mix. In terms of e-marketing and motion infographics, educating the viewer about the product and interacting through email achieve personal selling for Sentinel. The sales promotion and advertising come under the same category of motion infographics. With motion infographics we can communicate information about the company's product. Furthermore, motion infographics can make Sentinels 'promotional mix' successful.

B2B marketing is very concentrated. For instance, Sentinel are currently targeting major generator manufacturers and telecommunication industries. Consequently, orders from potential receivers can be of a substantial value. Therefore developing relationships with leading industries is significant. Hence, relationship marketing is important in B2B marketing. Essentially, relationships start from product promotion, which is where motion infographics can play an integral part. B2B communication takes place in direct marketing (Rogan, 2007). This means that communication would stem from sending a motion infographic video about Sentinels product to individual receivers via email marketing. The B2B e-market place is a modern marketing practice for exchanging information via the Internet in terms of communication and promotional purposes (Chong et al., 2009).

Traditional personal selling methods are also very important for Sentinel. For instance, Sentinel can travel all over the world to various different trade fairs and sales pitch presentations. If in the right place, this can be one of the most effective ways of personal selling. However, the Internet is a very important place to gain knowledge and contacts to travel to such events and presentations. Hence, the artifact can have a lot of various roles for Sentinel's communication. The artifact can be significant in enhancing trade fair events and sale pitch presentations, rather than word-processed documents or slides to present to an audience, particularly to an international audience.

3.9b - Other Platform Possibilities: Social Media

As social media is becoming a potentially major tool for marketing strategies, it is important that this chapter analyses it. Lillington (2011) indicates that businesses are increasingly turning to Facebook and e-commerce generated within the Facebook website. A business needs to be part of a social media site, like Facebook, as that is where a lot of their customers are (Stephan's, 2011). Word of mouth is an important part of the Facebook strategy. When a customer clicks the like button in appreciation of a business or product, friends of that customer will be made aware of this, thus spreading the word of your business or product (Lillington, 2011). Sweeney (2011) insists that the 'like' button is a powerful way for businesses to connect with customers. It helps businesses to target or send an advertisement to niche markets, using 'like' button results as the basis for finding a particular demographic or audience. Also, Sweeney (2011) indicates that Facebook is a significant tool for brand awareness because of the 'like' button power.

People can now buy items online without having to leave the Facebook page. For instance, Elvery Sports use an e-commerce engine called Owjo, which integrates into the Facebook website. Lynn (2011) suggests that not only will Facebook be used for brand awareness anymore, but also for purchasing. However, Lynn (2011) outlines that Facebook is very well suited for business-to-customer companies and not suitable for business-to-business companies. Indeed, it is the businesses that set up Facebook pages to target customers. However, customers cannot contact the businesses, as it is a one-way channel. Therefore for B2B companies, businesses are their customers, but the businesses they are targeting are not set up to receive promotional information. This shows that social media is not a suitable platform for Sentinel to target audiences. Thus, not a suitable platform for B2B motion graphic communication. Nevertheless, Facebook is at an early stage of its business orientation. Therefore, we could see a capacity for B2B marketing on Facebook in the future.

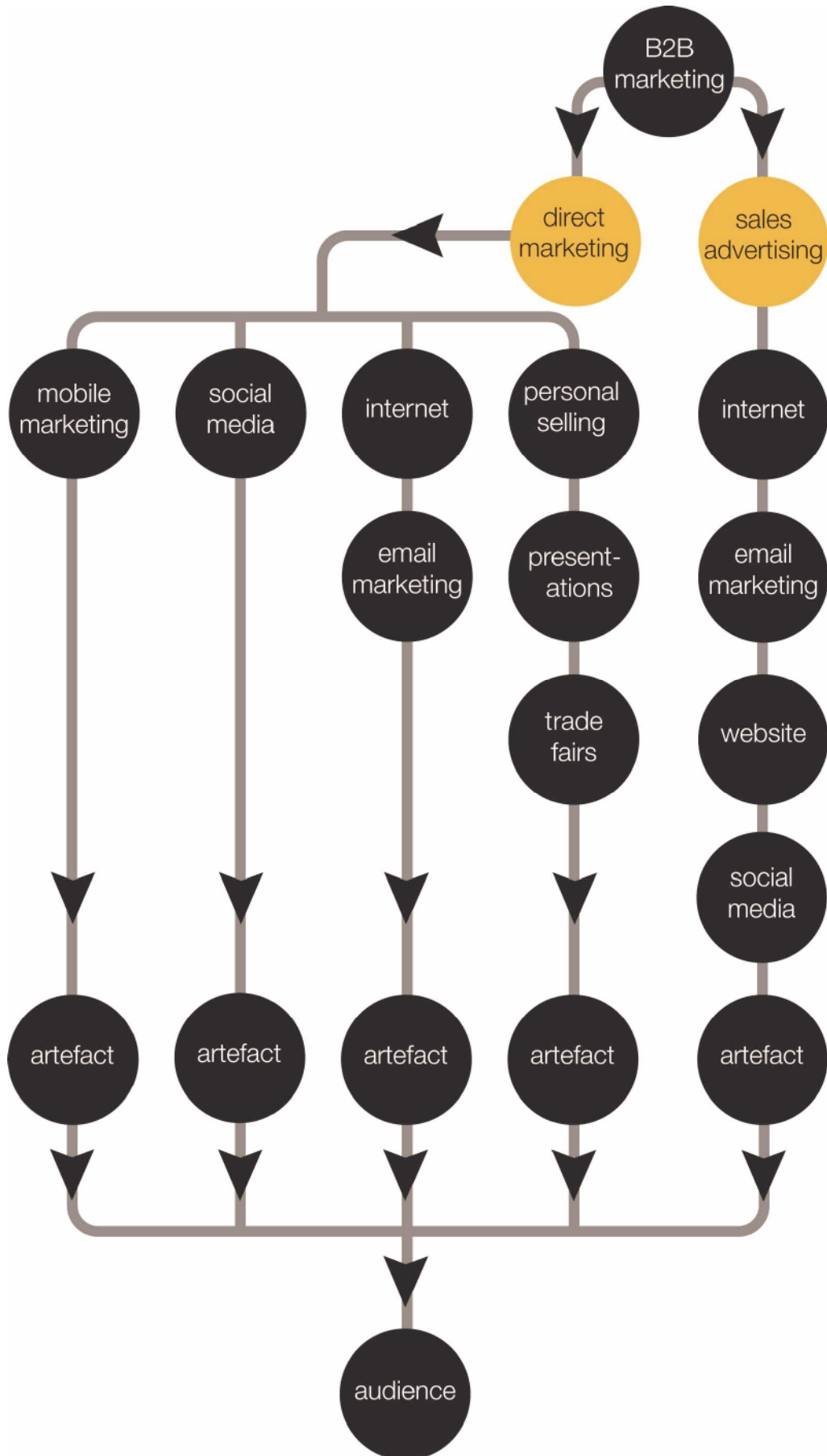
3.9c - Other Platform Possibilities: Mobile Marketing

Mobile marketing is another growing strategy for all business types. The Mobile Marketing Association (MMA) supports this statement. They define mobile marketing as “the use of wireless media as an integrated content delivery and direct-response vehicle within a cross-media marketing communications program”

(MMA, 2008). Brand building (Sultan and Rohm, 2005), customer relationship management (Sinisalo et al, 2006), marketing research and marketing communication (Leppaniemi & Karjaluota, 2008) can be achieved by the mobile phone platform. For B2B companies like Sentinel, this provides a significant platform for communication. B2B marketing characteristics work congruently with mobile marketing communication. For instance, Customer Relationship Management and direct-responses from targeted businesses. Furthermore, MMA (2010) outline that the mobile medium is now used for mobile web sites, mobile applications, multimedia messaging service (MMS), mobile video and TV. Also wireless application protocol (WAP) push messages (Komulainen et al. 2006) and of course file transfer via Bluetooth. This shows that the mobile phone is developing a significant platform for marketing communication. Moreover, the mobile phone is opening up an existing range of platforms for motion graphic communication. The Apple I-phone is one such device that offers such mobile tools. However, Leppaniemi & Karjaluoto (2008) outline that the mobile platform should be considered in an integrated manner along with traditional communication and not as a substitute for traditional channels, in Sentinel's case, the Internet. The mobile channel is a valuable stand-alone media for marketing communication when it is used together with other channels like the Internet.

Upon discussing topics in this chapter, fig 3.4 (on the next page) illustrates potential platform routes Sentinel could take to enhance their communication.

Fig 3.4 - B2B Communication Platform Potential for Sentinel



Chapter Four - Project Development and Analysis

4.1 - Introduction

In specifically focusing my research on motion infographics, I researched how I would create my artifact, which would solve B2B communication problems for Sentinel Fuel Products. Having researched motion infographics, I believe it is a practical method, which can communicate information from one business to another. Motion Infographics offers precision, efficiency and clarity. Furthermore motion infographics offer audio and animation, which can sell a businesses message with greater significance and effectiveness than Sentinel’s printed text-processed information. As seen in Chapter Three, Woolman supports this when he indicated that a growing understanding of information technology, new business practices, higher expectations and the speed at which we demand information means the communication design industry is undergoing a huge transition from print to the innovative invention of digital graphic communication.

4.2 - Inspiration

The project development stemmed from inspiring motion infographic videos. Also, a lot of inspiration came from printed infographics. David McCandless has produced some well-known printed infographics. His simple style has been a major motivation point for me. Gestalt, semiotics and the Isotype influenced McCandless’s simple style, all which have been influential in my own design process.

In Fig 4.1 there are four examples from McCandless’s book ‘Information is Beautiful’. We can see how he symbolizes objects to just one shape and line, thus converting them into pictograms or icons. This simplifies what the viewer is looking at, hence making it more efficient.



Fig 4.1 Some of McCandless’s Projects (McCandless, 2010)

In addition to McCandless’s style, a motion infographic that inspired me initially was called “Waiting for Superman”. A motion design company called Buck created this. Buck has offices in Los Angeles and New York. The infographic was produced for takepart.com. The aim of the infographic was to persuade its audience to watch the film “Waiting For Superman”. Waiting For Superman highlights some very serious issues in America, e.g. the lack of education. Following the release of the infographic, Waiting for Superman premiered in the US on September 24, 2010. During its opening weekend in New York City and Los Angeles, the film grossed \$141,000 in four theaters, averaging \$35,250 per theater (Knecht, 2010).

Also, the motion infographic had a positive impact on Vimeo members. Vimeo is a respectful community of creative people who are passionate about sharing the videos they make online (Vimeo, 2011). It consists of professional and amateur creatives. There are a lot of compliments regarding the animation techniques and transitions in between different scenes.

The consistency of colour in the infographic simplifies it and makes it visually powerful. Throughout the infographic, the designers use just one graphic in each scene. This gives the message and the purpose of the infographic more focus. As you can see from fig 4.2, the visual style is very simple and clear. This is the beauty and effectiveness of motion infographics.

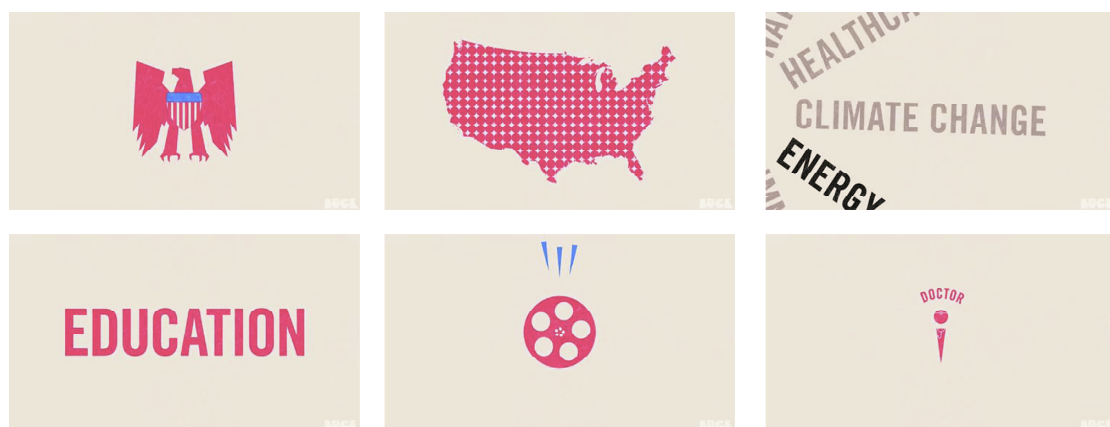


Fig 4.2 Waiting for Superman by Buck Design

Also, Jonny Kofoed, who I have mentioned earlier, was an inspiration to me. During my research I contacted him about infographics. I asked him the following question:

Q. How do you think infographics differ from other forms of advertising? I.e. what are the benefits?

A. “The key difference is obviously that info gfx is data driven. Advertising is just about message/selling. As a result, advertising tends to use any emotional language that will help drive the communication whereas with information gfx it's all about concise, clear, explicit visual language. Info graphics can be beautiful, but never at the expense of the communication. It's like if you were designing a surgical instrument. Nothing would be there that didn't need to be...handle, blade, nothing that isn't absolutely necessary.” (Kofoed, personal communication, 2011)

Kofoed’s words were significant when designing the artifact. He made me realize that I needed to simplify my visual language down to the bare minimum. Less is more in terms of motion infographics. Indeed, the less there is of graphics, for the viewer to look at, the easier it will be to understand. In addition, making it quicker in communicating its message.

A TV commercial Kofoed created for Boost, an energy tablet that dissolves into water, set a standard, which I felt I needed to reach. The commercial (Fig 4.3) was created in 3DS Max. However, all of the footage was created in Adobe Illustrator. The entire camera moves and transitions he used are all manageable in Adobe After Effects. Furthermore, the simple use of vectors he created is reminiscent of good infographic practice. He uses a lot of secondary (background) action. This makes the commercial much more visually interesting. For instance, in the fifth screen shot, he could have had only the dog silhouette and the human silhouette. However, adding the background (the house, street lights and trees) makes it more appealing but does not take away from the main focal point that is the two silhouettes. This is a technique which I considered but only if it didn’t take away from the main message. There will be evidence of this experiment later in this chapter.

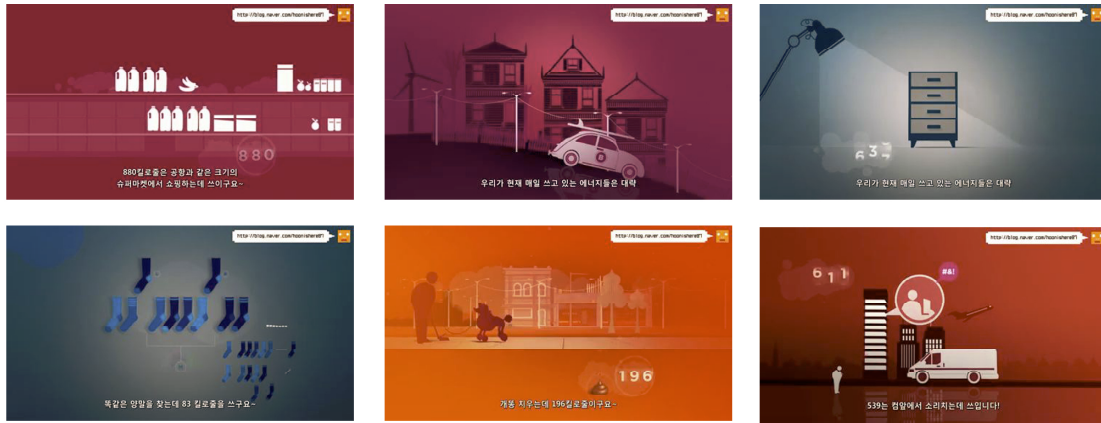


Fig 4.3 “Boost” TV commercial

Kofoed’s advertisement for TVNZ (Television New Zealand) also used vectors created in Adobe Illustrator. This ad provided information in trying to induce people to watch TVNZ One. The main message was that TVNZ One suited people of all races, cultures, nationalities, and people with different preferences. As you can see in fig 4.4, Kofoed keeps to what he said in his quote, his graphics are all concise, clear and explicit. The message is delivered precisely and effectively.

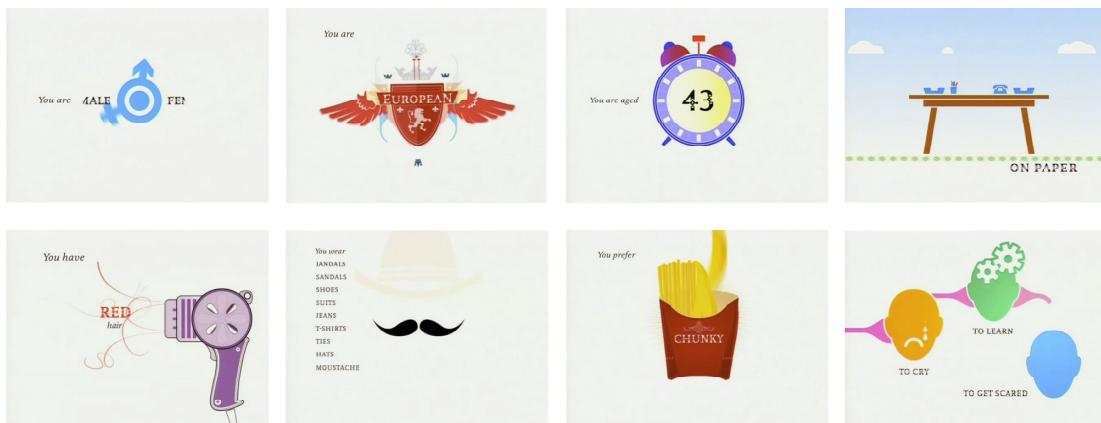


Fig 4.4 “Choose One” NZTV

4.3 - The Design Process

4.3a - Scripting

On designing the artifact, the first stage of the design process was gathering all of the information required from Sentinel. Through email contact, they sent me all of the documents they would usually send to potential clients. From this information, I started to do drafts of the script. Creating the script first was significant, because it

was important to have that to work from and to refer to. In creating the script, it was important to refine what was on their current communication literature. There was too much information to include in an infographic advertisement.

4.3b - Storyboarding

Having created a draft of the script, I worked from the infographic research that had inspired me. Initially, I brainstormed all of the graphics that I will have to create. For instance, oil illustrations and telecommunication illustrations were graphics that I initially brainstormed. Sketching and illustrating from the information in the script, was an on going process. The brainstorming and sketching lead me to the first stage of the design process: the storyboard (Fig 4.5).



Fig 4.5 Initial Storyboards

The storyboard helped to explore with the interconnection of the script and the graphics. Moreover, the storyboard process organized what graphics would appear on screen during key information provided by the script. The early sketches were inspired by fuel pumps and fuel gauges to illustrate facts and figures about fuel theft. The reason I choose fuel related objects was to make it obvious and clear that it was a fuel related product. Following critiques and personal analyzing, I developed the concepts from the storyboards in fig 4.5. In developing the storyboard, I included extra information that I felt was vital in selling the product. In fig 4.6, it is evident that I included further information i.e. the benefits together with the USP of product. From the developed storyboard in fig 4.6, I produce an animatic.

4.3c - Animatic

An animatic is a sequence of still images edited together and displayed with the company of sound. The purpose of an animatic is to test if the sound and images work together coherently. Furthermore, an animatic is to organize each scene into a period of time. Fig 4.6 is the images that were used to create the animatic. However, I had not any sound recorded or prepared for the animatic. Instead, I estimated how much time it would take for the voiceover to perform the script. This is because I had not acquired an actor to perform the voiceover at this time. This is something that I would later regret and learn from.

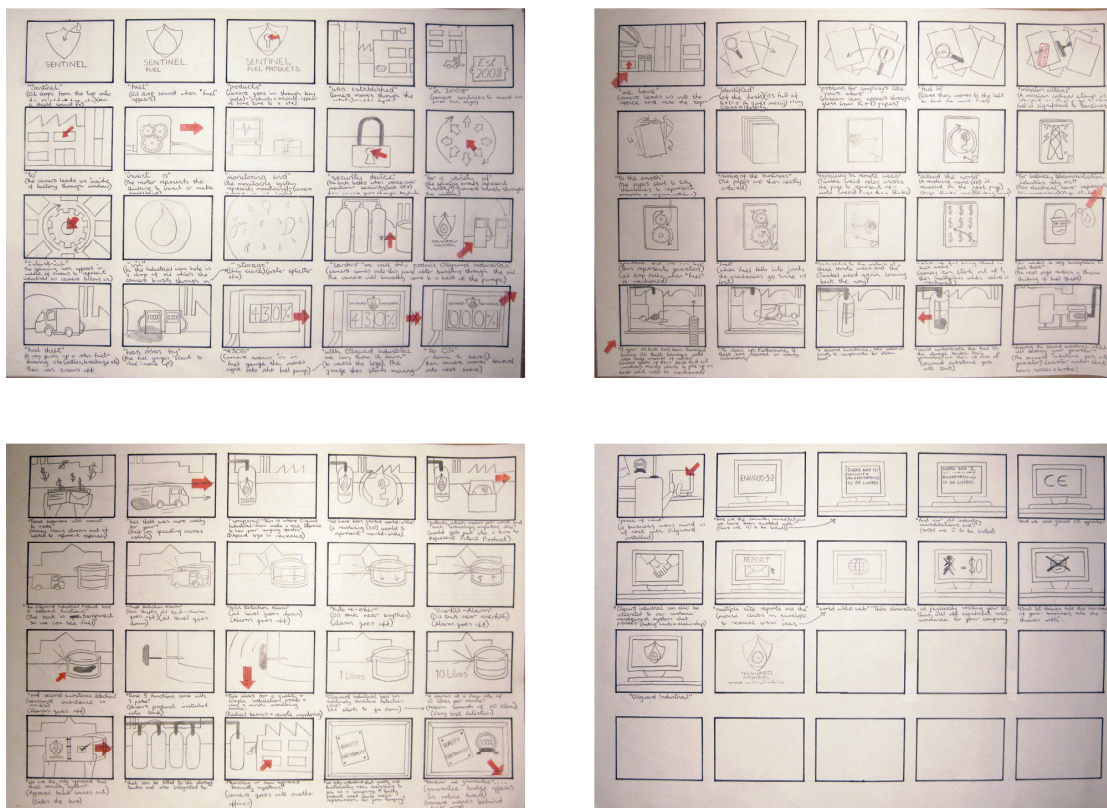


Fig 4.6 Storyboards developed/Images used for Animatic

However, in fig 4.6, the animatic starts with Sentinel's Logo. It is essential to start with Sentinel's brand, as Oilguard Alert Industrial is one of Sentinel's products. Establishing who the company is at first is important to the audience, as they will immediately know who the product belongs to. Throughout the animatic the sketches graphically represent what the voiceover is saying. For instance, when the voiceover is explaining what the five functions of the product are, the animatic represents the five functions by showing a visual of a fuel tank, thus showing how each function

operates. This will give the viewer a clear idea of what each function does and how it function works.

4.4 - Testing the Script, Storyboard and Animatic

At this stage in the design process, I organized a client presentation with Sentinel's board members. The aim of the client presentation was to receive feedback on the script, storyboard and animatic. The client presentation consisted of Sentinel's marketing director; Emma Lyons, their sales manager; Andy Davidson, one of the company founders/directors Kurt Reinhardt and their company consultant Pat Hobbert. Pat Hobbert is a retired vice-president of Nortel Communications. Although Hobbert was not with us in person, he was video conferenced. The client presentation was a significant stage in the design process. The board members were able to get their points of view across. It was a success from my point of view as they were able to pinpoint what was necessary and what was not. Below is a list of key points that were concluded from the client presentation:

- 1) The statistic and illustration showing that fuel theft had risen by 430%, was aimed towards the domestic market. Thus, needed to be excluded from the infographic.
- 2) Consequently, I enquired about any telecommunication statistics that they might have. However, they informed me that the Oilguard Alert Industrial market would be educated professionals; hence, they would already be aware of fuel theft or other fuel statistics.
- 3) The petrol pump at the start of the storyboard represents the commercial market. It does not illustrate the industrial market. As a result, that illustration will have to be excluded.
- 4) They explained that the five functions the product upholds, is the main message that needs to be emphasized.
- 5) The company background is of no relevance to their target audience. For example, saying when Sentinel was established does not need to be in the infographic.
- 6) Sentinel emphasized that their target market are not just in developing countries. Major Telecommunication industries worldwide have masts in remote locations in developed countries. For instance, Vodafone or 02 would

have mobile masts in remote locations within Ireland. Due to the remote nature of these masts, they would be susceptible to fuel theft.

- 7) Sentinel thought the monitor illustration representing remote monitoring would work very well. It also represents that it reports electronically. As a result, the monitor concept is something that can be developed.
- 8) The security and oil accreditations are important to Sentinel's audience. Therefore it will be important to clearly show them.
- 9) Sentinel explained that they felt the animatic was too long. They stressed that the infographic should be as short as possible. I explained that at the present time, it would be approximately three minutes long. They insisted three minutes would lose the viewer's attention span. Accordingly, I will make the infographic more concise.
- 10) One probe with five different functions is a very unique attribute. Their nearest competitors would have four or five probes to work five different functions.

The client presentation helped me to make the infographic more concise and to the point. It enabled me to emphasize information of importance. Also, I got to know the company to a greater extent. For example, they showed me how the product worked and demonstrated how each function operates. This experience first hand, was valuable as it gave me a clear understanding of what I needed to illustrate in the infographic. Following the client presentation, I analyzed all of Sentinel's feedback. Sentinel made some valid points that helped me develop the infographic. For instance, it was clear that it needed to be more concise. As Sentinel knows the target audience very well, they specified some information that was not important. Excluding this information was already contributing to making the motion infographic more concise. Also, having a petrol pump in the motion infographic would not relate to the telecommunication audience, as a petrol pump represents a commercial industry. Therefore, I needed to brainstorm graphics that would clearly relate to the telecom audience. As the designer, I extracted some significant information from Sentinel in how I would develop the infographic from the most recent animatic. Also, Sentinel was interrogating about how we would graphically represent a thief. Indeed, in this part of the world, Sentinel recognized that a human in a black and white striped jersey and a mask would suffice. However, the rest of the world may not understand this

representation, as there is not a generic thief. I assured Sentinel, as the designer, that it was up to my expertise to experiment and accomplish a graphical language that communicates to an international audience. This experiment will be evident throughout the chapter.

4.5 - Developing the Concept

Following the client presentation, I decided to re-arrange the script and make it more concise, including only the information that really matters to its intended audience. From the script, I continued to develop how I would visually represent the information. Fig 4.7 shows how I developed the information visually. Also, Fig 4.7 illustrates how I developed representing theft, it shows a finger print as a finger print is a common method of identifying thieves all over the world. Instead of sketching with pencil, I decided to sketch the graphics in Illustrator. Pencil sketching the graphics in the early stages of the design process was beneficial, because it was a quick way of expressing my ideas. However, at this stage it was important to be experimenting with the visual style while still developing the storyboard and animatic. Creating the graphics in Illustrator would allow me to import the Illustrator files directly into After Effects. Illustrator is a vector graphics editor that allows you the freedom to create any style of vector graphics. Illustrator works coherently with After Effects as it allows you to rasterize the graphics enabling you to increase the size of the graphics without affecting the quality.

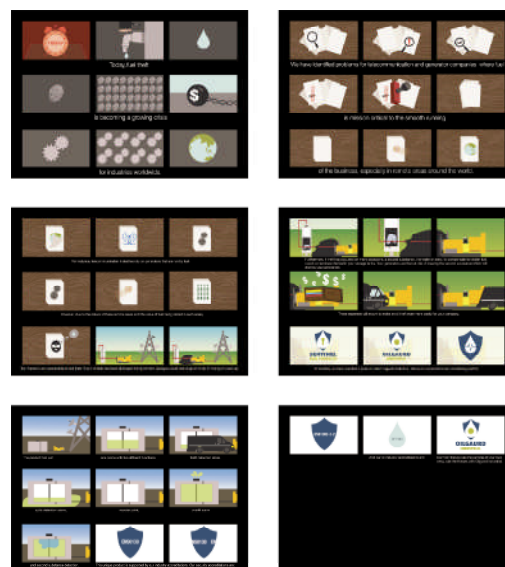


Fig 4.7 Developed storyboard and initial style screens

In analysing fig 4.7, the graphics created are very simple, as inspired by Gestalt, Semiotics, the Isotype and David McCandless. However, there are too much graphics in one screen shot. This defeats the purpose of creating simple graphics as it still gives the viewer a lot to look at in one particular frame or second. For instance, when the five functions are being visually presented, there is a sky, the ground, the industrial fuel tank and part of the generator. Ideally, similar to the infographic ‘waiting for superman’, there should be limited graphics per scene. Furthermore, I feel there should be a minimum of two to three colours throughout the whole motion infographic. Like ‘Waiting for Superman’, the consistency of colour makes is visually powerful. In fig. 4.7, there is a range of different colours. This will make it difficult for me to transit between one scene and the next. On the other hand, if all the colours throughout the motion infographic are consistent, each transition will be smooth and easy on the audience’s eye.

From critically analysing fig 4.7, I used my conclusions to develop and proceed with the pre-production stage of the design process. In the fig 4.8 development, the graphics have been considerably simplified. There is a lot less happening on screen. The reason for this is to make it easier for the audience to view and understand it. Furthermore, the amount of different colours has been significantly reduced. Consequently, fig 4.8 is much more visually stronger and consistent than fig 4.7. On the second page of fig 4.8 you will see speech bubbles. These speech bubbles represent communication relating to the target audience of the telecommunication industries. As each speech bubble popped out from the satellite dish, each of the five functions would appear. Indeed, each of the five functions could have been represented much simpler.



Fig 4.8 Developed Visual Language

4.6 - Testing: Peer Critique

Although it is much more concise in fig 4.8, my peers and I felt there was still potential to make it more simpler. My peer's consists of a Digital Media graduate, three Graphic Design graduates, two with almost a decade of industry experience each. Upon evaluating the new thoughts and ideas from the critique, I decided to further simplify the infographics down to the bare minimum. For instance, in fig 4.8, I visually show what the five functions are. In each screen shot, there are four or five different graphical elements. For example, for the fuel loss function, there is the fuel gauge, the alarm light, the speech bubble, and the mast. Furthermore, within the gauge, there are more graphic elements. Therefore, there was still potential to simplify it more. From a design point of view, designing something for an international audience needs to be simply illustrated, as I am dealing with an audience of contrasting cultures and nationalities. This is something I learned, to keep reminding myself of, following my peer's constructive criticism. For instance, notice how the thief representation has changed. The finger print did not represent fuel theft, it just represented theft.

In fig 4.9, the graphic elements inside the speech bubbles have been extracted. Accordingly, they have been replaced by one graphic element: oil. This concept uses the speech bubble as a fuel storage tank, representing an industrial fuel tank used in the telecommunications industry. In fig 4.9 you will see how simplified it became in comparison to fig 4.8. I extracted all of the graphics inside of the speech bubbles and replaced the graphics with oil. The oil would then move up or down in relation to which function was been illustrated. For instance, if fuel theft were illustrated, the level of oil in the speech bubble/oil tank would decrease. This concept give the audience very little graphics to make sense of or to decode. Once I had this concept finalized I arranged the images in a sequence and added a mock-up voiceover to create a new animatic. At this stage in the design process, it was time to test the animatic in front of my peers.

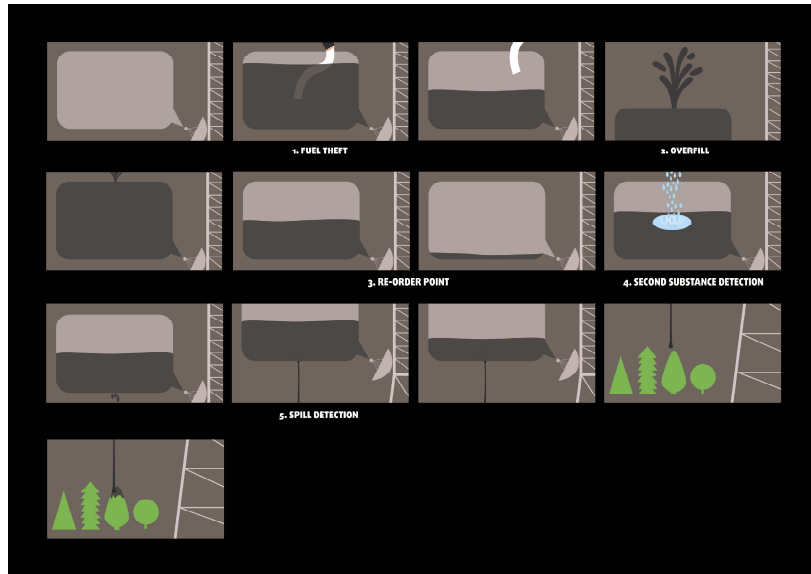


Fig 4.9 Simplifying Visual Language

4.7 - Concept Development: Further Deduction of Graphics

Fig 4.10 is the animatic contact sheet (a selection of the still images used in the animatic). For this animatic I had a mock-up voiceover to help with the timing of each screen shot. The development of simplicity and concision is very evident from the first storyboards. Following the group critique, a number of issues were discussed. In brief, some people were confused when they saw the speech bubble, they were expecting type to appear, as if somebody was going to speak about Oilguard Alert Industrial. Instead, oil appeared from nowhere and confused the people watching the animatic. Also, in the third screen shot in fig 4.10, the amount of oil lorries is supposed to represent that oil theft is becoming a growing problem. However, most of the people thought the lorries were delivering oil. As a designer, you cannot argue against 10 people who do not totally understand what they are watching. However, the voiceover was informing the audience, hence the information was there. Nevertheless, the graphical language was not complementing or enhancing the voiceover. At this stage, it was important to re-design the graphic elements or develop earlier ideas. Indeed, all of the content was there; it just needed to be visually presented through a better visual language.

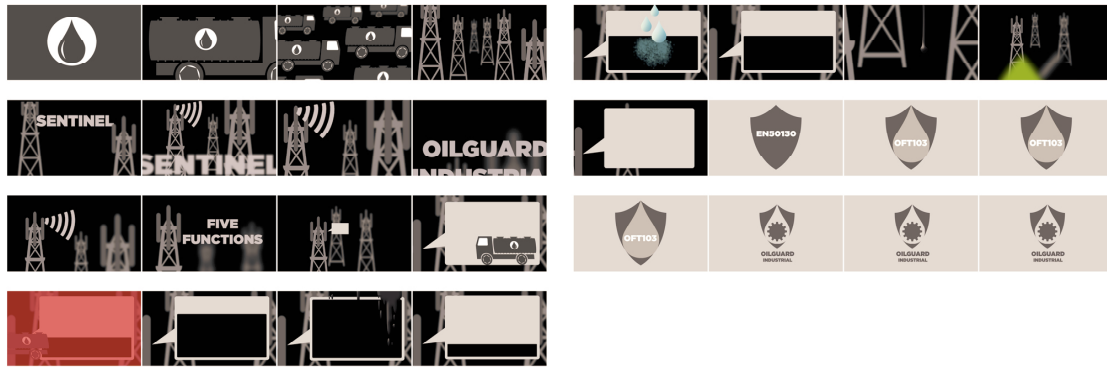


Fig 4.10 Developed Animatic

4.8 - Finalizing Concept

Upon analyzing the feedback received during the critique, I started to re-design the graphics. In fig 4.11 we can see a significant difference in the visual style and colour.

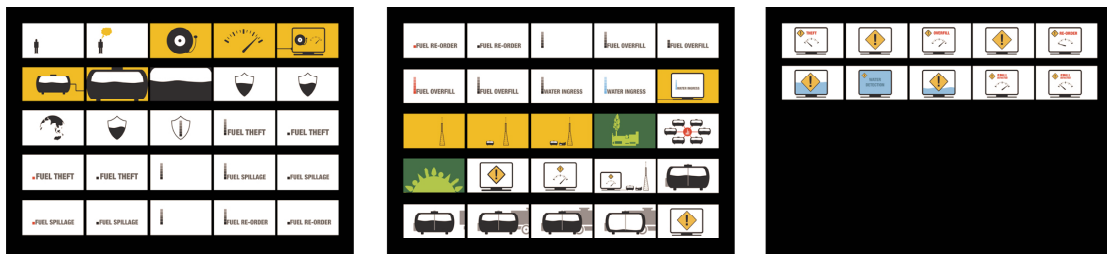


Fig 4.11 Visual Development

The colours yellow and black represent an industrial colour palette (codenamecuttlefish, 2011). Codenamecuttlefish is a website that allows you type in key words, which then searches for colours that represent that particular word you typed in. In reflection, the yellow background and black graphics should be consistent all the way through the motion infographic. For instance, the white background evident in some of the screen shots disrupts the piece visually. The green colour palette represents the environmental benefits of the products. Furthermore, I have restricted the number of graphical elements on screen at any one time. In comparison to fig 4.10, fig 4.11 looks less confusing and more to the point. Also, I feel it is not enough to just use type to show the five different functions as I have in fig 4.11. Illustrating what each function does would be more beneficial to Sentinel and their audience, as this would be more explanatory and clarify what exactly Oilguard Alert Industrial does.

Fig 4.11 was significant progress, in terms of design. However it now needed to be developed. Fig 4.12 shows the finalized storyboard. This storyboard shows the five different functions illustrated, as this was one of main points that I felt needed to be addressed after analyzing fig 4.11. I re-created most of the graphics to enhance the visual language and to create and finalize the storyboard (fig 4.12).

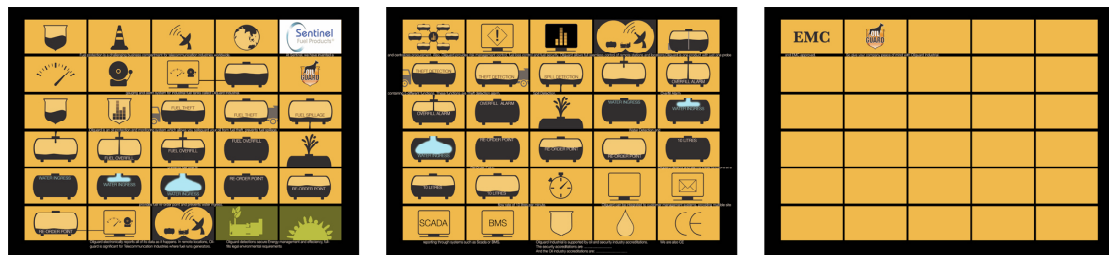
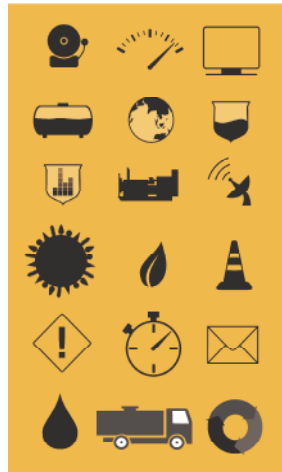


Fig 4.12 Finalized Storyboard and Style Screens

Fig 4.13 shows all of the graphics created for the motion infographic. One of the principles of gestalt is the rule of similarity, thus this allow me to talk about the graphics as a group, and not individual components. I created the graphics from Gestalt, Semiotics, David McCandless, Jonny Kofoed and the Isotype as my major influences. The main technique and method involved was to acquire images of objects that I needed to iconize or symbolize. For instance, the first graphic in fig 4.13 is an alarm. To create this, I researched images of alarms, keeping in mind that it needed to be recognized by an international audience. Once I had identified a fitting image of the object, I could then bring the image into Illustrator where I could trace around the outline of the alarm using the pen tool, thus deducting all the detail inside of the outline. Furthermore, making the space within the outline one colour assisted in making the icon simple and clear. The same method was used to create all of the graphics in fig 4.13.



4.13 Graphics Created for Motion infographic

As stated earlier in the chapter, I planned on experimenting with background action, to make the motion infographic look more visually interesting, but only if it did not take away from the main message. This idea was influenced by Kofoed's advertisement for Boost Energy Drink. Fig 4.14 shows where I experimented with background action. In analyzing if it was suitable or not, I decided not to use background action. For this particular audience, it would not add any value to the product. Furthermore, it would distract the viewers' attention away from the main message.

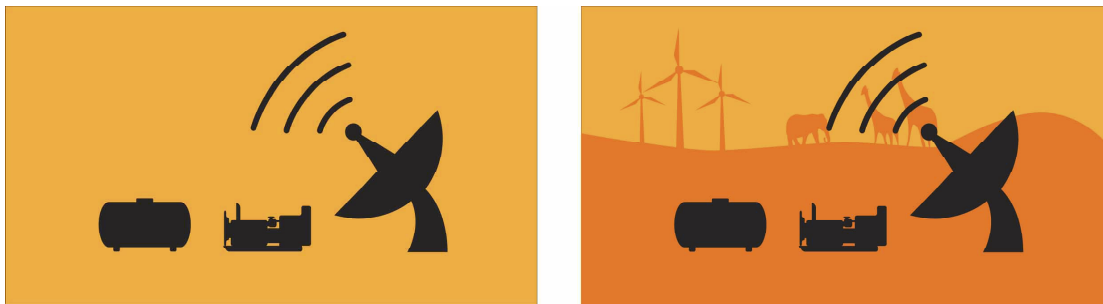


Fig 4.14 Background Action Experiment

4.9 - Post Production

Once all of the graphics were completed in Illustrator, I imported them into After Effects. Working from the storyboard (fig 4.12), I started to experiment with the transitions in between each scene. Furthermore, I animated all of the graphics that can be seen in fig 4.12. To assist with the animation, I had the draft voiceover as a guide to the timing of each scene. Although I had experimented with the time when I created the animatic, there were subtle changes made to the script throughout. However, once I had it finalized I started the search for an actor. After consulting with

my lecturers and Sentinel, we decided that a neutral voice would best suit the motion infographic. This is because an international audience would be listening to it. It is important that the voice is clear and understandable. On identifying an actor, I got in contact with a local actor that acts in plays, musicals locally and is also hired to do radio advertisements. He was happy to take part in the project. In addition, I added sound effects to complement the animation of the different graphics. For instance, I applied an alarm bell sound effect for when the alarm starts to ‘go off’. The sound effects re-emphasize what the purpose of the graphics is. When I replaced the draft voiceover with the finished voiceover, that the actor performed, I had to re-organize some of the animations. This proved to be quite difficult and something that I learned from the design process. That is, all audio should be recorded and finalized before the post-production stage.

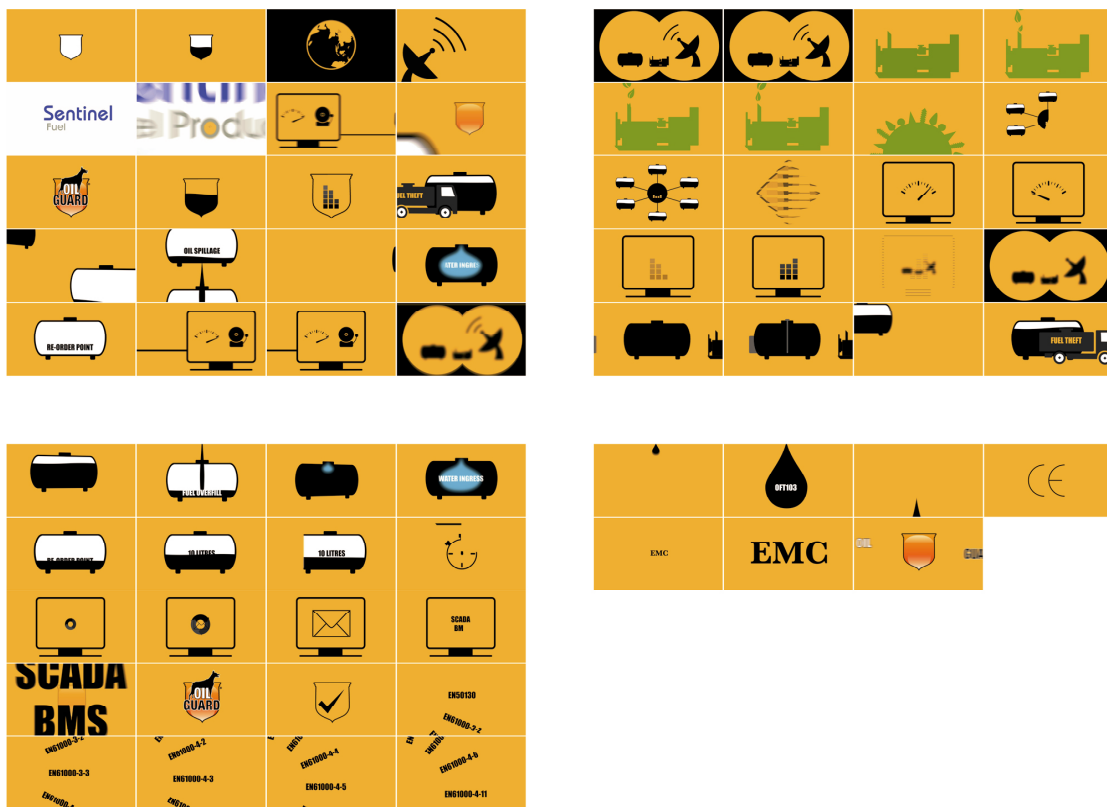


Fig 4.15 Motion Infographic ‘Rough Cut’

Fig 4.15 is the rough-cut infographic contact sheet. The concept moderately developed since the storyboard in fig 4.12. Fig 4.12 and 4.15 shows how representing theft concluded. Industrial fuel theft in remote locations consists of oil trucks transporting the oil during theft. This type of theft happens all over the world, which

is why it is illustrated in the motion infographic. However, at this stage in the design process, the visual language is completely established and fully developed. Upon completing the rough-cut motion infographic in After Effects, it was time to start testing it.

4.10 - Testing the Artifact

The method of testing the infographic was to organize a second client presentation with Sentinel. The people involved would have been the two company founders/directors, the marketing director, the sales manager and the president. Indeed, the most suitable testing method would have been acquiring some of Sentinel's potential clients and conducting a focus group, thus testing would they understand it. However, due to confidentiality reasons, the client presentation is the most appropriate method. The focus group was scheduled for the week beginning on the 9th of May 2011. Although Sentinel agreed to this, they then confirmed that they would be unavailable due to business commitments. Therefore, instead of the client presentation I sent them a link to view the infographic in their own time. As a result, they emailed me their combined thoughts.

4.11 - Feedback from Testing the Motion Infographic

Sentinel (Personal Communication, 2011) explained that the motion infographic was still too long. They felt that it should be made more concise. For instance, Sentinel suggested to exclude showing how the five functions work the second time around. Sentinel insisted it looked too repetitive and may bore the viewer. Showing the five functions clearly once during the infographic should be enough. Also, Sentinel stated that the accreditations should be in one screen shot, as opposed to showing each accreditation one by one as shown in figure 4.15. Sentinel felt that people staring at the accreditations too long might result in the audience losing interest. Although the accreditations are important, they can be given to an interested individual on request or after viewing the motion infographic. Moreover, Sentinel believed that the graphic where the generator turns green and green leaves act as fumes, representing energy management and efficiency, over complicates the message and is not one of their main selling points.

I feel Sentinel had a valid point in saying that the motion infographic was too long. Essentially, they know their target audience better than I do, so listening to what their ideas are is an important part of design process. On a positive note, all of the information is there; it is just a matter of paring away the less important detail. However, I argue that the five functions need to be repeated as to really get the message across. In spite of this, the five functions could be illustrated much more quickly and simply the second time around. This will quickly remind the audience what the unique selling point is. Also, I agree that the accreditations scene can be made much more snappier. In fact, the accreditations could be left until the end of the infographic. That is, showing them on one screen shot so the viewers can decide if they are important to them or not. Moreover, Sentinel's opinion on the energy management and efficiency scene is understandable. Nevertheless, I feel it's pivotal to show the product is efficient in the energy department, as environmental issues are becoming mainstream and are important for environmental laws and standards. While Sentinel feel it is not appropriate, I feel it should still have a place within the infographic but within a smaller time scale. Having analyzed the feedback from Sentinel in terms of testing the artifact in relation to marketing and functionality, getting feedback from the motion graphic industry is also paramount.

4.12 - Industry Feedback

In acquiring industry feedback, I contacted Noho. Noho, Dublin City, are a creative solutions company who specialize in interactive video, motion graphics and effects animation. They have worked on projects like MyCity, which is a multimedia exhibition that describes a dynamic vision for the future of Dublin. Noho (Personal Communication, 2011) stated that the motion infographic gave them a good impression in terms of motion graphics. However, Noho explained that I should make sure the motion blur is set to a high level within the After Effects program. Motion blur is an important part of motion graphics, as it makes graphics appear more realistic. Also, Noho highlighted that a slight radial gradient on the orange background would make it look more interesting. It would take it away from the flat look and make it more aesthetically appealing. Moreover, Noho outlined that the motion infographic loses its pacing in the middle part of the video. Noho noticed that the script repeated itself. Noho are referring to the five functions been reiterated. That

is the same part of the infographic that Sentinel found unsatisfactory. Nonetheless, Noho complimented the motion infographic artifact in general.

Noho's indication to make the most of the motion blur technique, in After Effects, is a good recommendation. In fact, it is the minor details that can make motion graphics look substandard to a good standard. Indeed, I believe the motion blur does not work for every project. However, there is a significant difference between this motion infographic with and without a motion blur. That is, this infographic works well with motion blur as it is intended to be a quick and snappy infographic. Although I experimented with Noho's advice of using a gradient background (See fig 4.16), I feel the flatness of this infographic works. The gradient did not add anything to the infographic. In fact, the gradient modestly takes the attention away from the graphics. Like Sentinel, Noho were not in agreement with showing the five functions twice, also having the voiceover repeat itself. At this stage of testing, there is a question over showing the five functions the second time around. Although I feel it is important, feedback so far has proved otherwise.

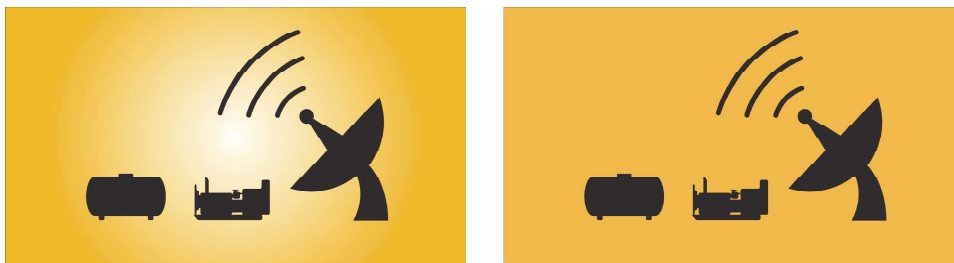


Fig 4.16 – Background radial gradient experiment

In addition I contacted Alice Cho. Alice Cho is the art director at Wired magazine. Also, she teamed up with David McCandless, along with many more information designers, in creating the book 'Information is Beautiful'. Cho (Personal Communication, 2011) indicated that the graphics worked appropriately. However, she suggested making the infographic more concise. She too thought it was too long for an infographic, with the purpose it has, in terms of how it communicates. In analyzing feedback so far, this is something that clearly needs to be rectified. Accordingly, this is how the motion infographic can be developed further. Cho complimenting the graphics was significant feedback. That is because a lot of McCandless's visual styles influenced the graphic elements. Furthermore, Cho's

visual styles can be found in my visual diary. This justifies the design of the motion infographics graphic elements.

Aspinall (Personal Communication, 2011) is the online editor of B2B Marketing Agency in London. In selecting this agency, I did so because it is a website built around a community of B2B marketers. Aspinall indicated that he is an enthusiast and supporter of the kind of visual graphics and animation that I used in the motion infographic. Aspinall offered his compliments, which was a positive indication that my infographic would work. Aspinall explained that this sort of B2B video, if targeted correctly, could be good way to differentiate brands and services from other B2B competitors. For instance, B2C videos are more widely consumed, so in B2B the quality of the creative is not going to be the ingredient that invites viewers. In B2B marketing, decisions are made on a practical basis. Aspinall maintained his feedback by stating that busy, under pressure executives in a specific market are not going to be interested in good animation and good graphic styles. They would switch off a lot quicker than people who have an eye for aesthetics. Therefore, the length of time the infographic runs for needs to be reduced.

Although Aspinall indicated that busy, under pressure executives in specific markets are not going to be interested in good animation and good graphic styles, it is still important to have the correct graphics that communicate effectively with your targeted audience. Aspinall explained that B2B markets look for the practical solution. Indeed this is correct. However, the infographic style also needs to be practical to target an audience searching for practical solutions. Accordingly, the graphic style used in the motion infographic is clear, concise and is animated quickly and efficiently.

Kofoed (Personal Communication, 2011) demonstrated that when a voiceover is driving the communication, the graphics need to add a new dimension or at least enhance what is being said. Kofoed outlined that the voiceover is doing the majority of the communication within the motion infographic. Kofoed identified that he could get everything he needed to know about the product with his eyes closed. Hence, it is important to force the initiative with the design, not the voice. Kofoed maintained that people would get bored of hearing something and then seeing what they hear on-screen. Kofoed identified this as 'say, see'. Also, the journey in between shots can be

more exciting than the shots themselves. Kofoed encouraged me to work the transitions more enticingly.

Kofoed’s feedback and advice has been influential, as he is a leading motionographer. I have referred to Kofoed on numerous occasions during this dissertation. Therefore, receiving critical feedback from Kofoed was extremely useful in my development as a motion graphic designer. Kofoed was the only designer to comment on those aspects of the artifact. Fig 4.17 is a diagram of feedback from the testing of the artifact.



Fig 4.17 – Client and Industry Feedback

4.13 - Final Design Decisions

Following feedback about the five functions repeating themselves, it was decided to extract the second time they are mentioned from the script. However, although the script now mentions the five functions just once, the graphics quickly show what the five functions are near the end of the infographic using typography, whilst the voiceover is saying something else. Consequently, this shortens the infographic, which is very important.

Upon developing the motion infographic in terms of avoiding 'say, see', I extracted some detail from the script and added graphics to the artifact, thus enhancing what the voiceover was saying with the graphics. For instance, when the voiceover says 'fuel theft affects industries worldwide', I enhanced the word 'industries' by showing graphic representations of different industries. This technique will keep the audience visually engaged.

(The final design can be seen at the back of the appendices)

Chapter Five - Conclusions and Reflections

5.1 - Audience Response to Design Solution

Unfortunately, I was unable to test the artifact with the intended audience. The problem was that Sentinel did not give me permission to engage with their clientele. The reason behind this was to protect their privacy. Indeed, they saw it as promoting their product using an unfinished advertisement, hence being a poor reflection on the company. Having taken this into consideration, I felt testing the infographic with Sentinel would be the best method. That is, they would know their audience extremely well, having carried out research into the market for the previous two years.

From Sentinel's response, I learned how important it is to be as concise as possible in producing an advertisement of this nature. For example, at the start of the design process, I was including a lot of information that I later learned was not needed. Nothing should be there that does not need to be. I recall including, in my early storyboards, when the company was established and including figures that meant nothing to the intended audience. I was only including this information because I felt I had aesthetic design concepts in terms of been visually appealing. However, infographics can be beautiful, but never at the expense of the communication. I learned the significant aspects of building an infographic advertisement around the USP's of a product or service. Indeed, this is what primarily catches the attention of a specific audience, not what the infographic looks like. Then it is about communicating with the correct visual style. Accordingly, this is where the motionographer's expertise are needed.

In the later stages of the design process, I decided to reiterate, in the motion infographic, that the product has just one probe with five different functions. That is showing what the five functions are near the beginning of the motion infographic, and then repeating them towards the end of the motion infographic. The purpose of doing this is to make it extremely clear what the product does. However, Sentinel did not agree that they needed to be reiterated. They felt the infographic would be more concise without showing the functionality twice. In spite of this, I felt it was a necessity to reiterate the five functions. I felt it enhanced what the motion infographic was trying to communicate. However, following industry feedback, I received the

same comments. That is, the script was repeating itself. In brief, I decided to extract showing the functions the second time around. However, the finished artifact does list them off quickly at the end of the infographic whilst the voiceover is saying something else, thus not repeating itself, but still reminding the audience about the products USP. Having extracted the USP the second time around, I learned that it was the definite thing to do. That is, the infographic is much quicker and concise now than when I had the USP in twice. The interested audience should only need to see something once to gain their attention and learn about something. However, I feel the way I have listed them quickly at the end is a good conclusion to the infographic.

5.2 - Aims and Objectives

In reinvigorating Sentinel's communication strategy through motion graphics, Sentinel's (2011) gathering thoughts reflected on the project as been successful. They stated that the motion infographic looked very sharp and professional, capturing everything they wanted to show in a very clear and concise way. Furthermore, they reported that it attracted the viewers' attention very easily. They believe that the motion infographic is of huge value to them in terms of B2B marketing communication. They concluded that they will be using it regularly to explain their product.

As the designer, the objective was to communicate with an international audience. In designing the graphic elements for the infographic, this was how I intended to accomplish this objective. Sentinel's response to the visual style was accepting. Indeed, they were unsure how to approach the visual style of the video. Consequently, this is where my expertise as a graphic designer was of a benefit to Sentinel. In explaining the design process and the rationale of the graphic styles, Sentinel are very pleased with the end results. I convinced them that this was the style that will communicate with an international audience consisting of contrasting cultures and visual interpretations.

This dissertation aimed to discuss ways in which Sentinel could communicate as efficient and precisely as possible. In exploring the theory of infographics, and related subjects such as gestalt and semiotics, thus applying it to the design process in producing the infographic, this dissertation learned ways of accomplishing this aim.

Also, infographic theorist David McCandless and the Isotype exhibits a graphic style that was inspirational in contributing to fulfilling the aim of been efficient and concise. Moreover, receiving industry feedback and target audience testing was influential in making the motion graphic as concise as possible.

5.3 - Key Findings and Experiences

In the process of designing the motion infographic, the realisation of simplicity was significant. This stemmed from studying the Isotype. This international visual language was a key finding for me in terms of inspiration. That is because one of the objectives was to create an international visual language to an international audience. In designing the graphics for the motion infographic, I modelled my creations on the Isotype. The Isotype uses the same principles as Gestalt and Semiotics, as this dissertation learned in Chapter Three. Therefore, the principles of Gestalt were also key to the designing of the graphic elements. For instance, the rule of similarity was an important principle when designing the graphics. It gave the infographic good consistency and a good identity. For instance, Aspinall (2011) explained that this sort of B2B video, if targeted correctly, could be good way to differentiate brands and services from other B2B competitors. For instance, B2C videos are more widely consumed, so in B2B the quality of the creative is not going to be the ingredient that invites viewers. In B2B marketing, decisions are made on a practical basis. From Aspinall's experience, B2B videos are live action, hence an infographic differentiates Sentinel's video to other companies.

In addition, in the early storyboards and in the first animatic, there was a lot of detail involved in one screen shot. In hindsight, this gave the audience a lot of visual elements to view at any one time. Although each graphic was designed simply, there was too many graphics on screen at one time, thus defeating the purpose of having simple graphics. The infographic called 'Waiting for Superman', as seen in Chapter Four, had a significant impact on the end design. The way 'Waiting for Superman' used just one graphic per screen shot is very successful. It gives each graphic more focus and more meaning. In my early storyboards, the viewers would not have known where to look. After learning about 'Waiting for Superman', I started to reduce what people would see on screen. Visually, this started to make it a stronger infographic, it gave each individual graphic more significance.

The significance of audio in Motion Graphics is paramount. In reflection, I started producing storyboards and animatics before the consideration of what sound I would be using. In hindsight, this made the post-production stage complicated. For instance, I did not record an actor's voiceover until I had a draft of the animation for the motion infographic completed. Hence, I had to re-organize the whole animation process in order to match the definite and finalized voiceover. In contrast, the script, voiceover draft and finalized voiceover should be completed first before any post-production processes. Accordingly, it is easier to time the animations together with the audio.

In summary, I would have organized the first client presentation almost immediately after finalizing that they were going to be my client. I started to draft scripts and storyboards without their input. After the first client presentation, I had a lot of work to do in terms of re-organizing the content for the motion infographic. On the other hand, if this were done at the start, it would have made the pre-production stage a lot less complicated, thus less time consuming.

Moreover, a further key finding and learning curve was during my interaction with Jonny Kofoed. Kofoed (Personal Communication, 2011) outlined that the voiceover is doing the majority of the communication within the motion infographic. Kofoed identified that he could get everything he needed to know about the product with his eyes closed. Hence, it is important to force the initiative with the design, not the voice. This advice led the motion infographic onto a new level of standard in terms of motion graphics. It was an exciting piece of advice and gave me an inspiration to further develop the motion infographic and develop my skills and knowledge as a motionographer.

5.4 - Project Value to the Motion Graphics Community

In terms of being an inspiration to the motion graphics community, this dissertation can inform people of how they can communicate with wide range of nationalities at one time. The result of the graphics I created can be an inspiration to future motion graphic students. Furthermore, this dissertation will teach people how to create an effective motion infographic in relation to creating the visual language. Also, the research carried out in this dissertation will inform the motion graphic community of

influential findings such as the principles of Gestalt, Semiotics, David McCandless, Jonny Kofoed, Buck Design and the establishment of the Isotype. All these findings can be of assistance to people creating a motion infographic, designing graphics and to motion graphics in general. Jonny Kofoed and Buck Design are major practitioners in the world of motion graphics, and I would advise any motionographer to study their work.

This dissertation informs people of the design process that can happen during the production of a motion graphic project. This would be helpful for people starting to study a course in motion graphics. Indeed, this process would be something new for someone coming from the print industry or studies, as I did. Consequently, this dissertation informs people, in this situation, of what is required at this level of professional application.

In addition, the visual diary that accompanies this dissertation, has further research into motion graphics and motion infographics. The visual diary analyses animation principles, the use of colour, audio and a vast amount of motion infographic videos. Hence, the visual diary is of a significant value to the motion graphic community.

The finished artifact displays all of the subjects discussed and analysed in this dissertation and in the visual diary. That is the graphics, the colour, the audio and the animation. The artifact represents all the research that was carried out. I believe the artifact will be an inspiration to motionographers creating a motion infographic in the future. It displays all the good practices of a good infographic video. As seen in Chapter Three, Alice Cho explained that infographics can illustrate complicated concepts or data in a succinct visual form. If done well, they can distill complex content into a simpler, more easily digestible presentation. Infographic are about finding visual ways to represent content that may be difficult or not as enjoyable to understand in its raw form. The artifact of this project portrays everything that a good and well-designed infographic should be.

5.5 - Development of Project

As seen in Chapter three, I discussed with Sentinel that mobile marketing is a new and growing marketing strategy for all business types. For instance, brand building

(Sultan and Rohm, 2005), customer relationship management (Sinisalo et al, 2006), marketing research and marketing communication (Leppaniemi & Karjaluota, 2008) can be achieved by the mobile phone platform. Lyons (personal communication, 2011) claims that Sentinel's Google analytics have not shown sufficient traffic from mobile phone users. Therefore, designing an infographic for a mobile platform would not suit Sentinel at this time. However, as their business grows, Lyons outlined that mobile marketing is a medium that is in their long term plans. Furthermore, Lyons outlined that mobile marketing will be mainstream within the next year. However, for immediate effect, the motion infographic will be presented by means of direct email communication, Sentinel's website and personal selling (video will compliment presentations or trade fairs). Hence, the motion infographic has been designed to cater for such platforms. However, when mobile marketing becomes a mainstream strategy, the size of the video will have to be altered. Research will have to be carried out to learn how to design a mobile advertisement for the mobile Internet and videotext messaging. This dissertation touches on mobile marketing. However, research into the technicalities of mobile marketing would be the first steppingstone in developing the research for this project.

Moreover, a new business concept could stem from this project. The business would specialize in motion infographics for B2B companies. The aim of the company would be to continue enhancing communication for B2B companies like Sentinel. Indeed, research would need to take place to see if there is a niche that can be exploited. If there is B2B companies who had the same communication problems as Sentinel, then there could well be a niche in the market. However, the business could venture into B2C marketing, as there may prove to be more revenue and more potential.

5.6 - The Final Word

Sentinel's final response (under the heading: 5.2 - Aims and Objectives) justifies the success of the project. All the aims of the project have been fulfilled. The key aim was to reinvigorate Sentinel's communication to potential new clients through the use of Motion Graphics. The infographic research carried out to successfully communicate with an international audience was significant in the projects success. It is very clear, concise and professional, which is exactly what Sentinel required to successfully communicate with their intended audiences.

References

Bernstien, Penner, Clarke-Stewart, and Roy. (2003) 'Psychology Sixth Edition', Boston: Houghtom Mifflin Company.

Brady, M. and Brennan, L. (2006) 'A Research Network Researching Networks: Challenges and Implications', Irish Marketing Review, Vol. 18, No. 1 & 2.

Chong, W.K., Shafaghi, M., Woollaston, C., and Lui, V. (2010) 'B2B e-marketplace: an e-marketing framework for B2B commerce', Marketing Intelligence & Planning, Vol. 28, No. 3, 310-329.

Franz, M. (2003) 'Changing Over Time: The Future of Motion Graphics' [online] (cited 10 November 2010) Available from
<<http://www.mattfrantz.com/thesisandresearch/motiongraphics.html>>

Gerd Arntz web archive [online] (cited 31 January 2011) Available from
<<http://www.gerdarntz.org/home>>

Gershon, N and Page, W. (2001) 'What Storytelling Can Do for Information Visualization', Communications of the ACM, Vol. 44, No. 8.

Hasouneh, A. and Alqeed, M. (2010) 'Measuring the Effectiveness of E-mail Direct Marketing in Building Customer Relationship', International Journal of Marketing Studies, Vol. 2, No. 1.

Jensen, M. (2006) 'Characteristics of B2B adoption and planning of online marketing communications', Journal of Targeting, Measurement and Analysis for Marketing, Vol. 14, No. 4, 357-368.

Kennedy, A. (2006) 'Electronic Customer Relationship Management (eCRM): Opportunities and Challenges in a Digital World', Irish Marketing Review, Vol. 18, No. 1 & 2.

Kofoed, J. (2004) 'Choose One – TVNZ' [online] (cited 08 February 2011) Available from <<http://www.jonnykofoed.com>>

Knegt, P. (2010) 'Box Office: "Superman" Soars In Crowded Specialty Marketplace' [online] (cited 10 June 2011) Available from <http://www.indiewire.com/article/box_office_superman_and_stranger_soar_in_crowded_specialty_marketplace/#>

Knight, L. (2008) 'The Rules of The Gestalt Theory And How To Apply It to Your Graphic Design Layouts' [online] (cited 16 February 2011) Available from <<http://www.allgraphicdesign.com/graphicsblog/2008/03/04/the-rules-of-the-gestalt-theory-and-how-to-apply-it-to-your-graphic-design-layouts/>>

Krug, S. (2006) *Don't Make Me Think! : A Common Sense Approach to Web Usability*, Berkeley, Calif: New Riders Pub.

Jackson, I. (2008) 'Gestalt - A learning Theory for Graphic Education', *International Journal of Art & Design*, Vol. 1, No. 1, Blackwell Publishing Limited.

Jones, PH. (2010) 'Bioentropy, Aesthetics and Meta-dualism: The Transdisciplinary Ecology of Gregory Bateson', *York University*, Vol. 12, No. 1, 2359-2385.

Jonny Kofoed [online] (cited 24 January 2011) Available from <<http://www.jonnykofoed.com/>>

Komulainen, H., Mainela, T., Sinisalo, J., Tahtinen, J., & Ulkuniemi, P. (2006) 'Business model scenarios in mobile advertising', *International Journal of Internet Marketing and Advertising*, Vol. 3, No. 3, 254-270.

Krug, S. (2006) *Don't Make Me Think: A Common Sense Approach to Web Usability*, Second Edition, Berkeley, Calif: New Riders Pub.

Leppaniemi, M. & Karjaluoto, H. (2008) 'Mobile Marketing: From Marketing Strategy to Mobile Marketing Campaign Implementation', *International Journal of Mobile Marketing*, Vol. 3, No. 1, 50-61.

Lillington, K. (2011) 'Businesses are finding out that Facebook could be their fortune', *The Irish Times*, 07 January 2011.

Lupton, E. (1988) 'Writing Lessons: Modern Design Theory - A history of visual design and arts pedagogy, the Bauhaus, semiotics and gestalt theories as they apply to modern graphic design education' [online] (cited 22 February 2011) Available from <http://www.tyoptheque.com/articles/writing_lessons_modern_design_theory>

Lynn, T. (2011) 'Businesses are finding out that Facebook could be their fortune', *The Irish Times*, 07 January 2011.

Marketing Magazine. (2010) 'Direct Marketing', *Marketing Magazine*, Vol. 115, Issue 13, 1196-4650, p74-75.

McCandless, D. (2010) '*The Beauty of Data Visualization*'. TEDGlobal. Available from <http://www.ted.com/talks/lang/eng/david_mccandless_the_beauty_of_data_visualization.html>

McCandless, D. (2009) *Information is Beautiful*, London: Collins.

Mirbagheri, S. and Hejazinia, M. (2010) 'Mobile marketing communication: Learning from 45 popular cases for campaign designing', *International Journal of Mobile Marketing*, Vol. 5, No. 1.

MMA. (2010) 'Case Studies', [online] (cited 31 January 2011) Available from <<http://mmaglobal.com/resources/case-studies>>

MMA. (2008). 'Mobile Marketing Industry Glossary', [online] (Cited 31 January 2011) Available from <<http://mmaglobal.com/uploads/glossary.pdf>>

Moholy, N. (1947) 'Vision in Motion', Chicago: Theobald.

Rogan, D. (2007) 'Marketing: An Introduction for Students in Ireland',
Dublin: Gill & Macmillan.

Sentinel Fuel Products (2011) 'Africa & Nigeria Market Research Report', Results of
R&D carried out by Sentinel, (Article).

Sinisalo, J., Salo, J., Karjaluo, H., & Leppaniemi, M. (2006) 'Managing Customer
Relationships through Mobile Medium – Underlying Issues and Opportunities',
Proceedings of the 39th Hawaii International Conference on System Sciences, Vol. 6,
No. 1, 1530-1605.

Stephan's, C. (2011) 'Businesses are finding out that Facebook could be their
fortune', The Irish Times, 07 January, 2011.

Sultan, F and Rohm, A. (2005) 'The Coming Era of "Brand in the Hand" Marketing',
MIT Sloan Management Review, Vol. 47, No. 1, 83-90.

Sweeney, B. (2011) 'Businesses are finding out that Facebook could be their fortune',
The Irish Times, 07 January, 2011.

The Gestalt Principles [online] (cited 16 February 2011) Available from
<[http://graphicdesign.spokanefalls.edu/tutorials/process/gestaltprinciples/gestaltprinc.
htm](http://graphicdesign.spokanefalls.edu/tutorials/process/gestaltprinciples/gestaltprinc.htm)>

Tufte, E. (1997) Visual Explanations, Cheshire: Graphics Press LLC.

Tufte, E. (1990) Envisioning Information, Cheshire: Graphics Press LLC.

TV Spots. (2011) 'Television New Zealand (TVNZ) – Choose One' [online] (cited 08
February 2011) Available from <[http://www.tvspots.tv/video/39170/TELEVISION-
NEW-ZEALAND-TVNZ--CHOOSE-ONE](http://www.tvspots.tv/video/39170/TELEVISION-NEW-ZEALAND-TVNZ--CHOOSE-ONE)>

Vimeo. (2011) 'Choose One' [online] (cited 23 January 2011) Available from <<http://vimeo.com/858211>>

Vimeo. (2011) 'Welcome, you're new, aren't you?' [online] (cited January 16 2011) Available form <<http://vimeo.com/>>

Wilbur, P. and Burke, M. (1998) Information Graphics – Innovative Solutions in Contemporary Design, London: Thames and Hudson.

Willows, P. (2005) 'Gestalt Psychology, Semiotics and the Modern Arabic Novel' [online] (cited 17 February 2011) Available from <<http://french.chass.utoronto.ca/as-sa/ASSA-No15/article2en.html>>

Woolman, M. (2002) Digital Information Graphics, London: Thames and Hudson.

Woolman, M. (2004) Motion Design, Switzerland: Roto Vision SA.

Personal Communication

Aspinall, A Engagement

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 29 May 2011

To: <<http://www.b2bmarketing.net/contact-us>>

Subject: Re: MA Motion Graphics Project

To whom it may concern,

My name is Clive Connaughton. I am doing a masters in motion graphics in the Letterkenny Institute of Technology, Ireland.

My project is based on B2B marketing. I am producing a motion infographic video promoting and explaining what a Product does. The Product is called Oilguard Alert Industrial. It was invented by a company called Sentinel Fuel Products. Their target audience is major telecommunication industries worldwide. Please view the 'rough cut' of the infographic at this link:

<http://www.youtube.com/watch?v=b3QxtG894c0>

Sourcing industry engagement and feedback is paramount as part of our dissertation. Currently, Sentinel use Email marketing as their main strategy. Hence, any emails they would send to other businesses will either have the video attached or their will be a link to the video in the email. Industry engagement consists of feedback from experts in a given industry. I have identified B2B International as experts in B2B marketing.

Do you think my infographic video is a good source of communication?
(any critical evaluations you might have of the video are very welcome)

Do you think email marketing is a good platform of communication in the B2B market place?

Your Faithfully,

Clive Connaughton.

From: Alex Aspinall <<http://www.b2bmarketing.net/contact-us>>

Date: 31 May 2011

To: Clive Connaughton cliveconnaughton@gmail.com

Subject: Re: MA Motion Graphics Project

Hi Clive,

Thanks for your email.

First of all, I really like your video. On a personal level, I am a fan of the kinds of images and animation you have used. It looks great.

I also think that the use of video, if targeted correctly, can be a good way to differentiate brands and services from their competitors.

There are perhaps two caveats to that statement though. One is that b2c videos are much more widely consumed, so in b2b the quality of the creative isn't going to be the thing that gets views, as frustrating as that may be. Things are decidedly more practical in this world.

The other thing is length. I was happy to sit through two minutes because I liked the animation. However busy, older executives in the target market probably aren't so in to animation in general and will switch off a lot quicker than I would when presented with this kind of media. So perhaps this could be looked at?

Hope this helps,

Alex.

Cho, A Engagement

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 18 February 2011 12:43 GMT

To: Alice Cho <missalicecho@gmail.com>

Subject: **Infographic Artifact**

Hi Alice,

My name is Clive Connaughton. I am currently undertaking an MA in Motion Graphics. The course is located in the Letterkenny Institute of Technology, County Donegal, Rep. Of Ireland. I have previously been awarded with a BA Ordinary and a BA Honors Degree in Graphic Design.

For my MA project I am producing a Motion Infographic Artifact. The client is Sentinel Fuel Products. They have a product, which monitors and secures against oil theft. I am producing an infographic that illustrates what the product does and how it

works.

As part of the MA, industry engagement is vital when it comes to our overall assessment. I have identified you as an exceptional designer and illustrator and I have been inspired by a lot of your work.

I was wondering would be available to answer any questions I might have or assess some of the work that I do as my project progresses?

Yours Faithfully,

Clive.

From: Alice Cho <missalicecho@gmail.com>

Date: 19 February 2011 18:13 GMT

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Infographic Artifact

Hi Clive,

Thanks for the email, so nice to hear that someone enjoys my work! Sure, feel free to ask any questions and I'd be happy to look at your project, it sounds interesting.

All the best,

Alice

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 20 February 2011 09:51 GMT

To: Alice Cho <missalicecho@gmail.com>

Subject: Re: Infographic Artifact

Hi Alice,

Thank you for getting back to me, not many have!!

I just have some questions to ask that I will be including in my dissertation.

1) How do you think infographics differ from other forms of advertising? i.e. what do you think are the benefits?

2) Do you think a simplistic style is significant when designing infographics?

I have been influenced by historical disciplines like gestalt principles, semiotics and the Isotype icons by Gerd Arntz. And more modern styles like your own (like the cupid on notice, very simple vectors and colour background)

Cheers,
Clive.

From: Alice Cho <missalicecho@gmail.com>

Date: 25 February 2011 20:21 GMT

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Infographic Artifact

Hello Clive,

Please see my replies below:

1) How do you think infographics differ from other forms of advertising? i.e. what do you think are the benefits?

I don't really think of infographics as advertising, what do you mean by other forms of advertising? Without reference to the first part of that question, I guess the benefits of infographics are that they can illustrate complicated concepts or data in a succinct visual form. If done well, they can distill complex content into a simpler, more easily digestible presentation.

2) Do you think a simplistic style is significant when designing infographics?

I have been influenced by historical disciplines like gestalt principles, semiotics and the Isotype icons by Gerd Arntz. And more modern styles like your own (like the cupid on notice, very simple vectors and colour background) I would say the style depends on the context, but in general,

superfluous detail that doesn't advance the message should be omitted.

I think infographics are about finding a visual way to represent content that may be difficult or not as enjoyable to understand in its raw form. With many forms of communication, you want the message to be clear and a simplistic style will help achieve this.

Does this answer your questions? Hope more people get back to you!

Best,
Alice.

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 16 March 2011

To: Alice Cho <missalicecho@gmail.com>

Subject: Re: Infographic Artifact

Hi Alice,

Thank you very much for answering my questions.

By other forms of advertising I meant: in comparison to ads which are rather biased, just to sell a product/service. Whereas infographics is about fact and figures. I found it interesting that you do not see it as a form of advertising. I feel if something promotes something in any way or form that it is classed as an advertisement.

Yes you answered the questions brilliantly and they justify my methodology in my dissertation which is great!

P.S. Sorry if my communication seems inadequate as I am not great at asking questions!! But I may have more questions to ask in the near future. Thanks very much for responding however.

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 10 May 2011

To: Alice Cho <missalicecho@gmail.com>

Subject: Re: Infographic Artifact

Hi Alice,

I was wondering would you be able to give feedback on my rough cut infographic?

Here is the link to the rough cut of the infographic:

<http://www.youtube.com/watch?v=XMgz0zcMJYI>

P.S. The voiceover is not the voiceover I will be using, I am getting an actor to do that. The one in this rough cut is just temporary.

Yours Faithfully,

Clive.

From: Alice Cho <missalicecho@gmail.com>

Date: 11 May 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Infographic Artifact

Hi Clive,

Great start! One thing I might comment on is the length, it feels a touch long for something like this. I'm obviously not the demographic for this product, but it feels like it could be made more concise. Nice graphics though.

Hope this helps,

Alice.

Kofoed, J Engagement

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 06 October 2010

To: Jonny Kofoed <jonnykofoed@gmail.com>

Subject: Masters Student

Hi Jonny,

I am currently studying a Masters in Motion Graphics. The college I am attending is the Letterkenny Institute of Technology (Donegal, Rep. of Ireland). I have just turned 22 years of age and I have a great motivation to pursue a career in Motion Graphics. I have gained great inspiration from a lot of your excellent work. I've a huge interest in Vectors/Illustration in motion. Most of my class are into projections and video. I'm the only one interested in creating a project based on vectors in motion. My interest lies in advertisement and I love ad's that contain such inspiration. I was wondering would you have time to answer a few questions that I may send your way if you agree? They will be based upon Motion Graphics in advertising and questions about your own work.

My project idea is to promote material, which I designed last year. I branded a South African wine company called Tembula. I have attached some files to give you an idea of the brand. Obviously, this was for an honors degree in Graphic Design, it is not a real company!

Yours Faithfully,

Clive Connaughton (MA Motion Graphics)

From: Jonny Kofoed <jonnykofoed@gmail.com>

Date: 07 October 2010

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Masters Student

Hey Clive,

Thanks for getting in touch! Your work looks great. Feel free to ask questions etc.

Cheers,

Jonny

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 15 March 2011

To: Jonny Kofoed <jonnykofoed@gmail.com>

Subject: Masters Student

Hi Jonny,

My name is Clive Connaughton. I contacted you about 6 months ago. I sent you my Tembuland wine project as I was planning on dedicating my Motion Graphics Master Degree to it. You probably do not remember but I have not been in touch since as I never got around to asking you questions. However, I changed my project idea since then!!

I am designing an infographic video for a company called Sentinel Fuel Products. The infographics aim is to promote their latest industrial product Oilguard Industrial. The product is a pretty boring product so it will a nice challenge to make the infographic look sexy while congruently communicating with the specific audience (which are telecommunication industries where they have back up generators ran by fuel). They are targeting global recognition so the visual style will have to important.

I just have some questions to ask you that will be justifying (hopefully!!) my ideas that I am including in my dissertation.

- 1) How do you think infographics differ from other forms of advertising? i.e. what are the benefits?
- 2) Do you think a simplistic style is significant when designing infographics?

I have been influenced by gestalt principles, semiotics and the Isotype icons by Gerd Arntz.

P.S. I have more questions but I am not going to bombard you with stuff at once!!

Cheers,
Clive.

From: Jonny Kofeod <jonnykofeod@gmail.com>

Date: 27 March 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Masters Student

Hi Clive,

Sorry I took so long to get in touch...very busy at the moment.

1) How do you think infographics differ from other forms of advertising? i.e. what are the benefits?

The key difference is obviously that info gfx is data driven. Advertising is just about message/selling. As a result, advertising tends to use any emotional language that will help drive the communication whereas with information gfx it's all about concise, clear, explicit visual language. Info graphics can be beautiful..but never at the expense of the communication. It's like if you were designing a surgical instrument. Nothing would be there that didn't need to be...handle, blade..nothing that isn't absolutely necessary.

2) Do you think a simplistic style is significant when designing infographics?

Yes.

Regards,

Clive.

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 04 April 2011

To: Jonny Kofeod <jonnykofeod@gmail.com>

Subject: Masters Student

Hi Jonny,

I understand that you are very busy. It is very much appreciated that you answered my questions. Having big named motionographers in my dissertation will be of huge benefit when justifying my concepts.

Thanks again!

Clive.

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 26 May 2011

To: Jonny Kofeod <jonnykofeod@gmail.com>

Subject: Masters Student

Hi Jonny,

Apologises for annoying you again!! I'm sending you a link to the 'rough cut' of my infographic.

As part of our dissertation, it is also essential to receive feedback from motionographers of the highest caliber.

Here is the link <http://www.youtube.com/watch?v=b3QxtG894c0>.

Im basically looking for whatever feedback you deem necessary. For example, comments on the animation, visual style, timing etc.

I understand your busy as always but hopefully you'll find time to view it.

Yours Faithfully,

Clive.

From: Jonny Kofeod <jonnykofeod@gmail.com>

Date: 31 May 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Masters Student

Mate, looking good. I would just keep in mind that when a voice over is driving the communication, the graphics need to add a new dimension ...or at least enhance what's being said... ideally in a clever or meaningful way. The voice over is actually doing the bulk of the communication. You can get everything you want from this spot with you eyes closed...so really push the design. People get a bit tired of hearing something then just seeing it on screen...it's called 'say, see'. A good example of a VO driven piece with very imaginative and interpretive graphics is "I met the Walrus".

When the John Lennon says "cause a revolution" the graphic counterpart is Napoleon on a horse with his sword bending over to start the ink. ...and remmeber that sometimes the journey in between shot's can be more exciting than the shots themselves. Work the transitions harder.

Hope this is helpful??

Noho Engagement

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 14 April 2011

To: info@noho.ie

Subject: MA Motion Graphics Project

To whom it may concern,

My name is Clive Connaughton. I am doing a Masters in Motion Graphics in the Letterkenny Institute of Technology (Rep of Ireland). As part of our dissertation, industry engagement and industry feedback is an imperative part of the process. I have identified Noho as a top quality motion graphic agency to receive feedback from.

I am doing a motion infographic for a company called Sentinel Fuel Products. The infographic will promote their latest product Oilguard Industrial. This product protects and monitors industrial fuel tanks from Oil theft. I have attached a storyboard with the script in white text, just to give you an idea of what the finished video will look like.

I am wondering would anybody on the Noho team be available to give such feedback? The feedback will generally consist of: is the motion/animation up to a high standard? is the visual language appropriate? can you understand the infographic? etc. The main objective is for top motion graphic agency to critique my work as part of my project.

Yours Faithfully,

Clive.

From: Dara Smith <dara@noho.ie>

Date: 14 April 2011

To: Clive Connaughton cliveconnaughton@gmail.com

Subject: Re: MA Motion Graphics Project

Hi Clive

I'll have a look at your stuff sure,

Was a bit confused though is the storyboard just for story purposes or is this the final look of the piece.

We usually send out a storyboard with some stills of what the finished frames will look like or a mood board with our influence on it.

Dara.

From: Clive Connaughton cliveconnaughton@gmail.com

Date: 14 April 2011

To: Dara Smith <dara@noho.ie>

Subject: Re: MA Motion Graphics Project

Hi Dara,

Thanks for getting back to me and thanks for making yourself available. Ya sorry I should have explained that better: The document I attached is the story but it is also the look I am going for, although I still have to develop the style. Although infographics is all about been clear and precise, I may add some secondary action to make it look more interesting and less boring.

Do you send sketched storyboards to your clients?

I plan to have a rough cut of my project artifact within the next 2 - 3 weeks. So I will keep you posted on that.

Thanks again for agreeing to this, its of huge help to my dissertation also.

Clive.

From: Dara Smith <dara@noho.ie>

Date: 15 April 2011

To: Clive Connaughton cliveconnaughton@gmail.com

Subject: Re: MA Motion Graphics Project

Grand, keep us posted.

Here's some links I use a lot in the mean time:

<http://www.motionserved.com/>

<http://www.creativeireland.com/>

<http://www.motionworks.com.au/category/tutorials/>

<http://www.videocopilot.net/>

From: Clive Connaughton cliveconnaughton@gmail.com

Date: 10 May 2011

To: Dara Smith <dara@noho.ie>

Subject: Re: MA Motion Graphics Project

Hi Dara,

Thanks for sending those links in the previous email. I am aware and use all of them except motionworks, which I found was a great website too. Here is the link to the rough cut of the infographic:

<http://www.youtube.com/watch?v=XMgz0zcMJYI>

I look forward to your critique. P.S. The voiceover is not the voiceover I will be using, I am getting an actor to do that. The one in this rough cut is just temporary.

Yours Faithfully,

Clive.

From: Dara Smith <dara@noho.ie>

Date: 11 May 2011

To: Clive Connaughton cliveconnaughton@gmail.com

Subject: Re: MA Motion Graphics Project

Hi Clive

Looks Good so far,

heres some stuff i,d take do to give it a bit more umph

Make sure you,ve got your motion blur on and pumped up

I,d also put a slight gradient on the back ground or place a power window vignette over the top.

Other than that seems good

It does seem to lose its pacing in the middle and the script seems to repeat itself a bit but maybe that's something you cant change.

Good work tho .

Dara

Sentinel/Lyons Engagement

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 12 January 2011

To: Kurt Reinhardt <kurt@oilguard.ie>

Subject: Motion Graphics Project

Hi Kurt,

Hope business is going well for you. I'm currently studying a masters in Motion Graphics in Letterkenny. My main project is based on branding and advertising. Motion Graphics is basically a step further than graphic design which I have studied the previous 4 years. You can create TV adverts, web adverts, web banners etc. Visually they would obviously be highly graphical and obviously motion based (animated). For my final artifact it would be ideal to design something for a real client. I have identified Sentinel Fuel products as I have been in contact with you before, and the fact that you are still a relatively new company. Would you be interested in participating in this project? It involves no work on your behalf. I just need your permission to design something for your company. It would involve promoting your brand and promoting a marketing segment or segments that your business does i.e. industrial or commercial. Furthermore, if you have any ideas on what I could do i.e. any part of your business that you want to promote or an area where you want your business to grow into just let me know. This project will be fictional of course as it is an educational project. However, if you want it to be a real life project, I will gladly combine the educational factor with designing it for a real life project. So if there is a platform (i.e. TV, Internet or mobile) that you want a motion graphics ad to made for just let me know. If you are unsure what motion graphics is just Youtube motion graphic advertising and you will see examples. On the other hand, if you have no interest or haven't time to participate in such a project that is perfectly fine and understandable. I actually lost your number which is why I am emailing you but if are unsure about anything or have any queries just ring me on 086 085 71 54.

Thanks for your time.

Yours Faithfully,

Clive Connaughton.

From: Kurt Reinhardt <kurt@oilguard.ie>
Date: 12 January 2011
To: Clive Connaughton <cliveconnaughton@gmail.com>
Subject: Re: Motion Graphics Project

Hi Clive,

Thanks for the mail. I have forwarded it on to our marketer Emma Lyons and I will get back to you ASAP. I think it is something that we would be very interested in and appreciate the offer. Let me see what Emma thinks and I will come back to you.

Thanks,

Kurt.

From: Clive Connaughton <cliveconnaughton@gmail.com>
Date: 12 January 2011
To: Kurt Reinhardt <kurt@oilguard.ie>
Subject: Re: Motion Graphics Project

Kurt - Emma rang me and it is great that you are interested. Would you mind sending me Emma's email when you get the chance? Contacting Emma directly will be better as she may have more time to answer any questions or queries I may have or vice-versa. It has the makings of a very good project and will benefit both Sentinel Fuel Products and myself greatly.

Yours Thankfully,

Clive.

From: Kurt Reinhardt <kurt@oilguard.ie>
Date: 13 January 2011
To: Clive Connaughton <cliveconnaughton@gmail.com>
Subject: Re: Motion Graphics Project

Marketing@oilguard.ie is probably the best one to get her. I look forward to it Clive I agree I think it could be good for both of us.

Thanks Again

Talk Soon

Kurt.

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 13 January 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Motion Graphics Project

Hi Emma,

Would you mind sending me the PDF's that you would normally send potential customers? Just so I have an idea of the content that you want to portray in the finished piece.

The Industrial segment is your main segment. Does the Domestic segment also do well? Or is it mainly just Industrial? The reason I ask is because a Domestic ad would work very well as a TV advert as your marketing the product/s to domestic homes.

Cheers,

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 13 January 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Motion Graphics Project

Hiya Clive,

I'm sending you on the product range as of this moment that we have. We are getting small sales from the domestic (plus, alert) but the industrial is where we are concentrating. We feel the domestic segment isn't that viable at the moment, it seems that people haven't got money for oil let alone something to protect it. We've realised this through link ups with fuel companies (they tried to sell Oilguard to their customers) that never really took off. It's the big industrial type scenarios where fuel is mission critical we are finding most pull – this is the industrial product with all its functions. I suppose we would like to combine an explanation of these functions into the video/advertisement, and this is what we had been discussing ourselves before Christmas (but it got put on the long finger). Any more questions just email or ring!
Emma

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 13 January 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Motion Graphics Project

Emma thanks for sending on the pdf. A TV advertisement won't suit this segment as it is really aimed at Industrial managers or owners. So perhaps the Direct E-mail Marketing that you already do can be part of my dissertation for this project. We have to write a 10,000 word dissertation in conjunction with our finished artifact. So if you can send me on any research documents that relate to the industrial segment that would be of huge benefit (or any other resources you feel will benefit me!). It will also give me a greater understanding of how the Industrial products work. If you feel it would benefit me to go down and visit you and Kurt in the factory then I will do so. As that can be part of my research. Also, client presentations will also be important. I can show you storyboards or anamatics of the project development and you can point out ideas that you may have or subject that you want to include. This will be all part of my research and dissertation.

Let me know of any thoughts you might have!

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 13 January 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Motion Graphics Project

What I am sending you here is an entry to the Business Achiever Awards we entered in December. It hopefully will give you a better understanding of the problems that the industrial sector has and our solutions for them. There is probably a lot there you already know/is irrelevant to you but I hope it helps a bit.

Different companies we are talking to have different needs, some have oil leaks and its polluting the soil and they have to replace lost oil, others have experienced oil theft (especially in developing countries), also in developing countries some are finding their oil is being contaminated with a second substance for example sand, which gets into their generators and breaks them, some companies need an overfill gauge, and many have a combinations of needs. So basically we are trying to put a package together for them and their needs – these are project sales.

We still have sales of the non industrial products but these tend to be one off's where the person purchases the Oilguard and we have no more real involvement with them as such. The industrial is much more viable at the moment as I've mentioned.

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 19 January 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Motion Graphics Project

Hi Emma,

Just to assure you that I will be keeping you updated on developments. Work will officially start on the 24th of January, that's when symmester two starts. The Business Achiever Award document you sent was very informative. Another useful source would be the names of industrial companies who are major clients of Sentinel Fuel Products. This would be useful just so that I can research those companies and maybe even get in contact with them. I could possibly ask about how important the industrial products are. Moreover, I could maybe get statistics from them which shows improvements since they installed the products. I can use these statistics in the promotional video to create visuals which reflect how effective your products are. Research is highly important for masters so I need to gather as much info as I can as well as researching marketing books within the campus.

If you have any ideas or additional information that you would like in the video just let me know. However, you will probably have a better idea when you see draft versions of the artifact.

Cheers,

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 25 January 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Motion Graphics Project

Hi Clive,

Sorry I'm only getting back to you now I was out of the office most of last week (I am doing a postgrad too at the moment). I am not sure if it would be suitable to contact the clients, whether they would be happy to divulge information etc. I will talk to Kurt about it and let you know what he says.

Thanks,

Emma

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 25 January 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Motion Graphics Project

Hey Emma,

Sorry I didn't know that. There is no rush with you replying anyway, just whenever you get the chance there's no pressure. I understand that contact your clients will not be suitable that's OK.

From my research so far I have identified that mobile marketing (iphone apps etc) seems to be the direction to where marketing is going, correct me if I am wrong. I know you want a video for email marketing but a phone app could also be successful. I'm also thinking that I will have to design for different languages and cultures. How do you currently market your products to regions like the Middle East and Africa. Is that also done by direct email marketing? Or do you just market to the main manufacturers like Caterpillar, Lister Petter and FG Wilson. Do these companies carry Sentinel? If so, will the final artifact be just sent straight to the main generator manufacturers and oil companies?

Cheers,

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 25 January 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Motion Graphics Project

Hi Clive,

These sales are more project sales and solutions so they are all different and take place over a very long time frame. I discussed with Kurt and contacting our clients is a no go area as it's not something we are willing to do. There is a BBC clip that I will send you on later when I get it myself and this has all the knock on effects and problems on it, with the exception of remote monitoring management. It is something like this we would be aiming towards, and also the installation process. Kurt reckons it would be best for you to have a meeting with us when you are ready and decide what would be the best approach. We have research and stats here, and we try to keep them as up to date as possible but it can be quite difficult to maintain them.

In terms of a phone app I don't think we see any need for something like this in our company yet although I do agree with you on it seeming to be the way forward. We wouldn't get use out of this however. If you felt it important to use mobile marketing in your thesis an angle you could take might be doing a section on this for your thesis as in analyse it and use your research about how it is the way forward and then defend not using it as a platform for us because our company won't get the most out of it. Our Google analytics shows very little site visits through mobile devices, I don't think it has taken off just yet as it will in a few years time. Might be just a different angle for you. And as we are a start up business we are concentrating on getting clients now, and we do this through email, phone calls and face to face rather than prepare for future trends just yet. Language etc we have found is not a problem, English is perfect we've found.

Emma

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 26 January 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Motion Graphics Project

Hi Emma,

Yes I fully understand contacting your clients is a no go area. It would be of a good benefit if I met you and Kurt for definite. I can travel down anytime. However I am traveling home on the 5th of Feb so I could possibly meet you on the 7th which is the Monday. If that does not suit I can arrange any time that suits you?

The fact that you have proof with the google analytics is great. I can certainly use that in my dissertation. There are loads of B2B e-marketing topics however that match Sentinels strategies so it should not be a problem justifying the reasons. I was also thinking of using the finished artifact and distributing it in terms of social media marketing (i.e. facebook) as well as through direct email marketing just as part of my thesis obviously. You wouldn't have to do it if you did not wish to.

Cheers,

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 26 January 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Motion Graphics Project

Hi Clive,

Kurt is going to a tradeshow in Dubai for the week and they're leaving on Monday so it won't really suit for a meeting. It would have to be after next week?

Emma

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 31 January 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Motion Graphics Project

Hey Emma,

Ya I could travel down the following week. Just let me know whatever day suits you best?

Cheers,

Clive.

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 1 February 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Motion Graphics Project

Hi Emma,

Could you send a link to the BBC clip you were on about whenever you get the chance?

Cheers,

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 8 February 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Motion Graphics Project

Hey Clive,

Sorry Kurt has gone to Dubai and he was to send it on to me as I don't have it, so it'll be next week.

Emma

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 14 February 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Motion Graphics Project

Hi Emma,

I was wondering when would be the best time to meet yourself and Kurt?

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 14 February 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Motion Graphics Project

Hiya Clive,

I talked to Kurt there and he said he can fit you in for an hour this week if you're around? Sorry for the short notice but at the moment he is very busy with meetings the next few weeks. Wednesday afternoon would probably be best?

Thanks,

Emma

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 15 February 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Motion Graphics Project

Hi Emma,

I hope the post grads going well! That's grand but unfortunately I can't make it down tomorrow as we have a presentation in front of our lecturers. However, we can make the most of emailing each other. I just wanted to iron out how exactly each function worked (for the instructional part of the video).

I have preliminary storyboards done, and we have anamatics due next Monday. So I hope to present you with an anamatic near the end of next week. This is just sketched based but might just give an idea of where I am at and what my concept is.

Cheers,
Clive.

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 21 February 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Motion Graphics Project

Hi Emma,

I have attached the storyboard for the promotional video. This is at early production stage and a lot can change. My own critical feedback is that it is too long perhaps. Maybe splitting it into 2 or 3 different videos with different messages might benefit the project.

I have also attached the promotional video script. The ad is based on info-graphics and I will get an actor to perform a voice over.

Please feel free to give any critical feedback you might have.

I'm also working on re-branding the identities, however this is just part of the project and there are ethical issues. I have attached them too so you can have a look.

I hadn't room to send the anamatic unfortunately but what ever is on the storyboard is in the anamatic.

Cheers,
Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 22 February 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Motion Graphics Project

Hey Clive,

Really like the way it's starting to shape up, good work. I think it would be best if you could come down to the office to talk to us, because we can really put in the finer details with you then, there are a couple of bits that we would like to add/remove to fine tune it to how it would work best for us.

One thing is the logo – it has to stay the same as we always used it, it's our branding and is across all our literature so we need to stick with that. It doesn't matter if you want to change it as part of your project but in the animation it needs to stay the same.

We were thinking it might be possible to have 1 animation with 3 different scripts for different sectors. There is a few bits like that which is why I suggest you can come down to meet us before you go further with your work?

What is an anamatic?

Thanks for the work so far Clive, really happy with it

Emma

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 22 Febuary 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Motion Graphics Project

Hi Emma,

I can travel down on this evenings bus and meet you tomorrow if Kurt's not too busy?

An animatic is basically putting the storyboard into a sequence of images, using camera moves also. (nothing fancy!) It is just to sort out timing and principles like that.

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 22 Febuary 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Motion Graphics Project

Ya, tomorrow will be fine, say about 10 o'clock?

Sure if you want to put it on a disc and we could have a look at it if it's of any benefit!

Emma

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 22 Febuary 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Motion Graphics Project

Hi Emma,

Ya 10 o'clock is grand.

I'll bring my laptop anyway and I will show you.

See you tomorrow,

Clive.

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 6 March 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Motion Graphics Project

Hi Emma,

I was wondering would you have statistics for the generator industry and the telecommunications industry? This is not for the artifact but for my dissertation. The people reading the dissertation will not be aware of the problems that these industries are having. Some statistics will help the dissertation get the message across. So whenever you find time I would greatly appreciate it.

P.S. I will have the new developed storyboards sent onto you before the end of the week.

Cheers,

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 7 March 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Motion Graphics Project

Hi Clive,

Would facts on one market do? As in to say "For example in Nigeria there are x no of telecommunication base stations powered by x no of generators? Have no worldwide ones to hand.

Emma

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 7 March 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Motion Graphics Project

Hey Emma,

Yes they will do the job! It is just to give people an idea, who don't have a clue about what the problems are, of what the product is trying to address.

I have attached developments of the pre-production stage. At this stage we are experimenting with different styles. Obviously in our case, simplicity is essential as we are targeting a worldwide audience, so a generic style is important. I have attached two styles, the first one was a rough draft and then the second one is a development from that prior to feedback. P.S. I have used a logo that I designed but obviously I will be putting your one into it after. These files don't include the siemens product but the style for that will be the same anyway.

Let me know what you think!

Cheers,

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 8 March 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Motion Graphics Project

Hi,

We are going to look over the graphics you sent yesterday but it could be a few days as I am out of the office in Galway until next week. I have attached a report on Nigeria here with some stats on it.

Emma

Ps watch your spelling with Oilguard – its ua not au J

From: Emma Lyons <Marketing@oilguard.ie>

Date: 22 March 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: (No Subject)

Hi Clive,

Just wondering where you are with the animation - I've been really busy here the last couple of weeks so sorry I haven't gotten back to you sooner. If you can send me your most up to date work and I can show it to the board here to get everyone's opinion. Could you put in our logos instead of the ones you have created for showing to the board?

Thanks a mil, chat soon

Emma

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 23 March 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: (No Subject)

Hi Emma,

Thanks for the email,

We have been dedicating a lot of time to our dissertation lately. So we have been doing a lot of reading and researching for that. I have preliminary animatics done but I will not show you them until I am happy with them myself. You see I have to keep my lecturers happy as well as yourself. So I am making decisions based on that. These are design and style issues, not content issues so you don't need to worry about changes in information. The style has changed since the last style sheets I sent you based on feedback. I will have an anamatic sent to you by the end of next week hopefully. Yes I will use your logos no problem.

PS. I know there seems like a delay but our dissertation does take up a lot of our time unfortunately.

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 23 March 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: (No Subject)

Hey Clive,

That's no problem – I just thought you were in a rush with them that's why I was looking for things to show the board. There is no pressure.

Talk soon,

Emma

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 23 March 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: (No Subject)

Hi Emma,

I might actually get you and the board to check out the scripts I have been working from. At the end of the day its content driven so if you get time you might get a read of them. Maybe you might feel some information needs to be re-arranged. There is three different scripts in the attachment. One focused on telcos, one on gensets and one on Siemens. Although telcos and gensets are quiet similar. Hence, there will be three different videos.

Cheers,

Clive.

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 30 March 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Scada

Hi Emma,

Does Scada or BMS have logo's?

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 30 March 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Scada

Nope, they are not brands they are acronyms.
Bms stands for building management systems
Scada stands for supervisory control and data acquisition
Emma

From: Emma Lyons <Marketing@oilguard.ie>
Date: 04 April 2011
To: Clive Connaughton <cliveconnaughton@gmail.com>
Subject: Demo Video

Hi Clive,
This is what Kurt made last week as we needed a demo video for a prospect. Thought you might be interested in seeing it.
Emma.

From: Emma Lyons <Marketing@oilguard.ie>
Date: 04 April 2011
To: Clive Connaughton <cliveconnaughton@gmail.com>
Subject: (No Subject)

Sorry I forgot to note on the last email that Kurt's video doesn't describe overfill which we will need.
Emma Lyons

From: Clive Connaughton <cliveconnaughton@gmail.com>
Date: 13 March 2011
To: Emma Lyons <Marketing@oilguard.ie>
Subject: (Re: No Subject)

Hi Emma,
Thanks for sending that video on last week. I have attached the final storyboard/style-screen for you to analyse. When I say final, I do not mean I can't change it. I just mean I am now ready to start animating the motion infographic. This is the production stage I am currently at. The dissertation takes up alot of our time which is why I have been slow in response, so apologies for that.
However, the style is kept very simple. Infographics are all about been clear, precise and quick in showing information. The simplicity also benefits a global target market,

relating to all cultures and nationalities. The graphics used have little detail, this will give the viewer less to think about and hammer home the important messages quicker. There is just two colours used throughout the infographic. The colours are orange and black. These two colours have a global recognition of been industrial colours. Moreover, these two colours are present in your Oilguard Logo. It has been simplified significantly from the last files I sent you. The small white text you will see in the margins is the voice-over script.

I have motion tests done and animatics but I'd prefer to show it when it is completely finished.

Regards,
Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 04 May 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: (No Subject)

Hi Clive,

Just wondering how the project is going?

Emma

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 05 May 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: (Re: No Subject)

Hi Emma,

It's progressing rather well. Did you get the storyboards/stylescreens I emailed you before Easter?

Anyways, here is the link to the "rough cut" infographic,

<<http://www.youtube.com/watch?v=XMgz0zcMJYI>> It was too big to attach so I posted it on Youtube for you. Once you download it I will take it down again if you wish.

I was wondering could we have a focus group next week to discuss it? This is how I will test the infographic as part of my dissertation. My plan is to get yourself, Kurt, Andy, Carl, Aiden Paul and Pat (on skype maybe?) into the focus group (in your

board room). I will travel down whenever suits. Each one of you will give your critique of the rough cut. This should only take 20 minutes max, as not to take up too much of your time. That is if you are available and willing to take part of course. Download the video and see what you think! (keepvid.com is a good website for downloading videos from Youtube) The graphic style is kept very simple as to communicate effectively to a world wide audience. The voiceover is just me talking at the moment. I have not recorded the actors voice as of yet. (so no laughing at my bogger accent!!) Also, apologise if you don't understand everything I say. However, the actor has a strong, fluent and neutral accent. Also, the sound effects are incomplete.

Also, this particular infographic is dedicated to the telecom market. There will be separate videos for the gens and Siemens, but will be similar in style.

P.S. Remember this is a "rough cut". So it is subject to change after your feedback and testing. I will also be developing on the concept as it is, to improve the visual aspect of it.

Here is the link again <http://www.youtube.com/watch?v=XMgz0zcMJYI>

Kind Regards,

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 05 May 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: (Re: No Subject)

Hi Clive,

Will get back to you later on this eve/tomorrow about this but for the moment if you could put the video link to private if you don't mind. That would be handiest because then we can pass the URL around to those who we want to see it to get their input and not have it on general display.

Cheers,

Emma

From: Emma Lyons <Marketing@oilguard.ie>

Date: 06 May 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: (Re: No Subject)

Hiya Clive,

A few comments:

- We think it is slightly too long – is it possible to cut some of it out? The product functionality appears to be in there twice so it looks a bit repetitive when they come back on again the 2nd time nearer the end.
- Could you use out “Oilguard Alert Industrial” logo please if you don’t mind. I have it attached here (in .eps but .pdf too in case you can’t open in eps.
- CE certification is for the product, not the company. The company’s certification is with ISO.
- We think all the accreditations should be in one screen shot as they wont all be relevant to every customer and we think they may lose interest if they are staring at accreditations they know nothing about.
- Also the “integration” icon – we think it looks a little like the recycling sign. Kurt suggested you could put some sort of monitoring centre here to suggest the integration or an example of the screen shot the operator would get. I have attached a picture here of one to give you an idea.
- We also think that the part where the generator turns green and has leaves should be left out as it is not our main selling point and it may over convolute the message.

With regards to the focus group unfortunately we won’t be able to get all of these people in on it. If you want to take our suggestions on board and then we will send it back and forth between you, me, Andy and Kurt and when it is more finished you could come down to meet us.

Overall we were all really impressed with it, so well done it’s shaping up really well and I can tell that we will be very happy with it!! Thanks for the hard work.

Talk to you soon have a good weekend!

Emma.

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 09 May 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: (Re: No Subject)

Hi Emma,

Thanks for the feedback comments. Here is my response:

- I think it is important to reiterate what the product functionality is. However, I agree it is repetitive. I will create a different way and much quicker way of showing the product functions the second time round.

- I will put the Oilguard Alert Industrial logo in instead.

- Will I leave the "CE approved" out?

- I will put all the accreditations all on one screen shot for you.

- That is the management system icon, not the integration icon! However, I will also illustrate that better and clearer.

- I will the green generator out. Or could I possibly just show it for a split second?

That's OK about the focus group, but it does not have to be everyone, just whoever can be there. If it is not possible the emails will suffice. Thanks again for the feedback again, I'm glad to hear you are impressed with it so far. Also, don't be afraid to email if you have anything else you want included or changed or if you feel the graphical language will not be understood by your audience i.e. the shape of certain objects. I will be making all of those changes this week as well as developing it. Our first deadline is the 23rd of May (that will be our first draft), so I will send you the developed video on that date if not before.

Kind Regards,

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 13 May 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Animation

Hi,

No CE is important to the product. If you just showed a screen shot of the logos for our various accreditations (all in one screen) It would probably be best as people recognise the accreditations better visually. They are easily enough found on google images search.

The feedback I got around the office here about the green generator was they really didn't understand the significance of it and thought it seemed out of place. However if

you really want to put it in for a second do and we can talk about it again on the next pass around the office.

I have attached here a white paper about Oilguard Industrial that I have just published. You probably have the information in it anyway but I thought I would send it to you in case anything jumped out at you. I am out of the office all next week so it will be the 23rd when I am back here but I should be able to get into my emails anyway if there is anything urgent.

Talk soon

Emma

From: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 09 May 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Animation

Hi Emma,

Today, we handed up the first 'rough cut' of the infographic video.

It is up on Youtube, only people with the link can view it:

<http://www.youtube.com/watch?v=b3QxtG894c0>

There is still minor tweaks needed to be ironed out, but I was having technical problems that my lecturers were too, unable to solve. i.e. the industrial cogs moving are quiet rugged and lack quality, but that will be sorted out.

Let me know what you think.

Regards,

Clive.

cliveFrom: Clive Connaughton <cliveconnaughton@gmail.com>

Date: 28 May 2011

To: Emma Lyons <Marketing@oilguard.ie>

Subject: Re: Animation

Hi Emma,

What did you think of the 'rough cut'?

I was wondering could you help me with something. Direct marketing is a topic that my dissertation covers. I was wondering do Sentinel have a way of measuring how successful direct marketing is? For example, do you have a way of measuring your

direct emails in terms of:

- 1) Do they reach your intended target and
- 2) How do you know if they have successfully received any information that Sentinel might send.

If you have statistics or anything like that, which shows such measures could you be able to send them on? It is just to justify how email marketing is a good source of direct marketing.

Cheers,

Clive.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 30 May 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: Re: Animation

Hi Clive,

Sorry it took a while to get this feedback to you, I wanted Kurt and Andy's input to it also. Everyone is happy with the way it's shaping up. I know the list is long that I've attached but they are only minor things that will make the video much more useful to us.

In terms of direct marketing we don't really measure our results thoroughly, as we have not really done much email marketing. Last week we had a big email marketing campaign to a large generator manufacturer where we sought permission to send an email advertisement to their global dealer network. I sent out about 220 emails with a specially designed advertisement embedded in the email. We had a bounce rate of 38 which was due to incorrect email addresses that companies had listed online. This is a very high bounce rate. However I can't tell you much about the results of this due to the fact that we said on the email for the customer to contact the Solutions Department of the overall company and they would ideally order from us but we have yet to hear from this as it is a lengthy process. One of the dealers we contacted got back to us instead of the solutions department looking for more information about the product for a potential offer of 1000 so even if one of these sales goes through it will have been worthwhile.

Due to our products nature and the lengthy sales process per customer it is quite hard to measure email marketing and make it look good but as I said just one customer of that calibre makes it worthwhile.

Direct marketing and personal selling are the only promotional tools that we use at the moment ourselves. This is because they can target a customer specifically which is important to use, as a mass marketing message will not communicate as effectively. We find that only certain people (e.g. procurement managers) really get the value of our product and when we target these people the pitch and sale is a lot easier.

I hope this helps sorry I can't give you any measurables or figures. If you've any other questions about the marketing let me know.

Thanks,
Emma.

From: Emma Lyons <Marketing@oilguard.ie>

Date: 07 July 2011

To: Clive Connaughton <cliveconnaughton@gmail.com>

Subject: feedback

Hi Clive,

Here are myself and Andy's thoughts on the infographic:

Andy:

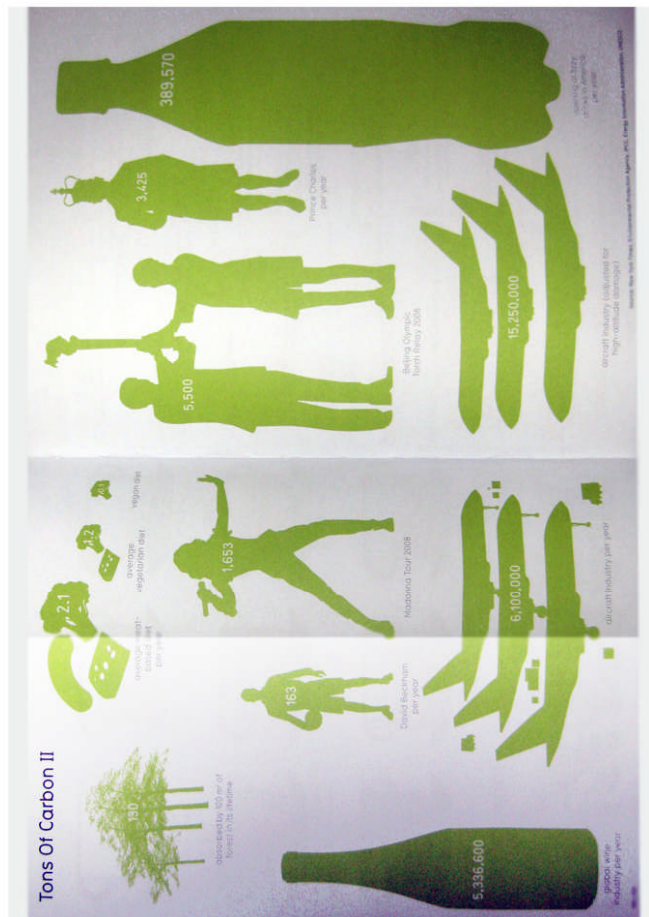
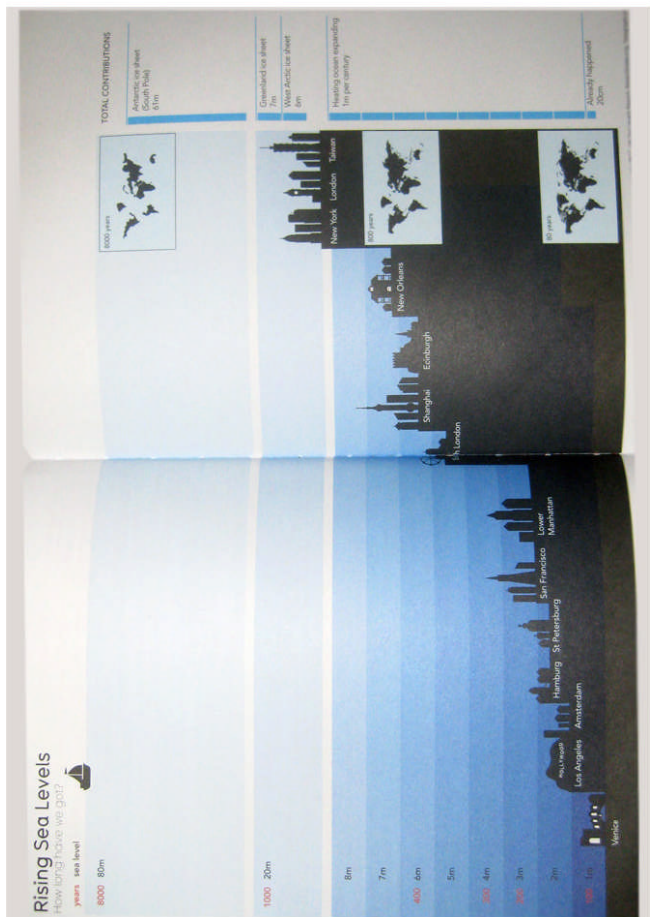
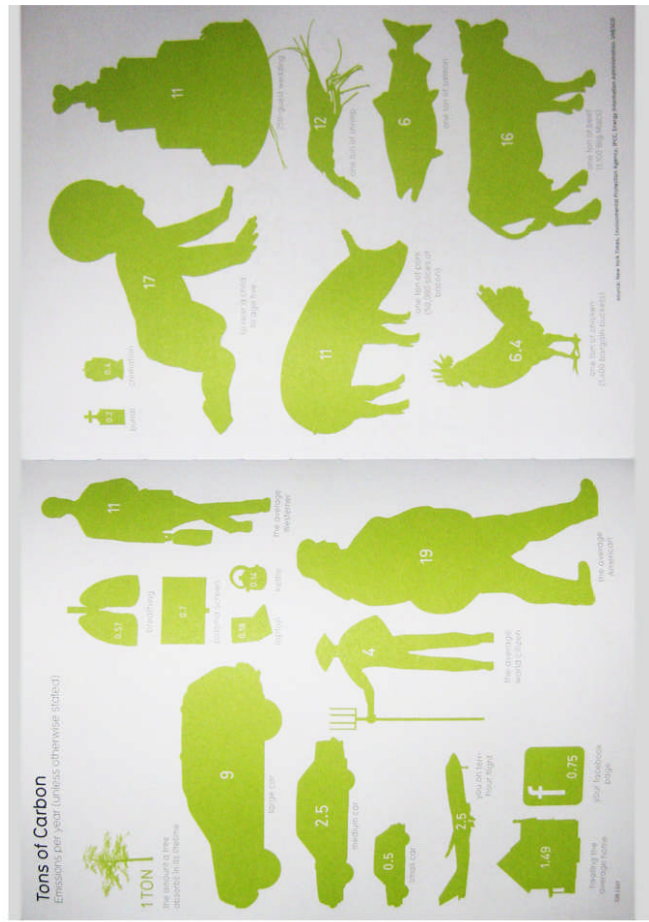
I have looked at the video and would like to say how sharp and professional it looks, it captures everything we wanted and shows it in a very clear and concise way. Well done.

Myself:

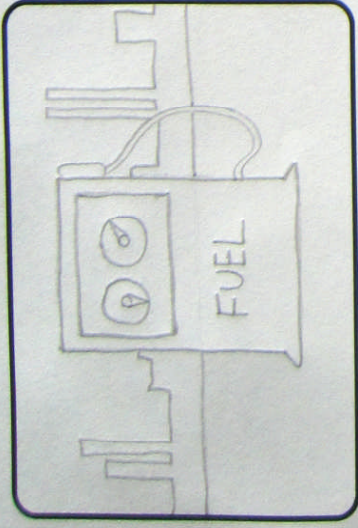
I believe that Clive's video is of huge value to Sentinel in terms of presentations and sales pitches. It is a great marketing tool and we will certainly be using it regularly to explain our product. It is very professionally done and very easily captures the watcher's attention.

Emma

Fig 4.1 Some of McCandless's Projects (McCandless, 2010)

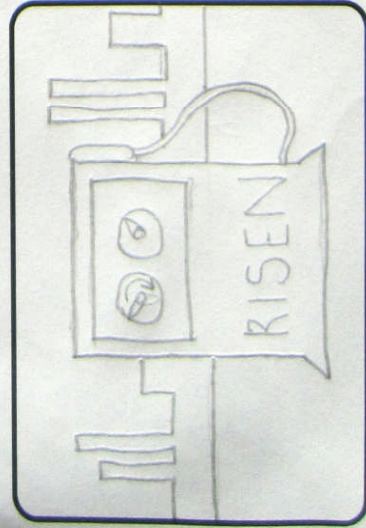


sec 1 frame -



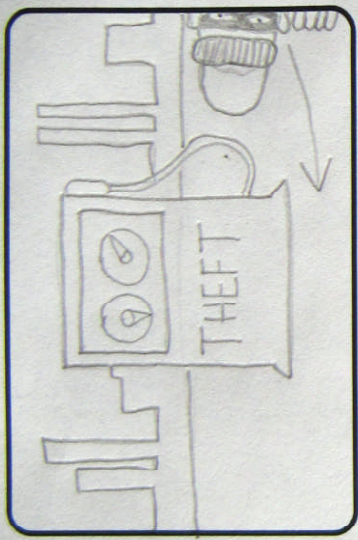
Ad starts off with fuel pump with an industrial background. The type will be kinetic. (Industrial background sound)

sec 1 frame -



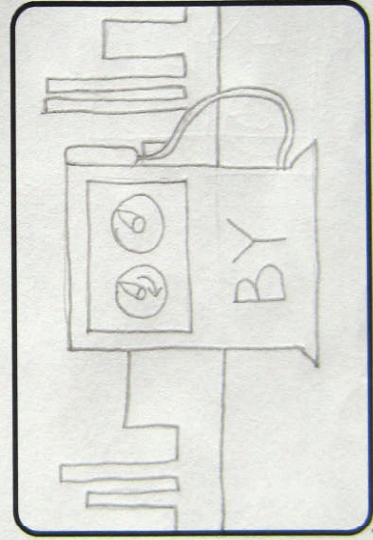
'Has' changes to 'risen' as the fuel gauge rises in the pump. (Sound of gauge per moving)

sec 1 frame -



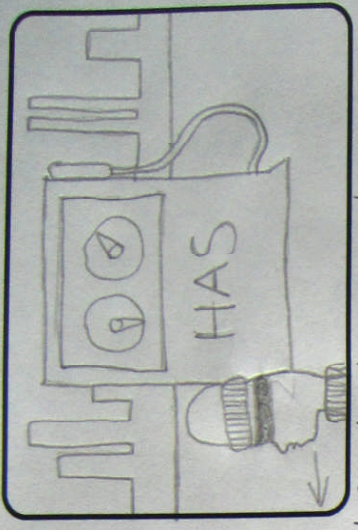
The word 'Fuel' changes to theft. As a thieves head pops onto the plain. (Continued); Thieves head swoosh sound.

sec 1 frame -



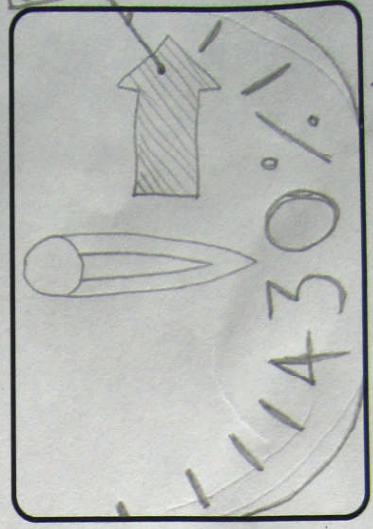
'Risen' changes to 'by' as the fuel gauge continues to rise. (Continued) (Industrial bkg noise)

sec 1 frame -



'Theft' changes to 'Has'. The thieves head shoots across the plain. (Quick movement swoosh sound) (Industrial Sound continued).

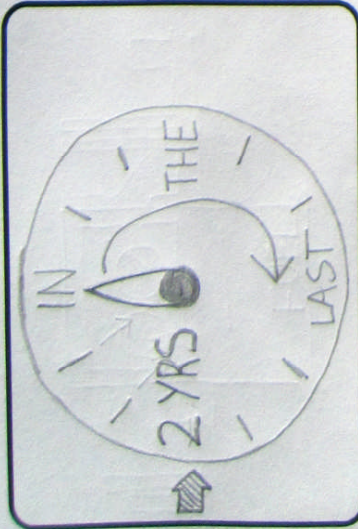
sec 1 frame -



The camera zooms in on fuel gauge to show it has risen by 430%. (When per hits 430% - DING sfx)

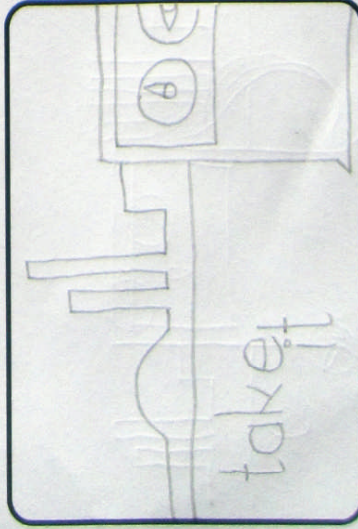
Fig 4.5 Initial Storyboards - Page Two

sec 4 frame -



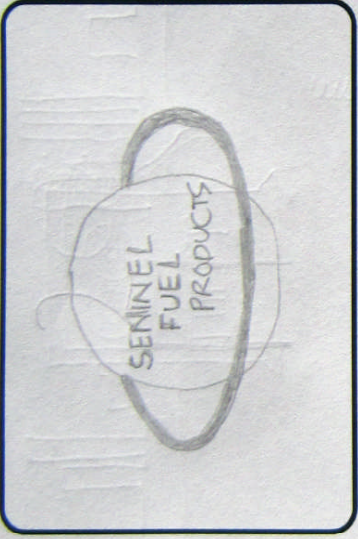
Camera moves over from previous gauge. The pin moves around gauge highlighting each word as it passes. When passed, each word fades out. (Sound of moving pin)

sec 1 frame 6



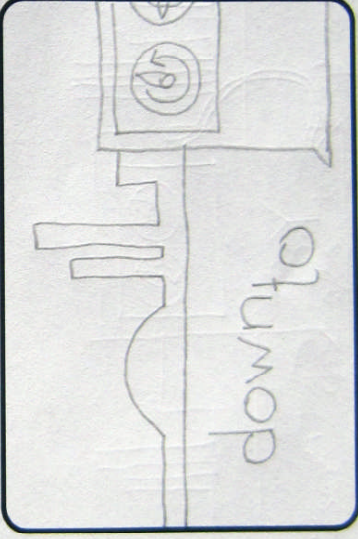
The light shines out previous scene and we are back to 1st scene. Kinetic type continues. (Industrial bkg noise)

sec 3 frame -



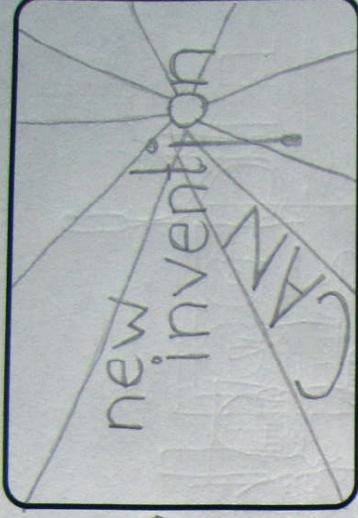
Motion Ident for Sentinel. This is there existing logo. (motion sounds)

sec 1 frame 6



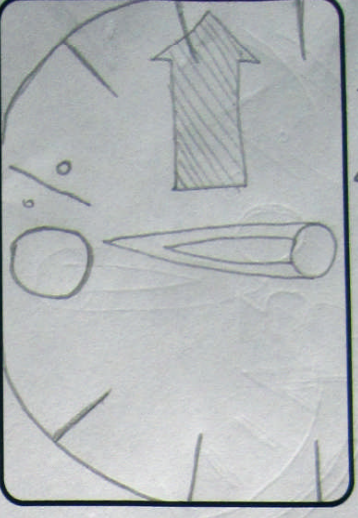
when the word down is revealed the gauge pin starts moving down. (Continued) (Per moving sound)

sec 3 frame -



Kinetic type. When 'new invention' falls into place the 'i' turns into a string and the 'o' turns on like a bulb. The beam also reveals the word 'CAN!' (click/switch sound)

sec 2 frame -

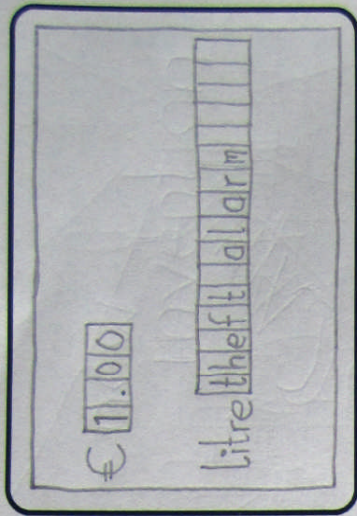


Camera zooms in to reveal 0%. Camera then moves to the right onto next scene. (continued) -> (PING)

Fig 4.5 Initial Storyboards - Page Three

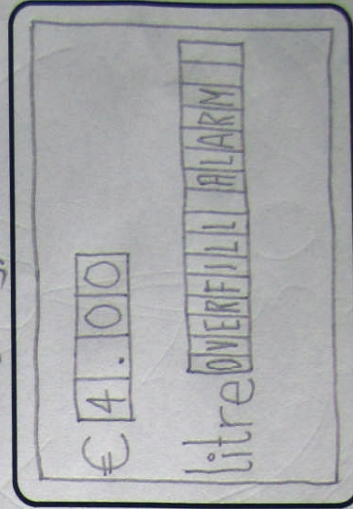
Name Infographics Page No 3

sec 2 frame



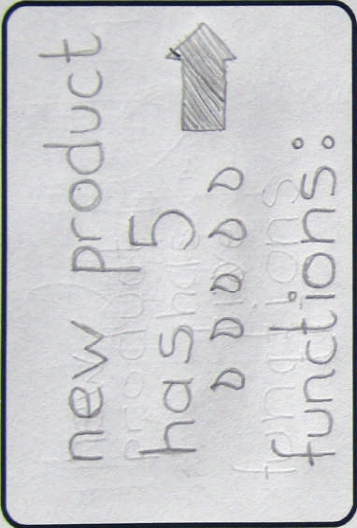
The camera moves onto a screen of a fuel pump. The cub's rotate on y axis to reveal different letters.
(Sound of letters moving)

sec 2 frame



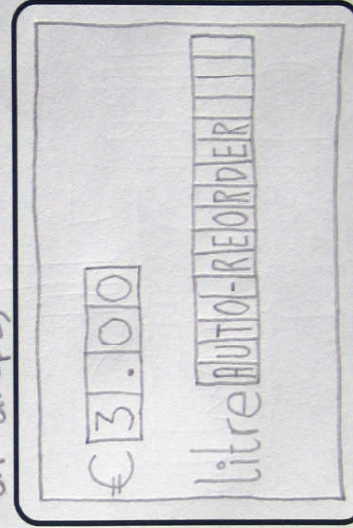
Continued →

sec 4 frame -



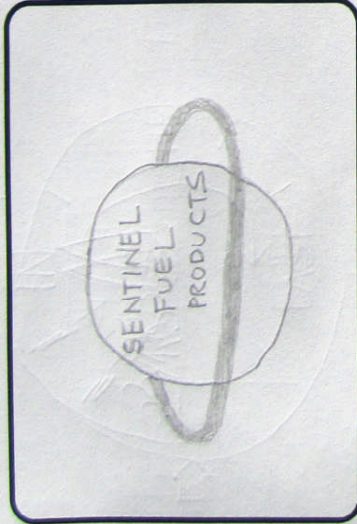
Kinetic type; when '5' is revealed 5 oil drops appear onto plain. Then camera moves right onto next scene.
(Droplet sound for oil drops)

sec 2 frame



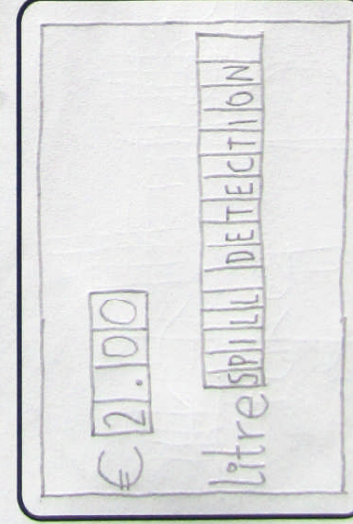
Continued →

sec 3 frame -



Another motion ident. will be different to last one.
(Motion sfx)

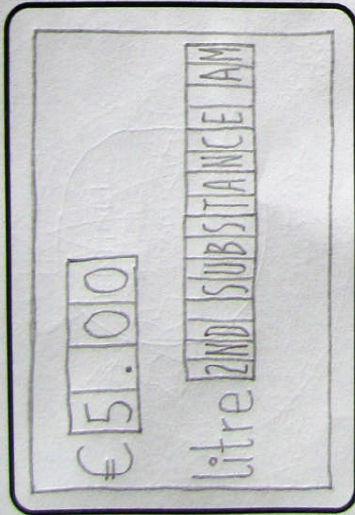
sec 2 frame



This process reveals the 5 different functions
(Sound of letters moving)

Fig 4.5 Initial Storyboards - Page Four

sec 2 frame

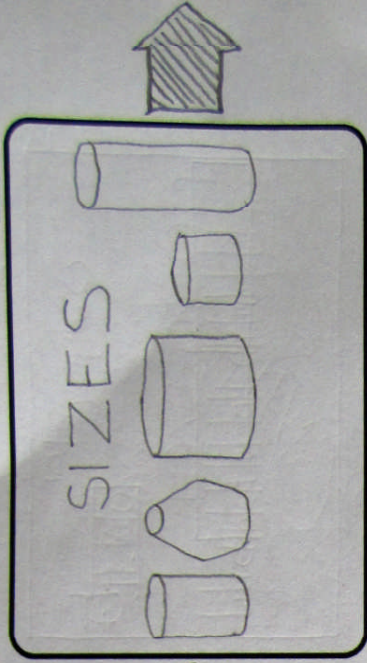


sec 3 frame

THE PRODUCT
CATERS FOR
TANKS OF ALL
SIZES

KINETIC TYPE. THE
CAMERA THEN MOVES TO
THE RIGHT....

sec 2 frame



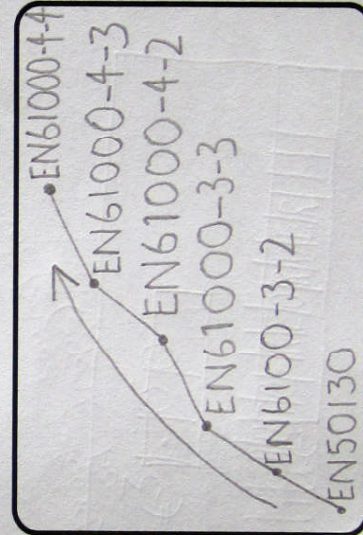
...TO REVEAL 'SIZES!
THE RANGE OF TANKS
APPEAR ONE BY ONE.
(sfx as each tank appears
i.e. popping sound).

sec 3 frame

INDUSTRY
ACCREDITATIONS
FOR SECURITY
ARE:

KINETIC TYPE.

sec 5 frame



MOTION GRAPH: FROM
BOTTOM TO TOP

(Motion sfx)

sec 2 frame

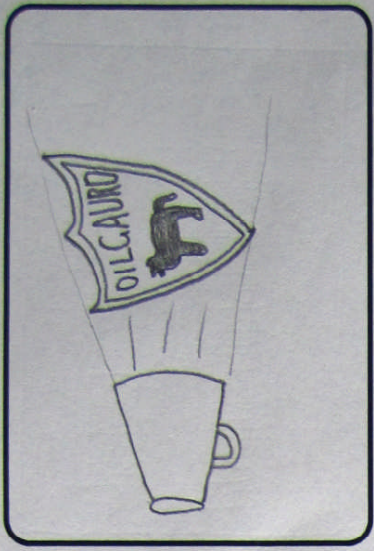
ACCREDITATIONS
FOR OIL ARE:

KINETIC TYPE.

→ Continued.

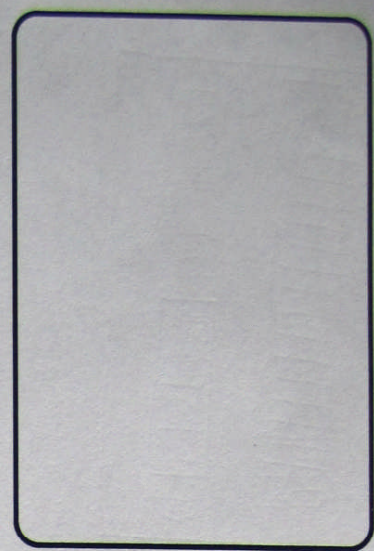
Fig 4.5 Initial Storyboards - Page Five

Name infographics Page No 5
sec 7 frame 1



OILGAURD.

sec frame



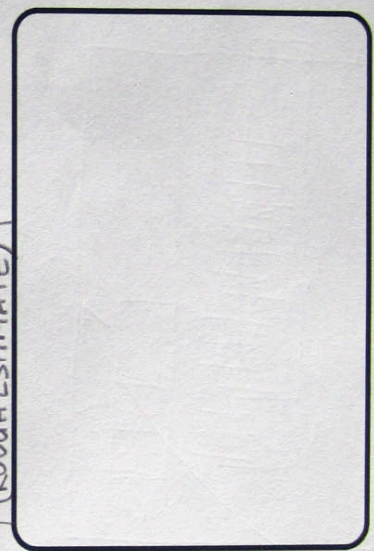
sec 2 frame 1



KINETIC TYPE:
mouth speaker appears
and reveals the
PRODUCT LOGO.....

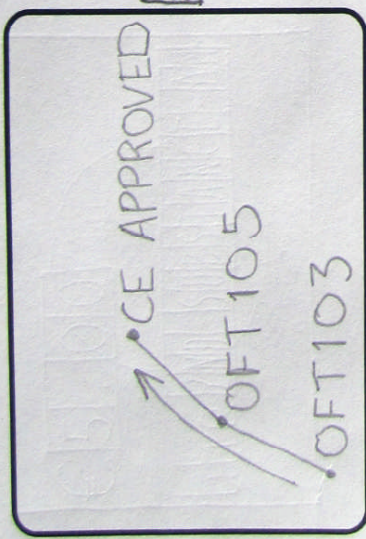
ALTOGETHER
00:01:03:00
(ROUGH ESTIMATE)

sec frame



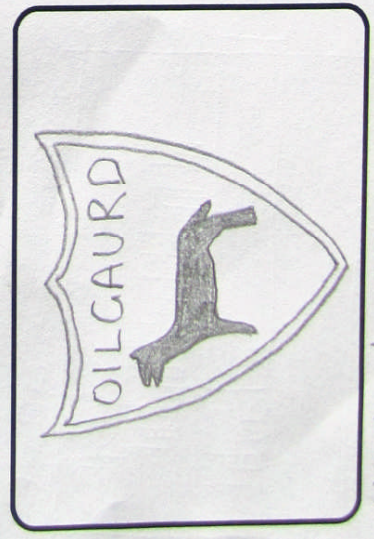
(LOOKING AT THE
POSSIBILITY OF A
VOICE OVER ALSO)

sec 4 frame 1



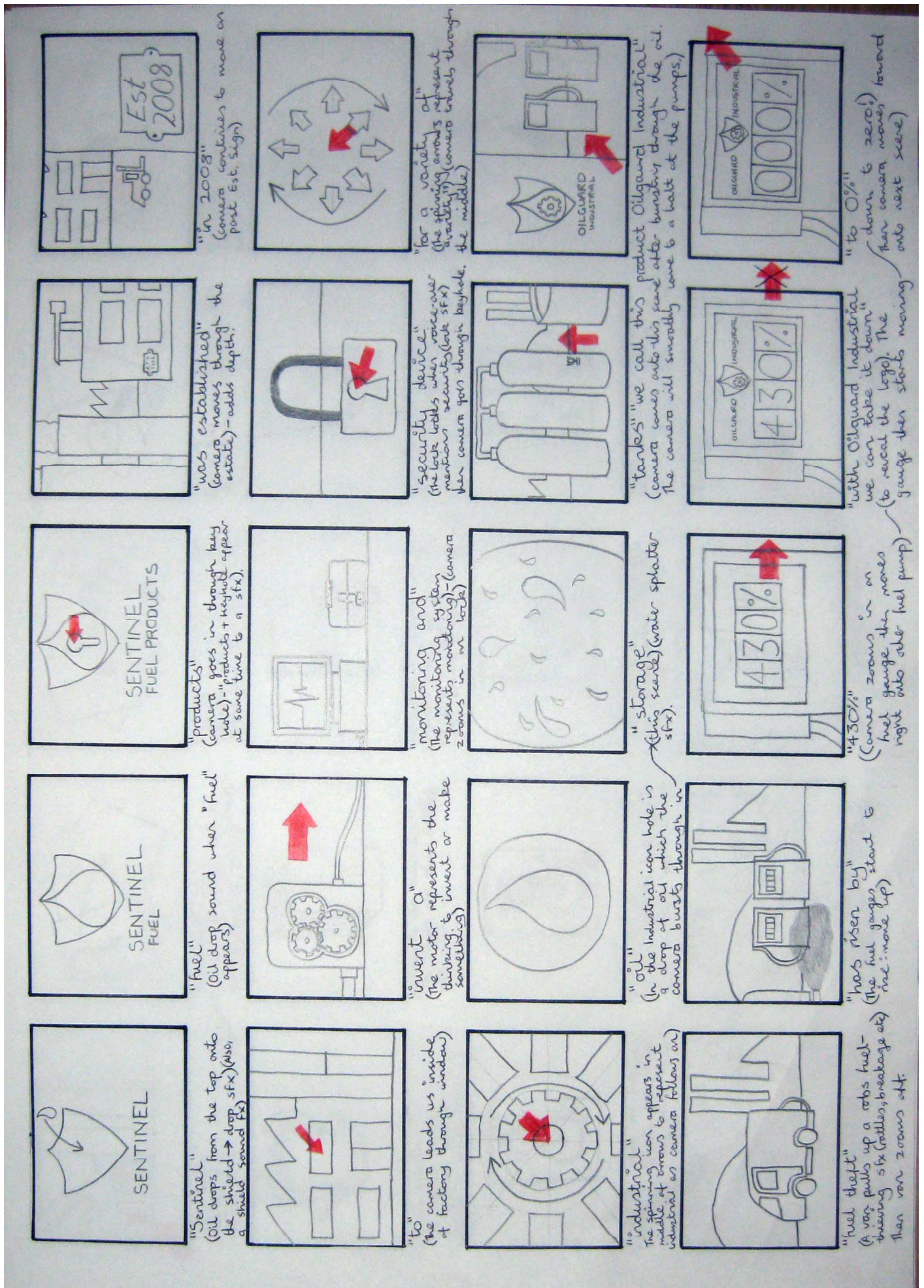
MOTION GRAPH: FROM
BOTTOM TO TOP.
(motion sfx)

sec 3 frame 1



MOTION IDENT
POSSIBILITIES,
EXISTING LOGO.
GAURD DOG WITHIN
A SHIELD.

Fig 4.6 Storyboards developed/Images used for Animatic - Page One



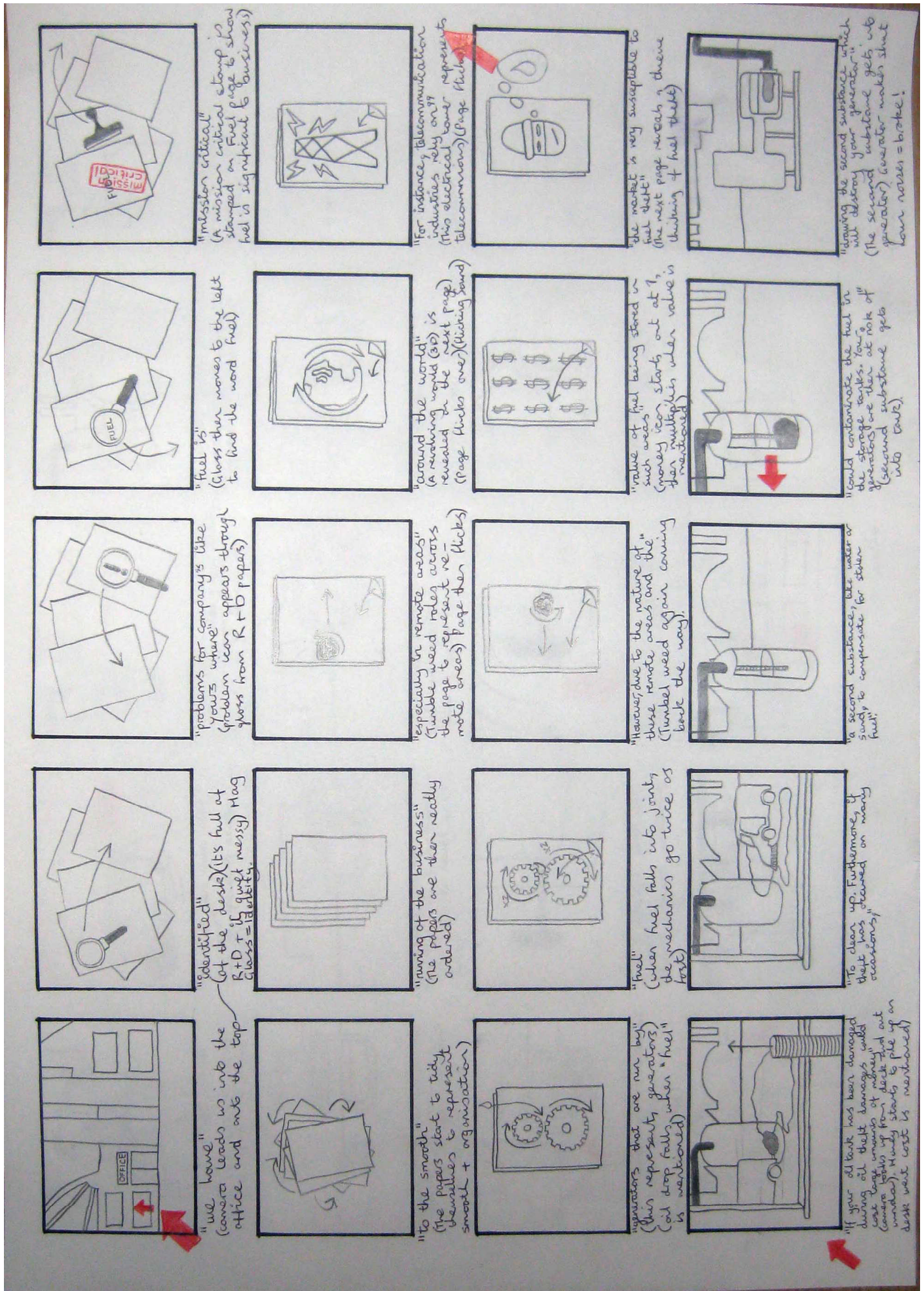


Fig 4.6 Storyboards developed/Images used for Animatic - Page Four

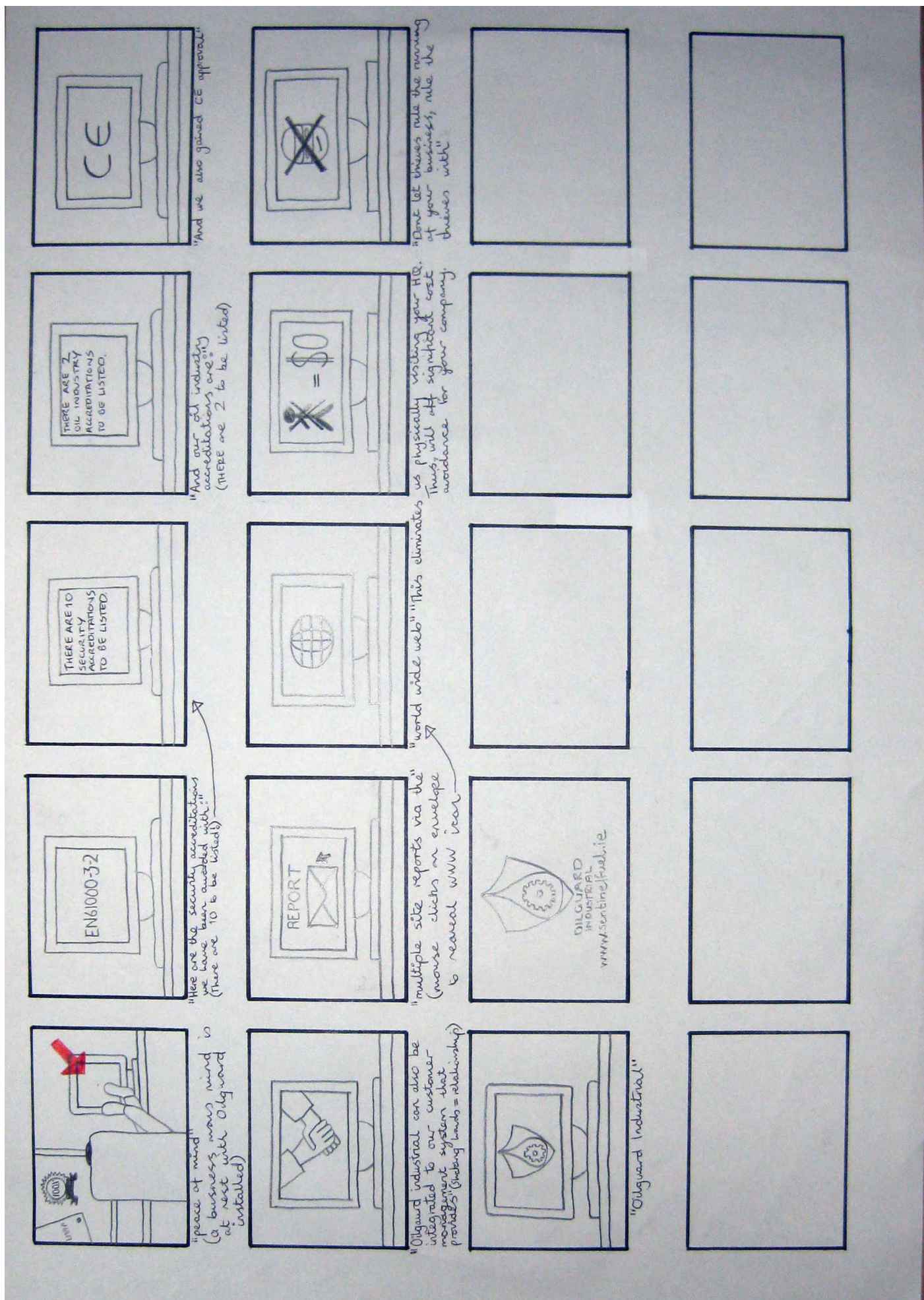


Fig 4.7 Developed storyboard and initial style screens - Page One

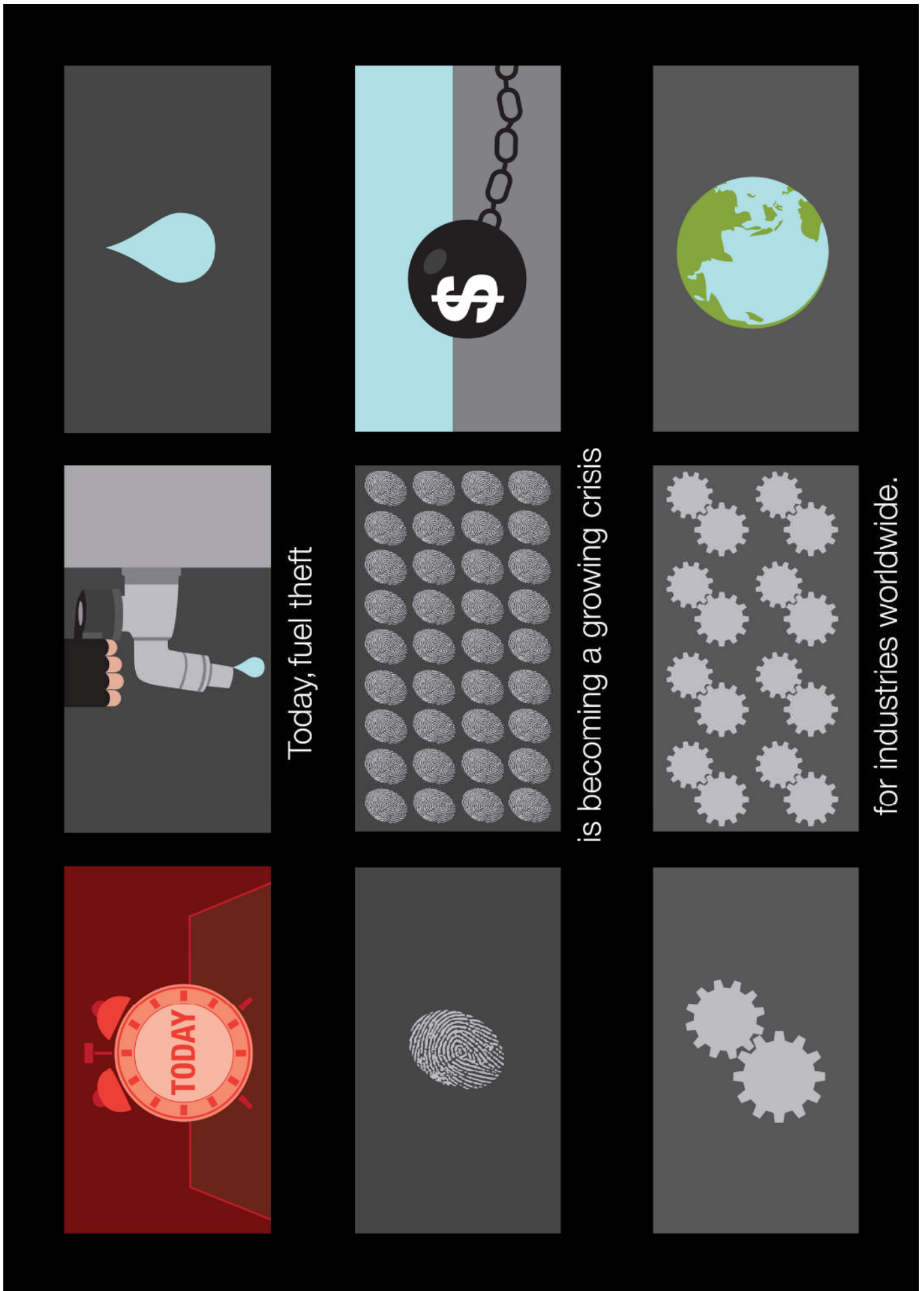


Fig 4.7 Developed storyboard and initial style screens - Page Two

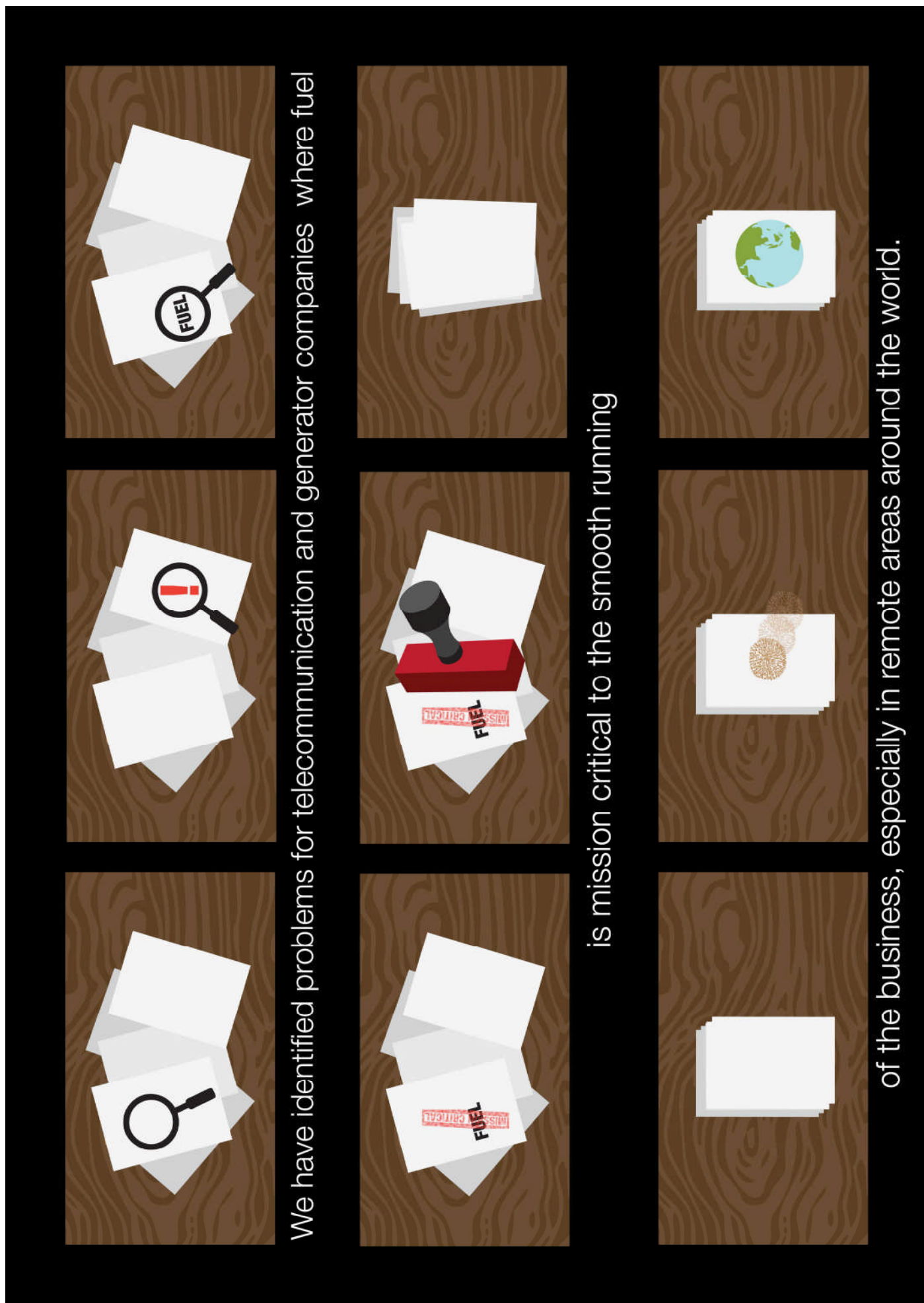
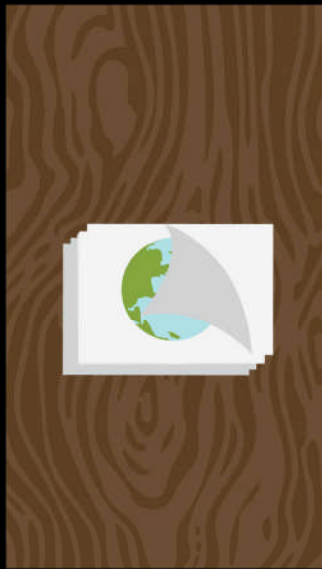
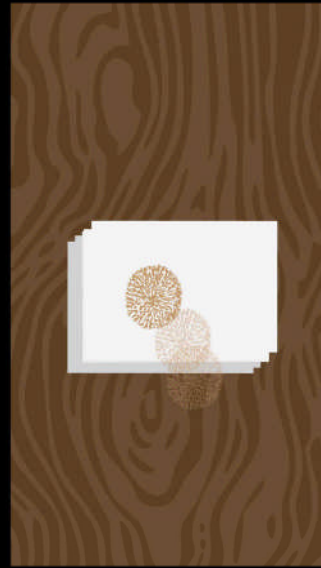


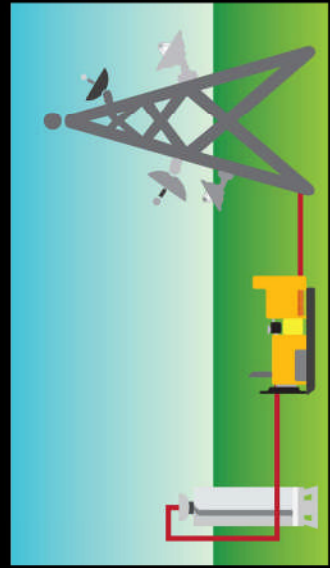
Fig 4.7 Developed storyboard and initial style screens - Page Three



For instance, telecommunication industries rely on generators that are run by fuel.



However, due to the nature of these remote areas and the value of fuel being stored in such areas,



the market is very susceptible to fuel theft. If your oil tank has been damaged during oil theft, spillages could cost large amounts of money to clean up.

Fig 4.7 Developed storyboard and initial style screens - Page Four

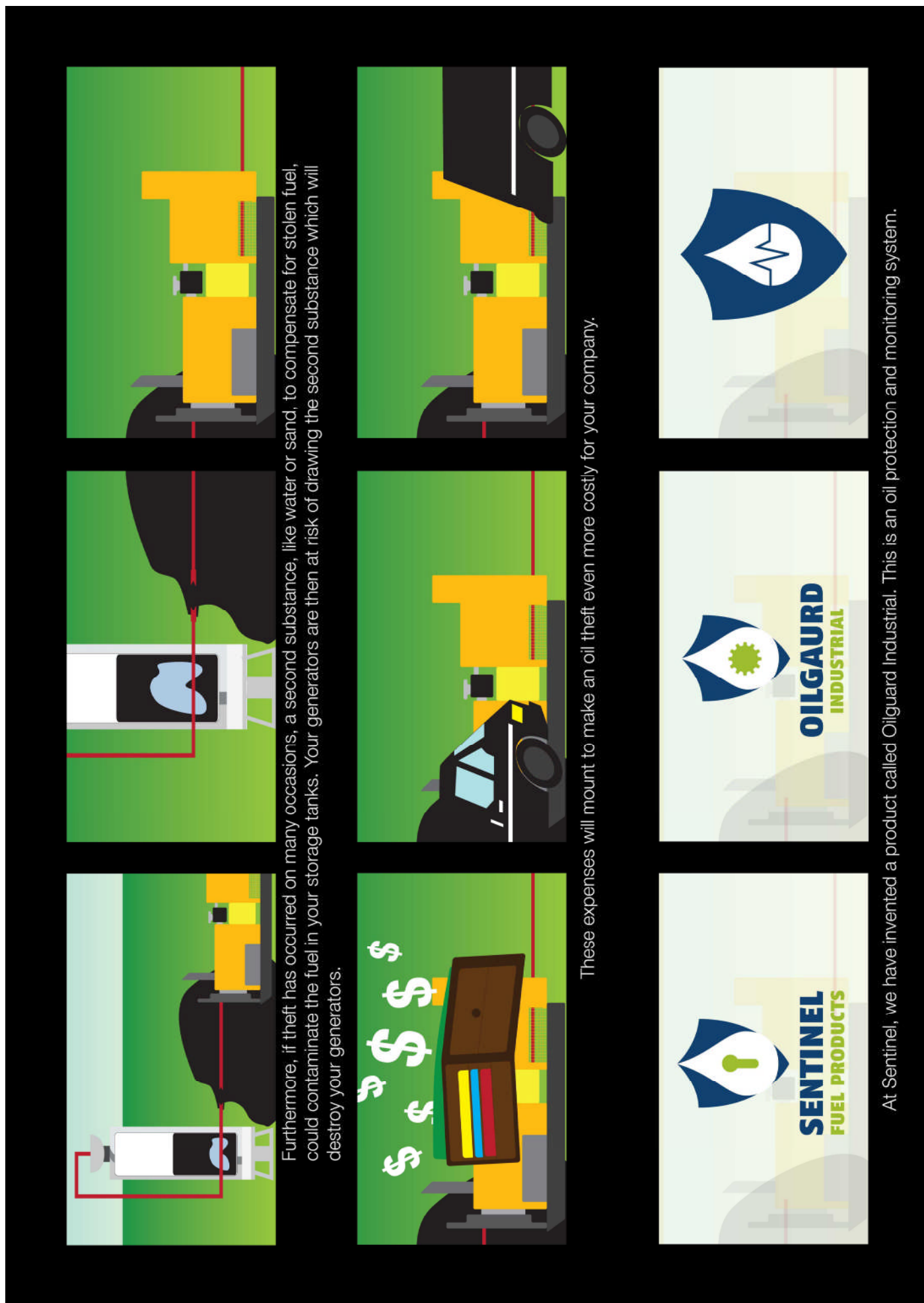


Fig 4.7 Developed storyboard and initial style screens - Page Five

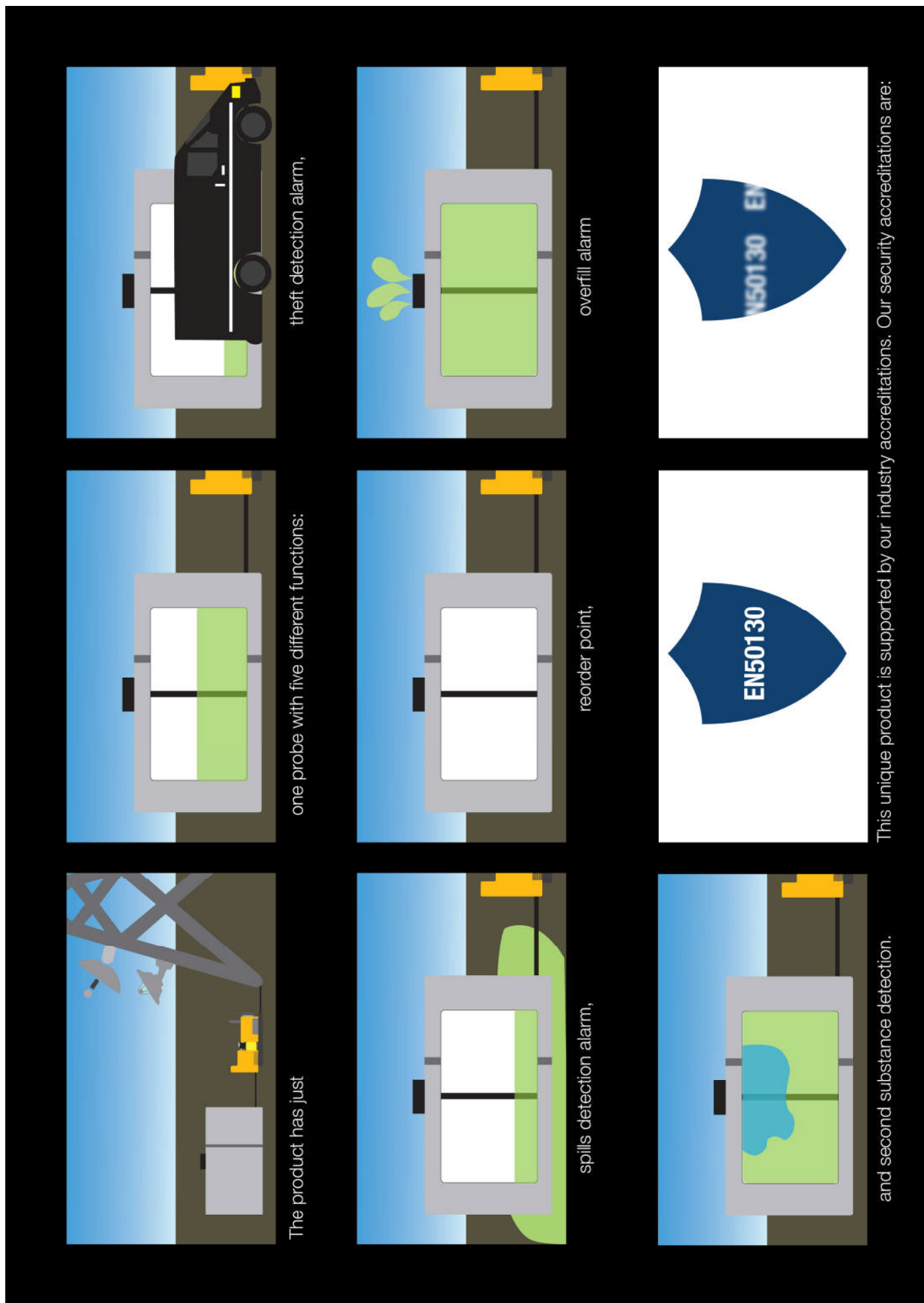
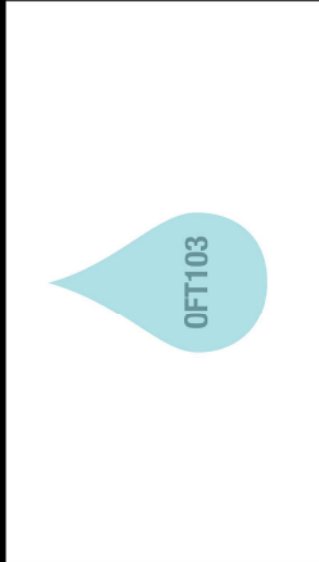


Fig 4.7 Developed storyboard and initial style screens - Page Six



And our oil industry accreditations are:

Don't let thieves rule the running of your business, rule the thieves with Oilguard Industrial.

Fig 4.8 Developed Visual Language - Page One

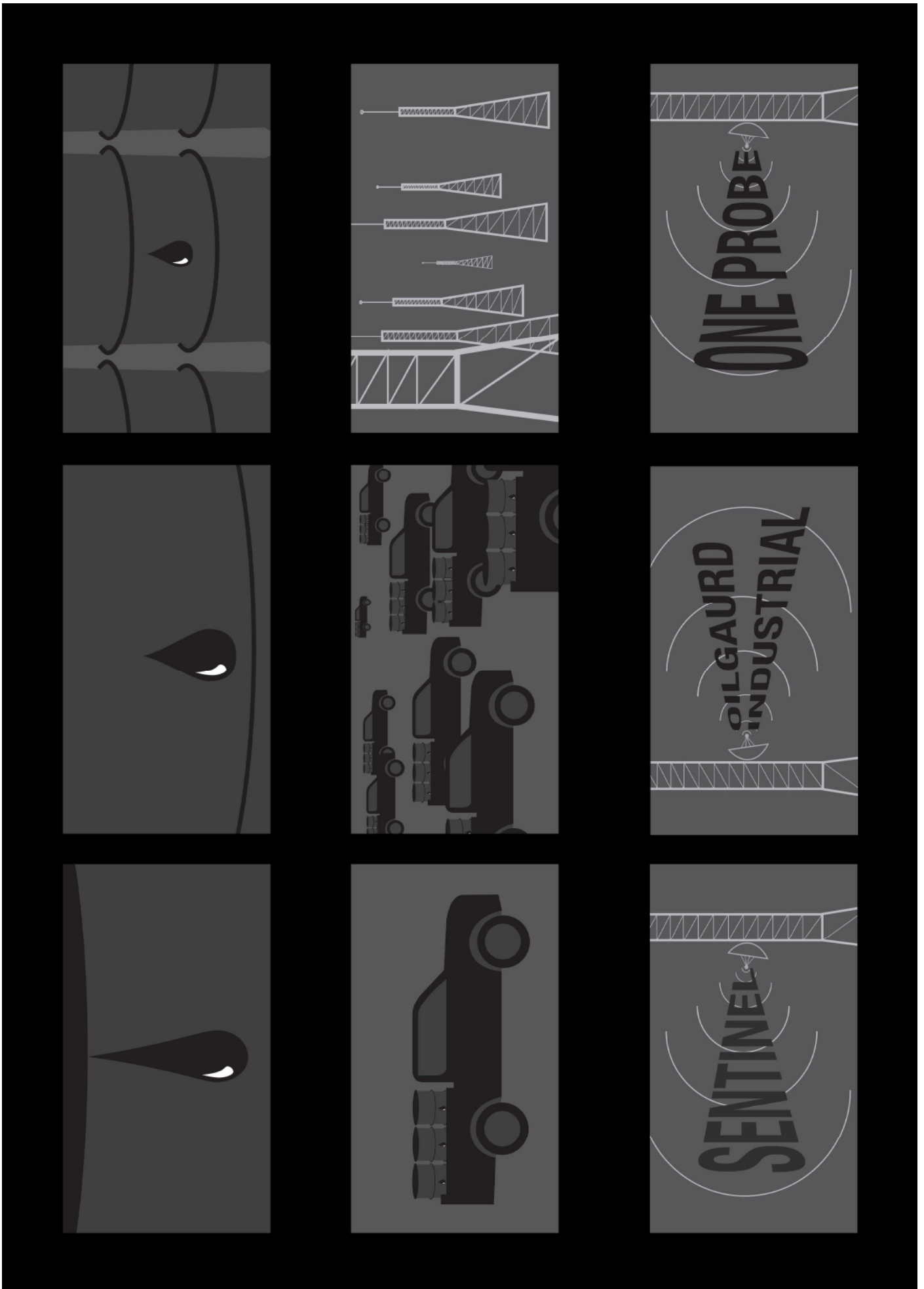


Fig 4.8 Developed Visual Language - Page Two

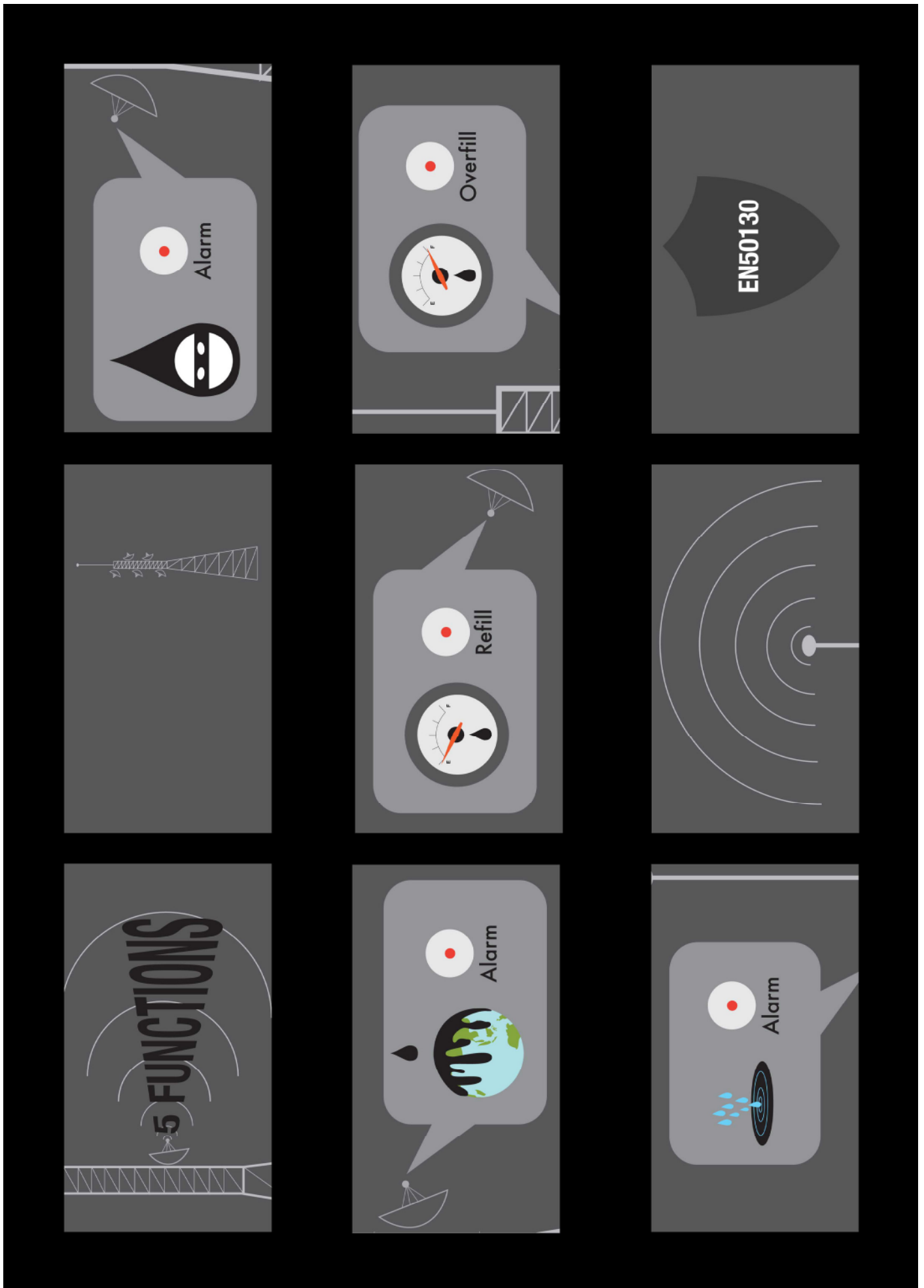


Fig 4.8 Developed Visual Language - Page Three

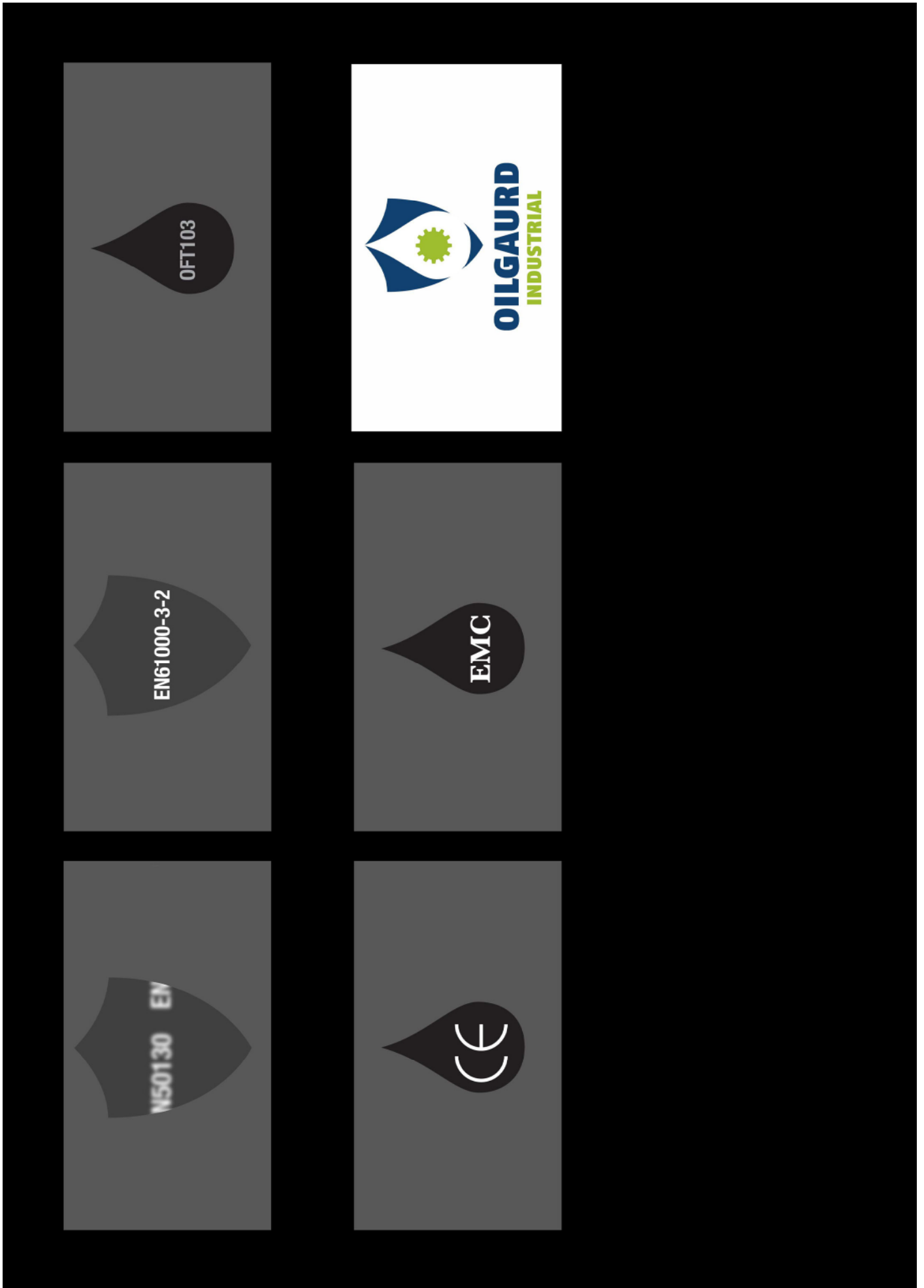


Fig 4.9 Simplifying Visual Language

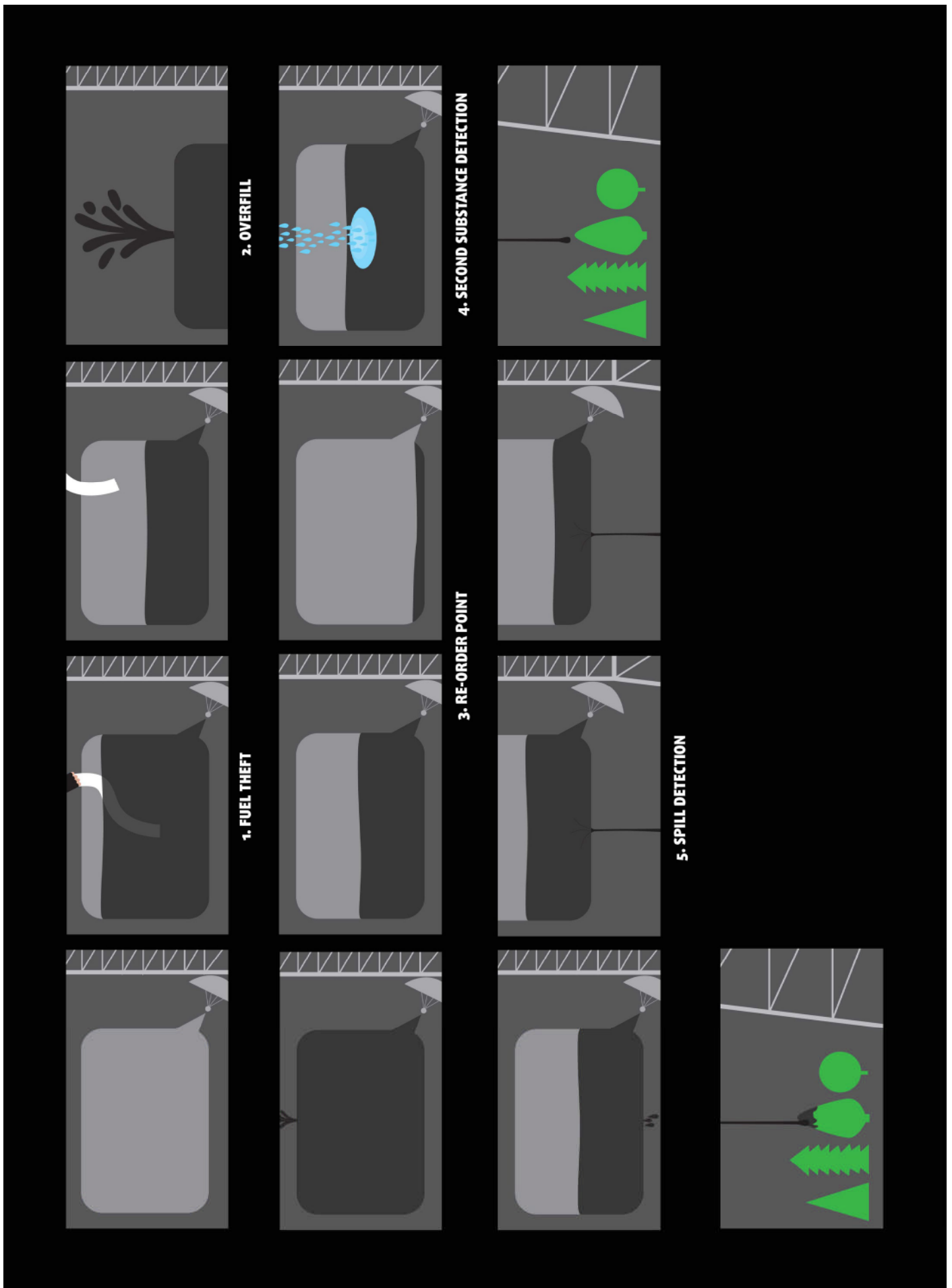


Fig 4.10 Developed Animatic - Page One

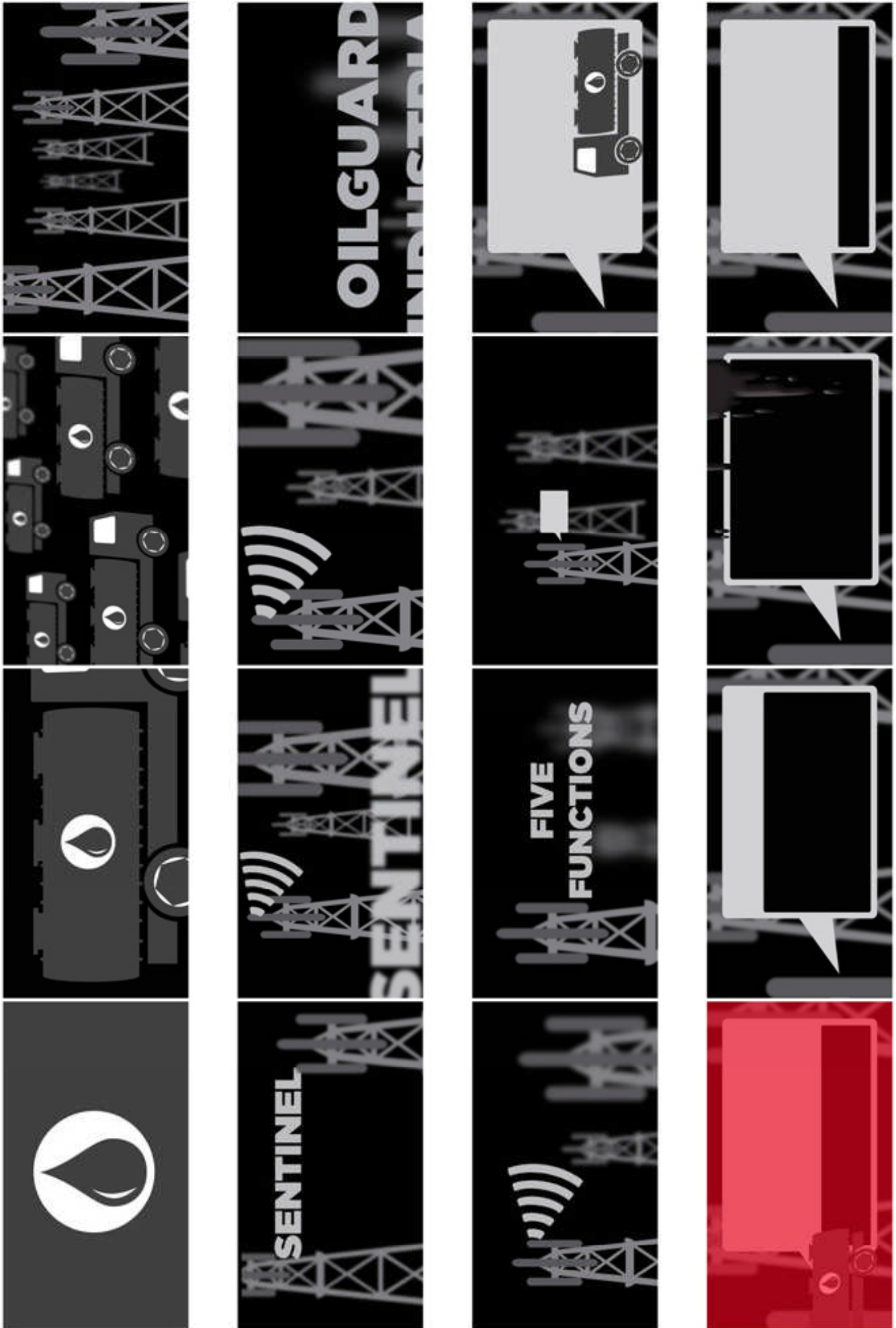


Fig 4.10 Developed Animatic - Page Two

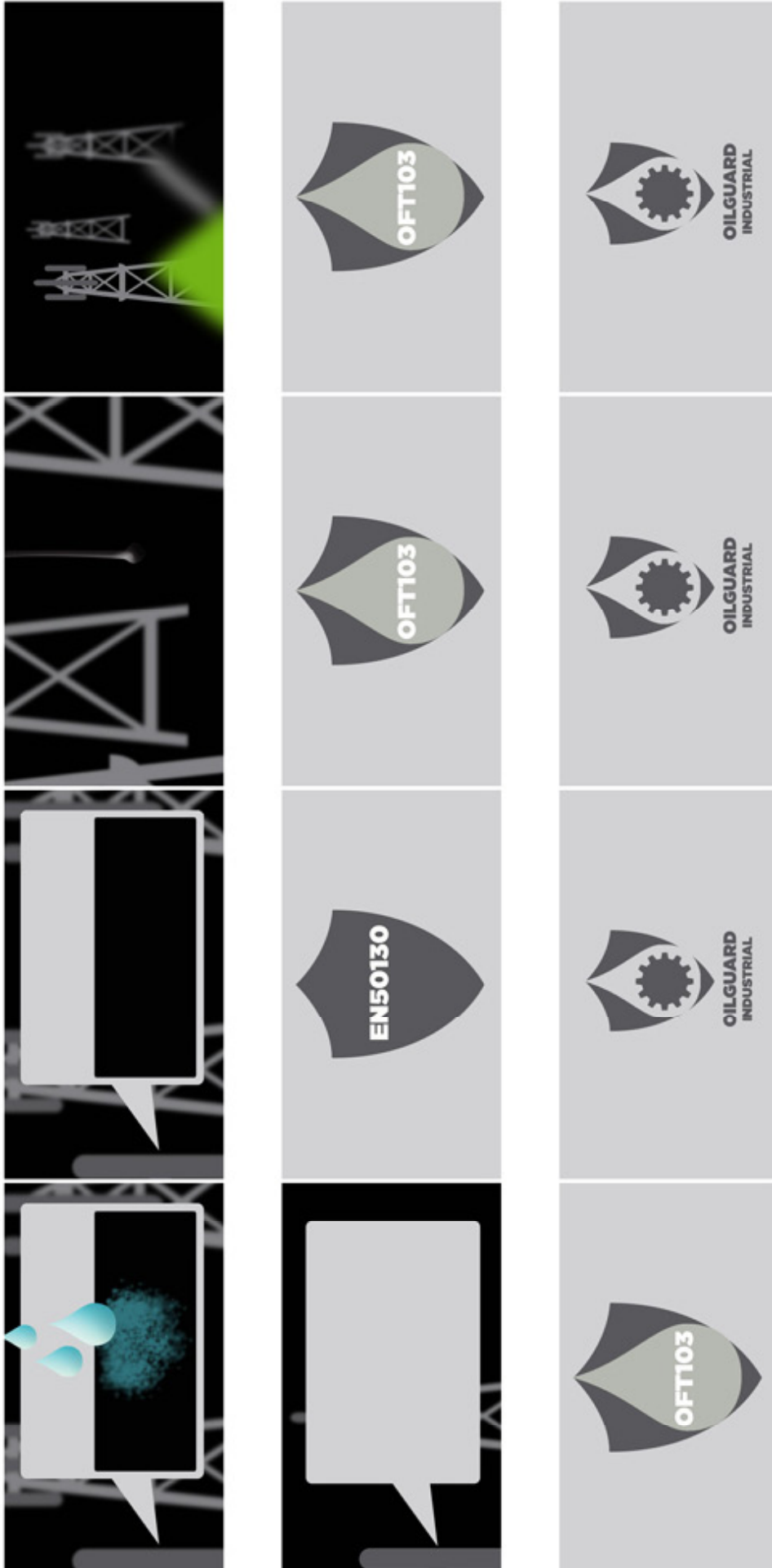


Fig 4.11 Visual Development - Page One

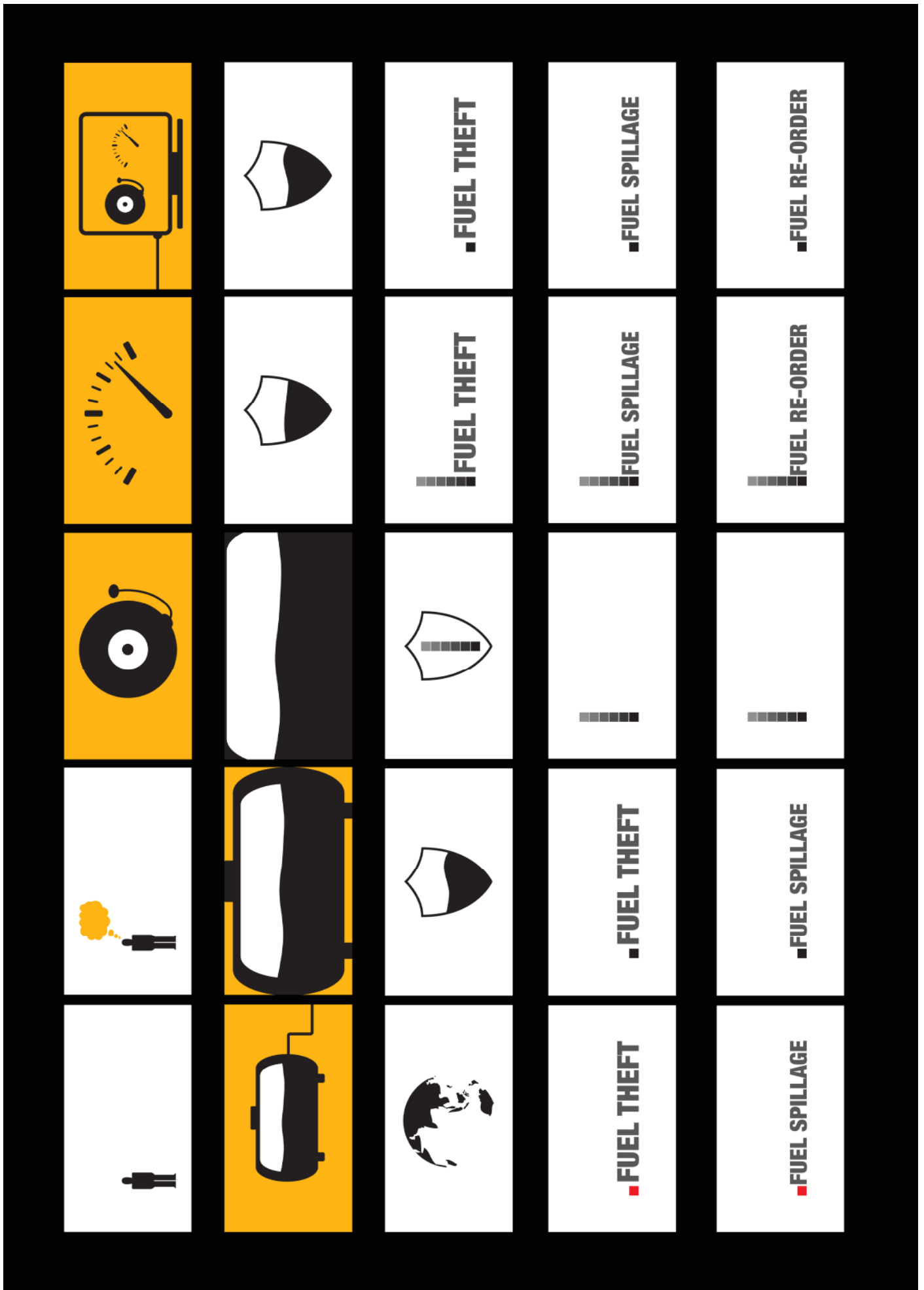


Fig 4.11 Visual Development - Page Three

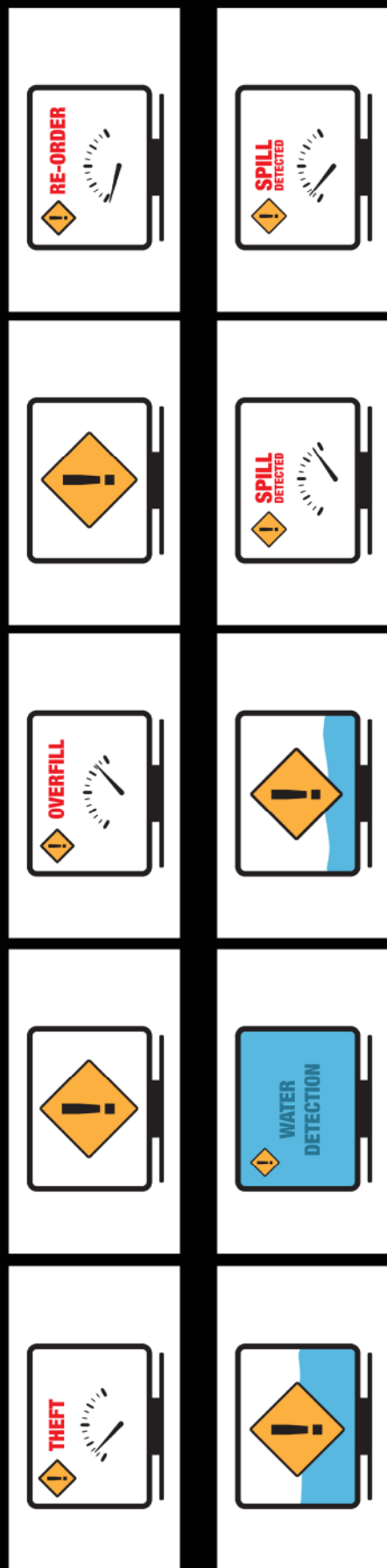


Fig 4.12 Finalized Storyboard and Style Screens - Page Two

and centralizes procurement. Also, Oliguard provides risk management control, fuel loss control and fuel security. Oliguard allows full seamless control of remote stations and locations. Oliguard is one product with just one probe

containing 5 different functions. These functions are Theft detection alarm.

Overfill Alarm

Water Detection and

Oliguard detects and alarms these functions at a

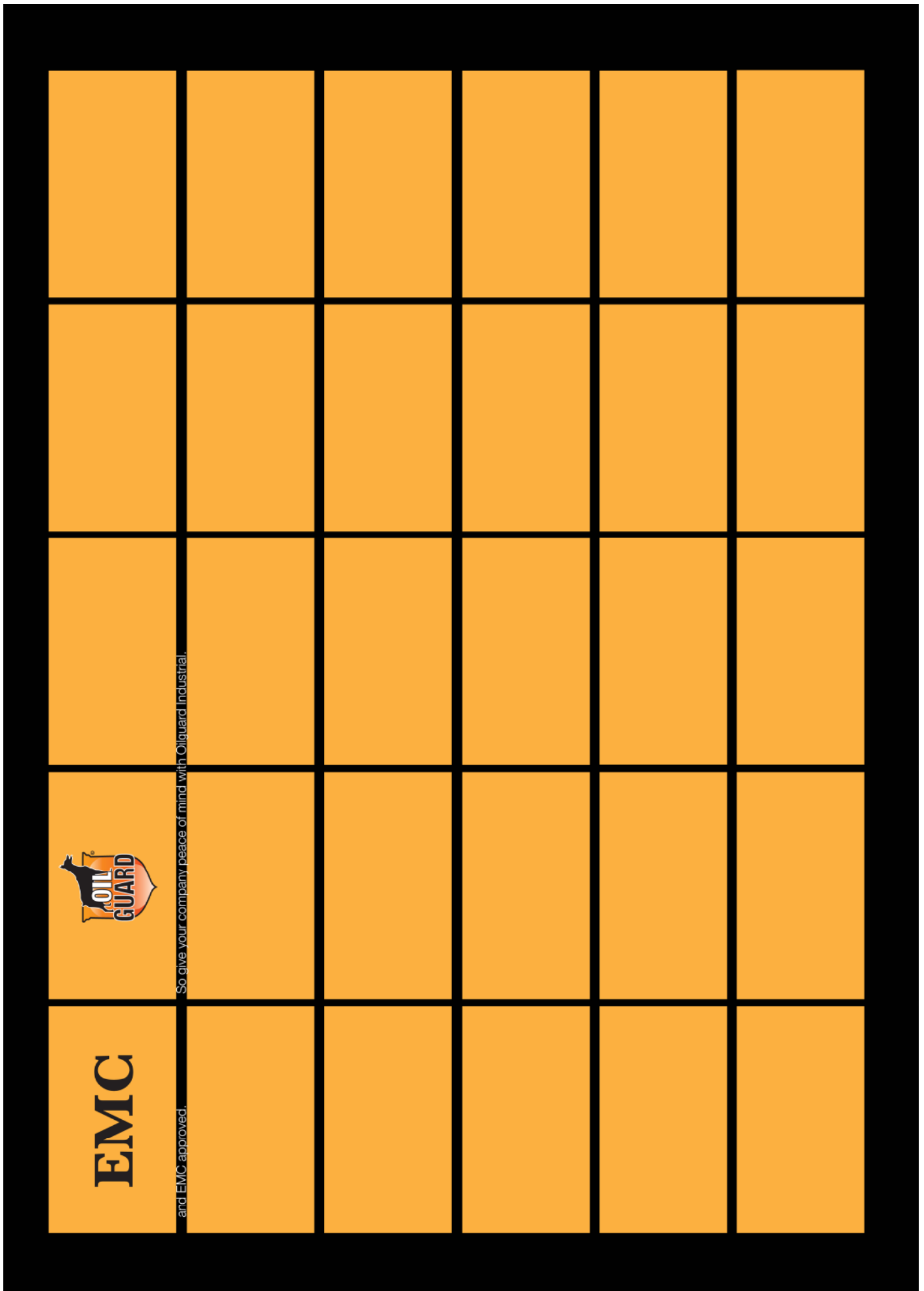
Oliguard can be integrated to customer management systems, providing multiple site

We are also CE

Oliguard Industrial is supported by oil and security industry accreditations.
 The security accreditations are:
 And the Oil industry accreditations are:

reporting through systems such as Scada or BMS.

Fig 4.12 Finalized Storyboard and Style Screens - Page Three



4.13 Graphics Created for Motion infographic



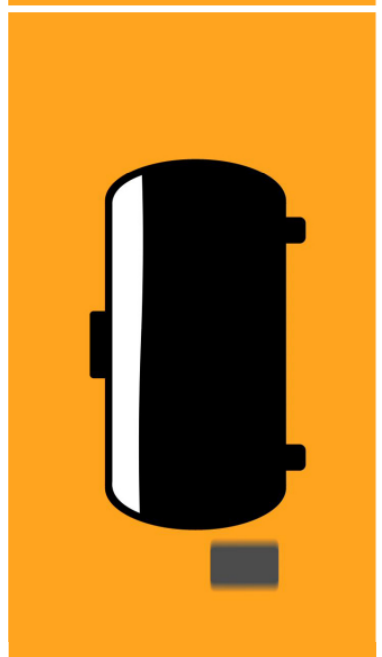
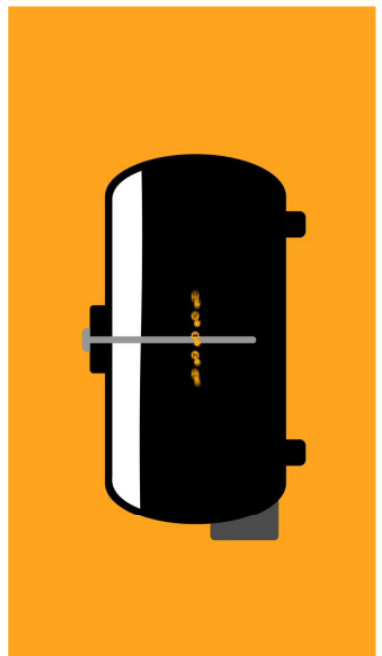
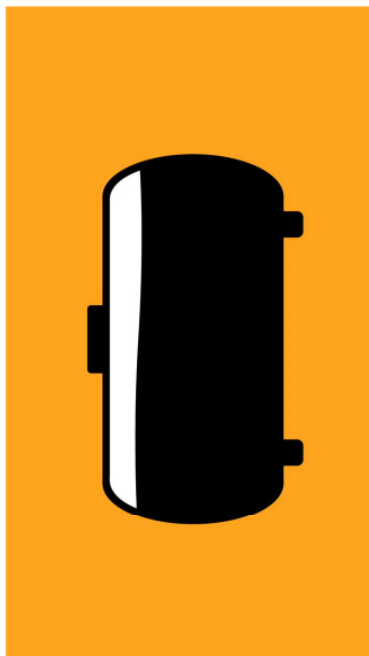
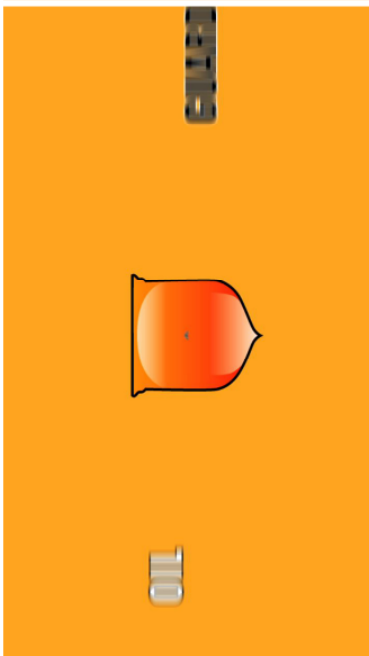
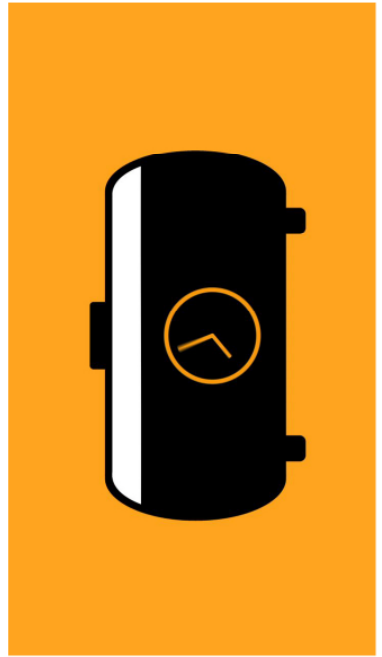
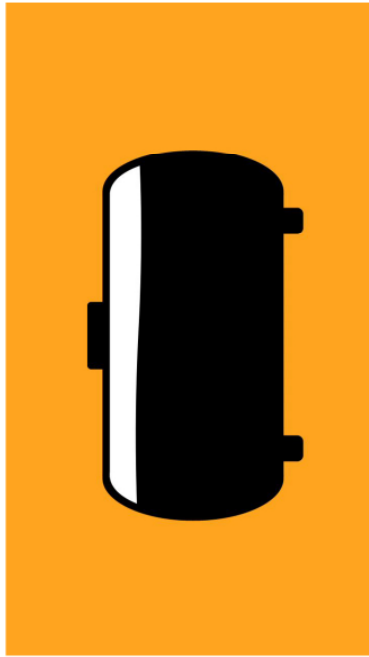
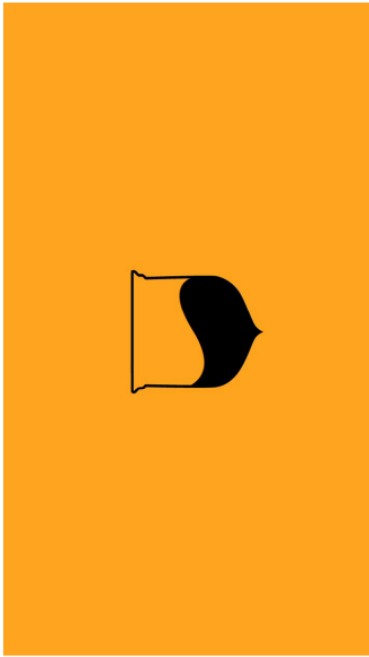


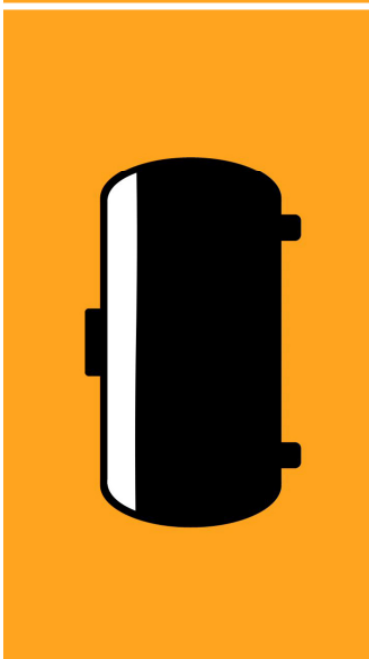
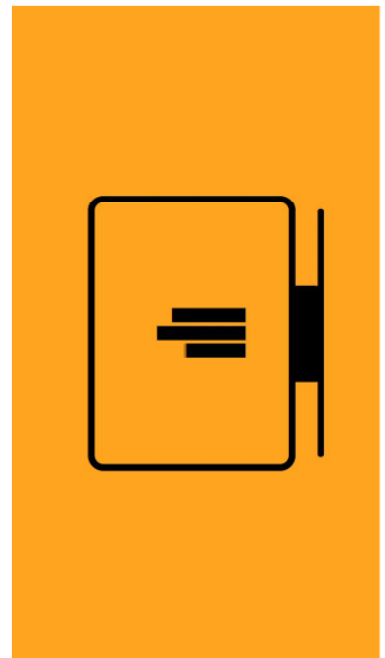
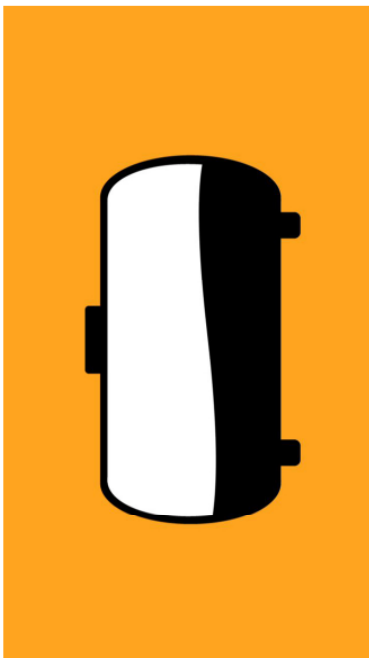
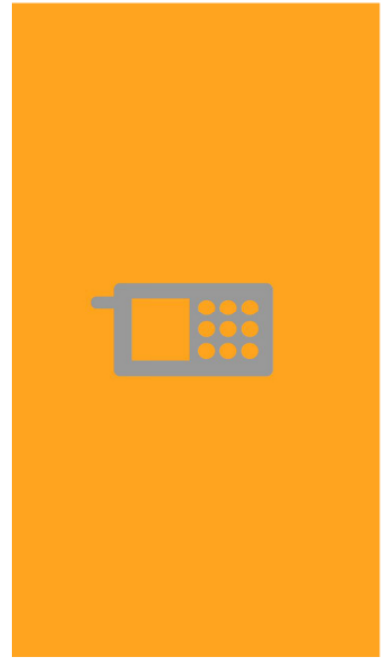
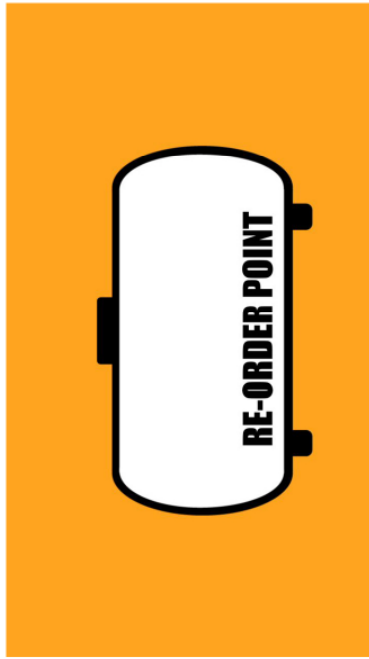
brought to you by

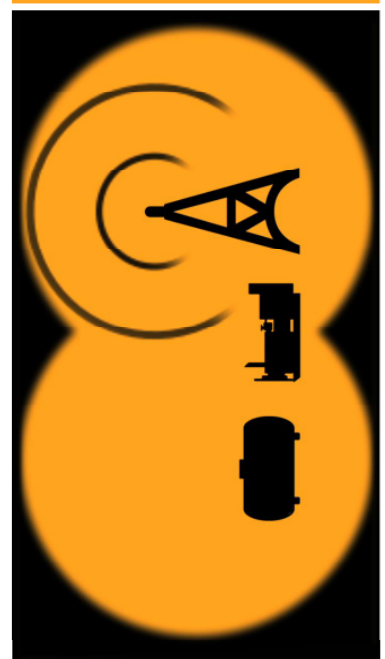
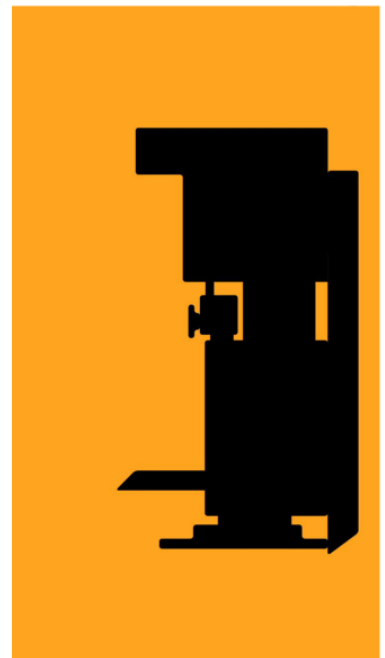
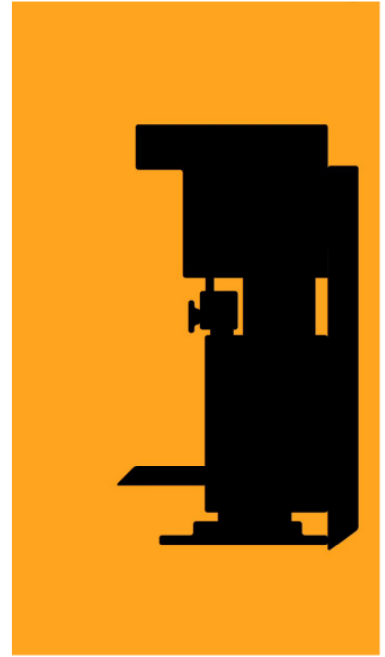
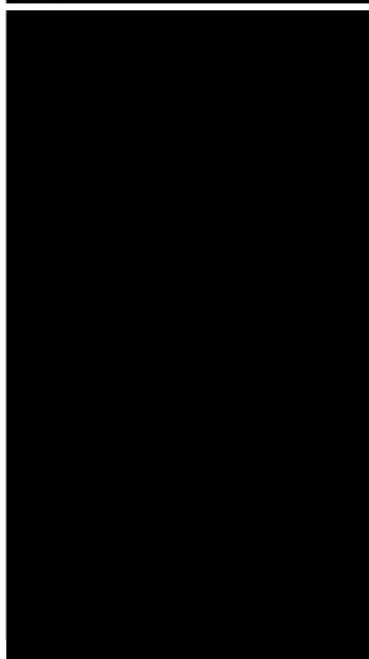
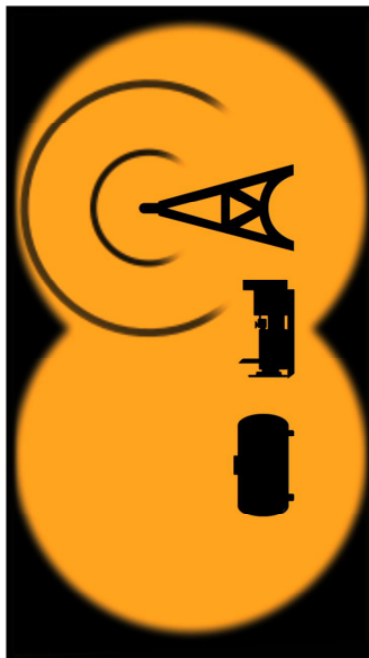
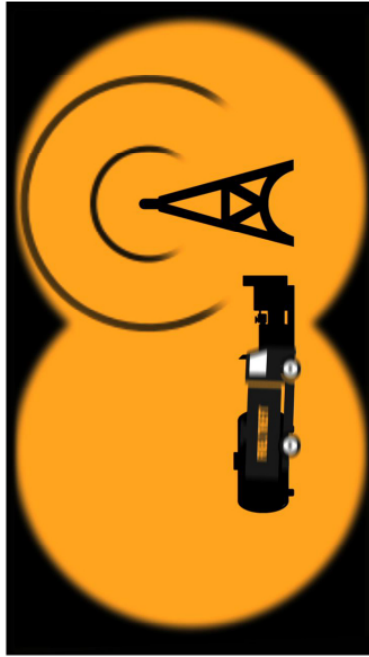
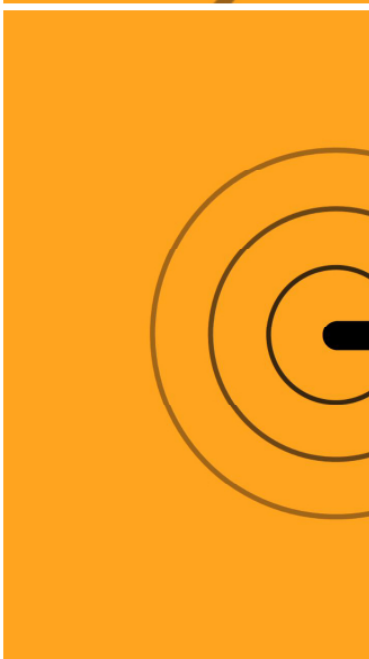
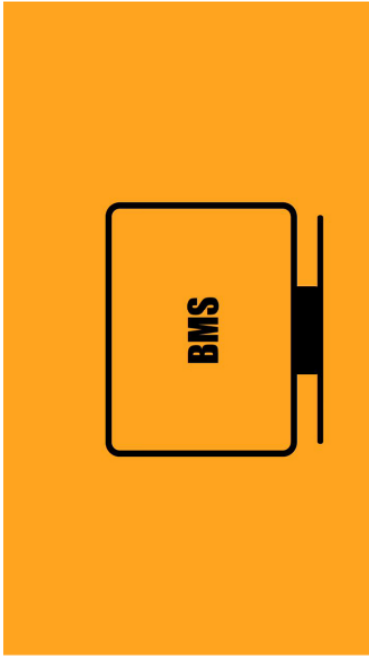


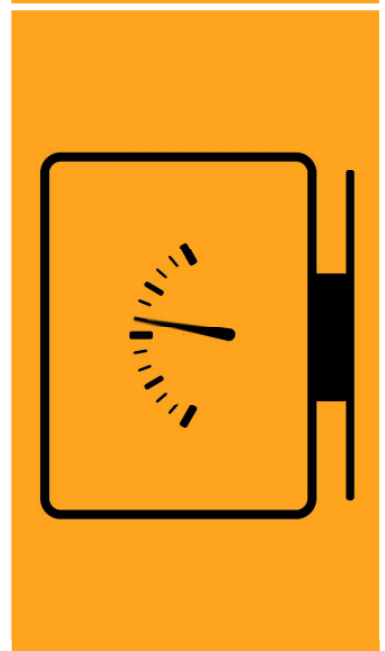
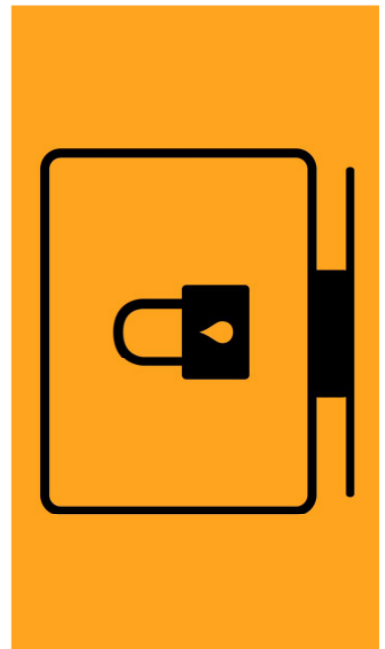
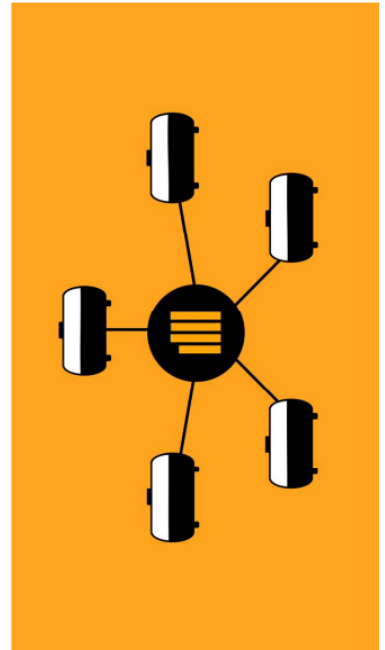
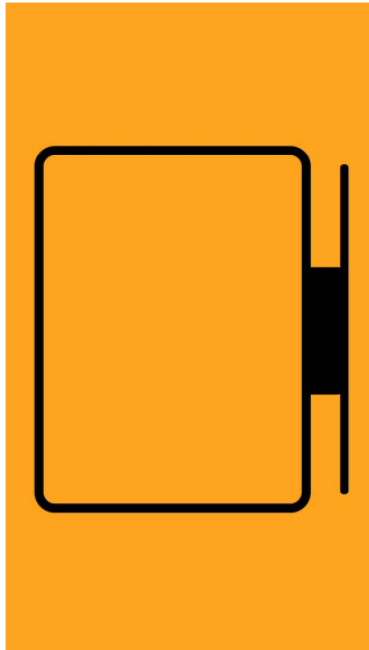
**GENERATOR
OPERATORS**











**LEAK DETECTION
SPILL DETECTION**

**OVERFILL DETECTION
WATER DETECTION**

**FUEL RE-ORDER POINT
ALL FROM ONE SOURCE**

ACCREDITATIONS

Oil Industry
OFT103, OFT105

Security Industry
EN50130, EN61000-3-2
EN61000-3-3, EN61000-4-2
EN61000-4-3, EN61000-4-4
EN61000-4-5, EN61000-4-6
EN61000-4-11, EN610068-1



ACCREDITATIONS

Oil Industry
OFT103, OFT105

Security Industry
EN50130, EN61000-3-2
EN61000-3-3, EN61000-4-2
EN61000-4-3, EN61000-4-4
EN61000-4-5, EN61000-4-6
EN61000-4-11, EN610068-1

