The role of visual elements in remembering the message in motion graphic ads "A case study of awareness advertisements about COVID-19 by Egyptian Ministry of Health and Population"

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Abstract:

The research analyzes the use of motion graphic art to raise awareness about the Covid 19 virus, which has engulfed the globe in a wave of attacks, necessitating the dedication of countries around the world to take the required steps to tackle the pandemic, including coordinating public awareness campaigns to inform society about prevention and response methods, as well as methods of dealing in the event of infection.

The Egyptian Ministry of Health and Population has resorted to the use of motion graphic art - which is one of the modern arts - to raise awareness of the emerging Covid 19 disease in public awareness advertisements, as this art has many advantages that achieve popularity and acceptance among the masses as an advertising tool for public awareness.

In this research a descriptive and analytical study of four advertising videos from the ads of the Egyptian Ministry of Health and Population on the Ministry's official Facebook page, and the visual elements of shape, color, typography and movement were exposed, along with the sound element and the time period of the advertisement, then a questionnaire was used to classify the importance of each of these elements and which one is having a negative or positive effect on recognizing and remembering the advertising message?

Then, through the statistical analysis, a set of results was reached regarding the preferences of the recipient audience and the extent to which each of these elements affects the remembering and acceptance of the advertising message, as we find that simple forms are realized faster, movement-which is the distinctive element of Motion Ads- had been preferred by the masses as simple movements, besides the voice, the greater percentage of the masses preferred that the advertisement be accompanied by a voiceover and not just music, and that the duration of the advertisement be as short as possible, which requires the advertising designer to take into account all the components of the presented advertising video in order to achieve the desired goal can reach the masses successfully.

Keywords:

Motion Graphics, Public Awareness Campaign, Visual Elements

الملخص :

يتناول البحث استخدام فن الرسوم المتحركة للتوعية بفيروس كوفيد ١٩ ، الذي اجتاح العالم في موجة من الهجمات ، مما استلزم تكريس الدول في جميع أنحاء العالم لاتخاذ الخطوات المطلوبة لمواجهة الوباء ، بما في ذلك التنسيق لحملات توعية عامة لتعريف المجتمع بأساليب الوقاية والاستجابة وطرق التعامل في حالة الإصابة.

و قد لجأت وزارة الصحة والسكان المصرية إلى استخدام فن الموشن جرافيك - و هو أحد الفنون الحديثة - للتوعية بمرض كوفيد ١٩ المستجد في إعلانات التوعية العامة ، حيث يتمتع هذا الفن بالعديد من المزايا التي تحقق الشعبية والقبول بين

الجماهير كأداة إعلانية للتوعية العامة ، وقد قدمت الباحثة فى هذا البحث دراسة وصفية وتحليلية لأربعة فيديوهات إعلانية من اعلانات وزارة الصحة و السكان المصرية على صفحة الوزارة الرسمية على فيسبوك ، وتم التعرض للعناصر المرئية من شكل و لون وتيبوغرافيا و حركة إلى جانب عنصر الصوت و المدة الزمنية للاعلان ، ثم استخدام استبيان لتصنيف أهمية كل من هذه العناصر و ما لها تأثير سلبي أو إيجابي على التعرف على الرسالة الإعلانية وتذكرها .

و من خلال التحليل الاحصائى تم التوصل الى مجموعة من النتائج بخصوص تفضيلات الجمهور المتلقى و مدى تأثير كل عنصر من هذه العناصر على تذكر الرسالة الاعلانية و تقبلها ، حيث نجد أن الأشكال البسيطة يتم استيعابها بشكل أسرع ، كما ان الحركة وهى العنصر المميز لاعلانات الموشن فقد فضلت الجماهير الحركات البسيطة ، الى جانب الصوت فقد فضلت النسبة الأكبر من الجماهير أن يصاحب الاعلان تعليق صوتى و ليس مجرد موسيقى ، وأن نكون المدة الزمنية للاعلان قصيرة قدرالمستطاع ، و هو ما يستوجب على المصمم الاعلانى مراعاة كافة العناصر المكونة للفيديو الاعلانى المقدم حتى يحقق الهدف المنشود و يصل الى الجماهر بشكل ناجح .

الكلمات المفتاحية:

موشن جرافيك ، حملة توعية عامة ، عناصر بصرية

1. Introduction:

COVID-19 pandemic is today's major global health disaster and the greatest challenge facing the world. The outbreak was documented in early December 2019, in Wuhan, Hubei Province, China, and since then, the infection has spread throughout China and then to many countries around the world. The perceived risk of contracting the disease has led many governments to institute a variety of control measures (Harapan Harapan, 2020).

In the absence of approved vaccines or effective antiviral drugs against COVID-19, non-pharmaceutical methods of dealing with the virus remain essential. Moreover, in order to control the spread of the disease, knowledge and awareness of the virus must be spread among the public from official sources, including the World Health Organization and relevant ministries of health in every country of the world (Alaa Abu Zaid, 2020).

Many countries have resorted to public awareness advertisements on various means of communication, the advertisements include awareness of symptoms, methods of transmission, and how to prevent infection? Motion graphic art was the most used in the implementation of these advertisements. Motion graphic art is one of the modern computer-generated communication arts, the rapid growth of technology and its impact on all productive industries has made animation technologies diverse and widespread, since the end of the twentieth century, they have been widely used in production, advertisements, films, commercials, visual effects, etc.

Nowadays, the art of motion graphic is a powerful and effective factor in the visual communication process and it finds a new side every day. Advertising is one of the areas that has tended strongly in the recent period to use this type of art to deliver the advertising message more effectively. Public awareness advertisements are one of the advertising branches that have adopted the art of motion graphics greatly in presenting their messages to the target audiences, as this form of advertisements faces a great challenge to reach audiences and achieve the

required response, especially since one of its goals is to change behavior and get rid of old habits and adopt new ideas which are beneficial to the individual and society.

2. Visual Elements of Motion Graphics:

Graphics, photos, and the set of images present in each motion graphic may help enhance the quality of the works and increase the audience's popularity, or decrease their value, or vice versa. The more confidently the work is done by the viewer and the easier they find a connection with the work, the quicker the designer achieves their target. Such images and visual attractions must be designed in accordance with the concepts, expectations, and criteria of the viewer so that they can transmit the visual messages in the best way. These important factors and their effect on the attraction of the audience are not known to many designers, so they do not understand photos, graphics, and their visual messages as they should when designing a motion graphic work (Asadollahi, 2014).

Based on the timeline, the data is presented. The design of motion graphics is to convey timeline-based details. Mainly by the order of the information elements on the timeline, the viewer forms the information receiving order.

2.1.Graphics, photos, and images in Motion Graphics:

Graphics, photos, and images can be strategically used to symbolize or imply thoughts, or express moods or feelings. Choosing the right images to support an idea, message, or mood is crucial. Graphic to textural, sketchy, blended, whimsical, realistic, abstract, or layered, images may have a variety of visual characteristics. (Krasner, 2008).

In a very short period of time, the audience sees the images. As a result, audiences who will not understand what you want to express will not embrace too complicated form. Therefore, the design of the visual elements should avoid too complicated form or too much information over the same span of time in order to communicate information more intuitively and efficiently (Geng, 2016).

Since keyframe animation is the most used technique in computer animation, assigning the states of an image - for example, its position or color - in specific frames is known as keyframe animation. A computer will then merge these keyframes together to create a seamless transition. They are used to store changes over time. Despite this, the animation of the main frame retains the aesthetic qualities of the images linked to their roots, especially notions of smoothness and segmentation, which are condensed by their digital representation. (Tai, 2013)

2.2.Motion in Motion Graphics:

Motion design is how it comes to life with your plot. A motion designer takes and sets them in motion with selected design components, such as images, typography, compositions, and pictures. They do this with powerful computer software that enables them to construct animated environments to manipulate objects, spaces, depth, and time characteristics. The style of the visuals you see is decided by the motion design as they complement the written script, help tell the plot, and eventually achieve your WHY (ipsoCreative, 2017).

Motion in the image can be generated and presented in various forms by dot and line. Helical, circular, zigzag, or direct can be the mode of movement. The motion direction may also be upward, leftward, rightward, and so on. The definition of motion can be understood by other

ways, such as the repetition in motion of a visual aspect, which is possible through the repetition of several components. The repeated motion of a circle on the screen, for example, which also forms a type of rhythm, can be labeled (Asadollahi, 2014).

2.3.Color in Motion Graphics:

Color and paying attention to color are significant in the sense of motion graphics. The meaning of the matter becomes apparent when concentrating on the essence of the human mind. The stimulators join the sensing memory in the vision-related processes and are saved there for about one second. There are about 16 objects in the capacity of this storage space. The objects and stuff join the sensing memory in this state and vanish immediately (Kaufman, 2001).

In psychological and social contexts, the collection and arrangement of colors takes on a particular responsibility. Familiarity with basic color concepts and color's psychological and cultural aspects will allow you to simplify color choices and make deliberate color choices to encourage a desired response from the audience (Krasner, 2008).

2.4.Alphabetical Characters in Motion Graphics:

Alphabetical characters are regarded as images in the realm of motion graphics. These are more visible than readable characters. Nastaliq calligraphy, for example, has such characteristics as gentleness and impressive passionate tranquility, which are the characteristics of graphic curves. The secondary priority is considered to be representation and readability aspects, while the primary priority is aesthetic aspects. The calligraphy of Nastaliq is magical and its curves are solid and fluid, so it cannot be used to depict a traumatic incident or an accident; neither can it be used for news. Naskh calligraphy, on the other hand, is enthralling and strong - willed. It is like a strong voice that directs and has a predicative declaration (Woolman, 2004).

3. Sound in Motion Graphics:

Sound in Motion Graphics can be classified into: music or voiceover.

Music: music can add texture and mood, define the setting and characters, play with emotions and tie all scenes together. Sound effects in your scenes will help deliver the physical characteristics of the objects or add extra physicality to make almost every motion appear credible. As Beauchamp notes, "Sounds have the ability to reveal or clarify the underlying meaning or subtext of a scene." Without the need to physically illustrate it, carefully chosen sound/sounds may provide a complex concept (Beauchamp, 2013).

In fact, the sound creates 70 % of the effect of a motion graphic work. The transfer of influence can be supported by music and effective sound (Woolman, 2004).

Voiceover: The narrative that is heard reading the script is a voiceover, but the person speaking is not seen in the video. Usually, a trained voiceover artist who is commissioned to work on the project is done by a voiceover (ipsoCreative, 2017).

4. Timing in Motion Graphics:

Timing in motion graphics involves how movements are spaced according to elements' sizes and "personalities." Timing can influence how we interpret the size or mass of an object. For instance, it can take more time to accelerate or decelerate for a large object that travels at a slower speed than a small object. The more sketches there are, the slower the action will be, and

the smoother, faster and clearer movements are produced by fewer drawings. Timing may also contribute to the environment or mood. Usually, fast movements produce snappy, energetic results, while longer movements can feel more intentional and dignified (Krasner, 2008).

5. Types of motion graphics:

All motion graphics videos are comparable in that animation, motion design, and graphical elements are included. The aim of the motion graphics video, however, is to decide a great deal about how it is made, how long it is, what it looks like, and what tone or vibe it transmits.

The types of motion graphics can be divided according to the following:

- **According to Film Style:**

- 2D Character Animation
- Whiteboard Animation
- 3D Animation
- Motion Infographic
- Live-Action
- Live-Action with Track Elements

- **According to Film Content:**

- **Informational**: A motion graphic used to explain something, whether about a product or a topic. To clarify a concept, the meaning of that concept is distilled into a simple image by informative images. When your story is highly complex, technical, or requires several steps to complete or explain, this approach is always the correct choice.
- **Promotional**: A motion graphic used to promote something, such as a product, initiative, or service. The ultimate goal for a promotional video is to drive conversions. As a sales item, this sort of video or motion graphic is much more noticeable than the other classifications. In these videos, any information that help inspire a viewer to a buying decision should be put front and center.
- **Emotive (emotional)**: A motion graphic used to motivate to action, or elicit a specific emotional response from the audience. The primary objective of these videos is to elicit a strong, emotional response from the viewer. This, depending on the source of your story, may be a positive or negative experience. Regardless, a viewer should be motivated by that emotion to take a particular action.
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6. Research Methodology:

The research used the descriptive analytical methodology by selecting four different models from the Egyptian Ministry of Health and population public awareness advertisements to raise awareness against Covid 19 on its Facebook page, in which it used the art of motion graphics, to identify the most important elements contained in each advertisement and the differences between the four models, then a questionnaire was adopted to collect information and identify audience responses in order to find the relationship among the different elements of the advertisement and the extent to which the advertising message is accepted and remembered.

A survey research design was adopted for the study and a questionnaire was designed keeping in view the objective of the study that has been used as a data collection tool. The study aimed

to analyze the extent to which Egyptians of different ages and jobs responded to the public awareness announcements of the Ministry of Health in Greater Cairo Governorate, which has a population of 24933951, and by referring to the sites for determining the size of samples, the sample size was determined to become 385 persons with a confidence level of 95% and a margin of error of 0.5 %. The questionnaire was designed using Google Forms and sent via e-mail and various means of communication.

6.1.Description of Ministry of Health and Population Ads on Facebook to raise awareness against COVID-19:

The advertisements for the official page of the Ministry of Health and Population on Facebook were chosen, as the Ministry represents the official body concerned with awareness of the seriousness of the disease, its symptoms, and how to prevent it? They were randomly selected, and the description as shown in the following tables:

Table 1. Differences in the Facebook chosen videos.

	Video 1	**Video 2**	**Video 3**	**Video 4**
Exhibit	Fig. (1)	Fig. (2)	Fig. (3)	Fig. (4)
Title	Tips for a house free of Covid 19	What does home isolation mean?	How to protect children in school from Corona virus?	When do you need to wash your hands?
Date release	November 28/ 2020	December 16/ 2020	November 17/ 2020	November 30/ 2020
Duration	44 sec.	2:51min.	41 sec.	37 sec.
Film Style	Live-Action with Track Elements	2D Character Animation	2D Character Animation	Motion Infographic
Sound	Music	Music + voiceover	Music	Music
Film Content	Informational The advertisement gives a number of preventive measures that must be followed to prevent COVID-19.	Informational& Emotive The advertisement provides a number of preventive measures that must be followed to prevent Covid 19, as well as motivation to change a number	Informational& Emotive The advertisement provides a number of preventive measures that must be followed to prevent Covid 19, as well as motivation to change a number	Informational The advertisement gives a number of preventive measures that must be followed to prevent Covid-19.

		of usual behaviors and replace them with new behaviors and habits to avoid infection.	of usual behaviors and replace them with new behaviors and habits to avoid infection.	
Goal of video	-Awareness of infection prevention methods. -Learn about ways to communicate with the concerned authorities in case of severe injury.	-Learn about ways to deal with disease and home isolation in case of infection. -Learn about ways to communicate with the concerned authorities in case of severe injury. -Motivation to change some behaviors to avoid the spread of disease.	-Awareness of infection prevention methods. -Motivation to change some behaviors to avoid the spread of disease.	-Awareness of infection prevention methods. -Learn about ways to communicate with the concerned authorities in case of severe injury.

Table 2. Flow and storyline chosen videos.

Flow and storyline				
Duration	**Video 1**	**Video 2**	**Video 3**	**Video 4**
0 – 15 sec	Tips for a safe and free home from Coronavirus (Covid 19): -Wash your hands with soap and water often. -Make sure to disinfect surfaces with disinfectants regularly.	What does home isolation mean? -In the event of a Covid-19 disease, there are cases that must be isolated in the hospital for treatment, and in other cases, you may be isolated at home.	How do we protect students from Corona virus in school? - Classrooms must be well ventilated. - We keep distances of at least one meter between students.	When do you need to wash your hands? 1. Before and after preparing and eating food. 2. After coughing or sneezing. 3. After using the restroom. 4. After touching animals.

15-30 sec	-When hosting someone at home, take all precautions (washing hands, disinfecting surfaces, wearing a mask) in addition to physical distancing. -If any member of the family suffers from respiratory symptoms and a high temperature, precautions must be taken while mixing with him, and call the hotline 105.	-Home isolation means that the patient is in his private room for the entire isolation period. -The attending physician explains to the patient the treatment methods and the correct temperature measurement. -What are the characteristics of the home in which the patient can be isolated?	- Sterilize their tools. -Measuring their temperature at the start of each school day. -We keep the school clean.	5. Before and after touching a sick person. 6. Before and after changing diapers. 7. After touching garbage.
30-45 sec	-If someone in the house suffers from immune diseases, chronic diseases, or is old, then mixing and closeness should be reduced, and tools should be shared with him. -Ministry of health & population logo, hotline 105, social media platforms accounts.	-It should has a separate room for the patient. -Ventilation is as natural as possible. - The patient should a private bathroom if possible. -If a shared bathroom, the patient's room would be the closest.	-Always be reminded of preventive measures. -The slogan of the 100 Million Health campaign. - Ministry of health & population logo, hotline 105, social media platforms accounts.	-Wash your hands for at least twenty seconds to prevent corona virus. -Ministry of health & population logo, hotline 105, social media platforms accounts.
45-60 sec	_	-The patient must wear a mask while he is out of his room to the bathroom.	_	_

		-The bathroom must be disinfected and sterilized after each patient use. -In case that there are healthy people at home with the patient, only one healthy, non-elderly person is responsible for providing food to the patient.		

Video 2 (60-180sec):

- 60-75 sec: This person does not enter the patient's room but rather puts food and medical supplies in front of the room door.
- 75-90 sec: If he is forced to enter the room, he must wear a mask and gloves, and wash his hands well after leaving the room. The patient must have his own personal equipment. If the patient is living alone, he should not receive any visitors throughout the isolation period.
- 90 – 105 sec: The patient is confined to one room for easy sterilization. In case he has to order food from delivery, he must wash his hands thoroughly for twenty seconds with soap and water, and put on a mask and gloves before opening the door.
- 105 – 120 sec: The mask that the patient wears must be changed daily or if it gets wet for any reason. The used tissues and masks are placed in a bag that should be tied well. We must constantly measure the temperature using a patient-specific thermometer.
- 120 – 135 sec: If the fever persists for more than three days, or the patient experiences symptoms of shortness of breath or severe chest pain, call 105 or 15335 or go to the nearest hospital.
- 135 – 150 sec: In order to combat infection, we must adhere to the guidelines of the Ministry of Health and Population and the World Health Organization to clean surfaces, wash hands frequently, and follow the etiquette of coughing and sneezing.
- 150 – 165 sec: You should avoid visits, gatherings, and leave a distance of at least one meter between you and anyone, and avoid touching and shaking hands. With our right choices, we will be able to protect ourselves, our people and our country.
- 165 – 180 sec: Ministry of health & population logo, hotline 105, social media platforms accounts.

Figure 1. Screenshots for video 1

https://www.facebook.com/egypt.mohp/videos/773335856727428

Figure 2. Screenshots for video 2

https://www.facebook.com/egypt.mohp/videos/856126868533564

Figure 3. Screenshots for video 3

https://www.facebook.com/egypt.mohp/videos/2530318647266777

Figure 4. Screenshots for video 4

https://www.facebook.com/113432613540693/videos/304750134405630

6.2.Intellectual and Aesthetic Analysis:

- **First video:**

The main idea of the video: The advertisement gives a number of preventive measures that must be followed to prevent COVID-19. The designer used simple pictures and clear phrases, as well as a clear font in reading. The used color group is the colors of the ministry's logo, but the advertisement lacks the elements of lighting and dazzling.

- **Second video:** The advertisement provides a number of preventive measures that must be followed to prevent Covid 19, as well as motivation to change a number of usual behaviors and replace them with new behaviors and habits to avoid infection. The designer used simple shapes, but they lacked accuracy and aesthetics, and the color group used was not successful, as it lacked contrast and harmony, and the advertisement lacked the elements of lighting and dazzling, but the use of voiceover greatly helped to achieve success for the advertisement

- **Third video:** The advertisement provides a number of preventive measures that must be followed to prevent Covid 19, as well as motivation to change a number of usual behaviors and replace them with new behaviors and habits to avoid infection. The designer succeeded in adding aesthetic values to the design through the use of simple shapes and images, in which the elements of attraction were available as suitable for the target group of the advertisement, the color group was characterized by a mixture of contrast and harmony, and the use of white added the element of lighting, which achieved the attractiveness of the shots in the advertisement

- **Fourth video:** The advertisement gives a number of preventive measures that must be followed to prevent Covid-19. The designer was satisfied with using the infographic shape only without using other forms, the used shape is circulating and aren't new or distinctive, which caused the advertisement to be boring and is lacking innovation and creativity.

6.3. Analytical methodology:

- **First: Characteristics of the study sample:**

Table 3. The sample age groups.

	Repetition	%
16 -30	٢١٦	٥٦,١
٤٥31-	٩٢	٢٣,٩
٦٠46-	٥٤	١٤
٦٠More than	٢٣	٦
Total	٣٨٥	١٠٠

Table 3. Shows the distribution of the sample according to age groups. We find that the age groups from 16-30 are the most representative age groups in the sample by 56.1%, followed by the group from 31-45 at 23.9%, while the rest of the age groups did not exceed 20% of the sample. This indicates that groups of 45 and less are the most common age groups that use the Internet and social networking sites and are susceptible to the awareness videos under study.

Table 4. The sample classes.

	Repetition	%
Male	١٦٥	٤٢,٩
Female	٢٢٠	٥٧,١
Total	٣٨٥	١٠٠

Table 4. Shows the distribution of the sample according to the qualitative distribution, with females representing 57.1%, while males are 42.9%, which is close and consistent with the qualitative distribution of the population in Egypt according to the last population census.

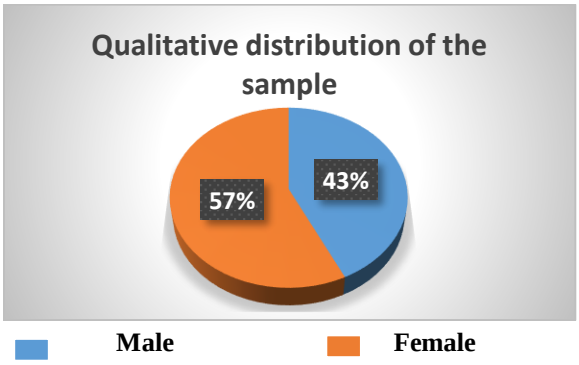

Figure 5. Qualitative distribution of the sample

Table 5. Distribution of the sample according to the educational level.

	Repetition	%
Elementary and Preparatory	٢١	٥,٥
Secondary	٧٥	١٩,٥
University	٢١٥	٥٥,٨
Postgraduate	٧٤	١٩,٢
Total	٣٨٥	١٠٠

- **Second: The relationship between each of the visual elements of the motion graphic advertisement and between responding and remembering the advertising message**

a. First Video:

Table 6. The relationship between preserving the advertising message and the used shapes.

	N0		partly		yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٤٧	٨٣,٩	٦	١٦,٧	٤١	١٤	٩٤	٢٤,٤
10-20%	٦	١٠,٧	٧	١٩,٤	٢٤	٨,٢	٣٧	٩,٦
20-30%	٣	٥,٤	٨	٢٢,٢	٤٠	١٣,٧	٥١	١٣,٢
30-40%	٠	٠	٨	٢٢,٢	٧١	٢٤,٢	٧٩	٢٠,٥
More than this	٠	٠	٧	١٩,٤	١١٧	٣٩,٩	١٢٤	٣٢,٢
Total	٥٦	١٠٠	٣٦	١٠٠	٢٩٣	١٠٠	٣٨٥	١٠٠
X^2= 68.879				**r_c = 0.390**				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the average relationship between the retention of the advertising message and the used shapes, as the retention rate increases with the high positive responses to the images used in the video, which shows the importance of using simple images and its link with the photographic memory, which contributes to the increase in keeping the advertising message.

Table 7. Shows the relationship between the music used and the preserving of advertising message.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٩٠	٤٨,١	٤	٤,٦	٠	٠	٩٤	٢٤,٤
10-20%	٢٧	١٤,٤	٤	٤,٦	٦	٥,٤	٣٧	٩,٦
20-30%	٢٦	١٣,٩	١٠	١١,٥	١٥	١٣,٥	٥١	١٣,٢
30-40%	٢٠	١٠,٧	٣٣	٣٧,٩	٢٦	٢٣,٤	٧٩	٢٠,٥
More than this	٢٤	١٢,٨	٣٦	٤١,٤	٦٤	٥٧,٧	١٢٤	٣٢,٢
Total	١٨٧	١٠٠	٨٧	١٠٠	١١١	١٠٠	٣٨٥	١٠٠
X^2 = ١٦١,٧٧٦				**R_c = ٠,٥٤٤**				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the average relationship between retaining the advertising message and using music in the video, as the retention of the advertising message increases with the increase in positive responses towards the use of music in advertising and vice versa.

Table 8. The relationship between retaining the advertising message and the transitions.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٨٣	٦٨	١١	١٢,٢	٠	٠	٩٤	٢٤,٤
10-20%	١٨	١٤,٨	١١	١٢,٢	٨	٤,٦	٣٧	٩,٦
20-30%	٧	٥,٧	١٦	١٧,٨	٢٨	١٦,٢	٥١	١٣,٢
30-40%	٤	٣,٣	٢٢	٢٤,٤	٥٣	٣٠,٦	٧٩	٢٠,٥
More than this	١٠	٨,٢	٣٠	٣٣,٣	٨٤	٤٨,٦	١٢٤	٣٢,٢
Total	١٢٢	١٠٠	٩٠	١٠٠	١٧٣	١٠٠	٣٨٥	١٠٠
X^2 = ٥٦,٤١١				R_c= ٠,٣٥٧				

The table shows the existence of a statistically significant relationship about the significance level of 0 00 and the intermediate relationship between the retention of the advertising message and the transitions of the shots, in which the high positive responses towards the transitions of the shots from one scene to another with a high level of retention of the advertising message.

Table 9. The relationship between maintaining the advertising message and the used colors groups.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٨٥	٦٧,٥	٥	٧,٧	٤	٢,١	٩٤	٢٤,٤
10-20%	٢٠	١٥,٩	٧	١٠,٨	١٠	٥,٢	٣٧	٩,٦
20-30%	١٠	٧,٩	١١	١٦,٩	٣٠	١٥,٥	٥١	١٣,٢
30-40%	٤	٣,٢	٢١	٣٢,٣	٥٤	٢٧,٨	٧٩	٢٠,٥
More than this	٧	٥,٦	٢١	٣٢,٣	٩٦	٤٩,٥	١٢٤	٣٢,٢
Total	١٢٦	١٠٠	٦٥	١٠٠	١٩٤	١٠٠	٣٨٥	١٠٠
X^2=١١٣,٤٦٠				R_c= ٠,٤٧٧				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the intermediate relationship between retaining the advertising message and the color groups used in the video. It is evident from the table that the higher the positive responses towards the used color groups, the higher the retention rate of the advertising message and vice versa. However, those with negative responses are less conservative to the advertising message by being affected by color groups.

Table 10. The relationship between keeping the advertising message and the clear readability of text.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٥٣	٦٩,٧	٣	٥,٧	٣٨	١٤,٨	٩٤	٢٤,٤
10-20%	١٠	١٣,٢	٧	١٣,٢	٢٠	٧,٨	٣٧	٩,٦
20-30%	٧	٩,٢	١٤	٢٦,٤	٣٠	١١,٧	٥١	١٣,٢
30-40%	٣	٣,٩	١٥	٢٨,٣	٦١	٢٣,٨	٧٩	٢٠,٥
More than this	٣	٣,٩	١٤	٢٦,٤	١٠٧	٤١,٨	١٢٤	٣٢,٢
Total	٧٦	١٠٠	٥٣	١٠٠	٢٥٦	١٠٠	٣٨٥	١٠٠
X^2=١٣,٢٦٢								

The table shows that there is no statistically significant relationship between preserving the advertising message and the text accompanying the video, as positive responses rise towards the text accompanying the video and it has no effect on the percentage of preservation of the advertising message.

Table 11. The relationship between duration of the video and retention of the advertising message.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٧٧	٦٧,٥	١١	٢٥	٦	٢,٦	٩٤	٢٤,٤
10-20%	١٨	١٥,٨	٥	١١,٤	١٤	٦,٢	٣٧	٩,٦
20-30%	٩	٧,٩	٩	٢٠,٥	٣٣	١٤,٥	٥١	١٣,٢
30-40%	٧	٦,١	١٠	٢٢,٧	٦٢	٢٧,٣	٧٩	٢٠,٥
More than this	٣	٢,٦	٩	٢٠,٥	١١٢	٤٩,٣	١٢٤	٣٢,٢
Total	١١٤	١٠٠	٤٤	١٠٠	٢٢٧	١٠٠	٣٨٥	١٠٠
X^2 = ٢١٣,١٠٤				R_c= ٠,٥٩٧				

The table shows the existence of a statistically significant relationship between the time period of the video and the retention of the advertising message at the significance level of 0.000 and the relationship between the two variables is medium, where most of the sample will see that the time period of the video was appropriate and contributed significantly to the high rate of preservation of the advertising message.

Table 12. The relationship between preserving the advertising message and the advertisement's use of the live-action method.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٤٨	٦٤,٩	١٠	١٧,٢	٣٦	١٤,٢	٩٤	٢٤,٤
10-20%	٩	١٢,٢	١٠	١٧,٢	١٨	٧,١	٣٧	٩,٦
20-30%	١٢	١٦,٢	١٤	٢٤,١	٢٥	٩,٩	٥١	١٣,٢
30-40%	٤	٥,٤	١٠	١٧,٢	٦٥	٢٥,٧	٧٩	٢٠,٥
More than this	١	١,٤	١٤	٢٤,١	١٠٩	٤٣,١	١٢٤	٣٢,٢
Total	٧٤	١٠٠	٥٨	١٠٠	٢٥٣	١٠٠	٣٨٥	١٠٠
X^2 = ٤١,٤٩٢				R_c= ٠,٣١٢				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the weak relationship between retaining the advertising message and using the live images method, where the retention percentage of the advertising message decreases with negative responses towards the use of live images in the advertising message and rises with high levels of positive responses to live images, which leads to an increase in the retention rate of the advertising message.

b. Second Video:

Table13. The relationship between preserving the advertising message and the used images.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٢	٤,٨	١	٤,٨	٣	٩	٦	١,٦
10-20%	١	٢,٤	١	٤,٨	١٣	٤	١٥	٣,٩
20-30%	٠	٠	٥	٢٣,٨	٣١	٩,٦	٣٦	٩,٤
30-40%	٣٦	٨٥,٧	٧	٣٣,٣	٩١	٢٨,٣	١٣٤	٣٤,٨
More than this	٣	٧,١	٧	٣٣,٣	١٨٤	٥٧,١	١٩٤	٥٠,٤
Total	٤٢	١٠٠	٢١	١٠٠	٣٢٢	١٠٠	٣٨٥	١٠٠
X^2 = ٦٨,٨٧٩				R_c = ٠,٣٩٠				

The table indicates the existence of a statistically significant relationship about the significance level of 0.000 and the low relationship between retention and remembering of the advertising message, as the retention percentage of the advertising message increases with the increase in positive responses to the images used in the video, and that is the noticeable rise in the positive response towards the images used.

Table 14. The relationship between retaining the advertising message and the used voice over.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٢	١٨,٢	١	٤,٨	٣	٨	٦	١,٦
10-20%	٢	١٨,٢	٢	٩,٥	١١	٣,١	١٥	٣,٩
20-30%	٢	١٨,٢	٢	٩,٥	٣٢	٩,١	٣٦	٩,٤
30-40%	٣	٢٧,٣	٨	٣٨,١	١٢٣	٣٤,٨	١٣٤	٣٤,٨
More than this	٢	١٨,٢	٨	٣٨,١	١٨٤	٥٢	١٩٤	٥٠,٤
Total	١١	١٠٠	٢١	١٠٠	٣٥٣	١٠٠	٣٨٥	١٠٠
X^2=٣٤,٣٤٤			R_c = ٠,٢٨٦					

The table shows that there is a statistically significant relationship about the significance level of 0.000 and the relationship is weak between retaining the advertising message and the accompanying voice, as the negative responses to the use of the voice are very low with the noticeable increase in the retention rate of the advertising message. The retention of the advertising message increases with the increase in positive responses to the use of voice in the video, which greatly affects the increase in the retention rate of the advertising message.

Table 15. The relationship between retaining the advertising message and the transitions.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٣	١٨,٨	٠	٠	٣	٩	٦	١,٦
10-20%	١	٦,٣	٥	١٦,١	٩	٢,٧	١٥	٣,٩
20-30%	٢	١٢,٥	٦	١٩,٤	٢٨	٨,٣	٣٦	٩,٤
30-40%	٥	٣١,٣	١٣	٤١,٩	١١٦	٣٤,٣	١٣٤	٣٤,٨
More than this	٥	٣١,٣	٧	٢٢,٦	١٨٢	٥٣,٨	١٩٤	٥٠,٤
Total	16	١٠٠	٣١	١٠٠	٣٣٨	١٠٠	٣٨٥	١٠٠
X^2= ٥٦,٤١١			R_c= ٠,٣٥٧					

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the average relationship between the retention of the advertising message and the transitions from one shot to another. The higher the positive responses to the transitions, the higher the level of retention of the advertising message. And a complete decrease in negative and neutral responses, which confirms the role of the movement used in motion graphic and its clear and direct influence in maintaining the advertising message.

Table 16. The relationship between maintaining the advertising message and the used color groups

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٢	٢,٩	٣	٦,٣	١	٤.	٦	١,٦
10-20%	٢	٢,٩	٥	١٠,٤	٨	٣	١٥	٣,٩
20-30%	٤	٥,٧	٧	١٤,٦	٢٥	٩,٤	٣٦	٩,٤
30-40%	٥٧	٨١,٤	١٧	٣٥,٤	٦٠	٢٢,٥	١٣٤	٣٤,٨
More than this	٥	٧,١	١٦	٣٣,٣	١٧٣	٦٤,٨	١٩٤	٥٠,٤
Total	٧٠	١٠٠	٤٨	١٠٠	٢٦٧	١٠٠	٣٨٥	١٠٠
X^2= ١١٣,٤٦٠				R_c= ٠,٤٧٧				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the intermediate relationship between the retention of the advertising message and the color groups used in the video. It is evident from the table that the higher the positive responses towards the used color groups, the higher the retention percentage of the advertising message and vice versa.

Table 17. The relationship between keeping the advertising message and the clear readability of text.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٠		٢	٦,٧	٤	١,٢	٦	١,٦
10-20%	١	٦,٧	٣	١٠	١١	٣,٢	١٥	٣,٩
20-30%	٢	١٣,٣	٣	١٠	٣١	٩,١	٣٦	٩,٤
30-40%	٨	٥٣,٣	٩	٣٠	١١٧	٣٤,٤	١٣٤	٣٤,٨
More than this	٤	٢٦,٧	١٣	٤٣,٣	١٧٧	٥٢,١	١٩٤	٥٠,٤
Total	١٥	١٠٠	٣٠	١٠٠	٣٤٠	١٠٠	٣٨٥	١٠٠
X^2= ١٣,٢٦٢				R_c= ٠,١٨٢				

The table shows the existence of a statistically significant relationship about the significance level of 0 00 and the weak relationship between preserving the advertising message and the text, as positive responses to the text rise significantly compared to negative responses.

Table 18. The relationship between duration of the video and retention of the advertising message.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	١	٧,١	٤	١٣,٨	١	٣.	٦	١,٦
10-20%	١	٧,١	٤	١٣,٨	١٠	٢,٩	١٥	٣,٩
20-30%	٢	١٤,٣	٤	١٣,٨	٣٠	٨,٨	٣٦	٩,٤
30-40%	٧	٥٠	٩	٣١	١١٨	٣٤,٥	١٣٤	٣٤,٨
More than this	٣	٢١,٤	٨	٢٧,٦	١٨٣	٥٣,٥	١٩٤	٥٠,٤
Total	١٤	١٠٠	٢٩	١٠٠	٣٤٢	١٠٠	٣٨٥	١٠٠

The table shows that there is no relationship between the time period of the video and the retention of the advertising message, as levels of satisfaction are concentrated more among those with higher levels of preserving the advertising message, especially those of the categories of 30-40%, whose percentage reached 34.5%, and the levels that are more than 40% amounted to 53.5% of the responses positivity towards the time period, and this may be due to the attraction process through other advertising elements, and therefore the effect of the time period on retaining the advertising message did not appear.

Table 19. The relationship between maintaining the advertising message and using the two-dimensional (2D) graphics.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٢	١٠	٠	٠	٤	١,٣	٦	١,٦
10-20%	٢	١٠	٦	١٢,٥	٧	٢,٢	١٥	٣,٩
20-30%	٦	٣٠	٦	١٢,٥	٢٤	٧,٦	٣٦	٩,٤
30-40%	٦	٣٠	١٩	٣٩,٦	١٠٩	٣٤,٤	١٣٤	٣٤,٨
More than this	٤	٢٠	١٧	٣٥,٤	١٧٣	٥٤,٦	١٩٤	٥٠,٤
Total	٢٠	١٠٠	٤٨	١٠٠	٣١٧	١٠٠	٣٨٥	١٠٠
X^2= ٤١,٤٩٢				R_c= ٠,٣١٢				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the relationship is weak between the retention of the advertising message and the two-dimensional graphic style. The table shows the direct relationship between the two variables.

c. Third Video:

Table 20. The relationship between preserving the advertising message and the used shapes.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٣٣	٧٠,٢	٤	١٣,٨	٦	١,٩	٤٣	١١,٢
10-20%	٦	١٢,٨	٣	١٠,٣	١٦	٥,٢	٢٥	٦,٥
20-30%	٣	٦,٤	١٣	٤٤,٨	٧٦	٢٤,٦	٩٢	٢٣,٩
30-40%	٢	٤,٣	٥	١٧,٢	٧٨	٢٥,٢	٨٥	٢٢,١
More than this	٣	٦,٤	٤	١٣,٨	١٣٣	٤٣	١٤٠	٣٦,٤
Total	٤٧	١٠٠	٢٩	١٠٠	٣٠٩	١٠٠	٣٨٥	١٠٠
X^2= ٢١٤,١٢٥				R_c= ٠,٥٩٨				

The table indicates the existence of a statistically significant relationship about the significance level of 0.000 and the low relationship between retention and remembering of the advertising message, as the retention percentage increases with the increase in positive responses to the used images, and that is the noticeable rise in the positive response towards the used images.

Table 21. The relationship between the music used and the preserving the advertising message.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٣٨	٤٥,٢	١	٢,٣	٤	١,٦	٤٣	١١,٢
10-20%	٩	١٠,٧	٣	٧	١٣	٥	٢٥	٦,٥
20-30%	١٦	١٩	١٤	٣٢,٦	٦٢	٢٤	٩٢	٢٣,٩
30-40%	٨	٩,٥	١٧	٣٩,٥	٦٠	٢٣,٣	٨٥	٢٢,١
More than this	١٣	١٥,٥	٨	١٨,٦	١١٩	٤٦,١	١٤٠	٣٦,٤
Total	٨٤	١٠٠	٤٣	١٠٠	٢٥٨	١٠٠	٣٨٥	١٠٠
X^2= ١٤٩,٦٧٨				R_c= ٠,٥٢٩				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the average relationship between the retention of the advertising message and the use of music in the advertisement, as the negative responses to the use of music decrease with the increase in the retention rate of the advertising message and vice versa.

Table 22. The relationship between retaining the advertising message and the transitions.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٣٢	٦٤	٣	٨,٣	٨	٢,٧	٤٣	١١,٢
10-20%	٦	١٢	٣	٨,٣	١٦	٥,٤	٢٥	٦,٥
20-30%	٨	١٦	١٠	٢٧,٨	٧٤	٢٤,٧	٩٢	٢٣,٩
30-40%	١	٢	٩	٢٥	٧٥	٢٥,١	٨٥	٢٢,١
More than this	٣	٦	١١	٣٠,٦	١٢٦	٤٢,١	١٤٠	٣٦,٤
Total	٥٠	١٠٠	٣٦	١٠٠	٢٩٩	١٠٠	٣٨٥	١٠٠
X^2= ١٧٥,٥١٥				R_c= ٠,٥٦٠				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the intermediate relationship between the retention of the advertising message and the transitions from one shot to another, in which the high positive responses towards the used transitions are evident with a high level of retention of the advertising message, and a complete decrease in the negative responses and neutral responses, which emphasizes the role of the cadres used in advertising and their clear and direct influence in maintaining the advertising message.

Table 23. The relationship between maintaining the advertising message and the used colors groups.

	N0		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%
0-10%	٣٣	٦٤,٧	١٠	٣	٤٣	١١,٢
10-20%	٣	٥,٩	٢٢	٦,٦	٢٥	٦,٥
20-30%	٥	٩,٨	٨٧	٢٦	٩٢	٢٣,٩
30-40%	٦	١١,٨	٧٩	٢٣,٧	٨٥	٢٢,١
More than this	٤	٧,٨	١٣٦	٤٠,٧	١٤٠	٣٦,٤
Total	٥١	١٠٠	٣٣٤	١٠٠	٣٨٥	١٠٠
X^2= ١٧١,٧٦٦				R_c= ٠,٥٥٥		

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the intermediate relationship between the retention of the advertising message and the color groups used in the video. It is evident from the table that the higher the positive responses towards the used color groups, the higher the retention rate of the advertising message.

Table 24. The relationship between keeping the advertising message and the clear readability of text.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٣٣	٥٥,٩	٢	٥,٣	٨	٢,٨	٤٣	١١,٢
10-20%	٨	١٣,٦	٣	٧,٩	١٤	٤,٩	٢٥	٦,٥
20-30%	٧	١١,٩	١٢	٣١,٦	٧٣	٢٥,٣	٩٢	٢٣,٩
30-40%	٥	٨,٥	١٦	٤٢,١	٦٤	٢٢,٢	٨٥	٢٢,١
More than this	٦	١٠,٢	٥	١٣,٢	١٢٩	٤٤,٨	١٤٠	٣٦,٤
Total	٥٩	١٠٠	٣٨	١٠٠	٢٨٨	١٠٠	٣٨٥	١٠٠
X^2= ٢٩ ١٧٠				R_c= ٠,٥٥٣				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the intermediate relationship between retaining the advertising message and the text, as positive responses rise towards the text at a time when negative responses decrease with a marked increase in the retention rate of the advertising message.

Table 25. The relationship between duration of the video and retention of the advertising message.

	N0		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%
0-10%	٣٦	٣٩,٦	٧	٢,٤	٤٣	١١,٢
10-20%	١٢	١٣,٢	١٣	٤,٤	٢٥	٦,٥
20-30%	٢٥	٢٧,٥	٦٧	٢٢,٨	٩٢	٢٣,٩
30-40%	١٢	١٣,٢	٧٣	٢٤,٨	٨٥	٢٢,١
More than this	٦	٦,٦	١٣٤	٤٥,٦	١٤٠	٣٦,٤
Total	٩١	١٠٠	٢٩٤	١٠٠	٣٨٥	١٠٠
X^2= 128.176				R_c= 0.500		

The table shows the existence of a statistically significant relationship between the time period of the video and the retention of the advertising message at the significance level of 0.000, and the relationship between the two variables is medium, as the preservation rates of the advertising message increase with the increase in satisfaction with the time period of the advertisement, which indicates the effect of positive responses towards the time period on the increase in the duration of the message retention for the advertisement.

Table 26. The relationship between maintaining the advertising message and using the two-dimensional (2D) graphics.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٣٤	٦١,٨	٤	٩,٣	٥	١,٧	٤٣	١١,٢
10-20%	٦	١٠,٩	٨	١٨,٦	١١	٣,٨	٢٥	٦,٥
20-30%	٨	١٤,٥	١٤	٣٢,٦	٧٠	٢٤,٤	٩٢	٢٣,٩
30-40%	٢	٣,٦	٨	١٨,٦	٧٥	٢٦,١	٨٥	٢٢,١
More than this	٥	٩,١	٩	٢٠,٩	١٢٦	٤٣,٩	١٤٠	٣٦,٤
Total	٥٥	١٠٠	٤٣	١٠٠	٢٨٧	١٠٠	٣٨٥	١٠٠
X^2= ١٩٦,٥٧٩				R_c= ٠,٥٨١				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the intermediate relationship between the retention of the advertising message and the two-dimensional graphic style used in the advertisement.

d. Fourth Video:

Table 27. The relationship between preserving the advertising message and the used infographic form.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	١٠٢	٧٧,٤	٧	١٤,١	٢	٦,٣	١١١	٢٨,٨
10-20%	١٧	١٠,٤	٨	١٧,٢	١٨	٩,٧	٤٣	١١,٢
20-30%	٤	٣,٥	٩	٢١,٩	٢٣	٨,٧	٣٦	٩,٤
30-40%	٤	٤,٣	١٨	٣١,٣	٥٣	٢٤,٣	٧٥	١٩,٥
More than this	٥	٤,٣	١١	١٥,٦	١٠٤	٥١	١٢٠	٣١,٢
Total	١٣٢	١٠٠	٥٣	١٠٠	٢٠٠	١٠٠	٣٨٥	١٠٠
X^2= ٤١ ٢٦٨				R_c= ٠,٦٤١				

The table shows the existence of a correlational relationship between the use of the infographic form with statistical significance at the level of significance 0.000 and the strong relationship as the retention of the advertising message increases with the increase in the positive response to the use of infographics.

Table 28. The relationship between the music used and the preserving advertising message.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	١٠٢	٥٩	٥	٧	٤	٢,٨	١١١	٢٨,٨
10-20%	٢٦	١٥	٨	١١,٣	٩	٦,٤	٤٣	١١,٢
20-30%	١٣	٧,٥	١١	١٥,٥	١٢	٨,٥	٣٦	٩,٤
30-40%	١٥	٨,٧	١٦	٢٢,٥	٤٤	٣١,٢	٧٥	١٩,٥
More than this	١٧	٩,٨	٣١	٤٣,٧	٧٢	٥١,١	١٢٠	٣١,٢
Total	١٧٣	١٠٠	٧١	١٠٠	١٤١	١٠٠	٣٨٥	١٠٠
X^2= ١٧٥,٤١٠				R_c=٠,٥٥٩				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the intermediate relationship between the preservation of the advertising message and the used music, where the negative responses to the music rise in the lower levels of the retention of the advertising message, and vice versa.

Table 29. The relationship between retaining the advertising message and the used transitions.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٨٩	٧٧,٣	٩	١٣,٢	١٣	١	١١١	٢٨,٨
10-20%	١٢	١٢,٩	١١	١٥,١	٢٠	٩	٤٣	١١,٢
20-30%	٤	٣	١٤	١٧	١٨	١١,٥	٣٦	٩,٤
30-40%	٥	٣	٢٠	٣٤	٥٠	٢٦,٥	٧٥	١٩,٥
More than this	٥	٣,٨	١٠	٢٠,٨	١٠٥	٥٢	١٢٠	٣١,٢
Total	١١٥	١٠٠	٦٤	١٠٠	٢٠٦	١٠٠	٣٨٥	١٠٠
X^2= ٢٣٠,٦٣٧				R_c= ٠,٦١٢				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the intermediate relationship between the retention of the advertising message and the transitions used in which the high positive responses towards the transitions are evident with a high level of retention of the advertising message, and a complete decrease in the negative responses and neutral responses, and this rise is most noticeable in the large levels of message retention.

Table 30. The relationship between maintaining the advertising message and the used colors groups.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٩٨	٧٩	٧	١٣,٢	٦	٢,٩	١١١	٢٨,٨
10-20%	١٥	١٢,١	٨	١٥,١	٢٠	٩,٦	٤٣	١١,٢
20-30%	٢	١,٦	٩	١٧	٢٥	١٢	٣٦	٩,٤
30-40%	٢	١,٦	١٥	٢٨,٣	٥٨	٢٧,٩	٧٥	١٩,٥
More than this	٧	٥,٦	١٤	٢٦,٤	٩٩	٤٧,٦	١٢٠	٣١,٢
Total	١٢٤	١٠٠	٥٣	١٠٠	٢٠٨	١٠٠	٣٨٥	١٠٠
X^2= ٢٤٩,٨٣٦				R_c= ٠,٦٢٧				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the intermediate relationship between retaining the advertising message and the color groups used in the advertisement.

Table 31. The relationship between keeping the advertising message and the clear readability of text.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٤٧	٧٤,٦	٥	٩,٦	٥٩	٢١,٩	١١١	٢٨,٨
10-20%	٨	١٢,٧	١٤	٢٦,٩	٢١	٧,٨	٤٣	١١,٢
20-30%	٣	٤,٨	٨	١٥,٤	٢٥	٩,٣	٣٦	٩,٤
30-40%	١	١,٦	١٣	٢٥	٦١	٢٢,٦	٧٥	١٩,٥
More than this	٤	٦,٣	١٢	٢٣,١	١٠٤	٣٨,٥	١٢٠	٣١,٢
Total	٦٣	١٠٠	٥٢	١٠٠	٢٧٠	١٠٠	٣٨٥	١٠٠
X^2= ١٠٥,٦٤٨				R_c= ٠,٤٦٤				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the intermediate relationship between retaining the advertising message and the text, the percentage of positive responses increases with the increase in the retention rate of the advertising message which emphasizes the importance of written texts in the advertisement and increasing their impact on audiences.

Table 32. The relationship between duration of the video and retention of the advertising message.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٨٧	٧٧	٥	١١,٩	١٩	٨,٣	١١١	٢٨,٨
10-20%	١٦	١٤,٢	٦	١٤,٣	٢١	٩,١	٤٣	١١,٢
20-30%	٤	٣,٥	٧	١٦,٧	٢٥	١٠,٩	٣٦	٩,٤
30-40%	٣	٢,٧	١٥	٣٥,٧	٥٧	٢٤,٨	٧٥	١٩,٥
More than this	٣	٢,٧	٩	٢١,٤	١٠٨	٤٧	١٢٠	٣١,٢
Total	١١٣	١٠٠	٤٢	١٠٠	٢٣٠	١٠٠	٣٨٥	١٠٠
X^2= ٢١٢,٥٨٣				R_c= ٠,٥٩٨				

The table shows the existence of a statistically significant relationship between the time period of the video and the retention of the advertising message at the significance level of 0.000 and the relationship between the two variables is medium, as the negative responses towards the time period were concentrated in the lower levels in retaining the advertising message and on the contrary, the preservation rates rise with the increase of positive responses for the period of time, which appeared on the majority of the sample, which confirms the importance of the time period and its effect in this advertisement on preserving the advertising message.

Table 33. The relationship between maintaining the advertising message and using the infographic motion.

	N0		Partly		Yes		Total	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
0-10%	٩٦	٨١,٤	٩	١٦,٤	٦	٢,٨	١١١	٢٨,٨
10-20%	١٤	١١,٩	١٣	٢٣,٦	١٦	٧,٥	٤٣	١١,٢
20-30%	١	٨.	١١	٢٠	٢٤	١١,٣	٣٦	٩,٤
30-40%	٣	٢,٥	١١	٢٠	٦١	٢٨,٨	٧٥	١٩,٥
More than this	٤	٣,٤	١١	٢٠	١٠٥	٤٩,٥	١٢٠	٣١,٢
Total	١١٨	١٠٠	٥٥	١٠٠	٢١٢	١٠٠	٣٨٥	١٠٠
X^2= ٢٧٣,٥٨٧				R_c= ٠,٦٤٥				

The table shows the existence of a statistically significant relationship about the significance level of 0.000 and the intermediate relationship between the retention of the advertising message and the use of infographic motion style.

1. Discussion:

Which elements are most influencing the audience's retention of the advertising message?

a. First video:

Table 34. Elements affecting the first video.

	No		Partly		yes		total
Are the used shapes and images simple and attractive?	٥٦	١٥	٣٦	٩	٢٩٣	٧٦	٣٨٥
Is music keeping up with the general atmosphere?	١٨٧	٤٩	٨٧	٢٣	١١١	٢٩	٣٨٥
Is transition movement easily transmitted?	١٢٢	٣٢	٩٠	٢٣	١٧٣	٤٥	٣٨٥
Is the color group attractive and compatible?	١٢٦	٣٣	٦٥	١٧	١٩٤	٥٠	٣٨٥
Is the text clearly legible?	٧٦	٢٠	٥٣	١٤	٢٥٦	٦٦	٣٨٥
Did the video use Live-Action method?	٧٤	١٩	٥٨	١٥	٢٥٣	٦٦	٣٨٥
Is the video timing sufficient to deliver the advertising message?	١١٤	٢٩,٦	٤٤	١١,٤	٢٢٧	٥٩	٣٨٥

The table shows the most influential elements in the advertising message, which received a positive response from the sample. We find that the use of simple images was the most influential, followed by both the readable texts and the use of live action method, and followed by the timing.

b. Second video:

Table 35. Elements affecting the second video.

	No		Partly		yes		total
Are the used shapes simple and attractive?	٤٢	١١	٢١	٥	٣٢٢	٨٤	٣٨٥
Is the voice over keeping up with the general atmosphere?	١١	٣	٢١	٥	٣٥٣	٩٢	٣٨٥
Is transition movement easily transmitted?	١٦	٤	٣١	٨	٣٣٨	٨٨	٣٨٥
Is the color group attractive and compatible?	٧٠	١٨	٤٨	١٢	٢٦٧	٦٩	٣٨٥
Is the text clearly legible?	١٥	٤	٣٠	٨	٣٤٠	٨٨	٣٨٥
Did the advertisement use Live-Action method?	٢٠	٥	٤٨	١٢	٣١٧	٨٢	٣٨٥
Is the advertisement timing sufficient to deliver the advertising message?	١٤	٤	٢٩	٨	٣٤٢	٨٩	٣٨٥

The table shows the elements of the second video, in which it becomes clear that the most important and influential element in this video is the use of voice over, followed by the timing, then the written texts and the transitions of shots, and here appear the high positive responses towards the elements of the video, which clearly affected the process of maintaining the advertising message.

c. Third video:

Table 36. Elements affecting the third video.

	No		Partly		Yes		Total
Are the used shapes and images simple and attractive?	٤٧	١٢	٢٩	٨	٣٠٩	٨٠	٣٨٥
Is the music keeping up with the general atmosphere?	٨٤	٢٢	٤٣	١١	٢٥٨	٦٧	٣٨٥
Is transition movement easily transmitted?	٥٠	١٣	٣٦	٩	٢٩٩	٧٨	٣٨٥
Is the color group attractive and compatible?	٥١	١٣	٠	٠	٣٣٤	٨٧	٣٨٥
Is the text clearly legible?	٥٩	١٥	٣٨	١٠	٢٨٨	٧٥	٣٨٥
Did the advertisement use Live-Action method?	٥٥	١٤	٤٣	١١	٢٨٧	٧٥	٣٨٥
Is the advertisement timing sufficient to deliver the advertising message?	٩١	٢٤	٠	٠	٢٩٤	٧٦	٣٨٥

Table 36 shows the most important factors affecting the high level of response among the sample members, and unlike other videos, this video had a distinction in the used color group, which was the most positive element of the respondents, followed by the transitions of the shots that was employed with the colors, followed by the text. This may indicate the importance of written texts in advertisements, taking into account the timing that allows the audience to watch and read the text clearly.

d. Forth video:

Table 37. Elements affecting the forth video.

	No		Partly		Yes		Total
Are the used shapes simple and attractive?	١٣٢	٣٤	٥٣	١٤	٢٠٠	٥٢	٣٨٥
Is the music keeping up with the general atmosphere?	١٧٣	٤٥	٧١	١٨	١٤١	٣٧	٣٨٥
Is transition movement easily transmitted?	١١٥	٣٠	٦٤	١٧	٢٠٦	٥٤	٣٨٥
Is the color group attractive and compatible?	١٢٤	٣٢	٥٣	١٤	٢٠٨	٥٤	٣٨٥
Is the text clearly legible?	٦٣	١٦	٥٢	١٤	٢٧٠	٧٠	٣٨٥
Did the advertisement use Live-Action method?	١١٨	٣١	٥٥	١٤	٢١٢	٥٥	٣٨٥
Is the advertisement timing sufficient to deliver the advertising message?	١١٣	٢٩	٤٢	١١	٢٣٠	٦٠	٣٨٥

Table 37 shows the elements of the fourth video, which showed the high negative and neutral responses versus the low positive responses compared to other videos, but the best elements that had a positive effect were the written text and the timing, and here we can notice the high

positive responses related to the texts and closely related to the time period sufficient for the audiences to watch and reach the advertising message.

By evaluating the sample members for each video and its elements, which often differ from one to the other, an index was formed by calculating the sum of the sample's responses to the elements of each video separately, forming a general index for each video and dividing the evaluation into three levels: weak, medium and high, as shown in Table 38.

Table 38. Comparison of the evaluation levels of the four videos.

	First video		Second video		Third video		Forth video	
	Repetition	%	Repetition	%	Repetition	%	Repetition	%
Weak	٨١	٢١	١	٣.	٤٥	١١,٧	١١٣	٢٩,٤
Medium	٩٨	٢٥,٥	٣٨	٩,٩	٤٦	١١,٩	٧٧	٢٠
High	٢٠٦	٥٣,٥	٣٤٦	٨٩,٩	٢٩٤	٧٦,٤	١٩٥	٥٠,٦
Total	٣٨٥	١٠٠	٣٨٥	١٠٠	٣٨٥	١٠٠	٣٨٥	١٠٠

The table shows a comparison of the evaluation levels of the four videos according to the previously developed indicator, showing the high level of evaluation in the second video by 89.9% and in the third by 76.4%. So when the high levels in the first video were 53.5% and the fourth 50.6%, which confirms with what the previous tables indicated. Which contained the evaluation of the elements of the videos, and showed that the advertising message needs effective elements with the quality of the content presented, which appeared in the second and third video and was not present in the first and fourth one.

Conclusion:

From the above, we conclude that:

1. Designers must pay a good attention to the visual elements used in their video, as these elements have a great impact on the audience's acceptance of the advertising message and its remembrance, and thus achieving the goal of the public awareness advertisement.
2. As shown in table 34 Simple shapes are the most effective visual elements in the video, while in table 35 voice over is in the lead, again in table 36 colors are the most effective element. So, it's clear that shapes, voiceover, and colors are the most effective visual elements in a motion graphics video.
3. The duration of the video should not exceed four minutes, so that the audience does not get bored.
4. Otherwise, there must be more additional experiences and the use of various techniques to create a successful and enjoyable video awareness campaign.

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