

The Implementation of Motion Graphics as an Information Medium for 'Beasiswa Peduli Anak Yatim dan Kurang Mampu' on PMB UNIKOM's Instagram Social Media

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ABSTRACT

Universitas Komputer Indonesia (UNIKOM) is IT-focused university, actively utilizes digital platforms, particularly Instagram, to share academic information and promote activity, programs and scholarship. One of the main scholarship for new students is the "Beasiswa Peduli Anak Yatim dan Kurang Mampu" for the 2025/2026 academic year. In conveying important promotional messages to new student especially Generation Z, need a visual approach that goes beyond static images. This research aims to design a motion graphic advertisement that effectively conveys scholarship information while maintaining UNIKOM's identity clearly and consistently. This reasearch uses qualitative research methods and the six stages of the Multimedia Development Cycle (MDLC) to creat motion graphics: conceptualization, design, data collection, production, testing, and the last is distribution. The results from this research is showing the combination of UNIKOM's corporate colors (blue and yellow) with animated typography and the application of smooth transition effects in the motion graphic enhances the effectiveness of information delivery and increases audience awarness and engagement.

Keywords: *Motion Graphics, Instagram, UNIKOM, Scholarship, Visual Communication*

INTRODUCTION

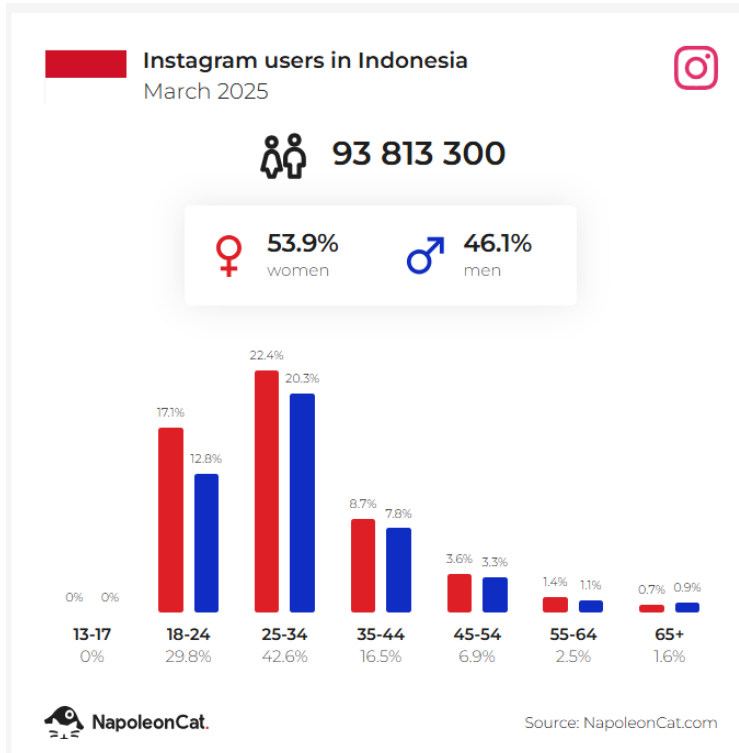


Figure 1. 2025 Instagram User in Indonesia

Source : <https://stats.napoleoncat.com/instagram-users-in-indonesia/2025/03/> (2025)

Today, social media just like Instagram is become an important channel for promotional media, including in the education sector, and this topic is frequently discussed in recent research just like show in figure 1 below that show, between 18-24 years old is second larger user in indonesia. Because of that UNIKOM is no exception as it actively uses Instagram as a strategic information medium to share the "**Beasiswa Peduli Anak Yatim dan Kurang Mampu**" scholarship program. Hidayat and Rahmawati (2020) says the Instagram accounts for educational institutions are more than just sharing information, they are a strategic tool for building trust with the general public, especially for new students. Their research shows that visual content on official Instagram account is effective to strengthening the identity of educational institutions, particularly for technology-focused universities like UNIKOM. For education sector, scholarship programs are often positioned as part of an educational institution's social responsibility. UNIKOM's scholarship program for orphans and underprivileged students demonstrates the university's commitment to providing educational support for all people especially economically weak. Research on equality in education shows clear and effective communication is crucial to making these scholarship programs knowing and accepted to the target audience as new student(Sari & Setiawan, 2021). However, the challenge lies for researcher is adapting communication to rapidly changing digital platforms where today people's have short attention spans and competition for recognition is relative fierce.

Looking at previous studies from the last five years, we can see why digital media is so significant, Sari and Setiawan (2021) point out the limitations of static images on social media, arguing that visual content in social media is successful if it can stops people from scrolling. In other words, social media requires a more engaging format that can capture people's attention in a matter of seconds. Maulana (2023) proposes motion graphics as a solution, capable of transforming complex information into short, easy-to-understand stories. Its dynamic nature aligns with the

preferences of younger generations, particularly Gen Z, who are used to view interactive visuals and visually rich in online spaces.

This research brings a **novelty** by trying to balance "technological professionalism" with "empathetic storytelling" through inclusive design. Practically, this study contributes a design template for universities so they can communicate social programs in a way that feels modern and transparent for Gen Z. According to Pratama and Setiawan (2023), moving images are psychologically more effective than still images in sparking curiosity and emotional responses. This shows that using motion graphics not only makes information look more appealing, but also builds audience empathy. Empathy is an important element in delivering messages with social meaning, like scholarship programs. The researchers argue that combining typography, color psychology, and visual movement in one design can create a comprehensive approach that balances visual appeal with emotional impact.

The main purpose of this research is to design a motion graphic advertisement that the use of motion graphics is a good strategy because it is a very promising medium for universities that want to share important information, such as scholarship offers for new students, in a visually appealing way. The researchers suggest that the use of motion graphics by UNIKOM on Instagram can be a strategic step to strengthen its image as an information technology-based educational institution aiming to become a world-class university.

LITERATURE REVIEW

Motion graphics, which combine graphic design, animation, and visual effects, have emerged as a powerful medium for conveying information through dynamic expression. Unlike traditional animation that focuses on narrative and character-driven storytelling, motion graphics prioritize abstract elements, typography, and iconography as functional communication tools. Binanto (2010) suggests that the integration of sound and visual movement creates a multisensory experience that significantly enhances cognitive memory, allowing the audience to receive information more effectively. This theoretical foundation is supported by Rahmadieni and Wempi (2025), who argue that motion graphics simplify complex ideas into easily understood forms, thereby increasing engagement on social media platforms. Furthermore, Pratama and Setiawan (2023) highlight that the human eye is naturally more sensitive to movement, making motion-based content fundamentally more effective at capturing attention than static images in a dynamic digital feed.

In higher education marketing, motion graphics serve as a bridge connecting complex academic data with viewer engagement. Maulana (2023) emphasizes that motion graphics play a crucial role in presenting educational institution information in a way that resonates with candidate students. Graham (2024) points out that the convergence of social media and graphic design is transforming branding strategies in higher education, positioning motion graphics as a crucial element of digital communication.

As student recruitment strategies evolve, social media specifically Instagram has become a cornerstone of educational branding. Research by Al-Dmour et al. (2024) indicates that social media significantly influences prospective students' decision making processes when choosing a university. In this context, Graham (2024) points out that the convergence of social media and graphic design is transforming institutional branding, positioning motion graphics as a crucial element of digital communication. For an IT-focused institution like UNIKOM, maintaining visual consistency across these platforms is vital for brand awareness. Maulana (2023) emphasizes that motion graphics play a crucial role in presenting academic information in a way that resonates with Generation Z, effectively bridging the gap between complex academic data and viewer engagement.

The effectiveness of motion graphics is deeply rooted in visual hierarchy and typographic principles. By determining the order of information through motion, designers can guide how viewers perceive and process content. Nugraha and Christianna (2022) emphasize that dynamic typography where text moves, transforms, or changes size effectively draws attention to critical messages, such as scholarship registration schedules and tuition-free programs. For digital interfaces, the selection of sans-serif typefaces is preferred due to their superior readability across various screen sizes, from mobile phones to desktop monitors. This ensures that the message remains accessible and professional, aligning with the modern and technological image of UNIKOM.

While previous studies by Sari and Setiawan (2021) and Pratama and Setiawan (2023) have established that motion-based content outperforms static images in terms of engagement metrics like reach and click-through rates,

there remains a distinct research gap. Most existing literature focuses on general university branding or marketing prestige. However, there is a lack of focus on how motion graphics can be used to communicate social scholarship programs for underprivileged groups in an IT-oriented campus setting without appearing exploitative. This study fills that gap by positioning the researcher's work not just as a promotional tool, but as a medium for empathetic storytelling. By combining dynamic visuals with UNIKOM's corporate identity, this research demonstrates a scientific contribution to how inclusive design can build institutional trust while maintaining a professional digital presence.



Figure 2: Unikom Logo

Source : unikom.ac.id, (2026)

According to Hidayat & Rahmawati (2020), color psychology can significantly enhance an organization's identity. This is evident in research showing that a blue and yellow color scheme, as seen in the Unikom campus logo in Figure 2 above, inspires trust and optimism among prospective students and the entire academic community, while also enhancing brand identity recognition. Researchers observed in the field that the same color scheme was consistently used in content uploaded to the Unikom Student Admissions (PMB) Instagram account. This aligns with general design principles in digital communication. In digital communication, typography and color are chosen not only for aesthetics and beauty but also as functional tools to guide perceptions and enhance the institution's credibility.

The researchers, having previously reviewed recent research, highlighted the advantages of video media in public communication. They selected several relevant studies with similar objectives. First, Putra and Wijayanto (2022), in a study on university promotion, found that short video content achieved a 40% higher conversion rate compared to static images. Similarly, Sari et al. (2023) noted that dynamic visual elements effectively reduced ambiguity when communicating complex new student registration procedures. Ramadhan and Amalia (2024) also argue that important information, such as scholarship programs, is most effective for Generation Z when presented through modern, transparent, and narrative visuals. This aligns with Handayani's (2023) view that a consistent visual identity on platforms like Instagram not only disseminates information and builds branding but also contributes to building institutional trust.

Researchers believe that a balance between professional branding and empathetic storytelling is crucial for designing promotions for social and educational programs, such as UNIKOM's scholarship program for orphans and the underprivileged. According to the researchers, communication within an institution, especially educational institutions, should avoid an exploitative image and focus on empowerment through minimalist and inclusive design. The Indonesian Computer Science University (2024) emphasized that important scholarship programs such as the "*beasiswa peduli anak yatim dan kurang mampu*" can be presented as modern and equitable opportunities, in line with the university's goal of expanding access to technology-based higher education. Motion graphics would be a perfect fit for the information. According to Rahmadieni & Wempi (2025), empathetic visual storytelling in motion graphics

fosters audience trust and emotional connection, particularly in campaigns addressing social equality. This approach communicates social activities not simply as charity but as empowerment, aligning with the organization's values and audience expectations.

As the literature suggests, motion graphics are more than just an aesthetic choice; they can also serve as a crucial bridge connecting complex information with audience engagement. By combining dynamic visuals, kinetic typography, and strategic use of color, organizations like UNIKOM can build a more professional yet approachable digital presence on social media, especially Instagram. Especially in promotions targeting initiatives such as the "*beasiswa peduli anak yatim dan kurang mampu* " design must go beyond mere promotional objectives and incorporate empathetic storytelling that aligns with the aspirations of current and future new students. Based on the researchers experience in design work, particularly motion design, researchers can apply theoretical foundations centered on clarity, trust, and empowerment as guiding principles in the production of motion graphics as a medium to communicate research findings to audiences. In the sections below, researchers will systematically outline the methodology used to translate these concepts into meaningful motion graphics.

METHODOLOGY

This research employs a qualitative descriptive method with a multimedia development approach. The qualitative method is chosen to provide a deep and comprehensive analysis of the visual communication strategies and brand identity implementation within the design process. The study utilizes the Multimedia Development Life Cycle (MDLC) model by Luther, as it offers a structured and systematic procedural framework essential for ensuring that every visual and technical element aligns with the educational objectives.

The **object** of this study is the motion graphics content specifically designed for the "Beasiswa Peduli Anak Yatim dan Kurang Mampu" scholarship program. The **platform** utilized is the official Instagram account of PMB UNIKOM. The **subjects** or target audience of this research are prospective students, specifically Generation Z, who seek interactive and visually rich information in online spaces.

Researcher get data by gathered through a systematic three-tiered approach, first Observation by Analyzing existing content and engagement on the UNIKOM Student Admissions (PMB) Instagram account to understand current visual trends. Then Literature Study by Reviewing academic journals regarding motion graphics, color psychology, and digital branding. Last is Documentation by Collecting institutional assets, including the UNIKOM logo, scholarship requirements, and campus photography.

Findings are produced by analyzing the final design results against visual hierarchy principles and comparing the engagement metrics (views and likes) from the distribution phase to evaluate the effectiveness of the information delivery

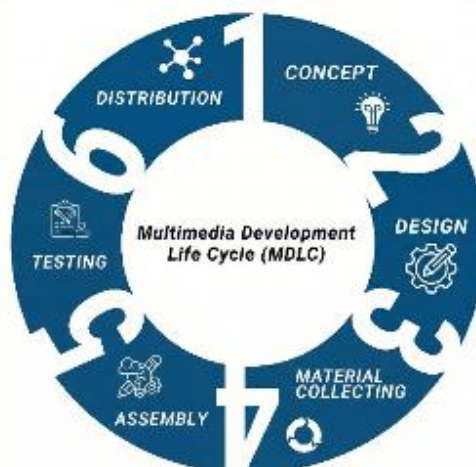


Figure 2: *The steps of the Multimedia Development Life Cycle (MDLC).*

Source : Luther's Model, (1994)

The figure 2 is multimedia development life cycle reasecher use while creqting motion graphic. Fist step is making concept by brainstorming idea, the design with sketching motion graphic blue print, material collecting is searching asset and data, next step isassembly using adobe animate, the last step is testing.

Concept

In the initial design stage, the researcher determined and conceptualized the communication objectives and target audience for the motion graphic project for promoting a scholarship program. For the UNIKOM "Beasiswa Peduli Anak Yatim dan Kurang Mampu" program, the concept emphasized empathy and contemporary relevance. Scholarship information needed to be conveyed in a warm and engaging manner, while also reflecting the professionalism of an educational institution with a background in information technology. Ramadhan and Putra (2021) demonstrated that establishing a clear concept from the outset is crucial for successful visual storytelling in motion graphics. Therefore, the researcher adopted a concept that portrays UNIKOM not only as an information technology-based campus but also as an institution dedicated to providing educational support to all levels of society, especially the economically disadvantaged.

Design

In the second stage, the researcher created a storyboard, as shown in Figure 3. After the storyboard was completed, the motion graphic was created based on the storyboard and then adapted to a digital format, specifically Instagram, as Instagram content has a different format than other social media platforms, using a 4:5 aspect ratio. The visual hierarchy is positioned so that headlines like "Scholarships are now open" are emphasized from the first seconds of the motion graphic. Nugraha and Christianna (2022) emphasize that effective design must follow structural principles to quickly direct the viewer's attention to the main information. To achieve this, the researchers created a strong hook that keeps audiences engaged this content from start to finish.



Figure 3: Motion Design Story Board

Source : Researcher Document (2026)

Material Collection

At this stage, the researchers gathered the materials needed for the motion design production. The collected assets included:

1) Visual Identity

The UNIKOM logo, the UNIKOM Samart campus building, iconic photographs of UNIKOM students, and corporate colors (blue and yellow). All collected assets were first curated and assessed for image quality and whether they align with the concept.

2) Typography

The researchers used a modern sans-serif typeface that improves readability on mobile screens and conveys a sophisticated and educated impression, maintaining consistency with the initial concept.

3) Audio

The researchers used background music from Instagram to ensure copyright protection while remaining true to the initial concept, which aimed to create an optimistic atmosphere for the audience.

According to Binanto (2010), high-quality material are crucial to minimize image degradation during rendering and uploading to social media. Therefore, the researchers selected high-resolution photos of students in poses that align with the initial concept.

Assembly

At this stage, the researchers compiled all visual assets in the form of digital images according to the storyboard created at the beginning. Then, they combined all visual assets using animation software such as Adobe Animate 2026 to create moving animation images, which they were already familiar with from their previous motion design projects. To enhance the concept, they applied several animation principles, such as ease-in/ease-out and timing, to achieve smooth and professional movements. Pratama and Setiawan (2023) emphasized the importance of video pacing, stating that it is important to give viewers enough time to absorb information without making the audience feel bored and making the video feel too long. With this in mind, the researchers divided the information to ensure the final video was balanced, that is, a video that was neither too short nor too long.

Testing

Before being published on social media, this motion graphic content goes through testing first to fix any shortcomings like readability issues, typos, confusing color usage, and to verify video and audio synchronization. The researchers also conduct cross-device testing to ensure the motion graphics work correctly and are easy to read across different platforms. At this stage, the researchers test the motion graphic videos on various brands and sizes of smartphones, as well as laptop screens. The results from testing on different devices confirm that the content can be clearly read on both phone screens and desktop monitors. Sari and Setiawan (2021) argue that cross-platform testing is very important to maintain brand consistency and accessibility. This ensures that the information contained in the motion graphics is fully understood even when viewed on various devices.

Distribution

After the testing is complete, the next step is to move to the final stage, which is releasing the motion graphics video on social media. The researchers chose to release the motion graphics video through the official PMB UNIKOM Instagram account. To maximize reach, the distribution strategy involves collaborative posts with the official @unikom_official account, which has more followers, and using the "Collaboration" feature with study program or faculty accounts. The researchers also use hashtags that can increase audience coverage and make it easier for other Instagram users to find this content. For this motion graphics release, the Instagram post will use strategic hashtags like #UNIKOM #PMB #PMBUnikom #PMB2025 #NewStudents #Scholarship2025 #SmartScholarship #AchievementScholarship #Diploma #FullScholarship #CollegeScholarship #UNIKOMScholarship. Besides expanding the audience reach, this approach can also ensure consistency with the organization's branding.

DISCUSSION

Visual Analysis and Brand Identity



Figure 4: *Color Pallet*

Source : Reseacher Document (2026)

In designing graphic animations, the researcher used a color palette derived from the logo and consistently applied the colors commonly used in UNIKOM's social media posts. As shown in Figure 4, the chosen colors, blue (#0c8dc9) and yellow (#fff701), are taken directly from the dominant colors in the university's logo. In addition, the selected colors also have some philosophical functions. Blue was chosen for its ability to convey credibility, professionalism, and stability, reinforcing the message that UNIKOM is truly committed to supporting new students facing difficulties, especially financial issues. Yellow was chosen to evoke energy and optimism, encouraging students to stay motivated and enthusiastic about applying to UNIKOM, especially through this scholarship program, and to remain optimistic even though there is a chance they may not be selected due to the selection process.

The Researchers believe that the combination used in this motion graphic is very effective for informing about the scholarship program because it balances the seriousness of an IT-focused institution with a hopeful tone for pursuing and continuing higher education. Hidayat and Rahmawati (2020) emphasize that maintaining brand identity consistency across social media platforms enhances the institution's credibility and builds audience trust, making this color palette a crucial visual element in motion graphic design.



Figure 5: *Unikom Student*

Source : Reseacher Document (2026)

In addition to the color strategy, the researchers also use other visual elements that could support the concept, namely displaying a photo of an outstanding UNIKOM student, who was chosen as the campus icon and frequently appears in other promotional materials, as shown in Figure 5. This selected student is an active student who usually has excellent academic performance. According to Luo et al. (2021), human-like design elements in digital environments significantly increase user trust, especially among new students. The image was carefully selected to reflect UNIKOM's clean, approachable, and bright identity. This student's photo appears in several scenes in the motion graphics, fostering an emotional connection with the audience. This approach is in accordance with the theory proposed by Norman (2004), he stated that positive human representations that reflect a sense of achievement and friendliness can enhance brand awareness and deepen emotional engagement in branding.

Furthermore, the researchers not only relied on colors and images that symbolize UNIKOM, but also added visual elements that function as frames for titles and subtitles in several scenes, which can make the core information visually

stand out more from other visual elements such as backgrounds and photos. As shown in Figure 6 below, the frame used for the title utilizes a high-contrast palette of bright yellow (#FFD124) and dark blue (#1D4ED8), which was specifically chosen to make the text stand out from the background. By using bold shapes such as stars and blocks decorated with parallelograms to create a dynamic impression, this frame also uses additional captions to create a more interactive impression, and includes diagonal banners in the created assets. This aims to build a solid information hierarchy and have a more attractive visual appearance and hierarchy. Furthermore, the information hierarchy allows the viewer's eye to immediately focus on the title, allowing them to process the main message first before moving on to other parts of the motion design scene.



Figure 6: Headline Frame

Source : Reseacher Document (2026)

According to Landa (2021), effective graphic design requires a conceptually structured visual hierarchy, enabling viewers to grasp complex information quickly and intuitively. Based on this principle, the researchers developed motion design from a predetermined concept, combining carefully selected assets to create visual elements that were integrated into Adobe Animate. These elements were then given subtle yet dynamic motion effects.

To clarify the explanation of motion design, the researchers categorized the various visual elements used in the media (text, photos, other images, etc.) into Table 1 below for a more systematic explanation.

Scene	Representasi Visual	Elemen Desain & Animasi	Analisis Komunikasi Visual
Opening (00:01 - 00:03) 	Headline-Texts: "SUDAH DIBUKA BEASISWA JALUR PEDULI" Sub-Teks: "Yatim Piatu & Kurang Mampu" Caption Teks: "untuk pendaftaran mahasiswa baru tahun 2025/2026" Information Bar : "showing PMB Unikom insatgram and Whatsapp number account"	Color: Using bright yellow on top of a light blue background will creates a strong visual contrast Transition : using <i>Fade from white</i>. Motion: <i>Scale & Pop-up</i> on headline. Tipografi: <i>Sans-serif Bold</i> (Clean).	Visual Hook: in The first scene, researcher use it as visual hook by use brigh yellow and blue palette to grab instant attention. And use "pop-up" animation, it creates a dynamic feel that effectively stops the audience from scrolling past.
Information 2: Program studi (00:11 - 00:20) 	Headline-Teks: "Daftar Program Studi" Sub headline-Teks 1: "Jalur Unikom Peduli & Kurang mampu" Body-Teks: "List Jurusan D3 dan S1 yang menerima Pendaftaran Jalur Unikom Peduli"	Aset: frame vektor minimalis kotak rounded dengan warna biru gelap. Transisi: <i>Smooth Sliding</i> (geser halus) antar informasi dengan efek (<i>Easy Ease</i>) memberikan Kesan elegan dan ensuring the motion doesn't feel rushed.. Tipografi: gabungan antara <i>Sans-serif Bold</i> dan <i>regular</i> untuk menciptakan	Professionalism: Minimalist frame are used to maintain information about List of study programs that accept scholarship applications Perubahan gambar latar dengan angle Gedung unikom yang lain dengan warna yang pudar untuk mengurangi kontras. Foto mahasiswa menggunakan animasi memantul secara perlahan sehingga tidak mengganggu konten utama.

		<i>hierarki dan menggunakan warna hitam Kesan Clean</i>	
Scene 3 – Syarat Ketentuan headline (00:21 - 00:23) 	<i>Headline-Teks: "Syarat dan Ketentuan"</i>	Transition: Smooth sliding between pieces of information. Assets: Parallelogram frames appear with a fade animation combined with an ease-out effect, moving from left to right and stopping at the center. Color: Bright yellow placed over a light blue background to create strong contrast. Photo: An icon of Unikom student pointing upward toward the headline with smile.	Optimism: The minimalist framing reinforces beasiswa qualification. Background: The background shifts with a smooth fade transition to show a different angle of the UNIKOM campus building. Visual Model: By featuring the same model in different poses, the researcher maintains consistency while adding a sense of dynamic energy to the scene.
Scene 4 – Tahapan Pendaftaran (00:24 - 00:30)	<i>Body-Teks: "List tahapan pendaftaran beasiswa"</i>	Transition: Smooth sliding between the headline from the previous scene and the core information that contains extensive body text. Color: The text is presented in black on a light blue background, creating strong contrast for the body content. The background itself	Clarity: The researcher used sans-serif typography to create a modern and approachable impression. By breaking the information into numbered lists, the complex scholarship requirements become easier for the audience to view and understand.

		uses a sky blue tone, symbolizing optimism. Assets: Rounded rectangular frames are applied to separate the body text elements from other visual components such as the logo and social media information placed at the bottom.	
Scene 5 – Syarat Ketentuan (00:31 - 00:38) 	<i>Body-Teks:</i> "List ketentuan mahasiswa yang telah mendapatkan beasiswa"	Transisi: <i>Smooth Sliding</i> between the first information to next Core Information. Color: The text is using black color on a light blue background, creating strong contrast for the body content. The background itself uses a sky blue tone, symbolizing optimism. Assets: Rounded rectangular frames are used to separate the body text elements from other visual components, like the Unikom logo and social media information placed at the bottom.	Clarity: Clean sans-serif typeface is reapplied to maintain a modern aesthetic and ensure high readability. By organizing the information using numbered lists and lettered subpoints, it is hoped that readers will be able to more easily navigate and comprehensively understand the numerous scholarship requirements. This clarity is maintained even with the addition of Unikom student photos placed at the bottom.

Scene 6 - Call to Action (00:39– selesai) 	<i>Balon kata:</i> "kami tunggu kedatangan kalian di Kampus Juara Ya!"	Transition: Smooth sliding from the core information to the final scene. Assets: A photo of a student wearing the university blazer, smiling warmly, and giving a thumbs-up gesture accompanied by a speech balloon above. Typography: Italic sans-serif typeface with a typeface different from the previous body text, this time conveying a casual and approachable style.	Typography: The choice of fonts in this scene creates a warm and informal atmosphere, which researchers consider effective for building connections with prospective students and their parents, as it makes the final scene not too serious but still professional. Visual: Photos of students accompanied by speech bubbles convey a friendly yet professional impression. Thumbs-up gestures can also symbolize success. Through these elements, researchers provide visual validation that joining Unikom is a smart and beneficial decision, especially when applying through Unikom's scholarship program.
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Typography and Information Hierarchy

Scholarship information usually comes in long paragraphs, so picking the right font for the typography you'll use is really important when applied to motion graphics. Based on the graphic design experience of the researchers, they use bold sans-serif fonts for titles that feature headlines like "*Beasiswa Peduli*" to make sure these headlines are the first things the audience notices.

In this motion graphic design, the information is organized sequentially, using the title as a hook to lead to application deadlines and eligibility requirements. Nugraha and Christianna (2022) noted that a clear typographic hierarchy in motion graphics can increase comprehension speed by up to 40% compared to static text. Therefore, the researchers carefully selected typefaces that matched the concept, aesthetics, and functional needs of the project. This design uses two typefaces: Tusker Grotesk and Futura MD BT. **Typography and Information Hierarchy.** Scholarship information typically consists of long paragraphs, so careful typographic design is crucial when applied to motion graphics. Drawing on their experience in graphic design, the researchers used a bold sans-serif typeface for titles containing keywords such as "JALAL PEDULI SCHOLARSHIP" to ensure viewers could quickly grasp the content.

In this motion graphic design, information is presented sequentially, using the title as a hook, leading to application deadlines and eligibility requirements. Nugraha and Christianna (2022) noted that a clear typographic hierarchy in motion graphics increases comprehension speed by up to 40% compared to static text. Therefore, the researchers carefully selected typefaces that matched the concept, aesthetics, and functional needs of the project. Two typefaces, Tusker Grotesk and Futura MD BT, were used in this design.



Figure 7: *Tusker Grotesk Typeface*

Source : <https://www.behance.net/> (2026)

In creating this motion graphic, the researchers chose the Tusker Grotesk typeface (Figure 5) for use in the headline. This was based on the observation that this typeface is highly legible and its thick strokes effectively attract attention. Its dense physical structure gives a masculine and strong impression. Therefore, this typeface is not suitable for long texts such as sentences and paragraphs, but is ideal for bold and impactful expressions. Riggs (2021) explains that bold and dense typefaces serve as important functional tools in visual communication, helping to establish a clear typographic hierarchy and become the main focus at the beginning of the video. In other words, in the information hierarchy, text using this typeface naturally attracts more attention than text using a typeface with thinner strokes. Hyndman (2022) further emphasizes that the physical characteristics of a typeface, such as weight and width, directly shape the "voice" of a design, and that bold and dense typefaces are perceived as having a stronger impact.



Figure 8: *Futura MD BT*

Source : <https://typefaceorbit.com/> (2026)

In addition to selecting a typeface for the title, the researchers also selected a typeface for the body text. The Futura MD BT typeface (Figure 6) was chosen for the body text to ensure optimal readability. Based on the researchers' observations, this typeface is characterized by its balanced weight, not too thin to interfere with readability, and not too thick to appear cramped, making it suitable for long texts and paragraphs. Furthermore, this typeface's clarity and legibility, along with the typeface's inherent characteristics of efficiency, cleanliness, and functionality, were key factors in its selection, aligning with the initial concept and brand of UNIKOM.

Kane (2020) points out that geometric-based typefaces, such as Futura, convey a sense of "visual economy" and structural stability, making them effective in modern digital interfaces. Designed by Paul Renner in 1927, Futura maintains a timeless appearance, conveying a modern yet sophisticated impression. This aligns with Hindman's (2022) findings, which note that the appeal of geometric sans-serif typefaces lies in their ability to evoke a sense of technological advancement and modernity while maintaining a neutral and professional tone. Therefore, the researchers chose this typeface, reinforcing their initial concept of presenting academic information in a professional, IT-based medium, while still functioning well as body text.

Motion Analysis and Pacing



Figure 9: Motion Graphic Timeline

Source : Reasercher Document (2026)

In creating this motion graphic design, the researchers deliberately slowed down the transition pace between the information displayed to give viewers time to read and understand the scholarship details. To balance this, the first few seconds include dynamic text movements that serve as a visual hook. This is an important element to grab attention on Instagram, where users usually scroll quickly.

As shown in Figure 8, this is the user interface of the motion graphic timeline in the Adobe Animate application, where each important piece of information is displayed for five seconds and is colored purple and orange on the timeline. In addition to animation, the researchers also added energetic motion effects to keep the audience engaged and watching until the end of the video. By applying the ease-in and ease-out animation principles, the transitions feel smooth and natural, enhancing information delivery and strengthening UNIKOM's brand as a modern and professional institution. This approach supports Maulana's (2023) idea that pacing in motion graphics is key to balancing strong visuals with clear information delivery.

Communication Concept

This motion graphic combines empathy and professionalism through the use of minimalist icons, dynamic title frames, and friendly-looking student photos. At the same time, it avoids using images of scholarship recipients that could be seen as exploitative and that wouldn't show the campus professionally. The text tone is persuasive yet inclusive, presenting UNIKOM as a socially conscious institution. This approach aligns with best practices in charitable communication, which emphasize empowerment rather than pity towards prospective scholarship recipients (Indonesian Computer Science University, 2024).

Distribution

The distribution phase in the multimedia development cycle (MDLC) is a crucial moment when the motion graphics finally get published. In this project, the researchers chose the MP4 format based on their experience that this format works well on many hardware and software platforms commonly used today. This format keeps video recordings containing images and text clear and sharp without creating files that are too large, allowing them to be uploaded quickly. Binant (2020) points out that distribution isn't just about hitting the "send" button or handing over files, but about making sure the media actually reaches the audience and that the message comes across as intended.



Figure 9: Motion Graphic Distribution in PMB Unikom IG Account

Source : <https://www.instagram.com/pmbunikom/> (2026)

In creating this motion graphic design, the researchers focused on distributing it through the PMB Unikom Instagram account, as shown in Figure 9 above. Based on the researchers' experience, this account is the main official source for prospective students looking for registration information such as schedules, admission procedures, scholarships, etc. This motion graphic is planned to be shared on Instagram Reels, because the researchers believe that Reels is an ideal platform for short, concise, engaging, and dynamic motion graphics.

The research results show that the motion graphic produced for the "Beasiswa Peduli" program was successfully distributed through the official PMB UNIKOM Instagram account, specifically utilizing the Reels feature. The choice of this platform is contextually relevant because it aligns with the digital lifestyle of Generation Z, who serve as the primary target audience. As demonstrated by Setyawan et al. (2020), sharing educational content on popular and practical digital platforms is proven to increase audience engagement significantly. This distribution strategy directly fulfills the research objective to reach prospective students in a space that has become an integral part of their daily routine.

The effectiveness of the created motion graphic is rooted in its strategic visual hierarchy and the use of dynamic typography. By organizing information sequentially—starting with a visual hook and leading to registration details—the design ensures that complex scholarship requirements are perceived intuitively. According to Nugraha and Christianna (2022), a clear typographic hierarchy in motion graphics can enhance audience comprehension speed by up to 40% compared to static text. This explains why the animation pacing and transition functions were effective in maintaining viewer attention from start to finish without causing cognitive fatigue.

Empirical evidence collected after the distribution phase reinforces the claim of effectiveness. The motion graphic content generated higher levels of engagement, including views, likes, and comments, compared to previous posts using static images on the same account. These findings are consistent with research by Putra and Wijayanto (2022),

which suggests that short video content achieves significantly higher conversion rates in higher education marketing. The positive audience response indicates that movement-based visuals are more psychologically effective at arousing curiosity and fostering the emotional connection required for social empowerment messages.

The practical implication of these results is that higher education institutions should prioritize motion-based storytelling to modernize their digital communication strategies. A key strength of this design is its ability to balance UNIKOM's professional branding with empathetic storytelling, avoiding exploitative imagery of scholarship recipients. However, a limitation of the current design is its heavy reliance on platform-specific features like Instagram Reels, which may limit accessibility for audiences on different hardware. Theoretically, this study contributes to the literature on inclusive design, providing a strategic template for universities to communicate social programs with a modern and professional tone.

CONCLUSION AND RECOMMENDATION

This study concludes that implementing motion graphics on Instagram serves as a highly effective communication strategy for the socialization of the “Beasiswa Peduli Anak Yatim dan Kurang Mampu” program. By integrating a robust visual hierarchy through dynamic typography, consistent institutional colors (blue and yellow), and strategic campus icons, the research demonstrates that complex academic requirements can be transformed into concise and digestible content specifically tailored for Generation Z. The primary theoretical contribution of this work lies in establishing a framework that balances professional institutional branding with empathetic, inclusive storytelling a critical element for social-based educational communication. Practically, this research contributes empirical evidence showing that movement-based content significantly outperforms static images in engagement metrics, such as views, likes, and comments, by successfully capturing audience attention within the initial seconds of the video. Considering the limitations of this study, some recommendations for future academic research are Kinetic Typography Analysis, so future researchers should explore more deeply how animation speed and transition functions affect the readability and emotional impact of academic information. The second is Visual Content Evaluation research, so other researchers can analyze visuals in content in more detail regarding the selection of photos, colors, and icons in motion design. This research can also be conducted to identify the most effective visual metaphors.

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