

Influence of Animation in Indian Advertising Industry

**A
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**By:
DEEPAK KOCHHAR
41400074**

**Supervised by:
DR. PAVITAR PARKASH SINGH
Professor and Associate Dean
Lovely Professional University**

**LOVELY FACULTY OF BUSINESS AND ARTS
LOVELY PROFESSIONAL UNIVERSITY
PHAGWARA-144411 (PUNJAB)**

2019

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Place: Phagwara

Advisor

Date:

Dr. Pavitar Parkash Singh

Professor and Associate Dean

School of Design –III

Lovely Professional University

Phagwara – 144411 (Punjab)

ABSTRACT

Presently advertising has become the need of every company and it has also become essential for the brands and companies to stay in the business and in a race with the competitors. Today there are 812 operational TV channels and 660 licensed TV channels. Moreover, Price Water Cooper has projected this number to reach 1300 and 1600 channels respectively by the end of 2019 and viewers come across television commercials while watching their favorite shows, movies, and programs on these channels. It creates a huge competition in the marketing world for the companies to be in the business as viewers daily see newer things and get attracted towards them. Further, the advertisements these days are so creative that they keep the audience bound with them and not enabling them to switch channels in the breaks during their favorite shows. These advertisements are responsible to persuade viewers to buy a particular product or service. Every marketer and endorser is trying something different which can make their advertisements stand out of the crowd or different from their competitor brand.

To provide such a difference in the advertisements these days' promoters are also using animation. Animation can be in any form either fully or partially it is used in the commercials to make them stand out of the clutter running on the television. Few companies have designed animated brand mascots which have become hugely popular among the audience and have also become the symbol or ambassadors for the brands, for example, Polka dot girl for Amul India, Fido dido for 7up and Zoo Zoos and Zumis by Vodafone to name a few. These mascots have become a symbol of recognition for their respective brands. Viewers recognize these mascots and consider them the face of the brand. The animation is used subsequently in every TVC and make it look different and attractive. Some advertisements are purely animation based such as Kellogg's Chocos, Amaron batteries, etc. in some advertisements it is used to enhance the product and to show the effect of using the product such as shinier teeth after using the toothpaste or healthy and silky hair after using the shampoo, etc.

The main objective of the study is to examine the influence of animation on the advertising industry specially in India. This further leads to explore the impact of

animated advertisements on viewer's minds. The study is also to undertake the technical appraisal of use of animation in Indian advertising and further to find out the techniques to improve the effectiveness of animated commercials.

To prove the framed objectives researcher has used both qualitative and quantitative approaches. A primary survey with 500 plus respondents of different demographic profiles has been conducted. Interviews have been conducted with top animators and advertising experts of India who are associated with well-known brands. Moreover, 5 mediums of animation have been identified through literature review and 10 advertisements of each medium are studied to know the rationale of using animation in advertisements. Appropriate statistical tools like factor analysis, T-test, one-way ANOVA tests, etc. have been used to analyse the data collected.

There are a total of five chapters of this thesis and are written carefully keeping in mind all the aspects of research writing. *Chapter 1* provides the introduction of advertising, animation, the use of animation, the emergence of brand mascots, types of animation, etc. *Chapter 2* provides a review of literature that how previous studies are done and what has been studied and written previously about the topic of this study. *Chapter 3* provides an insight into a methodology which has been used throughout this study. Various research methods have been used to prove the objectives and hypothesis of this study. *Chapter 4* is about views, experiences, and suggestions made by top experts of both animation and advertising field. Their opinions and experiences of using animation in advertisements have been quoted. The technical knowledge of these experts has been taken into consideration to improve the effectiveness of an ad campaign and how animation can be used in the future as a powerful tool to stand out of the crowd. Chapter 5 deals with a systematic analysis and interpretation of data. Data is collected through primary and secondary methods of research such as questionnaires, surveys, Interviews, self-study, etc.

Also the suggestions have been made for advertisers to use the animation effectively to increase the impact of an ad campaign. Further, the scope of future study and the limitations of this study have been discussed.

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CHAPTER – 1

EXPOSITION

1.1 INTRODUCTORY

An advertisement is a medium adopted by any brand or company to promote their products and services among the viewers. An advertisement can only be considered successful when it is viewed, remembered or recalled by the viewers (Heiser, Sierra & Torres, 2008). Moreover, an advertisement persuades the viewers to buy the advertised product and service. With passage of time the use of advertisement has changed a lot (Chaudhuri, 2007). Numerous appeals have been used to persuade the consumers to buy the product such as humour, emotional, sexual and horror etc. [303]. While having such pleas is one thing that has remained constant and that is the endorsement and many researches are done for finding the importance of endorsement. Brand Promoters have often been utilized in transmission mediums like TV, transistor or printing & also in open-air hoardings or billboards advertisements.

There have been many promoters used by different brands to promote their products and services. For instance, famous personalities from films, sports and politics etc. or different organizations and corporations such as company employees or executives and finally the animated figures such as mascots or spokes [325]. The trend in advertisements has always been keep on changing with passage of time which has also changed the perception of the consumers as well. Researchers like Stewart and Furse (1986) acclaimed mascot characters by way of the most operational method of promotion, Dave (1993) stated that customers till date likes to see funny animations to stunning high end visual effects. Callcott and Lee (1994) suggested that lively mascots are eye-catching for the viewers and Goldman (1995) mentioned mascots are the utmost operative mediums of influence.

Designed mascots are being utilized for building an exclusive trademark image in the mind of the customer [242] [20] [324] [58] or to promote the brand or becoming brand themselves [58] Mascot characters are also used to stand out of the competitors in the market (Callcott & Lee, 1995; Dotz & Husain, 2003) and to look

superior than the other brand in terms of attractiveness to arguably influence the purchase decision of the consumer [343] [276] [118].

Viewers always notice the animated mascot based advertisement more than the other advertisements (Callcott and Phillips, 1996). Furthermore, the use of animated mascots always increases the recall value and instant response from the consumer as compared to real mascots [201] & also leads to faith and admiration for the brand [276]. Keeping similar view researchers [145] stated, animated mascots are innovative & lead the customers to draw positive attention for such advertisements, building the positive attitude for the brand and increasing the buying objectives as paralleled to humanoid representative.

In last fifteen years many advertisers are using animations in their advertisements. Since they have found it more affective in generating awareness and grabbing the quick attentions of the viewers (Wright, Warner, Winter & Zeigler, 1983). In these lines the number of national advertisements is way more than local advertisements who have used the animations (Bush, Hair & Bush, 1983). On the other hand, as per National Association of Software and Services Companies (NASSCOM), the revenue of animation industry has grown up by 9.8 percent in year 2012 and has reached 8 Billion INR in 2013 (FICCI-KPMG Indian Media and Entertainment Industry Report, 2014). This is expected to raise furthermore twenty-three percent by coming 5 years (Ali, 2012). About 90 percent of this animation work is done in Asian countries because the production cost is wat too less for one hour of animation as compared to other countries like USA, Canada etc. Usually the employment of this field is always reflected identical with moving mascots [278] [59], but the use of progressive technologies has resulted this field a malleable method which comprises of graphical demonstration or spoken endorsements by moving mascot characters [59].

1.2 ANIMATED MASCOT CHARACTERS

In United States of America, the animated mascots came into existence in 1800 century and were used as registered trademarks by the companies which became an important factor of advertising (Callcott & Lee, 1994). In the year 1950 a handbook of advertising, Rogers states that while describing the trademark as the tool that facilitates a customer to pick the belongings that he favours from among contending objects, and to distinguish beside the ones he distastes or knows nothing about (p. 77). Animated mascots have also been considered as fictional personalities which are used to promote or sell any products or amenities [276]. In the very time Phillips modified his explanation by saying the mascots are animated characters or animated beings same as human beings who sells the product, ideas or the services. In Indian perspective, it is being said that the mascots are such illustrations of either a real or a fictional personality which has been introduced in the advertising world to promote the sale of goods and services (Chunawalla & Sethia, 2006). Furthermore, these animated mascots are enabled to talk, walk, interact and promote the goods and services with the help of their unique physical characteristics to grab the attention of the viewers and further persuade them to buy the endorsed products and service.

1.2.1 Technical Evolution of Animated Mascots

In 1840s, the usage of pine trees for wooden carvings finished bigger imitations conceivable, and utilization of man-made artworks developed at exterior marketing [289]. Employability of such artworks for marketing was very infrequent till advancement of exterior marketing pictures by late 1860s. During this time the designs of artists were combined with the sense of marketing in European countries [289]. Before the use of posters, the artworks were carried out in different sizes and quality of boxwood which was by that time the only wood available for such wooden based imitations.

In one of the biggest milestone achieved in year 1887 an English soap maker company A&F Pears introduced an artwork of boy blowing soap bubbles as a painting in a magazine which made the other competitors to think in the same direction for their advertisement campaigns as this advertisement had grabbed so much attention of the readers. Then with advancement of the halftone technique for

photographic reproduction in 1892 delivered more mortal attention based figures with "spontaneity and with even more realistic emotions" than the previously used line drawings and woodcut carvings could (Presbrey, 1929).

As stated by Chunawalla and Sethia (2006, p. 805) mascots can be categorized into five different types i.e. editorial or political, comic strips or books, humorous cartoons in magazines or newspapers, illustration based cartoons for advertisements and animated cartoons. First Indian comic character was Dabu the Teenager and his Professor Adhikari which was creation of famous comic artist Pran who was the student of J.J. School of Art, Mumbai in 1960. It was a revolution in India for comic cartoons which broke the monopoly of western comic strips. Pran very soon became famous for his other creations like Shrimatiji and then the very renowned comic characters Chaacha Chowdhury and Saabu in 1973. Pran always strived to make his characters unique and different from western super hero characters, who used to look very tall and handsome while Chaacha Chowdhury was short, old and bald wearing a turban who used to solve situations with power of his brain. Chaacha Chowdhury series was published in 1973 by Diamond Comics and it became so famous. In middle of 1970 era, India book housed introduced the historical Amar Chitra Katha.

Indian brands started to use mascot characters from early 1946. One day in year 1946, S.K. (Bobby) Kooka, (formally Air India's Commercial Director and Advertising man) requested Mr. Umesh Rao who was the art director of J Walter Thomson advertising agency to illustrate a mascot character for Air India's services for airlines and hospitality. Very next day Mr. Rao came up with the famous mascot "Maharaja". By late 1950s famous cartoon artist of India R.K. Laxman designed "Gattu" the famous mascot use by Asian Paints. In the beginning this mascot was illustrated for rural market of India where literacy rate was very low. Soon products of Asian Paint were recognized as ladkewala make. At the time print was the predominant medium of advertising. In 1960s ASP Kolkata's Eustace Fernandez and others introduced The Famous Polka Amul girl to make the products of Amul famous in the kids.

In India, the very foremost good looking mortal drawing was introduced in commercials printed in The Statesman in year 1900. In 18th century illustrations were dominant. In year 1925, The Statesman started a unique advertising section that used to offer much more than traditional advertising blocks. In year 1931, 1st publicity movie was produced by J Walter Thompson for General Motors. The duration of that ad was twenty minutes. This film was full of action where it was shown that a car of General motors was chasing The fastest train of that era “The Deccan Queen” and hero catches the villain in very short duration at Famous VT station of Bombay. Later on J Walter Thompson made ad films for Horlicks which were used to demonstrate the products in vans having projector set up. Many sources claim that J Walter Thompson were the very first ones to move into animated ad films produced at their own studio (Chaudhuri, 2007, p. 226).

Innovations in cinematography, photography and liveliness needed a substantial influence for the mascots to be looked for advertisements. These mascot characters were shown using different animation styles such as cell animation, 2D animation, stop motion animation, 3D animation using computer animation software [59].

1.2.2 Historical Background

Mascots are mostly revolutionized from ancient captivation with unique characterization. This unique characterization is widely accepted technique which has been used to design these mascot characters which are based on broadly shapes of any entity or being as an individual [295]. The main cause behind the characterization was understood thru customers is as of anthropomorphism i.e. reasoning preference where humans are disposed to feature human behaviours into non-living things. The famous mascot for tyre company Michelin was introduced in 1897 and was the very first mascot which was behaving like humans. To be in the race of this newly introduced marketing strategy many brans and companies introduced their personalized mascots which later became trademarks for them. The very first trademarked mascot was the Quaker Man in year 1877 (Dotz, 2003). The Quaker and many other such mascots have keep on being changing with evolution

of time and technology yet keeping their original appearance as recognizable. Later on very famous mascots such as Aunt Jemima, Uncle Ben and Morton's Salt girl made their mark in initial years of 20th centuries.

It has been observed that mascot characters are being in use for more than a hundred years now. These mascots are easily accessible in terms of cost because animation production cost is way too less if compared to a brand ambassador (a celebrity). These mascots can be utilized for marketing purposes for both in feature films and advertisements (Callcott & Lee, 1995).

The differentiation between a celebrity and non- celebrity characters was first presented by Callcott and Alvey in 1991. It has been analysed through the content analysis that mostly mascot characters are designed and developed by characterization of either humans, animals or the actual products. These mascot characters directly endorse the products in the advertisements rather than giving any demonstration for the products and mostly these mascots have been used for FMCG products such as eatables, snacks, various foods or beverages and are widely used for promoting toys and games for kids also. It has also been observed that these mascot characters were mostly characterised as male. Furthermore, these mascots are used to attract the adult age group for influencing them and persuading them to buy the advertised products and services.

Callcott and Lee (1994) first time proposed a terminology for categorizing the mascot characters and named it AMOP framework. This terminology defines the mascot characters in 4 different aspects i.e. Appearance, Medium, Origin and Promotion (Table 1.1).

Aspects	Explanation
Appearance	Fictitious Human Non-Human Actors Animal Caricatures Mythological Based on the product's Look
Medium	Print Film Radio Market Illustrations Animation Persona Premium Photography Stop Motion Character Licensing Live Action
Origin	Advertising Non- Advertising Non-celebrity Celebrity
Promotion	Active Passive Speak for product Symbolic Demonstrate product

Table 1.1: Structure for mascot based character demarcation

Appearance: This describes mascot characters as either pretended individuals for example Polka girl for Amul or The Quaker man for Quaker Oats or cartoons for example Fido Dido for Seven Up, Ronald Mcdonalds for Mcdonalds. Then animal based characters for example Bholu the Guard of Indian Railways, Pink Rabbit for Duracell, Mythological characters for example Jini (Sun) of Yippee Noodles or product characterization for example Scrubbing bubbles, Pencil of Nataraj Pencil.

Medium: This aspect categorizes the mascots used in: Print Medium as illustrations or photographs then Electronic medium such as in Television as film where mascot characters have conventionally seemed (Callcott & Lee, 1995), with interactive media which has been newly auxiliary in tally [278].

Origin: This differentiates the characters into two main categories i.e. Popular celebrities which have been popular among the public through repeated use in films,

cartoons or comic strips such as Micky Mouse, Donald Duck, Spider Man etc. or Non- Popular celebrities which are especially being designed for marketing purposes such as Zoo Zoos for Vodafone or Polka girl for Amul.

Promotion: This factor is very important while using these mascots for marketing. There are two approaches for marketing being used by advertisers using mascots. One of them is using or demonstrating the product directly in advertisements. Even though these characters may not directly speak about the products but are being shown using them such as Amul girl is shown using Amul products in advertisements. Second approach is passive one where the mascot has become recognition of the product such Zoo Zoos for Vodafone or Black cat for Eveready Batteries.

Further the AMOP structure has been elaborated by Phillips in 1996. He stated that there are different approaches which are being used to showcase mascot characters. First is by Generating the identity of the product which can play a crucial role to establish a connection between the product, its packaging and in the advertising of the product. Researcher proved if figures are not even visible of the wrapping of the product but these are still making an impact through advertisements of the brand such as Choco is used by Kellogg's in such a way. Second approach is promoting a brand directly using a mascot character and turning it into a famous personality such as Chester Cheetah is used for Cheetos and third approach is by facilitating marketing continuity through repeated use of mascots over the time to make the mascot as brand identity (Phillips, 1996, p. 149-50).

According to these aspects, in year 1996, both Callcott and Phillips conducted detailed interviews and found four scopes of mascots. First is Popularity of Character: behaviour of the character such as its walk and talk and dressing sense to establish a firm resemblance between the mascot personality to strengthen the brand value (Aaker, 1993). Second is physical features as the shapes, minor props, classical look and modern dresses can be considered as important factors for mascot character's appearance. For instance, Mickey Mouse has been known to stimulate sincere, fostering spirits in grownups (Callcott & Phillips, 1996; Lawrence, 1986).

Third is the behaviour of the mascot such as spreading humour through his actions and words or using comical narrations to attract the audience.

Fourth and last one is the customer involvements with art, music, and literature involvement and figures involvement. The research exposes, promoters have the competence to regulate 1st 3 approaches, while the fourth approach customer involvement depends upon the customer.

After some time, researchers did content analysis of 3000+ design based commercials and further stretched AMOP structure with 4 different categorized types of characters used in advertisements which are quantity and size, type of product, gender and background. To improve the reliability, the difference between mascots was found i.e. The use of character based on gender of audience. For example, more ads having large involvement for low characterized animals and male mascot characters in male based magazines. On the other hand, in women based magazines the figures for little participation & diet yields utilized extraordinary characterized creatures.

In the same direction other researchers introduced a type of mascots efficiency where 3 different variables are assumed i.e. character skill, character significance and character nostalgia to put an influence on character reliability which affects the attitude for the brand. Significance to the product claims the relation between attributes of the actual product with the mascot character used. For instance, Amul girl consumes dairy products and shown healthy. On the other hand, the mascot used for Pillsbury looks similar to the dough.

Relevance to product refers to the link between the features of the product with that of the spokes-character. (e.g., the Amul Girl is plump little girl who looks healthy and wholesome or the Pillsbury doughboy that looks like the product (dough) and has a chef's hat). Expertise refers to the ability of the spokes-character to make a true declaration of the product. This refers to the product knowledge level of the character. Nostalgia refers to that of the ability of the spokes-character to trigger the consumer's memory. (e.g., Amul still uses the old slogan and the character —Amul Girl to remind customers that this brand was once part of their childhood years).

The authors also proposed that spokes – character trust mediates the relationship between spokes – character qualities on brand attitude.

Luo et al. (2006) recommended that the appearance of these mascot character is one of the important factors that contributes towards the sale of the product and to increase brand visibility and recall value. It has been further said that the characters who look like more of human (Fantasy based characters) are more acceptable, suitable and can be trusted by the viewers. On the other hand, cartoon based characters, particularly female characters had more impact. Moreover, Guido and Peluso (2009) proposed that the characteristics of facial features of characters play a vital role as well. More of baby faced mascots have a positive influence on customers as compared to mature looking characters. Furthermore, Jin and Sung (2010) stated that the viewers who interacted with genuine mascots in 3D virtual world showcased more credibility and positive approach for the brand and bigger online shopping objective than the ones who interacted with thrilling mascots.

1.3 TELEVISION ADVERTISING

The very first advertisement of the world was showcased in the year 1941 which was of 10 seconds spot by watchmaker Bulova. This advertisement was telecasted on New York station WNBT before a baseball game and cost \$4 to the company.

While the television was introduced in India as an experimental educational service in Delhi is the year 1959. Further, the regular daily broadcasts were started in 1965. Later on, in between 1972 and 1975, television transmissions were started in many other cities of India such as Srinagar, Bombay, Pune, Amritsar, Madras, Lucknow, and Calcutta. Then in the year 1982, the first Indian satellite was launched by NASA, but because of a few technical problems, Nasa had to de-activate it after five months. During Asain Games in 1982, the broadcast of Black and white television was changed to colored (Singhal, Doshi, Rogers & Rahman, 1988).

In 1976 the very first Indian commercial was aired and in 1980 many other advertising sponsors were allowed which made the Doordarshan the revenue generator for the government (Singhal et al., 1988). Then daily TV soaps were introduced which were sponsored programs and further it resulted in the promotion

of new products in India such as Maggi Noodles. People widely accepted this trend in television advertising. Sponsors then started to buy slots on Doordarshan for advertising (Mehta, 2008; Singhal et al., 2001). This resulted in the television to become the commercial mass medium as compared to a public mass medium.

With this commercialization, Doordarshan witnessed a 200 percent increase in its annual revenues from US\$6,40,000 in 1976 to US\$130 million in 1987. In that era, major promoters were Hindustan Lever, Brooke Bond, Colgate, Ponds, and Godrej, etc. They spent more than US\$3 million in 1986 individually (Singhal *et al.*, 1988).

As Doordarshan became popular, then cable TV broadcasting started in early 1980 in Bombay. Cable TV was introduced in India in three different phases. The first phase started in the mid-1980s and growth of cable in India as was similar to US. At the same time in the second phase TV were joined with a common cable which can easily be connected with VCR. After that in 1989, Bombay High Court said that cable is for viewing by the public so cable operators were required to take copyrights to showcase films.

The 1990s were the years when cable TV flourished a lot in India. Firstly, CNN was the only satellite television based channel in India. After that in 1991, Richard Li introduced Star (Satellite Television Asian Region). They further added Prime sports channels the MTV (music television) and BBC to their package. ZEE TV was introduced by Subhash Chandra in India in 1992, which became the first Indian Television network which was privately owned. As of 1992, there were 1.2 million houses in India who have cable TV access and this number was doubled to 3 million by the end of 1993. But in 1994 this number became huge when 11.8 million houses in India were enjoying cable TV network (Kohli & Vanita, 2010).

In the year 1991 Indian television industry had just 5 channels and today this number has reached to 812 operational channels and 660 licensed channels. Moreover, Price Water Cooper has projected this number to reach 1300 and 1600 channels respectively by the end of 2019. The number of viewers is almost 600 million. As per an analysis was done by Media Partner Asia, India has become 5th largest television market in the world next to China, Korea, Australia, and Japan.

MPA has also predicted India to surpass Australia and Korea to become third largest television market by end of 2019.

At present, the revenue from the Indian advertising industry is likely to cultivate at a CAGR of 13% to touch 200 Billion INR in 2019 from 136 billion INR as of till 2013. Furthermore, television is predicted to remain the main contributor, acquiring 43 percent of the total advertising profits in 2019. This revenue is increasing leaps and bounds at around 12- 13 percent every year. Also, the profits generated by advertising has also whooped up by 10 percent recently because of the launch of new channels. Cable TV telecast has now transformed by a change in government policies and now every viewer needs to be connected through digital signal either through DTH or through Fibre cable network connected with set-top box.

1.4 ANIMATION

The worth of the Indian animation industry was 39.7 million in the year 2013 and currently, it is 17 billion INR in 2017 registering a growth of over 13 percent over 2016. It is expected to grow at a CAGR of 11 percent until 2020 (FICCI-EY Report, 2018). The Indian animation industry is currently serving to different segments using different mediums of animation such as e-education, animated feature films (both 2D and 3D), Visual effects (VFX), Television broadcast and direct to DVD, etc. A fascinating drift is observed in animation is that the western companies earlier used to outsource the work to India have now set up their divisions in India itself. As the number of high-quality animators is so large and the cost of production is very less in India (Barathi, Balaji & Meitei, 2011). For instance, Sony Entertainment has established Image works in Chennai and currently handling VFX and character-based animation projects. Bigger animation studios of India are picking a large amount of outsourcing work from the foreign market and are also contributing towards the growth of smaller studios by giving them less intensive work. A study conducted by NASSCOM states that the cost if half an hour production of animated content is around US\$250,000-400,000 in US and Canada, US\$120,000 - \$150,000 in Korea & Taiwan, US\$90,000 - \$100,000 in The Philippines while it is only \$ 60,000 in India (NASSCOM survey report, 2006).

The animation is playing a key role in the advertising of India. Domestic driven business drives over 90 percent of this line of business, providing the rapid dispatch essential in marketing assignments. In 2017, the development in digital marketing, both banners, and video, enlarged the demand for linear ads to be reinvented digitally. The share of animated ads today is less than 5 percent but this proportion has commenced cultivating now.

Recently VFX has become an essential part of advertising. Marketing industry has reaped greater benefits of VFX as per recent trends. The use of animation and VFX has become cost saving for the marketers. For example, where one traditional advertisement can cost around INR 3.5 million but this cost can be brought down to INR 2.4 million if utilized judiciously (FICCI-EY Report, 2018).

1.5 TYPES OF ANIMATION

There are many types of animations which are in practice since its evolution. If history of animation is studied, there are more than a dozen type of animations but not all of these are considered as an individual style/type/medium of animation. There are five types of animation which are in practice or more popular in industry such as 2D animation, 3D animation, stop motion animation, animation plus live action combined and motion graphics animation (Callcott & Lee, 1994 and Chunawalla & Sethia, 2006).

i) 2D Animation

2D animation is known as the traditional form of animation. In this process animators work only in two dimensions i.e. X and Y means height and width. So this is considered as two dimensional environments. Since its evolution from late 1800 century it has allowed animators to take this medium to a different level. This medium has evolved a lot since then. Now it has been used extensively in production of feature films, short films and TV commercials. Now a day's paper based or cell animation has been taken over by computer based 2D animation. Many advertisements are done using 2D animation to grab the attention of the viewers. A few examples of 2D animation ads are chulbuli for clinic plus, 7Up fido dido, Doy soap etc. Modern animators like Vaibhav Kumaresh has taken 2D animation to a

whole new level with his creation of Character Simpu who is an angry Mathematics teacher and considered as mascot for Channel V.



Fig.1.1: Clinic plus Chulbuli animation done by Vaibhav Studios Mumbai

ii) 3D Animation

3D animation is considered as most advanced and expensive medium of animation. As compared to 2D animation this medium has three dimensions i.e. XYZ means height, width and depth. This is considered as highly dynamic medium of animation because animators can create realistic characters, environments and lightings through various 3D animation software available in the market. There are several stages to create realistic character in this medium. Firstly, the concept is drawn and then finalized for modeling inside a computer software. Then it is textured, rigged and animated to achieve realistic conversations and actions. This medium is widely used in TV commercials and feature films. Indian animators like Akhil Verma and Gaurav Malhotra from Artha animation are using this medium extensively in their TV commercials. Few examples of this medium used in advertising are Cadburys Dairy Milk, Coca Cola, Chocos, Amaron Batteries etc.



Fig.1.2: Kellogg’s Chocos advertisement made using 3D animation by Artha animation

iii) Stop Motion Animation

Stop motion animation is the most cost effective and easy medium to create an animated TV commercial. In this medium the physical things are progressed in shorter increments and then are photographed so when these are viewed in rapid motion, they create the illusion of motion. This medium has been used since late 18th century and became very popular in early 2000s when famous animators of India E. Suresh and Vaibhav Kumaresh used it in Famous animation studio at Mumbai. They produced several TV commercials for ICICI Prudential life Insurance using Chintamani as a mascot character to show case different emotions. They also created a series of advertisements using stop motion animation for Amaron batteries which became popular among the viewers with their catchy jingles.



Fig.1.3: Amaron stop motion animation done by E. Suresh and Vaibhav Kumaresh

iv) Motion Graphics

Motion graphics animation are one of the recent forms of animation which helps and animator to create moving texts and graphics on screen to communicate something. The other forms of animations just revolve around characters and some solid objects but on the other hand motion graphics animations give life to the stories which cannot be effectively shown using other forms of animation. Many brands use the motion graphics animations as part of their advertisements. Mostly motion graphics animations are used for product windows where the product is showcased with some catchy text animations to make the product look shinier and attractive.



Fig.1.4: Advertisement done using motion graphics animation

v) Live Action combined with Computer Graphics (CG)

This medium of animation is the most widely accepted and adopted medium by the advertisers these days. Promoters know the power of real emotions which can be helpful to bind the audience using real life actors but are used with animated characters to make it look more attractive and out of the clutter. This has been considered the most powerful medium of animation which can help marketers to show real time scenarios mixed with animation medium using compositing techniques of VFX based software. The most recent example of this medium used in advertising is the commercial made by Mr. E. Suresh in Eeksaurus for daily hunt news app which features parrot heads mounted on human bodies using animation

compelling the viewers to not blindly follow the news spread by others and to trust the news featured on the app.



Fig.1.5: Advertisement done by Eksaurus Studio for Dailyhunt news app

CHAPTER – 2

REVIEW OF LITERATURE

The animation industry has grown leaps and bounds in past decades. “A surplus of youngsters are fascinated for animation industry as they think it can be a good path to earn well for the living as an animation artist. (Leslie Bishko, 1998) This is the best time to reap the benefits of this industry. Almost everyone is having access to the internet whether through smartphones or through computers. With this increased usage of internet, everyone has become more aware about the content been advertised these days. There are many factors which contributes towards building the interest of a viewer for the brand. First of all, there is a need to discuss these factors to understand the psychology of the audience.

2.1 PURCHASE INTENTION

It can be stated as the individual plans or actions to purchase of a brand. (Ostrom, 1969; Bagozzi *et al.*, 1979) and purposes are different from the approaches (Spears and Singh, 2004). Purposes represents “the motivation in the sense of an individual to go for a brand” (Eagly & Chaiken, 1993; Spears & Singh, 2004). Fishbein and Ajzen (1975), Ajzen and Fishbein (1980), Lee (1990), Ajzen (1991) and Jin and Kang (2011) had done research in buying objectives. Among these, Fishbein and

Ajzen (1975) stated purchase intention as “The intention of an individual to act in an assured manner is dependent upon the approach”.

2.1.1 Purchase Intention Studies: Promotion

In advertising, promotions are not new sensations and many studies have been done to investigate the reputation of promotions for product advertisements (P Mehulkumar, 2005). There many positive and negative impacts of promotions on craving to buy anything so this approach has received attention in past few decaades (Kamins, 1990; Pornpitakpan, 2004). Petty and Cacioppo (1986) delivered Expansion Likelihood Model (ELM) and found that a promoter acts as a signal during peripheral processing. In theoretical texts, promoter credibility has confessed considerable attention (Bergin, 1962; Sternthal, Phillips & Dholakia, 1978; Harmon & Coney, 1982; Goldberg & Hartwick, 1990). With this same approach, research of Lafferty and Golsmith (1999) and Goldsmith *et al.*, (2000) witnessed a relation between a promoter credibility and purchase intention.

2.1.2 Purchase Intention Studies: Brand Mascots

Brand ambassadors are mainly of four types i.e. employees, customers and most importantly celebrities and brand mascots (Stout & Moon, 1990; Stafford, 2002). Their influence on purchase intention is distinct on the bases of the product been advertised, use of medium and the target audience. Specialists say that an animated character is an effective ambassador for advertisements (Stewart & Furse, 1986) and are always reflected as celebrities for the brand (Bell, 1992). The content analysis of Callcott and Lee (1994) discovered that the designed animated mascots were used more for products such as FMCG, games and toys. Mainly these characters were male which were often used to grab the attention of not only kids but the adult audience as well. Many researchers found that mascots persuade the audience to buy the product due to amiability (Stewart & Furse, 1986; Callcott & Alvey, 1991; Urde, 1994; Phillips & Callcott, 1996), Mascot familiarity (Mizerski, 1995), their actions and voices (Neeley &

Schumann, 2004), creativity used in the advertisements (Heiser, Sierra & Torres, 2008), personality of the mascot (Jin & Sung, 2008).

Consequence of the substitute assessment stage of the buying, the customer can develop a buying intention to buy a particular brand (Belch and Purani 2010). The buying intentions are mostly based on coherence of buying motives with the traits or features of the brand under consideration. Moreover, buying intentions involves many other factors such as motivation, perception, attitude and incorporations. The researcher found that buying intentions are mostly influenced by building of attitude. Many studies have also found that attitude for an advertisement and attitude for a brand can cause effect on customer's purchase intention (Shimp & Gresham, 1985; Goldsmith *et al.*, 2000; Shimp, 2000).

2.2 CONSUMER BUYING ATTITUDE

To understand the impact of advertisement on the customer is called attitude. Fishbein and Ajzen (1975) stated attitude as a purpose of an individual's outstanding view at any point of time. Customer attitude always play a vital role to persuade or decide the brand of product to be purchased (Batra, Myers & Aaker, 1996). In other words, there are many factors which may affect the consumer attitude such as strength, conviction, complexity and accessibility (Fabrigar, MacDonald & Wegener, 2005). It has been observed that these various factors are very much inter related with each other and affects persuasion to buy the product as per the level of expansion of a person.

- The strength of consumer attitude is the most widely accepted factor and is originally based on many other factors for example, determination, ability to adapt the change and level of impact and behaviour (Petty & Krosnick, 1995).
- Confidence in attitude is a degree of surety of an individual that attitude is correct or not (Gross, Holtz & Miller, 1995) and many studies have proved it that the surety in attitude often leads to persuade the consumer to buy a product (Petty & Krosnick, 1995) and this attitude always help promoters and marketers to launch a campaign.

Earlier researches have mentioned the attitude towards precise extents such as attitude for the advertise, attitude for the advertisement and attitude for the brand

(Lutz, 1985). The current research is concentrating on two of these i.e. attitude for the advertisement and attitude for the brand.

2.2.1 Attitude for the Advertisement

This can be stated as tendency to react in a favourable or unfavourable mean to any particular advertisement (MacKenzie, Lutz & Belch, 1986, p.130). There can be two different reactions i.e. an advertisement resulted to create feeling of happiness. There are many factors which can build up the consumer attitude for the product or a brand such as, images used in the ad (Edell & Staelin, 1983; Baker & Lutz, 1988). Images can be used to communicate the information about any brand (Dickson *et al.*, 1986). Apparently this information will always help to form the attitude of a consumer for a brand (Tsal, 1985). On the other hand, another study states that not only the pictures but the entire ad content is important to build the attitude of a consumer for a brand (Mitchell, 1986). There is a need of firm managerial skills of the advertisers including the detailed homework before launching an ad campaign to build the consumer attitude for a brand (Fishbein & Ajzen, 1975). Study proves that the attitude for the ad is influenced by brand or a non-brand product (Madden, Allen & Twible, 1988; Hastak & Olson, 1989; Gardner, 1985; Homer, 1990), publicity for advertisement (Burke & Edell, 1986; Cox & Cox, 1988), participation of communication (Park & Young, 1986; Muehling & Laczniak, 1988) and sentimental reactions produced during an ad campaign (Burke & Edell, 1989; Batra & Ray, 1986; Machleit & Wilson, 1988). Attitude for the advertisement is closely linked with the attitude for the brand (Gardner, 1985; Mitchell, 1986; Muehling & Laczniak, 1988; Stayman & Aaker, 1988; Homer, 1990) and approach for the buying the brand (Mitchell, 1986).

A number of researches also proved that there is a straight relation between attitude for the advertisement and buying intention (MacKenzie *et al.*, 1986; Cox & Locander, 1987; Biehal *et al.*, 1992). The customer, who is influenced by advertisements can build a positive attitude which can further influence his purchase decision (Goldsmith's *et al.*, 2000). This relation can be observed for the reaction which are aroused under low association conditions.

2.2.2 Attitude for the Brand

The image of a brand is the awareness of the audience as a whole (Margulies, 1977). This image goes far beyond the practical features of the product and includes figurative features related to the product itself (Gardner & Levy, 1955; Levy, 1959; Aaker, 1991). Aaker (1991) further states that the image of the brand is equal to the brand relations, those factors in viewer's mind related to the brand. These brand associations are the characteristics, profits and attitudes which are perceived by the customer for the brand (Keller, 1993). These attributes always describe about the brand. On the other hand, profits are self-centred values that the product can do for the customer. Lastly, attitudes are the overall assessments of the brand from customer's viewpoint.

Mitchell and Olson (1981) referred attitude for the brand as the customer's general appraisal of the brand (moral or immoral). Kirmani and Zeithaml (1993) proposed brand attitude as a difficult decision about a product's whole superiority. Moreover, in 1996, Phelps and Hoy stated attitude for the brand as a tendency to react in a pleasant or unpleasant manner to a specific brand after showing the brand advertisement to the viewer. Earlier researches directed that attitude for the brand and attitude for the advertisement cannot be measured as single variable because these are distinct from one another and have been utilized as alienated variables (Goldsmith *et al.*, 2000).

For the relation between attitude for the brand and purchase intention, many researches stated that attitude for the brand always cause an affirmative and substantial impact on purchase intention (Mitchell & Olson, 1981; Shimp & Gresham, 1985; Batra & Ray, 1986; Phelps & Hoy, 1996). When known and unknown brands were examined, so many researchers discovered optimistic impact of attitude for brand and its purchase intention (e.g., Shimp & Gresham, 1985; Homer, 1990; Brown & Stayman, 1992; Homer & Yoon, 1992; Phelps & Hoy, 1996).

2.2.3 Attitude for the ad, Attitude for the brand and Purchase Intentions

There is always been a connection between attitude for the ad, attitude for the brand and purchase intentions. It is assumable that attitude for the ad and attitude for the brand always affect the purchase intentions of the buyer.

Firstly, the secondary effects model suggests that attitude for the ad can affect the attitude for the brand and purchase intentions by many factors say it is product quality opinions, emotions such as feeling of repulsion or clarifications of implications (Mitchell & Olson, 1981; MacKenzie, Lutz & Belch, 1986; Mitchell, 1986; Homer, 1990; Brown & Stayman, 1992; Muehling & Lacznia, 1992; Hanson & Biehal 1995; Shimp & Stuart, 2004; Hong & Lee, 2010). Hong and Lee (2010). For example, analytical level of the matter as a facilitator in attitude to the advertising where contributor who practice the information at a higher abstract level found diverse emotional appeals in advertising just as convincing as positive appeals.

Secondly, the straight effects model, however, says that both attitudes for an advertisement and brand are free from one another and cause different effects on buying intentions (Gresham & Shimp, 1985; Biehal, Stephens & Curlo, 1992; Pope, *et al.*, 2004).

Four different models signifying the relation between thoughts, attitude for the ad, attitude for the brand and purchase intentions are compared by MacKenzie, Lutz and Belch (1986). These are the affect transfer hypothesis (ATH), the dual mediation hypothesis (DMH), the independent influences hypothesis (IIH), and the reciprocal mediation hypothesis (RMH). Each model has perceived fractional backing so these are being considered for further studies.

- The affect transfer hypothesis assumes a straight one-way approach from attitude for the ad to the the attitude for the brand, which is reliable as per the study done by Petty and Cacioppo's (1986) as elaboration likelihood model (ELM), also it acts as the central connection among brand perceptions and attitude for the brand.

- In the same way, the attitude for the ad and attitude for the brand there is a link between affect transfer hypothesis is present in the dual mediation model. A secondary flow from attitude for the ad to the attitude for the brand through brand assumptions are also included. The logic being that buyers' responses to the advertisements affects their tendency to understand the communicated content. This model suggests that, the dominant and minor processes are co-related (MacKenzie, Lutz & Belch, 1986). Petty and Cacioppo (1986, p.182) back the idea that dominant and minor processes may function all together. It has been claimed that attitude for the ad is a universal concept, but still the different ad elements such as, visuals and verbal can function contrarily so proving that attitude for the ad will always affect attitude for the brand (Miniard, Bhatla & Rose, 1988). Earlier Mitchell (1986, p. 18) proved that attitude for the advertisement is determined by whole advertisement not only the images.
- A balance theory (Heider, 1946) justification of the nature of connection between attitude for the ad and attitude for the brand is obtainable by the reciprocal mediation hypothesis. Especially, a mutual strength of these two trails differ through buyers and situations. For instance, a response trail may have a more foremost role when previous practice and brand attitudes are considerable.
- Lastly, no pivotal relation is presumed among the attitude for the ad and attitude for the brand in independent influences hypothesis (IIH); Each of these is presumed to affect the buying intentions individually.

Marketing experts have fixed substantial attention to attitude for the ad as an affective concept and influence on brand attitudes and purchase intentions (Mitchell & Olson, 1981; Shimp, 1981; Lutz, MacKenzie & Belch, 1983; MacKenzie, Lutz & Belch, 1986). So there can also be a secondary relation among the attitude for the ad and purchase intention through attitude for the brand and will always visible when the buyer develops a positive attitude for the ad which leads and individual to form the attitude for the brand before even starting to build a purchase intention (Shimp & Gresham, 1985; Brown & Stayman, 1992; Yoon *et al.*, 1998). Moreover, Phelps and

Hoy (1996) in their research found that there is a visible effect of attitude for the ad on purchase intention for both unknown and unknown brands. On the other hand, Shimp and Gresham (1985) found that attitude for the ad had both direct effect on purchase intention and the indirect effect through attitude for the brand. In addition, Homer (1990) also proved that attitude for the ad influences the purchase intentions.

2.3 PERCEPTIVE REACTION ATTITUDE

The term perceptive involves rational, estimations, and views (either optimistic or pessimistic) about an approach article (Fabrigar & Petty, 1999), or “evaluations, analyses, charts, credits, and plans” (Berkowitz, 1993, p. 12). This can be deliberated to be opinions that befall when a person practices any provocation (Yoo & Kim, 2005). Perceptive reactions are usually more measured, critical, and coherent than affective reactions. They are less instinctive than affective reactions and tend to be deliberated a higher order process (Hoch & Loewenstein, 1991; Berkowitz, 1993; Epstein, 1993). Fishbein and Ajzen (1975) suggested that approaches were shaped through reasoning only, although other researchers have pointed out the significance of affect (Holbrook & Batra, 1987; Trafimow & Sheeran, 1998).

On the other hand, research in 1960s and early 1970s exposed that message remembrance had only a slight role to play towards approach building. Even the response hierarchy models fail to clarify the approach founding phenomenon. According to Anthony Greenwald (1968), people vigorously communicate facts confined in promotional communication to their existing state of mind, views and understanding about the message topic and these may be positive, negative or neutral to the message. It is likely that people agree with inducements that support their own opinions and disagree with inducements that are not consistent with their predetermined beliefs. These are known as perspective reactions – the thoughts that occur to customer while reading, viewing and / or hearing advertisement. These regulate the approach a consumer shows after seeing an advertisement (Greenwald & Albert, 1968). In addition to this, Wright (1973) recommended that consumer acceptance of advertising was facilitated by the perceptive reactions produced by message receivers rather than by the content of the advertisement. Perceptive

reactions or views can be measured by enquiring customers to write down or orally express their responses to a message during its exposure.

The list of perceptive reactions that have been considered has been too stretched. Some of the categories of responses consist of sub--classifications of various kinds of support and counter opinions (Wright, 1973). Other new types include simple assertions and disaffirmation (Beaber, 1975); neutral inappropriate thoughts (Cacioppo & Petty, 1979); ad – execution reactions (Lutz & MacKenzie, 1982); and source bolstering and study – specific “repetition – related evaluations” (Belch & Lutz, 1982). But perceptive reactions to ads include counterarguments and source derogation, which are adverse reactions, and support arguments and source bolstering, which are optimistic reactions (Wright, 1973; Batra & Ray, 1986). Only a few studies, mostly in the social psychology literature, have used this theoretical and procedural orientation. In these studies, the research emphasis has centred on the study of distraction effects (Osterhouse & Brock, 1970; Insko, Turnbull & Yandell, 1974; Petty, 1977; Petty, Wells & Brock, 1976), attitude change/persuasive impact (Cook, 1969; Wright, 1973), product versus task involvement (Krugman, 1967; Wright, 1973) repetition and media odality effects (Ray, Sawyer & Strong, 1971; Wright, 1973; Ray & Webb, 1976), source redibility (Cook, 1969) and terror development messages (Janis & Terwilliger, 1962). Wright (1973) has reviewed the current literature on perceptive reaction models. The potential of the perceptive reaction/thought monitoring approach to advertising research, although largely uncharted, appears strong and warrants the attention of customer behaviourists.

According to Hovland, Janis and Kelley (1953), customer deliberates of his own view and also of the view recommended by the correspondent when exposed to a convincing message. The idea of persuasion suggests that advertisers have the opportunity of manipulating customers through knowledge. Researchers have developed many alternatives of the perceptive reaction concept to understand the consumer certainty and attitudes. One such model that attempts to relate cognitive responses to purchase intention by attitude towards the commercial and attitude towards the advertised brand is given in Figure 2.2 (Belch & Belch, 2001). It shows that three main types of perceptive reactions identified by researchers, i.e. Product /

Message thoughts, source oriented thoughts and ad – execution thoughts, and explain how they relate to buying objective by approaches.

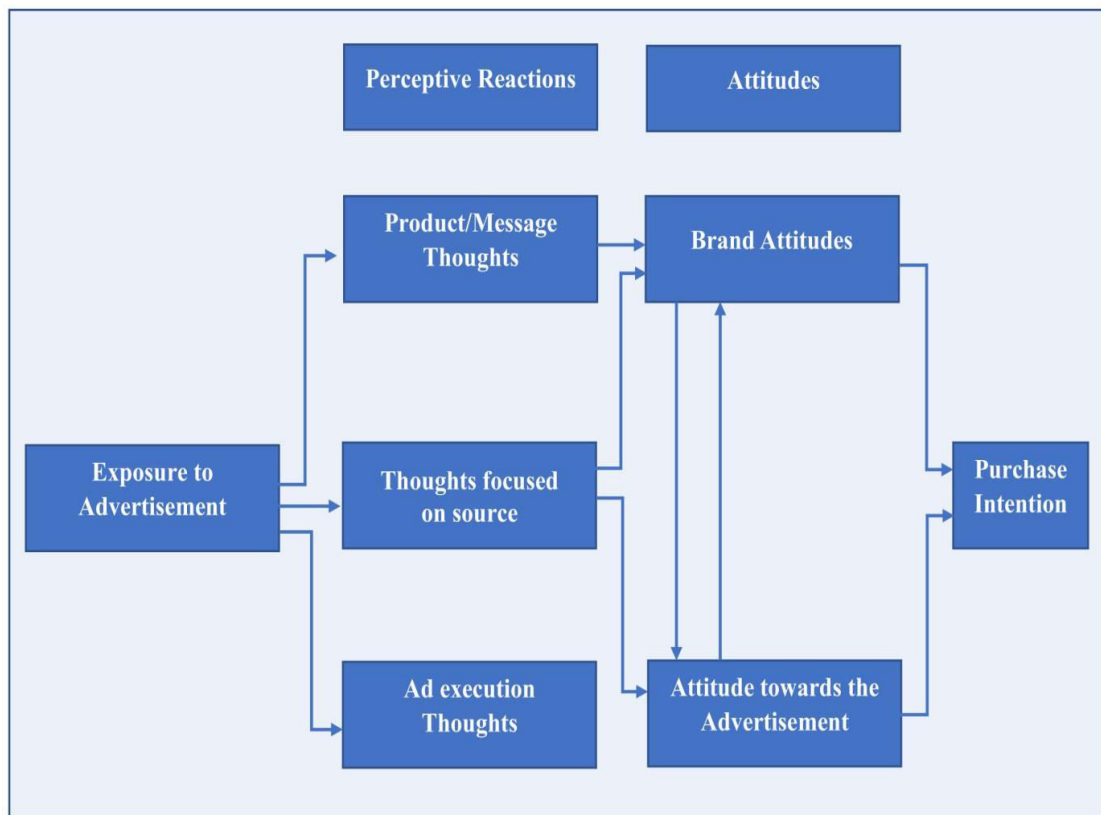


Fig. 2.1: A Model of Perspective Reactions (Belch & Belch, 2001)

2.3.1 Product / Message Thought

The first type of thought includes those focused at the product or service and/or entitlement being made in the message. Wright (1973), Batra and Ray (1986) had focused attention on two particular types of responses in product / message thoughts, i.e. counterarguments and support arguments.

2.3.1.1 Counterargument

A counterargument is triggered when any information is compared to the present conviction and an inconsistency or in dissatisfaction is there. The very first thought triggered is considered to neutralize or counter message proof. For instance, in reply to the advertisement's entitlement that a new grocery product made from wheat has better hygiene in packaging operations, the respondent may directly reflect of a drawback or an alternate solution to the problem mentioned ("stringent government

policies is the most suitable solution"). Counterargument is quoted before as both a descriptive facilitator (Festinger & Nathan, 1964) or as a liberated variable in the work on approach injection (McGuire, 1964).

2.3.1.2 Support Argument

If counterargument signifies one exciting mediator, it is rational to accept that support argument is also an important factor. In connecting incoming information to existing opinions, the receiver must trigger reactions representing that similar relations have been found or that the message argument is held by already fixed conviction (Kelman, 1953) or opinions that confirm the entitlement made in the communication. In above stated example, the reaction generated might be "Packaging of any grocery product is indeed unhygienic" Generation of this type of reaction will seem important if promotion is to have a chance of reception. Observing the association between the support argument process and acceptance through attitude may also deliver a base for stronger philosophy on the sense of "knowledge" as it relates to approach alteration.

2.3.2 Source – Leaning Opinions

The next category of the reasoning reactions is fixed at the source of communication. Here 'source' means the famous personality or character involved directly in communicating a message to sell the product in a direct or an indirect manner (Triandis, 1971). The persons at the receiving ends can have both impacts i.e. positive or negative. Negative impacts in this case are denoted as source derogations which are also known as confrontation to accept a message. Contrary to this is acceptable response for the source which is also known as source bolsters which helps to upsurge the reception of a message. There are three different dimensions for source credibility i.e. Source specialization, credibility and attraction (Ohanian, 1990; 1991). Further it is being suggested that all these three dimensions help to persuade the receiver's attitude or behaviour through multiple different process.

2.3.2.1 Source specialization

This is basically the expertise of an endorser that upto what extent he/she are supposed to become a source of true statements and also denotes about his/her knowledge, skill or the experience to endorse a product or service. Furthermore, the specialization of a promoter should be linked to the product that he or she is promoting (Till & Busler, 1998). Customers can buy the costly, lavish and multifaceted products when they are promoted by an expert (Friedman and Friedman, 1979). The specialization of any promoter plays a significant role in changing purchase intentions of the customer besides his/her attraction or credibility.

2.3.2.2 Credibility

This refers to the honesty, integrity of the promoter or endorser or the celebrity (Erdogan, 1999). The person or character who is promoting the product or service should be credible and trustworthy (Schiffman & Kanuk, 2004). While, Ohanian (1990) said that If a person who is endorsing the product or service is more credible then communication will be more effective and the viewer will persuade to buy the product or service.

2.3.2.2 Attraction

Attraction can be defined on the parameters of facial or physical appeal (Baker and Churchill, 1977; Patzer, 1983; Caballero & Soloman, 1984) and later it was denoted as model attraction (Baker & Churchill, 1977; Kahle & Homer, 1985), sensual appeal (Steadman, 1969) or obligation liability (Maddux & Rogers, 1980). It is believed the physical appeal can be an important method to attract and persuade buyer to purchase the product or service (Baker & Churchill, 1977; Chaiken, 1979; Joseph, 1982; Kahle & Homer, 1985).

This attraction model is closer to physical appeal such as awareness, amiability and resemblance. Resemblance should be there between the endorser and the viewer and can be measured it both are having same needs, ambition interests and lifestyles (Ohanian, 1990). On the other hand, awareness is the information of the endorser through experience. Amiability is the love for the endorser by the viewer and it can

be in terms of physical appeal, behaviour or the persona qualities of the both (Belch & Belch, 2001, p.222).

CHAPTER – 3

RESEARCH METHODOLOGY

Research is defined as a thoughtful investigation and inspection. “Research is a process of multiple steps which are used to gather and analyse the data to upsurge one’s knowledge on a particular topic or issue” (Cresswell 2007). It is believed that doubt is always better than having overconfidence. To resolve a doubt, it needs investigation and investigation leads to invention. A research work comprises of analysis of numerous data, theories, practices, ideas and laws which need to be interpreted as results to reach a conclusion. There are two methods of research i.e. quantitative and qualitative. In quantitative research the analysis of the association between variables is done by using firm methods and thorough processes (Denzin and Lincoln 2000). In qualitative research the approaches, views and behaviours of the population is measured. With this method of research, numerous factors which stimulate the people to act in a specific way can be analysed. There are many reasons for the qualitative research to have more acceptance over the quantitative research; the foremost reason is that it is an economical method of research. It is also being considered the prominent method to cognize the deep inspirations and feelings of the population. It is also a best way to listen to the first hand experiences of the experts and then to analyse their opinion to reach to a conclusion. In this study both qualitative and quantitative methods are used to find out the results of the study.

3.1 OBJECTIVE OF THE STUDY

The main objective of the study is to examine the influence of animation on Indian advertising industry. This further leads to know the impact of using animation in advertising on viewer’s minds. There are many products and services these days which are being endorsed by either celebrities or the brand mascots. Except from using a brand mascot for endorsements there are many other types of animations which are being used in advertisements to increase the likeability of the commercial among the viewers.

3.1.1 Sub – Objectives of the Study

- To study the variety of animations and rationale for using animation in advertisements.
- To undertake the technical appraisal of use of animation in Indian advertising.
- To study the opinion of experts regarding the use of animation in advertisements and improving the effectiveness.
- To analyse the influence of animated advertisement on audience of different demographic profiles.

3.2 HYPOTHESIS

H₁ : Using animation in advertising is convenient and cheaper as compared to live action based advertisements.

H₂ : Animated advertisements have significant effect on minds of audience of different demographic profiles.

H₃ : Animated advertisements have lot of scope in Indian advertisement industry.

3.2.1 Data collection

To collect the data for the research both primary and secondary data collection techniques have been used. Secondary data has been collected through internet in form of animated commercials, from review of existing literatures, magazines, journals, newspapers and some research theses. A primary survey based on proposed topic is conducted to study the popularity of animated advertisements in viewer's mind. Well-structured interview schedules were used for professionals, experts of various studios and advertising agencies. Their intent, understandings and interpretations have helped to examine and analyse the philosophy and execution strategy of the experts.

3.2.2 Data Analysis

Keeping the framed hypothesis of the study in mind the appropriate statistical tools have been utilized in the research to reach to the conclusions. Likert scale, Chi-Square test and one-way ANOVA test are also being used to analyse the collected data from population of all demographic profiles. This survey was having 32

questions to study different factors while watching a TV commercial i.e. Entertainment, Confusion, Relevant News, Brand reinforcement, empathy, familiarity and alienation. So factor analysis is also done on the data collected. SPSS version 24 was used to analyse the data collected from the primary survey.

- ANOVA test was applied to measure the demographic attributes of the people of all demographic profiles on their awareness towards use of animation in advertisements.
- With the help of Chi-Square test association between demographic attributes of the population and their attitude towards use of animation in advertisements was measured.
- With help of Factor analysis, the various factors defined in the adopted questionnaire are tested.

3.2.3 Factor Analysis

As the adopted questionnaire was divided into 7 seven factors i.e. Entertainment, Confusion, Relevant News, Brand reinforcement, Empathy, Familiarity and alienation. So using SPSS factor analysis was applied on the data. Originally there were 32 items. Pilot study was conducted first on 50 respondents and when factor analysis was applied then only 4 factors came up based on collected data. Then another pilot study was conducted on 150 more respondents and results were same. Again 4 factors were extracted which are as follows:

As it was an old questionnaire of 1979 and was tested in foreign conditions of that era so the results were found to be different. As with advancement of media and increase in knowledge of the viewers the results came out to be different. In the results only 4 factors could be extracted out of 7 i.e. Entertainment (items 1-7), Confusion (items 8-11), while Relevant News (items 12-16), Brand reinforcement (items 17-18), Empathy (items 19-23) were merged in a single factor and Familiarity (items 24-26) and alienation (items 27-32) were merged in a single factor. Making it 4 factors out of 7. So this study was further taken ahead and few items which were found to be unimportant and were having lower value than 0.5 were removed and only 23 items out of 32 were kept. The factor analysis of the new survey conducted is as follows:

Table 3.1: Rotated Component Matrix - II

	Component			
	1	2	3	4
1) The commercials are lot of fun to watch and listen to				.625
2) I thought it these commercials are clever and entertaining				.773
3) The enthusiasm of the commercials is catching—it picks you up				.709
4) The ads were not just selling the product—they entertain me and I appreciate that.				.778
5) It was distracting—trying to watch the screen and listen to the words at the same time.			.587	
6) It required a lot of effort to follow such commercials			.771	
7) These are too complex. I wasn't sure of what was going on			.770	
8) I learned something from the commercials that I didn't know before	.505			
9) These commercials told about a new product I think I'd like to try	.678			
10) During the commercials I thought how that product might be useful to me	.720			
11) That's a good brand and I wouldn't hesitate recommending it to others.	.706			
12) I know that the advertised brand is a dependable, reliable one.	.564			
13) The commercials were very realistic—that is, true to life.	.691			
14) I felt as though I was right there in the commercial experiencing the same thing.	.678			
15) That's my idea—the kind of life that these commercials showed.	.705			
16) I liked the commercials because these were personal and intimate.	.519			

	Component			
	1	2	3	4
17) This kind of commercials have been done many times it's the same old thing.			.465	
18) I've seen these commercials so many times—I'm tired of it.			.480	
19) I think these are unusual commercials. I'm not sure I've seen another like it.	-.480			
20) What they showed didn't demonstrate the claims they were making about the product		.891		
21) The ads didn't have anything to do with me or my needs		.880		
22) The commercials did not show me anything that would make me want to use their products		.840		
23) The commercials made exaggerated claims. The product would not live up to what they said or implied		.787		
Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization.				
a. Rotation converged in 8 iterations.				

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.655
Bartlett's Test of Sphericity	Approx. Chi-Square	974.137
	Df	253
	Sig.	.000

Primary survey had to be done with these remaining 23 items again to test the results of previous factor analysis of 32 items. A new primary survey was conducted using these 23 items on 503. Now new survey had 23 items divided in 4 factors and data was collected from 503 respondents.

So this study proposes that there are 4 factors for this adopted questionnaire proposed by Schlinger in 1979. In modern conditions where scenario has been changed a lot as viewers are aware and there are 1000s of channels showing

different advertisements on television the perspective of viewers has changed. The new factors are: Entertainment (items 1-4), Confusion (items 5-7 and 17-18), Brand Awareness (New Name for merged factors) (Items 8-16 and 19) and Alienation (Items 20-23).

3.2.4 Structured Interviews

Structured Interview is the most commonly used observational tool which is used to collect personal opinions on the subject topic. It also provides a path to gather personal understandings of the experts which may not be gathered from any other method of research. These interviews also provide the structured answers which can be further used to analyse and obtain the results. The same technique has been used in this study. Various experts from both animation and advertising industry were identified and approached through emails, phone calls and text messages. Almost 50 experts were contacted and responses from top 20 experts were recorded. 10 experts from both animation and advertisement industry are being interviewed to find the rationale of using the animation in advertising in India.

3.2.5 Sample Design

There two type of sampling design which are used in research i.e. probability sampling and non-probability sampling. Probability sampling is based on the concept of random selection. It is also being known as random sampling or chance sampling. Under this technique every item of the universe stands a chance to be included in the sample.

- Multistage sampling technique is used to select the different advertisements where animation is used. The first stage is to select the large primary sampling unit such as advertisements. Then certain mediums of animation are identified and advertisements were selected for studying the use of each medium in advertisements.
- To study the opinion of the experts of animation and advertising agencies stratified random sampling method has been used. This method is suitable when the researcher is interested in an enquiry consisting of homogenous group of population. In this method population is first divided into several

groups known as strata. Strata is part of population that shows at least one common characteristic. In this study experts were first divided into two parts i.e. experts from animation industry and experts from advertising agencies. Ten experts from both the groups were selected to collect data.

- Cluster or area sampling technique is used to gather the data from 500+ respondents of different demographic profiles to know the impact of animation being used in advertisements. In this sampling method population is divided into clusters normally these clusters are demographic profiles and then random sample is drawn from each demographic profile.

3.3 CRITERIA OF SELECTING EXPERTS FOR STRUCTURED INTERVIEWS

As discussed above the stratified random sampling technique is used to select 10 experts of both animation and advertising industry. Experts are selected only from Z or A category of companies and studios running across India. Most renowned experts from animation industry are selected which have a significant contribution of using animation in advertisements. On the other hand, most renowned and top notch advertising agencies of India are identified and then experts of higher designations such as Executive Director, Creative Director, Creative head were contacted for the interviews.

3.3.1 List of experts from Animation industry

- 1) Mr. E. Suresh – Founder and CEO Eeksaurus Studios Mumbai
- 2) Mr. Vaibhav Kumaresh – Founder and director Vaibhav Studios Mumbai
- 3) Mr. Hari Varma – Chief Creative officer Toonz Animation, Thiruvananthapuram
- 4) Mr. Akhil Verma – COO, Artha Animation Mumbai
- 5) Mr. Gaurav Malhotra – CEO, Artha Animation Mumbai
- 6) Mr. Prosenjit Ganguly – Independent animation ad film maker
- 7) Mr. Abhishek Chandra – Animation Director, Golden Robot Animation Mumbai

- 8) Mr. Pinku Murmu – Senior Animator, Famous Studios, Mumbai
- 9) Mr. Priyanshu Ghosh – Senior Animator MPC Studio, Bangalore
- 10) Mr. Mohit Sharma – Founder and CEO of Blacklisted Studio, Chandigarh

3.3.2 List of experts from Advertising industry

- 1) Mr. Asheesh Malhotra – Executive Director, Lowe Lintas Group, Mumbai
- 2) Mr. Kiran Anthony – Executive Creative Director Ogilvy and Mathers, Mumbai
- 3) Mr. Manish Darjee – Creative Director DDB Mudra Group, Mumbai
- 4) Mr. Musheer Iqbal – Creative Director McCann & Erickson, Mumbai
- 5) Mr. Sachin Kamble – National Creative Director, Leo Burnett, Mumbai
- 6) Mr. Rahul Pahwa – Associate Vice President Grey Group, Gurgaon
- 7) Mr. Abhishek Pandey – Director, Avean We Group, New Delhi
- 8) Mr. Pushendra Mishra – Founder Director, Flying Saucers Mumbai
- 9) Mr. Vaibhav More – Founder Director, Vaibhav More Films Mumbai
- 10) Mr. Shailendra Kumar – Senior Ad Designer, Triverse Adverting, Gurugram

3.3.3 Sample Unit

Sample unit is technique in which a particular segment is chosen to investigate and collect statistics of the entire. As discussed above, this research has 4 objectives so sample unit was selected differently for finding results of each objective.

For studying the variety of advertisements which include whole or some part of animation were selected. The criteria of selecting these advertisements was the medium used, colours representing the particular brand, age of character depiction in the advertisement, character endorsing the brand is a human figure or a brand mascot (cartoon), product for which animated advertisements are made. Based on these criteria ten advertisements of each type of animation was selected. The mediums used for animated advertisements are 2D animation, 3D animation, Stop motion animation, Motion graphics animation and Live action plus CG (animation).

To undertake the technical appraisal for using animation in advertisements only the renowned and well established animators of India were contacted and 10 animators

were finalized for structured interviews. These experts were also from top notch, Z or A category animation studios of India. Their designations were higher positions such as Founder, CEO, Creative Director or senior animators.

Interview schedules were planned with selected experts. The structured interview (Annexure –I) having 14 questions was framed to know the technical aspects involved in production of an advertisement which includes different mediums of animation. Questions were framed to know the detailed production pipeline, software used for animated TV commercials, information about the animation studio, client's perception about using animation in advertisements, effectiveness of ad campaign, budget and timelines to make animated advertisements.

For studying the expert's opinion of advertising industry only top notch advertising houses/agencies of India were contacted and 10 experts were finalized for Interview schedule. These experts were selected only from Z or A class advertising agencies and their designations were higher positions where decision making of using medium for advertisements is done. The experts were mostly the Creative directors or Creative heads of the advertising agencies.

Interview schedules were planned with selected experts. The structured interview (Annexure –II) having 10 questions was framed to know the rationale for using animation in advertisements. Questions were framed to know the client's perception about using animation in advertisements, effectiveness of any ad campaign, budget and timelines to make animated advertisements, concept designing and delivery of an ad campaign and scope of animation in advertisements.

For studying the influence on audience, 500 respondents were fixed for conducting a primary survey. These 500 respondents were selected based on different demographic profiles such as age, gender, occupation, hometown and qualification. To include population from all these mentioned demographic profiles many schools, colleges, universities, offices, business houses, old age retired homes and female housewife associations were contacted throughout the country so that the influence of animation used in advertisements can be studied.

An adopted and already proven questionnaire (Annexure- III) was selected for conducting the primary survey. This questionnaire was adopted from Handbook of

Marketing scales (Second Edition) written by William O. Bearden and Richard G. Netemeyer published in 1999. This questionnaire was framed by Schlinger in 1979. This was designed to gauge the affective reactions to advertisements by general audience. It focused mainly on the emotional component of communication effects and indicated how people feel after seeing a commercial rather than what they actually know (Schlenger 1979, p. 37). This survey was having 32 questions to study different factors while watching a TV commercial i.e. Entertainment, Confusion, Relevant News, Brand reinforcement, empathy, familiarity and alienation. This survey was known as Viewer Response Profile (VRP) which can be used to study the influence of any advertisement or TV commercial on viewer's profile.

- Entertainment is the grade up to which an advertisement is enjoyable and fun to watch.
- Confusion is the grade up to which the spectator senses that the advertisement is hard to follow.
- Relevant news is the grade up to which the spectator senses that the advertisement has communicated them somewhat significant and stimulating about a product or some valuable material.
- Brand reinforcement is the grade up to which the commercial strengthens current affirmative approach for the product or the brand.
- Empathy is the grade up to which the spectator take part vicariously in proceedings, emotional states and behaviours which are being showcased in the commercial. The empathy can be both positive or negative.
- Familiarity is the grade up to which spectators watch advertisements as uncommon and dissimilar either from promotion in general or from current campaigns for the product category or brand.
- Alienation is the grade up to which the commercial is sensed to be unrelated or frustrating (i.e., negative conclusions about the communication or the implementation of the message).

Five point Likert's scale was used to record the responses from the selected population. Likert's scale is a method in which attitude of the consumer is recorded in a quantitative method which further helps to know the liking and disliking about

the question being asked. This scale is widely used to understand the consumer behaviour for any advertisement or TV commercial. A perception of the consumer about a certain brand or product can be studied easily through Likert's scale. Moreover, it is easier to analyse the data recorded from this scale using statistical tools such as SPSS.

Use of animation could have certain effects over population of different demographic profiles such as generating interests, generating awareness about any product or brand, catching the attention, making the commercial memorable, helping in recognition and recalling the brand, gathering attention for an unknown product, establishing a brand image and persuading the viewer to buy the product. Using these all factors has helped in finding the influence of animation in the advertisements on audience of different demographic profiles.

Use of animation in commercials could affect the decision making of the viewers to buy the product in many ways. Audience may feel attached emotionally with advertisements as animated characters are impartial. The survey has helped to study the influence of animation in advertisements based on many factors or grades mentioned above such as Entertainment, Confusion, Relevant news, Brand reinforcement, Empathy, Familiarity and Alienation which an animated advertisement can create among the audience.

3.4 MEASURES

The study comprises of a multi item scale to measure the influence of animation on viewer's mind. The VRP is composed of 32 Likert-type items on 5-point scales from strongly agree to strongly disagree and there are seven items for entertainment, four for confusion, five for relevant news, two for brand reinforcement, five for empathy, three for familiarity, and six for alienation, the item scores are summed within the facets and then divided by the number of items in each facet to form indices for each facet (Wells, William, Clark Leavitt, and Maureen McConville, 1971). Pilot study was conducted with 50 respondents and then final questionnaire was floated among other respondents after making the necessary changes based on the results of pilot study.

3.5 RESEARCH FRAMEWORK

With knowledge gained from literature review the framework of the study is designed. It is designed in such a manner so that influence of animation in advertisements can be analysed on the minds of audience of different demographic profiles. Also the framework is deigned to know the rationale of using the animation in advertising through structured interviews of professionals from both animation and advertising industries. The study of influence on audience has helped to know the purchase intentions and brand recall value by the audience. Furthermore, animated advertisements used to be considered only for children but the study has helped to know the significant effect of such commercials on adult and old age customers. Through data collection of all demographic profiles it has also been observed that animated commercial has significant effect on both genders i.e. male and female. Moreover, it has been observed that likeability and sales are two different factors while considering the effectiveness of any ad campaign. Animated mascots are very much in trend and people have an emotional bonding with them. This helps a brand to gain more recall value from the consumer. Brand mascots are seen as changing the purchase intentions of audience while buying a product or service.

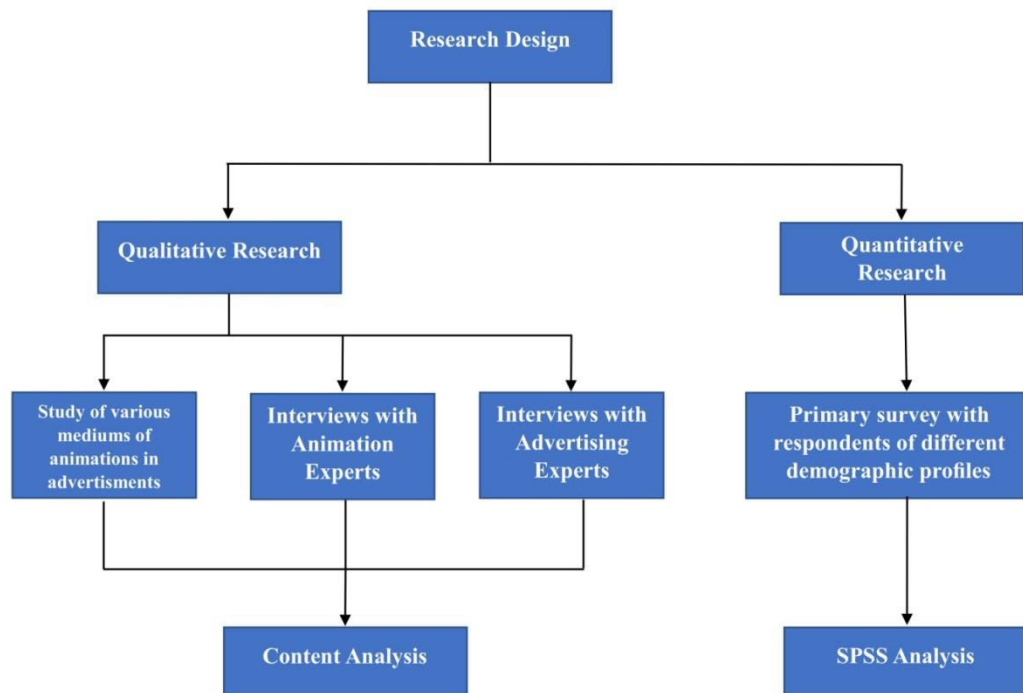


Fig.3.1: Research Framework

CHAPTER – 4
ANIMATOR’S PERSPECTIVE OF ANIMATION
IN ADVERTISING

4.1 ANIMATOR’S PERSPECTIVE OF ANIMATION IN ADVERTISING

To meet the third objective of the study, the interview schedules have been planned with top animators of India. These animators are well known. Most of them are running their own studios while few are working with top notch studios of India at higher positions. The profiles of these ten animators are as per Annexure-IV. These animators are selected for data collection because their contributions to Indian advertising is significant. They have worked for many brands which are being recognized internationally. To know their perspective about using animation in Indian advertising a structured interview was framed which had 14 questions (Annexure – I) to know about the technical aspects involved in making of an advertisement having some or whole part of animation. They were also asked about the production pipeline involved in making of an animated advertisement.

First interview was conducted with Mr. Suresh Eriyat who is also known as E. Suresh and is founder and creative director of Eeksaurus Studios, Mumbai. The interview was conducted through skype video call on 22nd May, 2018 (Annexure -VI Interview - I). The video recording was saved for documentation. Mr. Eriyat was asked about the role of animation in advertising as per current scenario. (Page 188-191)

In reply to this the Mr. Eriyat said,

There were times when animation was very new in India and looked different from the clutter. At that time many purely animation advertisements were produced by him for example, stop motion animation based advertisement was done for Amaron Batteries which became very popular among the audience and had a catchy jingle as well. Another example he shared was the Chintamani character which was made and animated for ICICI prudential life insurance.

He further said that “now a day’s purely animation based advertisements are less. Rather the mix of animation and live action is preferred”.

It was asked that if clients are aware about the animation when they come for making an advertisement?

The narrator said,

Mostly clients are aware these days and are having thorough knowledge about various animation mediums. But in many cases the clients and advertising agencies leave the task upon him based on his experience he has the liberty to decide the medium of animation to be used for any particular advertisement. Then the medium of animation to be used is decided based on the timelines provided and budget available for making of the ad film. Furthermore, He said there are many other factors which contribute to decide the medium of animation to be used for any ad film.

It was asked that whether animation advertisements are cost effective and convenient to produce as compared to live action based advertisements?

The narrator presented his views in a very smart manner that “it is a difficult question to answer but yet he believes that animated advertisements are more cost effective rather than live action based advertisements”. Supporting to his argument he added,

There are various kind of production costs in live action shoots such as, payment to the celebrities which consumes the major budget of any ad film. The charges by celebrity depend upon his/her popularity. There are many film stars and cricketers who are earning way too much from brand and product endorsements. Then there is cost to hire the equipment and their operators such as camera and light setup. Besides that, there are many cast and crew members involved during a live action shoot. So the cost of producing a live action advertisement is way too much as compared to animated advertisements.

Speaking about the convenience of making an animation based advertisement he said,

There are many factors which are not under your control in live action like shooting dates, character look, sets, location etc. But in animation you have freedom to design everything as per your needs and everything is under your control. When you get bad actors, or art directors than your result suffers.

Telling about the budget and timelines/deadlines for making an animated advertisement the narrator said, “Yes, clients come with a notion of a fixed budget but usually they are flexible when we tell them that we are planning your ad this way and that will cost you this much then they are ready to pay. They expand their budget based on our concepts.” About deadlines he said, “We tell them that is this is the schedule of our studio and we will be able to deliver by this date. But this is always not the case. Sometimes advertisers plan the ad campaign at the very last minute. So they tell us that we are going to launch our campaign by these dates for example IPL or other major events.”

Explaining about his studio the narrator said,

We have a team of 30 people in our studio and We used to have every sort of team member in our studio. But all the time we are not having projects of every animation medium. So we have cut short our team but we do hire at the time of any project execution if anything cannot be done by our existing team members. If required, we do hire talent from abroad also. Our team is very flexible they can handle 2D or 3D ad films projects. But yes if required, we hire people at the time of project executions. It is also cost effective to have limited number of team members which are capable of handling multiple mediums.

It was also asked from him about judging the effectiveness of any ad campaign. The narrator said,

Usually companies have their own methods to measure the effectiveness of an ad campaign. But as designers we also are concerned so we take feedback from them and even if it is not a success than there is a learning that what went wrong. We analyse that what was the target audience why the campaign was not successful. Sometimes the target audience set by client is not appropriate. Sometimes these type of miscalculations happen so next time we advise the client ourselves to wisely decide the target audience.

Further he was asked about designing the concepts of any ad campaign. He explained the process in a simple manner that “Concepts are planned and developed by themselves after the meetings with whole team. Proper homework is done and then pre-production like animatics are done and all then further scope of improvisation in the concept is examined”.

In the last narrator was questioned about future scope of animation in Indian advertising. He supported the use of animation in advertising in coming time by saying that,

Future is very bright. There is a lot of scope of animation in Indian and international market. But the problem he sees is who will do animation? Because a lot of people who study animation become part of bigger animation studios. Mostly these studios are doing outsource work. So he feels that who will take further the Indian Animation. Most of the animation institutes teach only one part of animation they are not teaching film making.

In this same context the second Interview was conducted with Mr. Vaibhav Kumaresh who is a renowned name in advertising and he uses different mediums of animation. The interview was also conducted through skype video call on 22nd May, 2018 (Annexure - VI Interview - II). The video recording was saved for documentation. (Page 192 – 194)

He was asked about the role of animation in advertising as per current scenario. In reply Mr. Kumaresh said,

See animation is being regularly used in advertising. There have been successful campaigns. It gives different look on TV. Basically it's a clutter breaker. As a kid he had seen Nataraj Pencil ad or Amul butter campaign. He said it gives a very unique and different look to the ad. Over the last two decades there has been very large usage of animation in advertisements. There have been successful ad campaigns like Amaron Battery campaign then Chintamani for ICICI that he had done with Mr. E. Suresh at Famous Studios Mumbai. They also created Simpu for Channel V. It's been an identity for Channel V and moreover it was not for kids mainly it was for adults and teenagers.

Telling about production pipeline of animation the narrator said, "First of all, the concept is decided at ad agency level. Then they approach the studio for animation. So then they first design the story board of an advertisement. This is called pre-production part. Then they do the production part like modeling, texturing, lighting and animation".

About usage of software for animation he said "Autodesk Maya for Modeling, Texturing, lighting, animation and rendering is used". Explaining about convenience and cost effectiveness of making an animated advertisement the narrator said that "There is no comparison. One cannot compare them both. Sometimes live action film is expensive and sometimes animation films are expensive. It depends on many factors such as script and why does it need a certain medium. Rather animation is more time consuming than a live action one".

Narrator said "Animation has one advantage that it is very neutral. As soon as audience see a person they associate many things with him. For example, if an animated character is selling a product the audience approach will be neutral with him. Because it's an art form not a real human so animated character can never be biased for any product. So it's the uniqueness of the communication clubbed with the medium of animation. Sometimes the stories are written just for animation. So this makes animation an effective medium of communication".

Telling about budget the narrator said,

Budgets purely depends on the script. If an agency approaches them, then they ask first for the script. As such there is no per second rate for animation. Budget is dependent on the story. Sometimes time is very limited and agencies may say we need this in four days or on the first IPL match so the budget will also vary as per the timelines available. Talking about the deadlines he said, sometimes clients give ample amount of time to execute but sometimes they are very stringent for the time.

When it was asked about client's perspective about animation the narrator said,

They have to make them aware. they have to tell them that this will what it will look like. Or they show them a reference that this is the medium which they are planning for their ad film. So as per his views many clients don't have much idea about production pipeline or medium of animation. He further added that few clients are aware about production pipeline and few are not aware.

Speaking about his studio he said "He has a team of 50 persons in his studio which takes care about all stages of animation production pipeline".

When it was asked that who decides the concept for an ad film then he said "In advertising mostly in 90 percent of cases there is pre-defined brief. Client rarely contact them directly. Every client goes through an advertising agency. Agency plans the campaign. They share the rough script with them. So they coordinate with creative team of advertising agency for making the animated ad film". He further added that "Mostly concepts are designed by the advertising agency and they get it from them to work further upon it".

He was asked about judging the ad campaign. In reply to this the narrator said,

They focus just on the communication that how effectively the communication is done with the ad film. Once the ad film is released then the advertising agency and the client do the tracking. They tell them back that how much it has boosted up their sales. In some cases, they share it with them and in some cases they don't share the effectiveness with them.

Speaking about future of animation in advertising he said “Yes, with change of technology animation has grown a lot and it will further grow so the future is very bright”.

The next interview was conducted with Mr. Pinku Murmu who is a senior animator at Famous Studios, Mumbai. He is an award winning ad film animator who won awards for animating Amul girl in Amul milk TV commercial. The interview was conducted through phone call on 09th June, 2018 (Annexure-VI Interview - III). The call recording was saved for documentation. (Page 195 – 197)

First, narrator was asked about role of animation in advertising. In reply to this the narrator said “In advertisements there is an extensive use of animation these days. One cannot achieve everything on live shoot which can be achieved by using animation. These days mostly it is mix of live action plus CG which is being used for ad films in India”.

Secondly, narrator was asked about the production pipeline involved. Narrator said “It is same as an animated ad film. First the pre-production is done then production work is done and in the last post production and VFX work is done”. Speaking about the use of software the narrator said “Autodesk Maya is used in Famous studios for 3D production pipeline”.

Speaking about convenience and cost effectiveness of making an animated advertisement the narrator said,

There are many things which cannot be done in live shoot for example blast in a car or jumping from a car or may be jumping from a height. So these kind of things can be easily done using animation. Cost effectiveness varies from product to product and type of concept which has to be executed. If it can be easily done with live action, then there is no need of using animation in it.

Further the narrator added that “animation in some cases is an effective medium to communicate the idea to the audience. The usage of animation varies from product to product. If a product is needed to be shown in more stylized way, then there is a need to animate it. There is no other way”.

Narrator also talked about the budget of the client for an ad campaign. He said “Budget varies according to the idea. Sometimes it is a mix of live action and animation so budget for animation can be decided as per use of animation that how many shots are needed to be done using animation. So there is no fixed budget”.

Speaking about client’s awareness about animation the narrator said “Mostly an advertising agency comes to them and they are aware about the pipeline”. Further he added “There are very few who doesn’t know about it these days. So mostly people know about animation and its production pipeline”.

Telling about Famous Studios Mumbai the narrator said “There are 1000 artists in the studio with all specializations of animation. There are people with many years of experience”. He added that almost every advertisement is done at famous studios Mumbai these days. Moreover, speaking about concept he said “The concepts are designed and finalized at advertising agency. They approach the studios after finalizing the concepts and discussing it with the clients”.

When it was asked that how the effectiveness of any advertisement is judged? The narrator said “Mostly it is the responsibility of ad agency. They just execute the concepts and deliver it to agency”.

Speaking about the future of animation in Indian advertising the narrator said “Future is good. These days there is so much advancement in the technology. There was a time when animation was not very well known. But now people are having huge budgets for ad campaigns and they are ready to spend it to stand apart from the crowd”.

Next interview was conducted with Mr. Priyanshu Ghosh who is a senior animator at MPC Studios Bangalore. He has a vast experience of different renowned studios of India. The interview was conducted through Skype video call on 11th June, 2018 (Annexure-VI Interview - IV). The call recording was done for documentation purposes. (Page 198 – 200)

Speaking about role of animation in Indian advertising he said “The role is very big for animation in advertising. Firstly, the concepts are designed in advertisement agencies and then at animation studio the execution part is done. Modern Indian

animation industry is not very old it is just 30 years old so it is growing up at a very faster pace”.

Telling about production pipeline involved in animated ad films the narrator said “It is a couple of steps. First the idea is pitched then story and concept are written. Then at animation studio pre-production and story board then animatics is done. Then it comes to production stage where 3D Modeling, Texturing, lighting and animation is done. After that editing and post production work is done. For 3D production pipeline Autodesk Maya software is used”.

Speaking about cost effectiveness and convenience of using animation for ad films the narrator said,

Yes of course what a live action story cannot convey but animation can convey. For example, if one is making an advertisement for any social cause like protecting animals so in that ad one cannot make a dog to talk but by using animation it can be done. It is also very cost effective. One can create its own sets like there is no need to go to Switzerland for shooting when one can create the BG in animation studio. So animation ads are cheaper as compared to live action ads. While speaking on effectiveness of animation in conveying message he said combination of live action and CG is an effective manner. That is more happening and message can be conveyed in much simpler way.

About budget for an animated ad campaign the narrator said “Budget varies according to the use of animation. It is mostly the per frame cost. So the managers of studio tell this to client that this much will be the cost and this much time is required to do animation work of any particular ad campaign”.

When it was asked whether the clients are ware about production pipeline of any ad campaign then the narrator said “Sometimes clients are aware. Sometimes they don’t know. Then they have to tell to the clients”. Speaking about MPC studio the narrator said “They are a team of more than 1000 people and all animation production pipeline is handled under one roof”.

Shredding light on concept designing the narrator said “It is the responsibility of an advertising agency to design the concept. The finalized concept between client and agency is given to the animation studio for final execution. Then judging the effectiveness of any ad campaign is again the responsibility of the advertising agency. At studio only execution of their idea is handled”.

Narrator said the “Future is good for animation in India. Now a day’s there is so much advancement in the technology. Earlier only foreign companies were doing animation but these days these companies are getting their animation work done from India. So the future of Indian animation is very bright”.

Next interview was conducted with Mr. Akhil Verma COO of Artha Animation He has 16 years of rich experience in animation industry and has contributed in many advertisements. The interview was conducted through telephonic call on 26th February, 2019 (Annexure-VI Interview - V). The call recording was done for proofing and documentation purposes. (Page 201 – 203)

Speaking about role of animation in advertising the narrator said “These days 90-95% advertisements has animation in one or other form. For example, 2D animation, 3D animation, VFX or motion graphics animation”. Telling more about production pipeline of animated advertisements the narrator said “First of all, client’s brief and ideation is taken from the client and then the creative team do the script part for the client and then team does pre-production such as story board, animatics and line drawing then the music, final animation, editing is done and in the last the post production work is executed”.

Telling about using software for animation the narrator said “They rely mostly on Adobe and use Photoshop, After effects and Premiere. For 3D animation they use Maya, 3Ds Max and Zbrush and for 2D animation they use Flash which is the most preferred software for 2D animation worldwide”. When asked about convenience and cost effectiveness of animated ads over live action ads the narrator said,

These are the two sides of the coin if client wants a live action shoot then they have to do it. It depends upon the client because sometimes they want a big face someone like Amitabh Bachhan or Salman Khan

etc. While using animation they have all kind of creative freedom to show the client's idea. It is cost effective also for example in budget of 2 days' shoot of Amitabh Bachhan can be used to make 2-3 animated advertisements.

Speaking about effectiveness of any animated advertisement the narrator said "Having creative freedom while making an animated advertisement the animator can do wonders. Animator can show whatever a client may demand to show to the audience so in that mean animated advertisements become more effective in terms of conveying message than live action ones".

Explaining about client's perspective for an animated ad campaign the narrator shed light on budget and deadline of any ad campaign. The narrator said,

This all varies from client to client. In animation industry it is said that deadline is always yesterday. Client is in a rush and wants the campaign to be ready in very short span of time because of their product launch dates. But they have to convince the client as per their requirement that this much time is required and this much budget is needed for this particular idea execution. For budget they can easily bargain but for deadlines there is always a fight between client and them.

Telling more about client's knowledge about animation the narrator said,

It depends upon client to client. If client knows everything then sometimes it becomes difficult for them at certain times to convince the client. It is actually easier for them if client doesn't know anything about production pipeline. So in that case the client can't interfere in the work and they get that freedom to work. Clients are not always aware about production pipeline of animation. So if they are not aware it becomes easier for them to work without any interference.

Telling about their studio the narrator said "They are not a bigger studio so they are having only 15 members with them who handle all production pipelines and all the

mediums of animation”. Speaking about concept designing the narrator said “Actually client comes with their own concepts but sometimes they have to manipulate the concepts. Sometimes their ideas are not possible to execute. But they take it as a challenge to justify their need and expectations. Their creative team always love to improvise the concepts given by the clients. The team also does the script writing work of the advertisement if required”.

Narrator also spoke about judging the effectiveness of an ad campaign. Narrator said “It is very easy to judge the effectiveness through social media. Any content that they develop, that goes on social media and the response to it is studied to judge the effectiveness of the ad campaign”.

In last speaking about future of animation in advertising the narrator said,

Future is very bright because of the new comer involvement in this field. Today’s generation is a very good thinker so with use of technology their ideas can be brought to reality. There are many stories which need to be told like our ancient stories. Technology is anytime upgradable but thoughts will remain same so he feels the future of animation is very bright in advertising.

Next interview was conducted with Mr. Gaurav Malhotra CEO of Artha Animation He has 13 years of rich experience in animation industry he started his career with UTV and then worked for Prana Studios then he collaborated with Mr. Akhil Verma and founded Artha Animation Studio. The interview was conducted through telephonic call on 04th March, 2019 (Annexure-VI Interview - VI). The call recording was done documentation purposes. (Page 204 – 206)

First question asked was about role of animation in Indian advertising. The narrator replied,

There is no advertisement these days which is being made without the use of animation. As a layman we don’t understand what is animated and what is real. For example, the Ranbir Kapoor Ad with Asian paint exterior emulsion where they have shown lamination of the house so that lamination is done with animation but it looks so real. All the advertisements have certain amount of animation.

Speaking about production pipeline of animated advertisements the narrator said,

First of all, they take client's brief and idea if the idea is understood then they present 4-5 concepts to client for finalizing any of them and then their creative team do the script part for the client and then pre-production work is done such as story board, animatics and line drawing if pre-production is approved then they go for actual animation and in the last post production work is done.

Telling about software use in animation for advertising the narrator said "They are using mostly Adobe and Autodesk products, they use Photoshop, After effects and Premiere. For 3D animation they use Maya, 3Ds Max and Zbrush and for 2D animation they use Flash".

Speaking about cost effectiveness and convenience the narrator said "Yes, it is convenient because while shooting a live action ad and then finding out in studio that this part is left or not shoot properly then you will not get to shoot with whole cast and crew again but if it is an animated advertisement you are free to make alterations any time. Yes, animation is cost effective always. Because in live action you need stars and crew and lots of equipment also but for animation you don't need all that". But narrator said he believes live action and animation is need of today and both complement each other.

Telling about animation as an effective medium of communication in advertisements as compared to live action the narrator said "It varies from product to product. If a product is needed to be shown in more stylized way, then you need to animate it there is no other way". Further speaking about budget and deadline of the work in advertisements the narrator said "Clients also have a budget in their mind. It lies between 1 lakh to 20 lakh depending upon the product and animation work involved in it. In term of timeline mostly they do not have more than 3 weeks".

Telling about client's knowledge about animation the narrator said "Mostly client do not understand the process at all. You have to make them understand. But yes sometimes they are aware. It is 50-50 ratio you can say. About knowledge of production pipeline of animation, the narrator said some of them know but some of them don't know. Its again 50-50".

Telling about their studio the narrator said “They are not a bigger studio so they are having only 15 members with them who handle all production pipelines and all the mediums of animation”. Telling about designing the concept for animated ad campaign the narrator said “Sometimes when we have the product and nothing else then we do it ourselves. We sit with our team i.e. Creative Director, Pre Production Director and operations director. So everyone is aware that what we are going to do. Then we all sit together and convince the client to go for the concept and if it is finalized then we move further”.

Telling the method for judging the effectiveness of any ad campaign the narrator said “See it’s a social media world. You never going to know what will click and what will get flop. Mostly it depends on target audience as well. If it is classy product, then only people of that taste will go for it. There is no fixed formula I would say”.

In last speaking about the future of animation in Indian advertising then narrator said “There is no advertisement as I told you which can be done without animation. When we have to beautify the product to an another level then definitely we need animation. So Future is great I would say”.

Next interview was conducted with Mr. Prosenjit Ganguly. He has 20+ years of experience in animation industry. He is one of the famous animator of India and is known for his unique style of storytelling through animation. Mr. Prosenjit has worked in many animated advertisements and many of them are for government bodies for creating awareness among the people. The interview was conducted through telephonic call on 04th March, 2019 (Annexure-VI Interview - VII). The call recording was done for documentation purposes. (Page 207 – 209)

First question asked was about role of animation in advertising as per current scenario. In reply to this the narrator said “It is pretty evident that advertising has used animation since very long time. It plays a fantastic role because it communicates the idea so there is no language, regional or cultural barrier”. Telling about production pipeline of any animated ad campaign the narrator said “Production pipeline varies from studio to studio. So there is no fixed pipeline as such. Pipeline also varies according to the style of animation such as 2D animation,

2D Digital animation, 3D animation and stop motion animation etc. So there are different pipelines for all of these. There is nothing which you can say is common”. About software usage in advertising for animation the narrator said “There are many tools and software which are being used. Again depends upon what medium of animation is being used. For 3D animation Maya, 3Ds Max are used and for 2D animation Flash is used”.

Speaking about cost effectiveness and convenience the narrator said “There was a time when there was a lot of difference in cost but now that line is breached in the current scenario the budgets are flexible. You can have a lot of budget for a 30 second ad film. So these days’ agencies have lot of budget in their mind. It depends upon animation style also that what kind of animation are you using for your ad so the budget varies”. When asked about effectiveness of conveying message through animation the narrator said “Yes, definitely. That is why it is being used extensively otherwise it wouldn’t have been used. It also depends upon your target audience also. Basically animation has now become a language itself. So though process of every creator is different. So it depends on him that how he is using it and it will work or not”.

Telling about client’s budget and deadline for an advertisement the narrator said “Budgets are flexible. There is always a set of budget for an ad campaign fixed by the company so it depends that how much animation they want and what kind of concept they want to show. About deadline the narrator said deadline is always yesterday for client. If there is no deadline, then projects will not get done on time”.

Further it was asked about client’s knowledge about animation and its production pipeline. In its reply the narrator said,

It varies client to client. Sometimes they know it and sometimes they don’t. Sometimes they have no clue that what a creative director is talking about and sometimes they understand and they say ok we can let you go with this concept. If they don’t understand then it is the responsibility of the studio or the agency to make them understand. Because budgets and timelines will vary as per the concept. We don’t make false promises to the client. We explain them that yes this we

can do and this much time and budget is required and process is lengthy. But yes sometimes it is very painful when client come back for changes after finalizing the pre-production work. At that time, we are doing the final work and he may say let's change this and that but at that time it is too late. We usually do not accept changes after the story board is finalized. But that does not always happen and clients do come back at later stages so we always make sure that budget is flexible and can be utilized for such late revisions.

Replying about concept designing and client's involvement in finalizing the concept the narrator said,

There is no black and white. Sometimes if client thinks that yes you are a content creator, they will ask you to do it. If they are working with an agency, then it is the responsibility of the agency to design the concepts. So there are both ways and there is no one single dimension of it. There are some studios which will say we will only produce the animation they don't conceptualize and then there are some studios who will say they will only conceptualize and will not produce the animation and there are some studios who handle everything.

Next question asked was judging the effectiveness of any ad campaign. In reply to this the narrator said "Actually It is the responsibility of the agency with whom client has the contract to produce the animated ad campaign. But nowadays it is very easy to judge the effectiveness through social media. Any content they develop, that goes on social media and the response to it is studied to judge the effectiveness of the ad campaign".

In last speaking about future of animation in advertising industry the narrator said "We do not know the future. I do not think about future as I work in present. It depends upon how much innovation I can bring upon in my work. We have no idea what is future going to be. It does not make any sense to comment about the future".

Next interview was conducted with Mr. Hari Varma. He has 20+ years of experience in animation industry. He is a well-known and renowned name in Indian animation.

Mr. Hari Varma is associated with Toonz animation from past 15 years. He has contributed a lot for animation whether it is animated films or the advertisements. The interview was conducted through telephonic call on 26th March, 2019 (Annexure-VI Interview - VIII). The call recording was done for documentation purposes. (Page 210 – 212)

First question was asked about the role of animation in Indian advertising as per current scenario. In reply to this the narrator said “Animation has become an integral part of advertising these days. There are many ads which are purely animation based. While there are some ads which are integrated form of live action and animation. So the percentage of usage of animation in advertisements is increasing day by day”. Speaking about production pipeline of animation in advertising the narrator said “It is always Pre-production, Production and Post Production. He further said production pipeline also depends upon the medium or style of animation you are using”. About software usage for animation in advertising the narrator said “For 3D animation Autodesk Maya, Autodesk 3Ds Max and Zbrush are used while for 2D animation Flash and toon boom are used”.

Speaking about convenience and cost effectiveness of using animation in advertising the narrator said “That depends on many factors. For example, if you are looking for a star for your ad then definitely live action advertisement will be expensive. If you are creating an animated character, then cost will be saved. Further the production cost will be same for both live action and animation advertisement”. Speaking about judging effectiveness of any ad campaign the narrator said “That again depends on the message you want to communicate. If you want to communicate something fantasy, then definitely you need animation. If something which is not achievable through camera, then definitely animation has its role to play”.

About deadlines and budget of the client for an animated advertisement the narrator said “Deadline is very short. Budget really depends upon the ad campaign and the product. I cannot really comment on that”.

While explaining about client’s knowledge about animation usage in advertisements the narrator said,

Actually any client will ask for the moon. It depends on that how efficiently you do on the production pipeline. The main thing is the execution. How the idea is executed that is important? If a client doesn't know the pipeline it doesn't make a difference. So the knowledge of the client about production pipeline varies client to client. Some clients are aware and some are not aware at all.

Speaking about Toonz studio the narrator said "They have a team of about 400 animators and all kind of work related to animation is handled under one roof. From pre-production to post production all the work is done at Toonz animation".

On concept designing and involvement of the client in finalizing the concept the narrator said "There are two ways of doing it. If client goes to an advertising agency, then the agency will conceive the idea and will share it with the studio. On the other hand, if client comes directly to studio then there are some studios who design their own concepts". When asked about judging the effectiveness of any ad campaign the narrator replied "There are different parameters of judging an ad campaign. If it is product based, then it can be judged by the sales. If it is a government ad for any social campaign, then they can get to know through the impact it created and if it just an awareness kind of ad for example some states are doing to increase tourism then they can get to know by the increase of number of tourists in that particular state".

In the last speaking about the future of animation in Indian advertising the narrator said "Future is good. More and more brands are evolving so they need advertisements to establish themselves and animation has a key role to play in these advertisements".

Next interview was conducted with Mr. Abhishek Chandra. He has 18 years of experience in animation industry. He is currently working with Golden Robot animation Mumbai as animation director. He has contributed a lot for animation whether it is animated films or the advertisements. The recent project by Golden robot is done in collaboration with Green Gold Animation which is 3D version of Chota Bheem film. The interview was conducted through telephonic call on 30th March, 2019 (Annexure-VI Interview - IX). The call recording was done for documentation purposes. (Page 213 – 215)

First question asked was about role of animation in advertising as per current scenario. In reply to this the narrator said,

It has a lot of impact. There is a different way of telling the story in advertisements. They are really quick and you don't have lot of time to convey your ideas. You have to be very friendly with the audience and you have to show something which is not possible in physical way like live action. So that's where visual effects and animation play their role. When you have to be really quick in conveying an idea in a quicker way then animation is the best medium for it. When you see things like shampoo or shiny toothpaste in an ad that is shown with help of animation to make it look more attractive and appealing for the audience. It is impossible these days to imagine the commercials without animation and visual effects.

Speaking about production pipeline of animated advertisement the narrator said "Broadly it is Pre Production, Production and Post Production". Speaking about software usage for animation in advertising the narrator said "There are lot of software. Like Photoshop, Maya, 3Ds max, after effects and all. Particularly in advertisements Cinema 4D is used to create realistic simulations and effects".

Speaking about convenience and cost effectiveness of animation in advertizing the narrator said "It depends on the scenario and kind of ad that you are looking for. If you need a quick ad where just two people are talking to each other than live action is preferred. But if you want to show something unrealistic than it is not possible without the use of animation". Further speaking about effectiveness of animation in conveying message for an advertisement the narrator said "It depends on story and the idea. If it is kid's product than kids would definitely like to see some kids animated character advertising that product. If you have to show complex things like engine parts of car and all then how would you do it without animation? So it really depends what is your idea and how you have to show it".

Telling about client's budget and deadline for an animated ad campaign the narrator said,

It can be very small or it can be very huge. Depending upon the product and size of the brand. For example, if it's a big car company like Audi or BMW then budgets will be huge. If it is a small company, then they will have very tiny budget. Deadlines are very deadly. First it will go to an agency and they will do the concept. Then it will go to the client for review. If client makes a change in it, then it will be done. Then idea goes into pre-production then in animation studio. The after execution it again goes back to the client for feedback and all. So lot of time is required for it.

Further telling about client's knowledge about animation and its production pipeline the narrator said "Most of the time they have no idea. It is mostly the agencies who deal with animation studios. Agency mostly have the idea but they don't know the things in detail. That's why sometimes they do weird things like they shoot on green screen without consulting the animation studio. Then they will come to animation studio that change the background and all or any xyz demand they have. Things are changing some agencies know it very well some agencies don't know".

Speaking about Golden Robot animation studio Mr. Chandra said they have a team of 150 people and they handle all kind of animations including all three stages of animation production pipeline. Further speaking about designing of the concept the narrator said "Most of the times agencies have their own concepts and then they come to studio for execution".

When asked about judging the effectiveness of any ad campaign the narrator said "They go into the statistics. How much sales have increased after the ad campaign? Basically the idea of making an ad is to increase the sales or to create some social awareness. So impact is measured after the launch of the commercials".

In the last speaking about future of animation in Indian advertising the narrator said "The use of animation is increasing. If you are making an ad it will be broadcasted on TV channels. Number of channels has increased. Number of viewers has increased. People are these days watching so many things on the mobile. So this is making increase in number of ads. Every ad needs bit of animation so the future is big and bright. The use of animation is going to increase dramatically".

Last interview was conducted with Mr. Mohit Sharma. He has 12 years of experience in animation industry. He is currently handling director and CEO post at his own Prihit Technologies Pvt. Ltd. at Chandigarh. He is very known and renowned person for branding and animation in northern region of India. The interview was conducted through telephonic call on 31st March, 2019 (Annexure-VI Interview - X). The call recording was done for documentation purposes. (Page 216 – 218)

First question asked to him was about role of animation in Indian advertising. In reply to this the narrator said “Animation plays a big part in advertising these days. Animation plays a big part doesn’t matter the advertisement is for TV, Cinema or print media”.

Next question asked was the production pipeline of animated advertisements. In reply to this the narrator said,

As per fundamental rules it starts with brainstorming and researching that in what manner we can reach out to the audience. In advertisement we have to sell the product in one way or another. So first of all the script is prepared, then target audience is analysed and product study is done so when this brainstorming and research is done then the next stage is to design the concept based on all these things. Then pre-production work is done and then production means animation work is done and in the last editing and post production work is executed.

Telling about usage of software and tools for creating animation in advertisements the narrator said “Software pipeline is a crucial thing. Companies have to decide the software according to the artist they have and according to their budget. If the budget is less, then companies go for freeware software like blender and if they have budget then they can go for Autodesk Maya. In post-production software like Adobe after effects, Fusion and Nuke play a big part”.

When asked about convenience and cost effectiveness of animated advertisements over live action ones the narrator said “Definitely. If the planning is done in a right manner, then visual communication can be effectively created using software

obviously dominates the live shoot. According to my experience it is always cost effective and it is very flexible to use animation”.

Next question asked was the effectiveness of animation of advertisements in terms of conveying the message to the audience. In reply to this the narrator said,

Yes, definitely animated advertisements are effective in conveying the message of an ad film. These days 99% advertisements that we are watching these days on TV or cinema is the combination of live shoot and animation and this has become an effective method of visual communication. The flexibility that we have while making an advertisement using animation that we can not have when making an ad using live action.

Speaking about client’s budget and deadline for an animated ad campaign the narrator said,

Every company wants to get their work done in as much as low cost they can get. Whether it’s start up or an established MNC they will try to get their work done in smaller budget and they never ever compromise with their deadline. So while finalizing an ad campaign we always calculate man hours that we need to put for that concept. These days’ clients are very smart and mature so they know the technologies and they understand the technology very well so they understand what you are quoting them on the table.

When asked about client’s knowledge about production pipeline and technical aspects of animation the narrator said “We always work with those clients who have some experience of this field. They should know what it is going to take to get the job done. Initially we used to work with newbie type of clients who doesn’t know anything. But now since we are established so we chose our client very wisely who are mature and can give their valid inputs to get the job done”.

Telling about the studio set up the narrator said “They are a team of 21 artists and all kind of work is handled by them in house and all pipeline is taken care under one roof of the studio. They don’t do any outsource for any kind of work. Telling about

concept designing of any ad campaign the narrator said There are few clients who leave it upon us to design the concept for their product. If the company is big then they hire an agency for marketing so in that case the agency makes the concept and guide us accordingly. So it depends company to company”.

Speaking about judging the effectiveness of any ad campaign after its launch the narrator said,

The effectiveness of any ad campaign depends upon the concept and on people which are involved in the marketing. These people are working in the industry since a long time so they know what is going to work with the audience and what not. One more thing is there sometimes before launching the ad campaign the brands hire some marketing and survey agencies so they do the pilot study before launching any ad campaign to judge its effectiveness before even launching the ad campaign.

Last question asked was the future of animation in advertising. In reply to this the narrator said,

Future is very bright. It is as bright where the brightness can get. The industry is changing rapidly. Software are providing the ease of use and this ease of use provides ease in communicating with the audience. So that is the demand of current time and I think the technology in animation has advanced a lot so this makes the future very bright.

4.2 TECHNICAL APPRAISAL

To meet the third objective of the study, the interview schedules have been done with professionals of advertising world. These experts are well known and renowned. All of them have contributed significantly in advertising and have used animation in their advertisements. The profiles of these ten animators are as per Annexure-V. These experts are selected for data collection because their contributions to Indian advertising is significant. They have worked for many brands which are being recognized internationally. To know their perspective about using

animation in Indian advertising a structured interview was framed which had 10 questions (Annexure – II) to know about the technical aspects involved in making of an advertisement having some or whole part of animation. They were also asked about the rationale of usage of animation in advertising.

First interview was conducted with Mr. Abhishek Pandey who is working as director at Avean We group a leading advertising agency based in New Delhi. The interview was conducted through phone call on 25th February, 2019 (Annexure - VII Interview - I). The phone call recording was done for documentation purposes. (Page 219 – 221)

First question asked to him was about the role of animation in advertising as per current scenario. In reply to this the narrator said “I think as per current mind of consumer; they understand better when the pictorial images are presented to them it is more convincing and animation helps to present the story in a different manner.” Next question asked to him was about cost effectiveness and convenience of making advertisement using animation as compared to live action. The narrator said “I am sure for designers it is not convenient but budget wise and monetarily yes it is convenient. It brings the budget to a lower extent in comparison to live action advertisements. Plus, with live action ads you cannot fix the timelines as per deadlines but in animation Yes you can”.

When asked about effectiveness of animation in conveying message through advertisements the narrator said,

I would not say they are more effective but not lesser also. It varies from product to product if we feel this product can be better showcased through animation then yes it is always effective to have animated advertisement for that product. Telling about deadlines and budgets for doing an animated advertisement the narrator said It is mutual in terms of deadlines because many times clients do push us to do the campaign faster but when we tell them animation will take some time then they get convinced. For budget, in professional life none of the corporate is ok with the budget that we ask them and it definitely gets into negotiation.

Telling about client's knowledge and understanding about animation and its production pipeline the narrator said,

I think initially there was a challenge to make the client understand that it is not easy and it will take time but the scenario has changed now and they are now aware about production pipeline and they know it's not easy so it will take some time to get better results. Clients were not earlier aware even about production pipeline of animation but now they are mature and they know it very well.

Speaking about designing concepts of advertisements the narrator said "It depends upon volume of work. If the volume is large then definitely they share it with some external animation agency. But if it is manageable within their company then they prefer to make their own concepts". Further it was asked about the judging the effectiveness of any advertisement. In reply to this the narrator said "To be honest in India the effectiveness is always judged on the parameters of sale. If after the campaign the sales go up, then definitely the ad campaign is considered to be successful. Second parameter is social media, if an ad campaign is getting more likes, comments and shares then we assume that it is being successful".

In last it was asked about the future of animation in Indian advertising. Narrator supported the use of animation in future by saying "I feel that many start-ups are coming up and their budget is very limited. So for them animation ad campaign is best."

Next interview was conducted with Mr. Kiran Anthony on 4th March 2019 (Annexure - VII Interview - II). He is an experienced creative ad film maker currently working with Ogilvy and Mathers Mumbai as Executive creative director. He is associated with Ogilvy since 2001. He has done 100s of Television commercials and also done many animated advertising campaigns. He is known for his famous ad campaign for My Vodafone zoo zoos during IPL which was live action in the beginning and later it was made using animation. The interview was conducted through phone call and recording was done for documentation purposes. (Page 222 – 223)

First question asked to him was the role of animation in advertising as per current scenario. In reply to this the narrator said “I think the role is quite big. In some ad films you do just product showcase but there are some ad films where you do complete animation. So the role of animation is very big”. Next question asked to him was about cost effectiveness and convenience of making advertisement using animation as compared to live action. The narrator said “It depends upon the scale of animation. There are some animations that we can do in 2-3 lakhs and there are some animations which we need 2-3 crores for it. It depends upon the product as per my point of view”. When asked about effectiveness of animation as a medium of advertising the narrator said “Both live action and animation are effective and moreover it depends upon the story you have to tell. If the story has certain things which cannot be done for real, then yes animation is the best way to execute it”.

Telling about budget and deadline of any ad campaign the narrator said,

There is no fixed budget. It depends on the medium of animation, it depends on the time frame and it depends on the launch of the product. For example, sometimes they need the ads in just 2-3 days then the cost will go up. So I would say it depends upon lot of factors. Deadlines also varies. Sometimes size of animation is too big that it takes more time than a live action one.

Speaking about client’s knowledge about animation and its production pipeline the narrator said “Yes, these days’ clients are smart and they know it is a time taking process. They know the production pipeline, if in case they don’t know then we make them understand it”. Next question was asked about designing the concept of any advertisement in reply to this the narrator said “We don’t do concepts all the time. We do the concepts only when story required to do so. For example, we have done Zoo Zoo ad so to shoot in live action it was impossible so we had to do it in animation. It depends on the story. If story has certain things which can’t be done in live action, then we go for animation”.

Speaking about judging the effectiveness of an ad campaign the narrator said “For effectiveness there are lot of things involved, we do post campaign analysis and lot of other things you do to analyse. I would say there are many ways to access that”.

Last question asked was about future of animation in Indian advertising. In reply to this the narrator said,

Future is so big. These days' animation has evolved so much that you need it when you need it. Last season I have done 2 ad campaigns for zoo zoo in animation. Normally we shoot zoo zoo ads but this time animation was required as per the concept so we did it with animation. People can never judge that which one is live action and which one is animated. So the technology has evolved and it is difficult to judge whether it is shoot or animated.

Next interview was conducted with Mr. Manish Darjee on 5th March 2019 (Annexure - VII Interview - III). Manish Darjee is Art graduate from MS University of Baroda. During his tenure in the industry, Manish Darjee has taken home, prestigious awards right from the ABBYs to Spikes Asia to One Show, D&AD, LIA, New York Festivals and Cannes Lion. The interview was conducted through phone call and recording was done for documentation purposes. (Page 224 – 225)

First question asked to him was the role of animation in advertising as per current scenario. In reply to this the narrator said “Role is good. People appreciate it. Animation is always good for smaller format stories like ad films not for bigger formats because it is time consuming”. When asked about convenience and cost effectiveness of making advertisement using animation as compared to live action the narrator said “No it is not convenient. It takes longer time to make an animated ad. Cost depends on the medium being used. There are many animation types such as stop motion animation, cell animation, 2D animation and 3D animation so cost varies as per the medium selected”.

Further telling about effectiveness of animation as medium of advertising the narrator said,

There is no as such comparison. It depends upon your concept and story and how you are telling the story. Medium can be anything either live action or animation. Further speaking about budget and deadline of any advertising project the narrator said budget depends upon size of campaign. Bigger budget ads can go up to 1 crore. While

Small budget ads can go up to 40-60 lakhs. Deadlines are not fixed it can vary from 1 month to 2 months. For animated ads the time should be 4 to 5 months because it takes longer to create an animated ad.

Speaking about client's knowledge about animation and its production pipeline the narrator said "They are not very much aware about the production of an animated advertisement. 1 out of 10 client knows that what is the process that has to take place while making an animated advertisement".

Telling about designing the concept of any ad campaign the narrator said "We think differently about the animated ad campaign. Because there many things involved in animation ads. Like what kind of medium or style is used so as per the medium used we design the concept for any particular product". When asked about method of judging the effectiveness of any ad campaign the narrator said "First of all, the recall value is calculated the lovability of an ad. So basically recall value plays an important role that whether audience is able to relate the ad with the brand or not".

In last speaking about future of animation in Indian advertising the narrator said "Future is bright. A different kind of approach is required to do an animated ad campaign. Over the period of time the awareness will increase about animated ads. So yes future is definitely bright for animation in advertisements".

Next interview was conducted with Mr. Rahul Pahwa who is working as associate vice president at Grey Group Gurugram on 8th March 2019 (Annexure - VII Interview - IV). For more than 12 years, He has played multiple roles in marketing communication services. Be it selling Unit Linked insurance to farmers in rural parts of India or as a researcher moderating a group of passionate bikers in Cochin, his experience encompasses a diverse breadth of learning and exposure. Categories he has worked on – Civil aviation, Mobile handsets, Retail, Online services, Liquor, Insurance, Financial services, Real Estate, Education, Information Technology and Wellness, Oil & Gas, Education etc. The interview was conducted through phone call and recording was done for documentation purposes. (Page 226 – 228)

First question asked to him was about role of animation in advertising as per current scenario. In reply to this the narrator said,

Animation plays very strong role in advertising. In most of the advertisements the product windows are CG (Computer Graphics) which is purely animation. Animation has always played an integral role in advertising. In fact, with advent of digital technology the use of animation has increased. If you take example of Zoo Zoo by Vodafone it is one of the most effective use of animation. They conveyed different messages through animation so that was a unique model of ads.

Next question asked to him was about convenience and cost effectiveness of animated ads as compared to live action ones. In reply to this the narrator said,

There is no definitive answer to this. There are certain products where animation was the convenient medium to use on the other hand some products can only be done with live action. So it depends upon the objective of the ad and the communication you want to convey. But yes I would say animation ds are faster to cheaper to make as compared to live action ones.

Speaking further about effectiveness of animation as a medium of advertising the narrator said,

Yes of course. If you take example of older Doordarshan advertisements like ek chidiya Anek chidiya so in that ad the message was conveyed beautifully. I will again repeat that what your product want to communicate to the audience. But you can say animation cannot convey emotions. Advertising depends lot more on emotions. So to relate with the audience so need human faces and that relativity comes with realism like real faces, real locations etc. Animation can play a part of advertisements not the complete package.

Speaking about budget and deadlines of animation ad campaigns the narrator said “It varies from product to product. But typically you need at least a month and a half for making an advertisement. If the visual is not very lengthy and there is not such strong message need to be communicated, then it takes only 10-12 days”. Speaking

about client's knowledge about animation and its production pipeline the narrator said "It also varies from client to client. There are some clients who are aware about time required. Mostly they have idea about production pipeline. If they don't have idea, then we tell them that this much work can be done in 10 days". Telling about designing concepts for animated ad campaigns the narrator said "Concepts are made as per the money and as per the time client is having".

When asked about method of judging the effectiveness of any ad campaign the narrator said,

There is research which take place like qualitative research. Then we analyse that how much an ad campaign has helped the brand in terms of sales. Then there is recall value then there is appeal. So these are the metrics that we test in the research. Effectiveness can be judged using both qualitative and quantitative research. In these days of digital era the effectiveness can be easily judged through social media. How many views, likes and shares are being done for any advertisement. So this has become a really significant method of finding the effectiveness these days. See likeability and effectiveness are two different things. People may say we love that ad but that doesn't mean they will buy that product. Effectiveness is when ad will bring people on the shop floor to buy that product.

In last speaking about future of animation in Indian advertising the narrator said "Future is quite bright. Since the technology is changing day by day so more effective methods are story telling are evolving and animation is one of them, Zoo Zoo are the perfect example of it".

Next interview was conducted with Mr. Musheer Iqbal who is working as Director brand services at Erikson and McCann, Mumbai on 08th March 2019 (Annexure - VII Interview - V). He is a communications specialist with unique and diverse experience of over 10 years in advertising, a seeker of simplicity in processes who likes to break down complexities to smaller and simpler building blocks. He has worked with various leading brand. The range includes a few new age brands like telecommunication – TATA Indicom, Banking – YESBANK & HSBC, and iconic

brands like Cipla, WaghBakri Tea as well as reputed corporate like Reliance Group. The interview was conducted through phone call and recording was done for documentation purposes. (Page 229 – 231)

First question asked to him was about role of animation in advertising as per current scenario. In reply to this the narrator said “It has a role but it can be decided case to case. It is useful in terms of expressing ideas”. Further speaking about cost effectiveness and convenience of animation in advertising as compared to live action ads the narrator said,

No, it is an expensive affair. Because it will depend on that what kind of animation are you going to do. There are different kind of software available at different kind of platforms. If you want to make normal animation which will look like moving images so that kind of ad for 30 seconds can be made in 3 lakhs. If you want to make a very high end animated a then it can go up to 1 crore also. In some cases, it can be cheaper so it varies product to product and concept to concept.

Further when asked about effectiveness of animation as medium of advertisement the narrator replied “Yes of course. Advertising depends lot more on emotions. So to relate with the audience so need human faces and that relativity comes with realism like real faces, real locations etc. Animation can play a part of advertisements not the complete package”.

Speaking about client’s budget and deadline for any ad campaign the narrator said “Clients don’t have any idea like how much time it will take or how much money it is going to take. It is the agency that promises”. About production pipeline knowledge of clients, the narrator said,

No they don’t know about it. They don’t even know which software is required for it and all. Most of the client don’t have any idea about it. In earlier time we used to make concept on story boards which used to act as a flip book and we could see the things in motion. It used to give look and feel of the environment or time of the day like it is day scene or night scene. These days another layer is added to it that is called animatics which gives more clarity of the concept.

Telling about designing the concept for any ad campaign the narrator said “There is no set formula as such. Anybody can be a custodian of an idea so anyone can give the idea. For example, if you are making an advertisement for a tyre brand then a daily driver can give you a better idea like Ceat has made an advertisement in which it is shown roads are filled with idiots. So any driver who actually drives the car must have given this kind of idea”.

Speaking about method of judging effectiveness of any ad campaign the narrator said “Once you are done with your campaign the you need to analyse the sales volume that how much it was before campaign and how much it is now after the campaign. So basic idea is the sale increase. Now a day’s social media ads and banner are easier medium to judge the effectiveness for example they will give a discount code in the digital banner if you are using that code that means you have seen that ad on social media platform so your ad visibility and effectiveness can be judged”.

In last speaking about future of animation in Indian advertising the narrator said “See the technologies are ever changing. People have started to use many different type of technologies. In isolation I won’t be able to you the future I will have to consider all different factors involved in ad creation”.

Next interview was conducted with Mr. Sachin Kamble who is working as National Creative Director at Leo Burnett, Mumbai on 15th March 2019 (Annexure - VII Interview - VI). Sachin is graduated from Sir JJ college of Applied Arts and have also worked for Ogilvy and Mathers previously as Creative Director. He has done 100s of Television commercials and also done many animated advertising campaigns. He is known for his famous ad campaign for Vodafone zoo zoos during IPL which was live action in the beginning and later it was made using animation. He has also done animated ad campaigns for McDonalds and Kotak Mahindra. The interview was conducted through phone call and recording was done for documentation purposes. (Page 232 – 234)

First question asked to him was about role of animation in Indian advertising as per current scenario. In reply to this the narrator said,

I think role of animation in India is not as big as what other countries have. The problem with animation is that as Indians we see animation as cartoon. There are some clients who really call it out and they know what is animation but most of the time clients have no idea. In India we talk mostly with emotions but in animation audience get detached with that connection. As an advertising agency we are trying to bring this animation into main form of our execution. There is lot of clutter on TV. If you will show animation, it definitely going to stand out. But you need a proper client for it who understands it and wants to go for it.

Next question asked was about convenience and cost effectiveness of using animation in advertising as compared to live action shoot. The narrator said “I think for animation you need more time and money which our client generally doesn’t have. With live action I can decide everything like it’s a two-day shoot or 4 days’ shoot then post production work and everything can happen in 2 weeks. In animation you need at least one and half months. Also it depends what kind of animation you are doing. I have done one stop motion advertisement for McDonalds which was very simple animation. It was a mix of real and animation. It was not very costly and not very time consuming”.

In reply to effectiveness of animation as medium of advertising as compared to live action the narrator replied “See these two are different zones altogether. But I think these both can complement each other rather than competing with each other”. Further telling about client’s budget and deadline for an animated ad campaign the narrator said “Client’s budget changes according to the requirement. If it is a promo ad it can be done in 30-40 lakhs. If it is a national campaign, then budget can go up to 1-1.5 crore. If it is even bigger than budget can go up to 6-8 crore. So it all depend on what kind of ad you are making. Promo ad can take 1 month. If it is proper campaign, then it can take 2-3 months or if it is corporate campaign then it can take 4-5 months. On an average it takes 1 and half month”.

Speaking about client's knowledge about animation the narrator said,

Definitely there are some clients who are aware about all styles of animation. I have worked on Vodafone ZOOZOOs those were not animated they were live action. But they looked like animation. We did that campaign in IPL so there is lot of clutter so your ad need to stand out so that's why we did it. So we make our client understand that why do we need this kind of execution. The narrator further added that clients have absolutely no knowledge about production pipeline of animation.

Speaking about designing concept for an ad campaign the narrator said "It depends upon client's brief. The brief says what is my product, what is my target audience, what is my competition, what have we done in the past and what is our next step so the brief has everything. So when brief comes to us then we think what approach we are going to follow with proper planning. Then it comes to creative. Then creative team prepares a concept and then it is shown to the client if everything is approved then we move forward".

Telling about method of judging the effectiveness of any ad campaign the narrator said "There are lots of tools with research agencies. We take help from them. Most of the time after an ad campaign is launched then they ask people how did they like the ad. Now a day's you can see how many views you got on YouTube and then how many views on other social media platforms and shares likes, comments etc.".

In last speaking about scope of animation in Indian advertising the narrator said "I think the future is bright. People are getting matured. People are ready to spend money. The only thing is people don't have so much time. That is the only hurdle. But now animation is getting well known and gaining respect. Even clients have understood that if we will do something different then only we will stand out. Grabbing attention is very important so that's why animation is having a bright future".

Next interview was conducted with Mr. Asheesh Malhotra, the Executive Director for PointNine Lintas, MullenLowe Lintas group on 15th March 2019 (Annexure -

VII Interview - VII). Asheesh is having enormous experience in advertising. Currently working as Executive director for Point Nine Lintas. Previously he has worked with Ogilvy for 8 years as Senior Vice president. Before that he was with Lowe Lintas for 6 years as Vice president. He is well known name in this industry and a respectable figure as well. He is well known for ICICI Prudential Life insurance Chintamani animated ad campaigns in association with Famous Studio Mumbai. The interview was conducted through phone call and recording was done for documentation purposes. (Page 235 – 237)

First question asked was about role of animation in advertising as per current scenario. In reply to this the narrator said “According to him the role of animation is dependent on need. As per requirements it plays a huge role in advertising mainly for targeting children because that is where animation has large market. It also works well for adult audience also. So I would say role of animation is need dependent”.

Next question was asked about convenience and cost effectiveness of animation as a medium of advertising as compared to live action the narrator said “Earlier animation were not very advanced and were a cheaper medium but now days due to advancement of technology animated characters looks very real. Now artificial intelligence has come up that I believe could be the future of animation. In terms of time the live action is much faster as compared to animation because in animation you have to start everything from ground zero. Yeah it is convenient but takes a little more time”.

When asked about effectiveness of animation in conveying message as compared to live action the narrator said “These two are different zones altogether. But the results can be interesting if both are used together as combination rather than using separately”. Speaking about client’s budget and deadline for an animated ad campaign the narrator said,

See normally the budget for an advertisement is decided after the concept is finalized. Obviously there is a certain budget where people work with in. I mean the budget can be as low as 50000 rupees to 5 crores. There are lot of factors which are taken into consideration like

what is the size of the business? What is the brand? Today if you look at the brand like Vodafone you can see it is a perfect example of live action and animation mixed together so budgets are huge for such ads. But if you take any product like kinder joy so the budget is not very big because target audience is only children. So budgets are always need dependent such as size of the business or size of the brand.

When asked about client's knowledge about animation the narrator said "Most of the clients have no understanding. We have to make them understand. They have no knowledge about production pipeline of animation so if required the agencies make them understand it". Telling about designing concept for an advertisement the narrator said "It depends upon product to product. We first make concepts on piece of paper and then discuss it with clients and if it is finalized then we send it for production to animation houses or studios".

Telling about method of judging the effectiveness of any ad campaign the narrator said,

There are certain tools today as with advent of social media you look at number of views and engagements of audience with ads on social media. You can set the benchmarks and then you can compare after that whether you have achieved those benchmarks or not. Otherwise you do brand tracking or you can get to know the percentage that how many people can recall your brand. We also look at the business aspect in terms of sale So always you have to judge by mixing all those things. You cannot do it by evaluating just one aspect. Sometimes the idea is not the sale but to create awareness or engagement.

In last telling about future of animation in Indian advertising the narrator said "In Indian advertising I think the future is animated. Because today everything is done offline and as I said with advent of technology the AI is in practice. I think somewhere animation can be a good help where you can put faces of celebrities in animated form by paying them some royalty of using their face and just recording

dialogues either by them or through mimicry artists. For instance, tomorrow If I have to shoot with Ranvir Singh or Deepika Padukone and they say we are not available for shoot then you can use their faces in animated forms”.

Next interview was conducted with Mr. Shailendra Kumar, Senior Ad designer for Triverse advertising on 27th March 2019 (Annexure - VII Interview - VIII). Grew up in Lucknow and graduated from Art college Lucknow Shailendra is working these days with very renowned “Triverse Advertising in Gurguram as a senior Ad designer. He is specialized in designing and print and moving graphics advertisements. Started his career in 2010 Shailendra worked with Laher Advertising then he worked with Chromosome the Brand DNA. The interview was conducted through phone call and recording was done for documentation purposes. (Page 238 – 239)

First question asked was about role of animation in advertising as per current scenario. In reply to this the narrator said “There is a big role of animation in advertising. We are using animation in almost every TVC. Earlier there were very few people who used to make animated ads but now a day’s use of animation in ad films has increased a lot”.

Next question asked was about convenience and cost effectiveness of animation in advertising as compared to live action shoot. In reply to this the narrator said “It depends on the medium of animation used. Some make it directly but some use proper production pipeline like pre-production and all. Yes, definitely it is cost effective. We have our own animation team and we are already paying to them but where as in live action you have to pay all the cost separately for hiring equipment and other production materials”.

Next question asked was about effectiveness of animation as a medium as compared to live action the narrator said “Yes, definitely. According to me it is more effective. You can see any ad on TV these days so how effectively animation is used to convey the message”.

When asked about budget and deadline for animation ad campaign the narrator said “Budget is discussed with accounts team. I have no idea. Deadlines I know. Sometimes they have lot of time so they flexible but sometimes they have limited

amount of time so we have to execute within that time frame. It varies within 15 days to a month”.

Speaking about client’s knowledge about animation the narrator said,

There are many times when client have deep knowledge of the process but on the other hand there are few clients who don’t know anything they will say you can do it easily please do it fast. About the knowledge of client for production pipeline of animation the narrator said Sometimes they know sometimes they don’t. It varies client to client.

Further telling about designing the concept of an advertisement the narrator said “It depends on the product. So mind works in that way that how this product can be showcased in a better way. So concepts are designed according to that”.

When asked about method of judging the effectiveness of any ad campaign the narrator said “Basically it depends upon the sale. There are many ad agencies here in Mumbai So they have lot of competition. So everyone tries its best to make the ads suitable for particular brand and its reputation”.

In last telling about the future of animation in Indian advertising the narrator said “People are more inclined towards animation these days. Because the cost is very less as compared to live action to make an animated ad and it is more effective medium whether it is kid, adult or an aged person, animation is liked by everyone these days”.

Next interview was conducted with Mr. Pushendra Mishra, Director and CEO Flying Saucers, Mumbai on 30th March 2019 (Annexure - VII Interview - IX). Grew up in Lucknow and is an alumnus of National Institute of Design. He believes that everything begins with a good script and that the craft should mostly be invisible. His works has won several shortlists at Cannes, Clios, Adfest, New York festivals and many other awards. He has worked on many brands like Swiggy, Zomato, LG India, Orbit gum, Coca Cola, MasterCard, Uber, Indian oil Extra premium, PayTM, Britannia, Nokia, OLX Etc. The interview was conducted through phone call and recording was done for documentation purposes. (Page 240 – 242)

First question asked was about role of animation in advertising as per current scenario. In reply to this the narrator said “A lot. I think lot of brand stories are shown using animation. Some products are shown like how they work like an AC or bike engine or to demonstrate such things you need animation. Then to show product windows we use animation for limited amount of time”.

Next question asked was about convenience and cost effectiveness of using animation for advertising as compared to live action. The narrator said,

It depends. if live action is complicated then we use animation. Definitely it is not easy to make an animated ad because it will take a lot of time like models, backgrounds, environments, rendering and movements So it is bit difficult. In live action everything happens in real time and in animation you have to create the whole thing yourself. Cost is comparative. Sometimes animations can be more expensive and sometimes live action can be more expensive. Live action also comes with lot of production costs, locations, lighting and cameramen. Which you don't have to pay in animation. In live action sometime we have to take permission to shoot at certain locations. We have to pay to the actors, hiring the lighting and camera equipment. Whereas in animation you can create everything inside a computer.

When asked about effectiveness of animation as a medium to convey message as compared to live action, the narrator said “Yes, animation is used normally illustrate a certain idea that how that product works so it is effective for that. There is something animation or live action cannot do alone. That is why we use both of them together”.

Speaking about client's budget and deadlines for an animated ad campaign the narrator said “They come with a certain budget and deadline. You have to function within that. But sometimes they come with certain budget but and they don't know what will it take to show the concept they are asking. Often deadlines are there because advertisements have to go on air like IPL or Diwali season etc”.

Telling about client's knowledge about animation the narrator said,

It happens both ways. Sometimes they know that to execute the concept it will take some weeks and sometimes they don't have any idea. So they are made aware of it that there are certain kinds of animation which will take some time to execute. Sometimes they don't give us the amount of time we need so we chose the certain kind of animation which can be done faster. We make solutions depending on the constrains in terms of budget and deadlines. If deadlines are flexible, then we do complicated animation otherwise we do simpler ones.

Further the narrator added that "Sometimes clients are aware about production pipeline of animation and sometimes are they are not aware. It varies client to client".

Telling about designing the concept for an ad campaign the narrator said "Concepts are done by the agency. The agency know what is the requirement of the brand. For example, if it is chocolate ad so there are normal ads just to raise temptations for chocolate but sometimes they say we can use it for gifting. So idea is made as per that. Agencies have more ideas that what brand image is. What brand requires so the make concepts according to that".

Telling about the method of judging the effectiveness of any ad campaign the narrator said "Basically by the sale it is judged. If the sale is increased after the ad campaign, then definitely you can say that the ad is working. Now a day's there are other quotients like social media so number of views, comments and shares can tell the effectiveness of any ad campaign".

In last telling about future of animation in Indian advertising the narrator said

3D animation is not very popular in India as it is very expensive. But I have seen people are aware now. These days we have young boys and girls who actually what is animation and in last 5 years I have experienced that trend has improved using animation in advertisements. We always had Vaibhav Kumaresh and E. Suresh

with us for our animated ad campaigns. It is always improving. I work with lot studios who have a lot of CG team where they are able to make animated ads.

Next and the last interview of this series was conducted with Mr. Vaibhav More, Founder and Director, Vaibhav More films Mumbai, Mumbai on 1st April 2019 (Annexure - VII Interview - X). Vaibhav More is a fine art graduate from Sir JJ College of Arts. He completed his studies in Illustration designs in 2000. Then he worked with Times of India and after that as Promo and content designer for TATA and Reliance. He also had been part creating and designing E learning resources. Then he moved on to producing Promos an animated advertisements and never looked back since then. He is associated with top most brands of India and has created various ad campaigns for them such as Vodafone Zumis, Videocon, Fevicol, Dr. Fixit, Make my Trip, iBall etc. The interview was conducted through phone call and recording was done for documentation purposes. (Page 243 – 245)

First question asked was about role of animation in Indian advertising as per current scenario. In reply to the narrator said,

When television was started there were hardy 2-3 channels and there was not much need of advertising at that time. But now there are 1000s of channels and demand of advertisement has increased because it is a medium which is viewed by a huge population of India which is stretched from North to south and East to west. So India is a land which has many cultures, religions and languages and animation is a medium which has no language, culture or religion that is why it is widely accepted. Any mascot character we make it becomes famous and people love it. It becomes a universal mascot. So yes animation is playing a huge and important role in advertising.

Next question asked was about production pipeline of any animated advertisement. In reply to this the narrator said “For advertising you have to convey your message in quick span of time so the production pipeline is bit different. In film you have so much time to execute but for animation you don’t have that much time. Pipeline is very simple for ad films”.

Telling about software used for animation in advertising the narrator said “We are using Blender 3D for production of Ad films. Because it is an open source software. You can use it for free. You don’t need to buy the license for it and not only in India but in abroad as well people are using this software for ad films production”.

Next question was about convenience and cost effectiveness of animation in advertising as compared to live action. In reply to this the narrator said “Yes, it is cost effective because you don’t have to pay to the celebrities for shoot. Because the biggest budget of any ad films goes to the actor. While production people get very less amount. So animation is a cheaper and convenient medium for ad films”.

Further telling about effectiveness of animation advertising the narrator said “Yes, definitely. Animation is in your control. There is no language barrier in it. Animation mascots are fun to watch and are loved by audience”.

Speaking about deadline and budgets for an ad campaign the narrator said,

Deadline is always yesterday. Whenever a client will come to you he will say deadline has passed yesterday. I need it very soon. Today also I am working on an ad campaign which is to be telecasted during IPL. So IPL is ongoing and I am doing work for it. In terms of budget every client will bargain. It is our Indian mentality that we have to bargain everywhere. So we have to face it and settle the things with the clients in terms of deadline and budgets.

Telling about client’s knowledge about animation the narrator said “Many clients have little knowledge about it. They are not aware about whole process. We have to make them understand it”. When asked about client’s knowledge about production pipeline of animation the narrator said “No they don’t have complete knowledge about it and they do not bother also. They need their work to be done”.

Telling about his production house the narrator said “People come and go. We have a small team of 4-5 people which are permanent. Most of the work we outsource to the specialized persons in industry. There is no point hiring people for permanent and paying them when there is no work. They do all 3 parts of animation production pipeline themselves”.

Speaking about concept designing of any ad campaign the narrator said “There are many stages of concept designing. Many a times we do it and show it to the client and changes happen. But mostly ad agencies come to us with a rough idea and then we polish it, improvise it and the execute it”.

Telling about method of judging the effectiveness of any ad campaign the narrator said “There are different parameters of judging an ad campaign. If it is product based, then we can judge by the sales. There are some brand promotion companies they do the research part. They talk to people to know their reaction for an ad campaign. Other method these days is social media platforms. You put your ad and then you see how many views, shares and comments that ad got”.

In the last speaking about future of animation in Indian advertising the narrator said

Future is bright. Use of animation has increased extensively in advertisements. People are mostly these days spending their time on social media platforms. So ads are not only done for television these days. Ads are done for social media platforms also. Small promo ads are done for just 10 seconds so the future of animation in advertising industry is very big and bright.

CHAPTER – 5

ANALYSIS AND FINDINGS

Overview

This chapter serves to interpret the study findings and how they relate to previous studies by discussing all major research constructs independently and their relationship to other dimensions. In addition, this chapter indicates how the results contribute to practice. Various implications regarding use of animation in Indian advertising are outlined.

5.1 DISCUSSION OF THE RESULTS

The purpose of this study is to determine, examine and investigate the influence of animation in Indian advertising and to analyse the impact of animation used in advertisements of audience of different demographic profiles. From previous studies, various determinants i.e. cognitive responses (Product Related Thoughts, Spokes – Character related Thought and Ad execution related Thoughts), attitudes i.e. Attitude towards the Advertisement and Attitude towards Brand were considered to examine the impact on purchase intentions of the audience after watching advertisements where animation is used as medium. The cognitive response model given by Belch and Belch (2001) was taken as a base for this study and some of the dimensions i.e. source credibility and source likeability was added in the model with evidences in literature.

5.1.1 Variety of animations and rationale of using it in advertisements

As per first objective of the study it was required to study first the variety or the medium of animation which are being used in advertisements so far to know the preferred medium by the industry experts of both animation and advertising field. To study the variety or mediums of animation literature review was done. Based on it five mediums were identified i.e. 2D animation, 3D animation, stop motion animation, Motion graphics animation and Live action plus CGI (Computer generated Imagery) animation (Callcott & Lee, 1994 and Chunawalla & Sethia, 2006). Based on this study minimum 10 advertisements of each medium was

selected for the study. Multistage sampling technique is used to select the different advertisements where animation is used. The first stage is to select the large primary sampling unit such as advertisements. Then certain mediums of animation are identified and advertisements were selected for studying the use of each medium in advertisements. The criteria of selecting these advertisements was the medium used, colours representing the particular brand, age of character depiction in the advertisement, character endorsing the brand is a human figure or a brand mascot (cartoon). Following are the advertisements which are selected for the study categorised as per the medium used.

5.2 2D ANIMATION

First category is 2D animation. The era from which advertisements have been taken are from year 2004 to year 2019. In most of the advertisements the targeted audience group is either youngsters or the adults only one advertisement has been made exclusively for kids while 3 are made for both youngsters and kids. 9 advertisements are made for youngsters and 6 advertisements are made for adults.

Table 5.1: Shortlisted 2D Animated Advertisements

2D Animation				
Sr No.	Name of Brand	Character Used and Type	Targeted Audience	Year of telecast
1	7 UP	Fido Dido (Cartoon)	Youngsters and Adults	2004
2	7 UP	Fido Dido (Cartoon)	Youngsters and Adults	2004
3	Big Babol	Tortoise (Cartoon)	Kids and Youngsters	2006
4	Kellogg's Honey Loops	Honey Bee (Cartoon)	Kids and Youngsters	2009
5	Clinic Plus	Chulbuli	All age groups	2010
6	Strepsils	Boy and Girl (Cartoon)	Youngsters and Adults	2012
7	Kellogg's Chocos	Choco	Kids and Youngsters	2012
8	Doy Soap	Animals (Cartoon)	Kids	2013
9	VAT69 Alcohol	Humans	Youngsters and Adults	2014
10	Videocon LED	Cartoons	Youngsters and Adults	2018

All the ads are being taken from last 15 years making it a new trend for advertisements. In early 2000s the 2D animation medium was the cost effective medium of animation and it brought a change in the clutter of advertisements on television. It was considered as easiest and convenient medium of animation at that time because 2D animation is either paper based or software based which are easy to use and works on the principle of animating the key frames.

In 2004 Fido Dido was a popular brand mascot already among the audience. The advertisement was accepted by audience of all age groups. The analysis of the content is done as follows:

5.2.1 Based on Colour

Starting from Fido Dido advertisement to the last Videocon advertisement selected the brand colours were taken care of. All the advertisements featured brand colours respectively. In both advertisements of Fido Dido 7 UP the bottle green colour was dominating. In Big Babol commercial telecasted in year 2006 the gum colours e.g. pink and blue were used as dominant colours for whole advertisement. In Kellogg's Honey Loops advertisement telecasted in year 2009 the yellow and orange colours were used in animation part as the product honey loops is itself yellow and orange based food item product. In clinic plus commercial made by Vaibhav Kumaresh telecasted in year 2010 blue and sky blue colours of clinic plus package were dominant in the animation throughout the advertisement. In Strepsils Ayurvedic commercial made by E. Suresh telecasted in 2012 the green colour of herbs was used for various animation parts of the commercial. In Kellogg's Chocos commercial telecasted in year 2012 the brown colour of chocolate was dominant throughout the commercial. Moreover, the brown colour is picked from the package and the brand mascot Choco (cartoon character). In 2013 Doy soap commercial all the characters were designed as per the original soap colours. The soap colours were kept as same as animal figures such as grey for elephant yellow for lion golden brown for bear etc. In VAT69 liquor commercial made by Artha Animation telecasted in year 2014 the alcoholic brown colour was used for most of the animation part. In last Videocon LED advertisement made by Vaibhav More white and grey colours were used to animate the character and transforming the character movement later into curved LED television.

So it is quite evident from the analysis that in every 2D animation advertisement the brand colours were used to keep the identity familiar with the audience so that they can recognize and recall the product through brand colours used in the advertisements.

5.2.2 Age of Character Depiction

Starting from Fido Dido advertisement to the last Videocon advertisement selected the age of the character was depicted as same as of the targeted audience. In both advertisements of Fido Dido 7 UP the character is a youngster and is interacting with people of same age group in the commercial. In Big Babol commercial telecasted in year 2006 the character turtle is shown as kid and is interacting with young and adult parents to learn flying as per the concept of the advertisement. In Kellogg's Honey Loops advertisement telecasted in year 2009 the character honey bee is a kid and is interacting with a kid throughout the advertisement. In clinic plus commercial telecasted in year 2010 the character chulbuli is a kid and shown playing outside and then returning home for head wash from her mother. In Strepsils Ayurvedic commercial telecasted in 2012 a young couple is shown in love and boy is trying to sing a song for the girl so the target audience is shown as youngsters and adults. In Kellogg's Chocos commercial telecasted in year 2012 the mascot Choco is a youngster and is shown playing with the kids. In 2013 Doy soap commercial all the characters are kiddish cartoons and are playing cricket in washroom. In VAT69 liquor commercial telecasted in year 2014 adult men are shown as consuming alcohol. In last Videocon LED advertisement, a young surfer is shown inside water and playing with the waves of water inside an ocean and then transformation of curvy waves is shown transforming into curved television.

So it is clear from the discussion that a particular age group is shown in the advertisements according to the target audience decided by the brand. So to attract the same age group of audience to buy the product as shown in the commercial.

5.2.3 Type of Character Depiction

Starting from Fido Dido advertisement to the last Videocon advertisement selected the type of the character was depicted as per the liking of the targeted audience. In

both advertisements of Fido Dido 7 UP the character is a youngster and is a human figure interacting with people of same age group in the commercial. In Big Babol commercial telecasted in year 2006 the character turtle is shown as a cartoons to attract the kids and youngsters. In Kellogg's Honey Loops advertisement telecasted in year 2009 the character honey bee is a cartoon and is interacting with a real kid throughout the advertisement. In clinic plus commercial telecasted in year 2010 the character chulbuli is a human figure to attract younger kids and mothers to use the product. In Strepsils Ayurvedic commercial telecasted in 2012 a young couple is shown as real human figures thus making the advertisement suitable for adult and young audience. In Kellogg's Chocos commercial telecasted in year 2012 the mascot Choco is a cartoon bear and is shown playing with the kids. In 2013 Doy soap commercial all the characters are kiddish cartoons so to attract the kids. In VAT69 liquor commercial telecasted in year 2014 adult men are shown as consuming alcohol. In last Videocon LED advertisement, a young surfer is shown to attract younger and adult audience.

So it is clear from the discussion that character designing for the advertisements is done as per the liking and taste of the target audience.

5.3 3D ANIMATION

Second category is 3D animation. The era from which advertisements have been taken are from year 2008 to year 2019. In most of the advertisements the targeted audience group is either youngsters or the adults none of these advertisements have been made exclusively for kids while 3 are made for all age groups. All of the 10 advertisements are made for youngsters and adults as shown in table no. 5.2.

All the ads are being taken from last 15 years making it a new trend for advertisements. In 2008 it began the era of using 3D animation in films and advertisements. Since it was very new medium so earlier the response was very grim but with advent of time it picked up pace and now a day's almost every advertisement has a 3D element either in product window or in between the advertisement. These advertisements were accepted by audience of all age groups.

Table 5.2: Shortlisted 3D animated Advertisements

3D Animation				
Sr. No.	Name of Brand	Character Used and Type	Targeted Audience	Year of telecast
1	Cadbury Dairy Milk	Cartoons	Kids and Youngsters	2008
2	Mentos	Cartoon and Human figure	All age groups	2010
3	Amaron Batteries	Human figure	Youngsters and Adults	2011
4	Bank of Baroda	Human figure	Youngsters and Adults	2011
5	Amul Milk	Female Milk girl (Human Figure)	All age groups	2013
6	Vodafone Zoo Zoo	Human Figures	Youngsters and Adults	2014
7	Patanjali Detergent	Human Clothes	Youngsters and Adults	2017
8	Fevicol Marine	Octopus and Human Figures	Adults	2018
9	Kellogg's Chocos	Chocolate Characters	Youngsters and Adults	2019
10	Amazon Prime	Human Figures	All age groups	2019

The analysis of the content is done as follows:

5.3.1 Based on Colour

Starting from Cadbury Dairy Milk ad which was made by E. Suresh in 2008 to the last Amazon Prime advertisement selected the brand colours were taken care of. All the advertisements featured brand colours respectively. In dairy milk advertisement the package colour i.e. purple is dominating. In Mentos commercial telecasted in year 2010 bright mint colours of the product were used as dominant colours for whole advertisement. In Amaron Battery advertisement telecasted in year 2011 and again made by E. Suresh the bright green colour of Amaron Logo and label is used. In Bank of Baroda commercial made by E. Suresh in 2011 the orange colour of bank's branding are used as cloth of the mascot character. In Amul milk commercial

animated by Pinku Murmu at Famous Studios telecasted in 2013 the red colour of Amul polka girl's dress was used for various animation parts of the commercial. In Vodafone Zoo Zoo commercial made by Asheesh Malhotra at Lowe Lintas telecasted in year 2014 the red colour of Vodafone logo was dominant throughout the commercial. This series of Zoo Zoo commercials changed the trend of 3D animation in India. Earlier Vodafone Zoo Zoo ads were live action ads and all the Zoo Zoo were real humans wearing stock character costumes. In 2017 the Top Grossing Indian Brand Patanjali took 3D animation as it's medium of advertisement through their detergent commercial. Most of the colours were taken from Patanjali's branding. In Fevicol Marine advertisement telecasted in 2018 and made by Vaibhav More the blue and orange colour of Fevicol label was used for most of the animation part. In Kellogg's Chocos commercial telecasted in year 2019 and again made by Vaibhav More, the brown colour of chocolate was dominant throughout the commercial. Moreover, the brown colour is picked from the package and the brand mascot Choco (cartoon character). In last Amazon prime advertisement orange and black colours were of amazon's branding were used.

So it is quite evident from the analysis that in every 3D animation advertisement the brand colours were used to keep the identity familiar with the audience so that they can recognize and recall the product through brand colours used in the advertisements.

5.3.2 Age of Character Depiction

Starting from Cadbury Dairy Milk ad to the last Amazon Prime advertisement selected the brand colours the age of characters shown was as per the age of target audience. In dairy milk advertisement telecasted in 2008 the age of character used was of a youngster and kids who played together in the commercial. In Mentos commercial telecasted in year 2010 advertisement the age of character used was of a youngster and cartoon animals were animated to attract the kids as well. In Amaron Battery advertisement telecasted in year 2011 the age of the characters used was of youngster and adults. In Bank of Baroda commercial telecasted in 2011 the mascot character was a youngster and was shown fighting with adult robbers. In Amul milk commercial telecasted in 2013 the girl character is a young girl which is being shown animated with milk waves. In Vodafone Zoo Zoo commercial telecasted in

year 2014 the Zoo Zoo characters are kids, youngsters and adults attracting all age groups which made it very popular for viewers of all the age groups. In 2017 the Top Grossing Indian Brand Patanjali shown adult clothes are shown interacting with each other for the quality of detergent. In Fevicol Marine advertisement telecasted in 2018 the octopus and young characters are shown. In Kellogg's Chocos commercial telecasted in year 2019 the chocolate characters are shown falling in love with each other Moreover, this advertisement was released on Valentine's day which is very popular in viewers of all age groups. In last Amazon prime advertisement telecasted in 2019 the young and adult characters are shown using the app and shopping online.

So it is clear from the above analysis that a particular age group is shown in the advertisements according to the target audience decided by the brand. So to attract the same age group of audience to buy the product as shown in the commercial.

5.3.3 Type of Character Depiction

Starting from Cadbury Dairy Milk ad to the last Amazon Prime advertisement selected the brand colours the depiction of characters shown was as per the liking target audience. In dairy milk advertisement telecasted in 2008 the cartoon based characters are shown playing together in the commercial. In Mentos commercial telecasted in year 2010 advertisement the human based character was shown for youngsters and cartoon animals were animated to attract the kids as well. In Amaron Battery advertisement telecasted in year 2011 the human based characters were shown for youngster and adult audience. In Bank of Baroda commercial telecasted in 2011 again the human based character was shown. In Amul milk commercial telecasted in 2013 the girl character is a based on human figure and interacting with milk waves. In Vodafone Zoo Zoo commercial telecasted in year 2014 the Zoo Zoo characters are kids, youngsters and adults attracting all age groups which are human figure based. In 2017 Patanjali has shown human clothes interacting with each other for the quality of detergent. In Fevicol Marine advertisement telecasted in 2018 the octopus(animal) and human based character is shown. In Kellogg's Chocos commercial telecasted in year 2019 the chocolate characters are human figure based shown falling in love with each other. In last Amazon prime advertisement

telecasted in 2019 the human based characters are shown using the app and shopping online.

So it is clear from the discussion that character designing for the advertisements is done as per the liking and taste of the target audience.

5.4 STOP MOTION ANIMATION

Third category is stop motion animation. The era from which advertisements have been taken are from year 2008 to year 2019. In all of the advertisements the targeted audience group is either youngsters or the adults only one of the advertisement has been made exclusively for kids while 1 is made for all age groups. 9 out of 10 advertisements are made for youngsters and adults.

Table 5.3: Shortlisted Stop motion animated Advertisements

Stop Motion Animation				
Sr. No.	Name of Brand	Character Used and Type	Targeted Audience	Year of telecast
1	Amaron Batteries	Human figure	Youngsters and Adults	2002
2	Brookbond Tea	Human figure	Youngsters and Adults	2004
3	Videocon Refrigerator	Human figure	Youngsters and Adults	2004
4	Apsara Extra dark Pencils	Cartoon characters	Kids	2010
5	Airtel	Human figure	Youngsters and Adults	2011
6	ICICI Prudential	Human Figures	Youngsters and Adults	2012
7	Aids Awareness (Bengal)	Human Figures	Youngsters and Adults	2013
8	Cadbury Gems IPL	Gems	All age groups	2013
9	Fevicol	Animals and Human Figures	Youngsters and Adults	2014
10	Hyundai Cars	Human Figures	Youngsters and Adults	2017

All the ads are being taken after year 2002 making it a new trend for advertisements. In 2002 it began the era of using stop motion animation advertisements with E. Suresh and Vaibhav Kumaresh at Famous studios Mumbai. The Amaron battery commercials set the new standards in advertising world and the jingle “last long really long” became popular among the audience. These advertisements were accepted by audience of all age groups. The analysis of the content is done as follows:

5.4.1 Based on Colour

Starting from Amaron battery ad which was made by E. Suresh and Vaibhav Kumaresh in 2002 to the last Hyundai Cars advertisement selected the brand colours were taken care of. All the advertisements featured brand colours respectively. In Amaron battery advertisement made by E. Suresh and Vaibhav Kumaresh at Famous Studios in 2002 the logo and label colour of Amaron was used. In brook bond tea commercial telecasted in year 2004 again made by E. Suresh and Vaibhav Kumaresh at famous studios Mumbai the bright green colours of the product packaging was used as dominant colours for whole advertisement. In Videocon refrigerators advertisement telecasted in year 2004 and made by E. Suresh the bright silver colour of Videocon logo and label is used. In apsara extra dark pencils commercial made by E. Suresh in 2010 the blue colour of product packaging is used. In airtel commercial made by E. Suresh telecasted in 2011 the red colour of airtel branding was used for animation of most of the parts of the commercial. In ICICI prudential insurance advertisement telecasted in year 2014 and made by Vaibhav Kumaresh and E. Suresh the orange colour of ICICI logo was dominant throughout the commercial. This series of Aids Awareness commercials were launched by West Bengal government in 2013. These ads were also made by Vaibhav Kumaresh and E. Suresh. The aids awareness red ribbon was dominant throughout the commercial. In 2013 E. Suresh handled branding and advertising campaign of Cadbury Gems for IPL. Several advertisements were made using stop motion animation. Most of the colours were taken from Cadbury Gems itself. In Fevicol advertisement telecasted in 2014 and made by Vaibhav Kumaresh the blue and orange colour of Fevicol label was used for most of the animation part. In Hyundai cars commercial telecasted in

year 2017 and made by Vaibhav More, the brand colours of Hyundai were dominant throughout the commercial.

So it is quite evident from the analysis that in every stop motion animation advertisement the brand colours were used to keep the identity familiar with the audience so that they can recognize and recall the product through brand colours used in the advertisements.

5.4.2 Age of Character Depiction

Starting from Amaron battery ad to the last Hyundai cars advertisement selected the brand colours the age of characters shown was as per the age of target audience. In Amaron battery advertisement made by E. Suresh and Vaibhav Kumaresh at Famous Studios in 2002 the characters shown were young and adult. In brook bond tea commercial telecasted in year 2004 again made by E. Suresh and Vaibhav Kumaresh at famous studios Mumbai the young and adult ladies were shown. In Videocon refrigerators advertisement telecasted in year 2004 and made by E. Suresh the chocolates and germ character was shown. In apsara extra dark pencils commercial made by E. Suresh in 2010 the rabbits and hyena cartoon characters were shown to attract the children. In airtel commercial made by E. Suresh telecasted in 2011 the young and adult people were shown using the airtel services. In ICICI prudential insurance advertisement telecasted in year 2014 and made by Vaibhav Kumaresh and E. Suresh the mascot Chintamani was introduced which became very popular among the audience of all age groups. This series of Aids Awareness commercials were launched by West Bengal government in 2013. These ads were also made by Vaibhav Kumaresh and E. Suresh. The young and adult people were shown creating awareness about condom usage to prevent deadly Aids disease. In 2013 E. Suresh handled branding and advertising campaign of Cadbury Gems for IPL. Several advertisements were made using stop motion animation. In this gems were actually used as part of animation to attract the audience of all age groups. In Fevicol advertisement telecasted in 2014 and made by Vaibhav Kumaresh the elephants of Fevicol were shown playing with each other. In Hyundai cars commercial telecasted in year 2017 and made by Vaibhav More, the human figures of young and adult age were shown dancing on the tunes.

So it is clear from the above analysis that a particular age group is shown in the advertisements according to the target audience decided by the brand. So to attract the same age group of audience to buy the product as shown in the commercial.

5.4.3 Type of Character Depiction

In Amaron battery commercial telecasted in 2002 the human figures were used. In brook bond tea commercial telecasted in year 2004 the human based female figures were shown. In Videocon refrigerator advertisement telecasted in year 2004 the human based characters were shown for youngster and adult audience. In apsara extra dark commercial telecasted in 2010 the cartoon characters were shown to attract the children. In airtel commercial telecasted in 2011 the human characters are shown using the services of airtel. In ICICI prudential the mascot character Chintamani is a human based character and is shown worried for his future. In aids awareness commercial telecasted in 2013 the human characters are shown interacting with each other and spreading the awareness of using condoms. In 2013 gems commercial no character is shown but ads are specifically made for IPL which is the most favourite cricket league among the audience of all age groups. In Fevicol advertisement telecasted in 2014 the elephant (animal) character is shown. In Hyundai car commercial telecasted in year 2017 the human figure based characters are shown dancing on the tunes.

So it is clear from the discussion that character designing for the advertisements is done as per the liking and taste of the target audience.

5.5 LIVE ACTION PLUS ANIMATION

This category has become most favourite among the advertisers and brand promoters. In live action plus animation there is a freedom to use both live action and animation all together. Both complement each other in conveying message in an effective manner to the audience. In all of the advertisements the targeted audience group is either youngsters or the adults only one of the advertisement has been made for kids while 4 are made for all age groups. 9 out of 10 advertisements are made for youngsters and adults.

Table 5.4: Shortlisted Live action plus animated Advertisements

Live Action plus Animation				
Sr. No.	Name of Brand	Character Used and Type	Targeted Audience	Year of telecast
1	Limca	Human Figures	All age groups	2009
2	Castrol engine oil	Human Figures	Youngsters and Adults	2010
3	7 Up	Human Figures	All age groups	2012
4	Kellogg's Chocos	Human Figures	Kids and Youngsters	2013
5	Kurkure Puffcorn	Human Figures	All age groups	2013
6	MP Tourism	Human Figures	All age groups	2013
7	Indigo Paints	Human Figures	Youngsters and Adults	2018
8	Asian paints	Human Figures	Youngsters and Adults	2019
9	Dailyhunt News	Human Figures	Youngsters and Adults	2019
10	Dr. Fixit	Human Figures	Youngsters and Adults	2019

5.5.1 Based on Colour

Starting from Limca ad which to the last Dr. Fixit advertisement selected the brand colours were taken care of. All the advertisements featured brand colours respectively. This medium was adopted by advertisers in 2009 where animation and live action both were integrated together to give it more interesting look and feel. In Limca advertisement made in 2009 the logo and label colour of Limca was used. In Castrol engine oil advertisement telecasted in year 2010 made by E. Suresh the bright green colours of the product logo was used as dominant colours for whole advertisement. In 7 UP advertisement telecasted in year 2012 bottle green colour of 7up logo and label is used. In Kellogg's Chocos commercial made by Akhil Verma and Gaurav Malhotra at Artha animation in 2013 the brown colour of Chocos logo is used. In Kurkure Puffcorn commercial made by E. Suresh telecasted in 2013 the green colour of product packaging was used for animation of most of the parts of the

commercial. In MP tourism advertisement telecasted in year 2013 multiple colours of festival holi are used throughout the commercial to show different colours of Madhya Pradesh. In Indigo paints commercial telecasted in 2018 multiple colours of Indigo Zebra mascot are used to show different colours of paint available with the brand. In recent Asian paints commercial, the colours of Asian paints branding are dominant throughout the commercial. In Dailyhunt news app advertisement telecasted in 2019 and made by E. Suresh the colours of daily hunt app logo are dominant throughout the advertisement. In last Dr. Fixit commercial telecasted in year 2019 and made by Vaibhav More, the brand colours of Dr. Fixit are dominant throughout the commercial.

So it is quite evident from the analysis that in each of these advertisement the brand colours were used to keep the identity familiar with the audience so that they can recognize and recall the product through brand colours used in the advertisements.

5.5.2 Age of Character Depiction

In all of the advertisements the human figures are used to attract the audience. With the actors the brand mascots or animated characters are also used in these advertisements to make them more interesting, funny, witty and out of the clutter. In Limca advertisement made in 2009 the young characters are used to attract people of all age groups to buy the drink. In Castrol engine oil commercial telecasted in 2010 the young and adult couple are shown using the engine oil to drive hassle free on road. In 2012 7UP used actress Mallika Sherawat as brand ambassador as she was very popular these days because of her item numbers among the audience. With her the traditional mascot of 7up Fido dido was shown dancing on the tunes. In 2013 Kellogg's used this medium to show their product and kid character was used to attract kids and youngsters to go for the product. Along with the kid the animated figures were shown with which kid was playing. In again 2013 MP tourism launched its annual ad campaign to attract tourism to the state. Many popular monuments and figures were shown with animation and actors were shown interacting with those figures. In 2013 Kurkure used this amazing medium of live action plus animation in its commercial the young school boys were shown in the advertisement to attract the younger audience to buy the product. In 2018 cricket hero MS Dhoni who is very

popular in India in all age groups was taken as brand ambassador for Indigo paints commercial and shown playing and interacting with Zebra (Brand mascot) of the company. In 2019 the famous actor Ranbir Kapoor is used to attract audience of all profiles in Asian paints commercial. In 2019 again E. Suresh has come up with an ad campaign for upcoming elections. He has made this advertisement for daily hunt news app to spread the message that people should not trust rumours being spread by other people and check the news authenticity with the app. In last the Superstar of India Mr. Amitabh Bachhan is shown in 2019 Dr. Fixit series of commercials. So far 3 of these different advertisements are launched during the IPL to attract the audience as most of the people in India are fan of IPL event. In this advertisement Mr. Bachhan is shown interacting with human cum animal based animated characters.

So with this analysis it is quite evident that brand mascots and brand ambassadors play a huge role in promoting goods and services and when these two are used together then it has doubled up the recall and sales values of the brands.

5.5.3 Type of Character Depiction

In all of the advertisements the human figures are used to attract the audience. With the actors the brand mascots or animated characters are also used in these advertisements to make them more interesting, funny, witty and out of the clutter. In Limca advertisement made in 2009 the young characters are used to attract people of all age groups to buy the drink. In Castrol engine oil commercial telecasted in 2010 the human figure couple are shown using the engine oil to drive hassle free on road. In 2012 7UP used actress Mallika Sherawat as brand ambassador as she was very popular these days because of her item numbers among the audience. With her the traditional mascot of 7up Fido dido was shown dancing on the tunes. In 2013 Kellogg's used this medium to show their product and kid (human) character was used to attract kids and youngsters to go for the product. Along with the kid the animated figures were shown with which kid was playing. In again 2013 MP tourism launched its annual ad campaign to attract tourism to the state. Many popular monuments and figures were shown with animation and actors (human figures) were shown interacting with those figures. In 2013 Kurkure used this

amazing medium of live action plus animation in its commercial the young school boys (human figures) were shown in the advertisement to attract the younger audience to buy the product. In 2018 cricket hero MS Dhoni (human figure) who is very popular in India in all age groups was taken as brand ambassador for Indigo paints commercial and shown playing and interacting with Zebra (Brand mascot) of the company. In 2019 the famous actor Ranbir Kapoor (human figure) is used to attract audience of all profiles in Asian paints commercial. In 2019 again E. Suresh has come up with an ad campaign for upcoming elections. He has used human figures with parrot heads to show that one should not believe the rumours spread by others and then keep spreading them to others like a parrot. In last the Superstar of India Mr. Amitabh Bachhan (human figure) is shown in 2019 Dr. Fixit series of commercials. So far 3 of these different advertisements are launched during the IPL to attract the audience as most of the people in India are fan of IPL event. In this advertisement Mr. Bachhan is shown interacting with human cum animal based animated characters.

So with this analysis it is quite evident that brand mascots and brand ambassadors play a huge role in promoting goods and services and when these two are used together then it has doubled up the recall and sales values of the brands.

5.6 MOTION GRAPHICS ANIMATION

This is probably the newest, shortest, easiest and convenient medium of animation for advertisements. This medium is mostly used for social media and online marketing. These days everyone is having a smart phone and high speed data connection in the phone due to cheap internet lucrative plans given by the companies. People are having daily 1 GB to 1.5 GB data to be used. So this has become the most convenient medium of advertisements. These type of ads are very easy to make and duration of these ads are hardly 20 seconds. Mostly these ads are used to provide information about a particular product or service. All these advertisements are for audience of all age groups because smart phones are used by everyone and these brands are providing services for the audience for all age groups.

Table 5.5: Shortlisted Motion Graphics animation based Advertisements

Motion Graphics Animation				
Sr. No.	Name of Brand	Character Used and Type	Targeted Audience	Year of telecast
1	Swiggy	No characters	All age groups	2016
2	Uber Cab	No characters	All age groups	2017
3	Book my show	No characters	All age groups	2017
4	Ola Cab	No characters	All age groups	2018
5	Zomato	No characters	All age groups	2018
6	Spotify music app	No characters	All age groups	2018
7	Flipkart	No characters	All age groups	2019
8	Book my show	No characters	All age groups	2019
9	Swiggy	No characters	All age groups	2019
10	Amazon	No characters	All age groups	2019

5.6.1 Based on Colour

The only analysis for these type of advertisement can be based on colours. As these advertisements are made up using a solid or gradient colour background and then few elements, text are animated upon it. There is no character involvement in these type of advertisements. Starting from Swiggy food ordering app advertisement to the last Amazon advertisement selected the brand colours were taken care of. All the advertisements featured brand colours respectively. This medium was adopted by advertisers in 2016 few elements were animated to show an information of services type of advertisements. In Swiggy food ordering app advertisement made in 2016 the logo and brand colour of Swiggy was used. In uber cab ordering app advertisement telecasted in year 2017 black and blue colours of uber branding were used as dominant colours for whole advertisement. In bookmyshow advertisement telecasted in year 2017 the red colour of logo and label is used. In Ola cab commercial made in 2018 the bright green colour of Ola logo is used. In Zomato

food ordering app commercial telecasted in 2018 the red colour of Zomato branding was used for animation of most of the parts of the commercial. In Spotify music app advertisement telecasted in year 2018 black and green colour of logo are used throughout the commercial. In flipkart commercial telecasted in 2018 sky and yellow colours of flipkart branding are used. In recent book my show 2019 commercial, the red colours of branding are dominant throughout the commercial. In Swiggy food ordering app advertisement telecasted in 2019 orange colour of app logo are dominant throughout the advertisement. In last amazon commercial telecasted in year 2019 the brand colours of Amazon are dominant throughout the commercial.

So it is quite evident from the analysis that in each of these advertisement the brand colours were used to keep the identity familiar with the audience so that they can recognize and recall the product through brand colours used in the advertisements.

5.6.2 Age of Character Depiction

In any of these advertisements no character is used because these are graphics based advertisements and require only a background, elements, text and information in moving form on the screen.

5.6.3 Type of Character Depiction

In any of these advertisements no character is used because these are graphics based advertisements and require only a background, elements, text and information in moving form on the screen.

5.7 INFLUENCE OF ANIMATION IN ADVERTISING ON INDIAN AUDIENCE

The primary objective of the study was to find the influence of animation in advertising on Indian audience. For studying the influence on audience, 500 respondents were fixed for conducting a primary survey. These 500 respondents were selected based on different demographic profiles such as age, gender, occupation, hometown and qualification. To include population from all these mentioned demographic profiles many schools, colleges, universities, offices, business houses, old age retired homes and female housewife associations were

contacted throughout the country so that the influence of animation used in advertisements can be studied.

An adopted and already proven questionnaire (Annexure- III) was selected for conducting the primary survey. This questionnaire was adopted from Handbook of Marketing scales (Second Edition) written by William O. Bearden and Richard G. Netemeyer published in 1999. This questionnaire was framed by Schlinger in 1979. This was designed to gauge the affective reactions to advertisements by general audience. It focused mainly on the emotional component of communication effects and indicated how people feel after seeing a commercial rather than what they actually know (Schlinger 1979, p. 37). This survey was having 32 questions to study different factors while watching a TV commercial i.e. Entertainment, Confusion, Relevant News, Brand reinforcement, empathy, familiarity and alienation. This survey was known as Viewer Response Profile (VRP) which can be used to study the influence of any advertisement or TV commercial on viewer's profile.

5.7.1 Data Analysis

Total 503 responses were recorded from all demographic profiles. The distribution of the participation based on age, gender, occupation, hometown and qualification is as follows: -

Based on age

The first analysis of the recorded data was done based on the age groups. In survey broadly 4 different age groups were kept for participation as per Table 5.6.

Table 5.6: Participation based on Age

Age Groups	Number	Mean	Standard. Deviation
13-19 Years	126	79.8571	7.65111
20-30 Years	132	78.2197	12.99578
31-45 Years	125	79.4160	7.94962
46-60 Years	120	80.7750	5.75328

ANOVA

Animation Score

	Sum of Squares	DF	Mean Square	F	Sig.
Between Groups	427.719	3	142.573	1.726	.161 (not significant)
Within Groups	41217.350	499	82.600		
Total	41645.070	502			

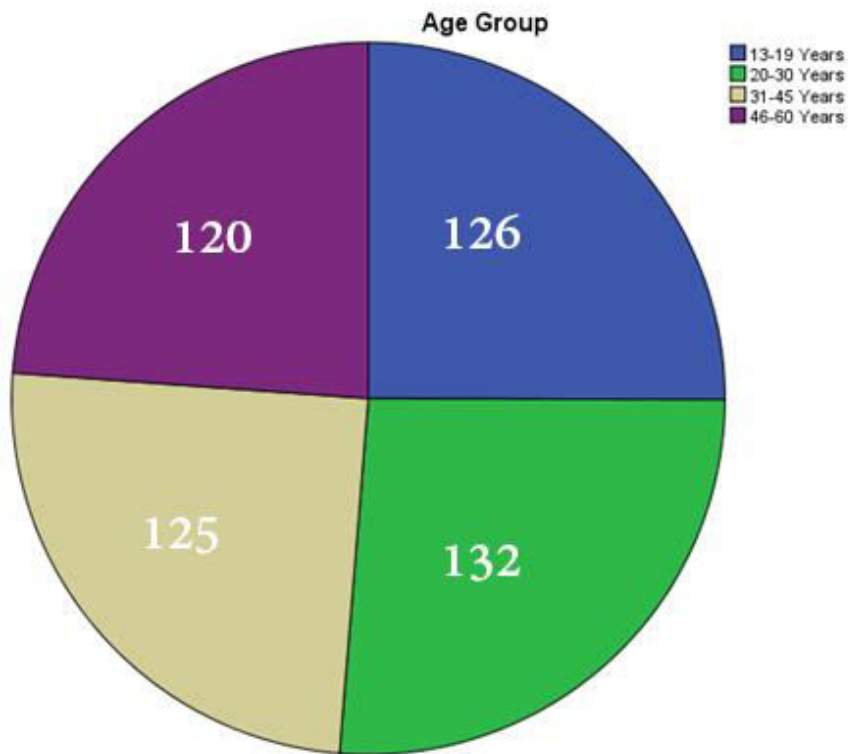


Fig 5.1: Pie Chart Distribution of Participation based on Age

During analysis when one way Anova was applied, it was found that animated advertisement has similar type of influence on audience of different age. From all the age groups mentioned in table 5.6 there was no difference between age group as significant as the P value is 0.161 which is higher than 0.05.

So this proved that the animated advertisement has similar type of influence on audience of all age groups.

Based on Gender

The second analysis of the recorded data was done based on the genders. In survey two different gender groups were kept for participation as per Table 5.7.

Table 5.7: Participation based on gender

	Number	Mean	Standard. Deviation	t-value	
Male	255	79.9490	10.83308	0.572	Not significant
Female	248	79.1129	6.89682		

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig.(2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Animation Score	Equal variances assumed	20.544	.000	.572	501	.568	.63550	1.11111	-1.54752	2.81851
	Equal variances not assumed			.575	431.916	.565	.63550	1.10454	-1.53545	2.80645

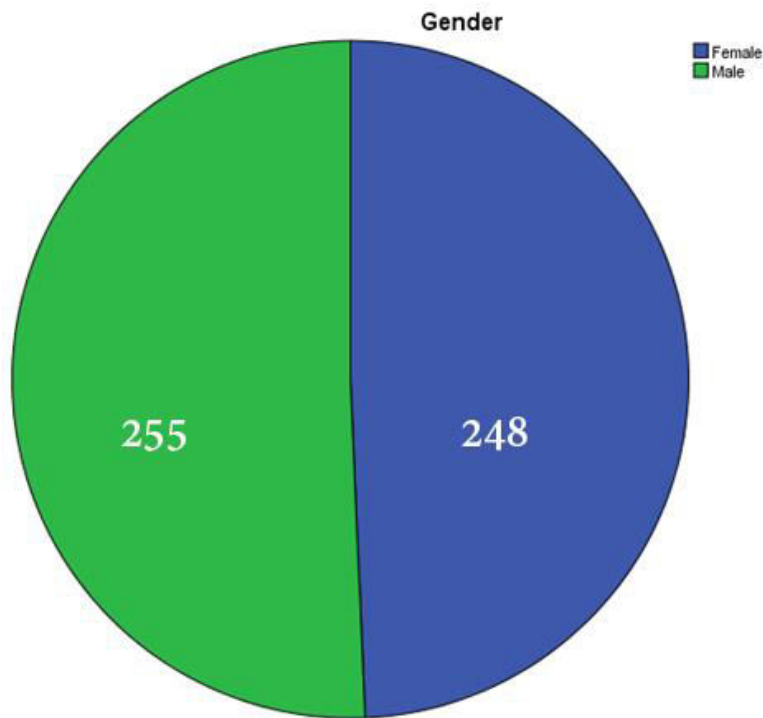


Fig 5.2: Pie Chart Distribution of Participation based on Genders

In the analysis using statistical tools t-Test was applied to measure the difference in influence of animated advertisements on both males and females. It was found that t-value measured in the analysis was lesser than the table value. So it has been concluded that animated advertisement has similar type of influence on male and female audience.

Based on Hometown

The third analysis of the recorded data was done based on the hometown of the participant. In survey three different hometown groups were kept for participation as per Table 5.8

Table 5.8: Participation based on Hometown

Hometown	Number	Mean	Standard. Deviation
Rural	149	81.0805	8.38154
Urban	209	78.5789	11.22560
Metropolitan	145	79.3310	5.58029

ANOVA

Animation Score

	Sum of Squares	DF	Mean Square	F	Sig.
Between Groups	552.978	2	276.489	3.364	.035 (Significant)
Within Groups	41092.091	500	82.184		
Total	41645.070	502			

(I) Age	(J) Age	Mean Difference (I-J)	Std. Error	Sig.
Rural	Urban	4.13278*	1.32456	.028 (Significant)

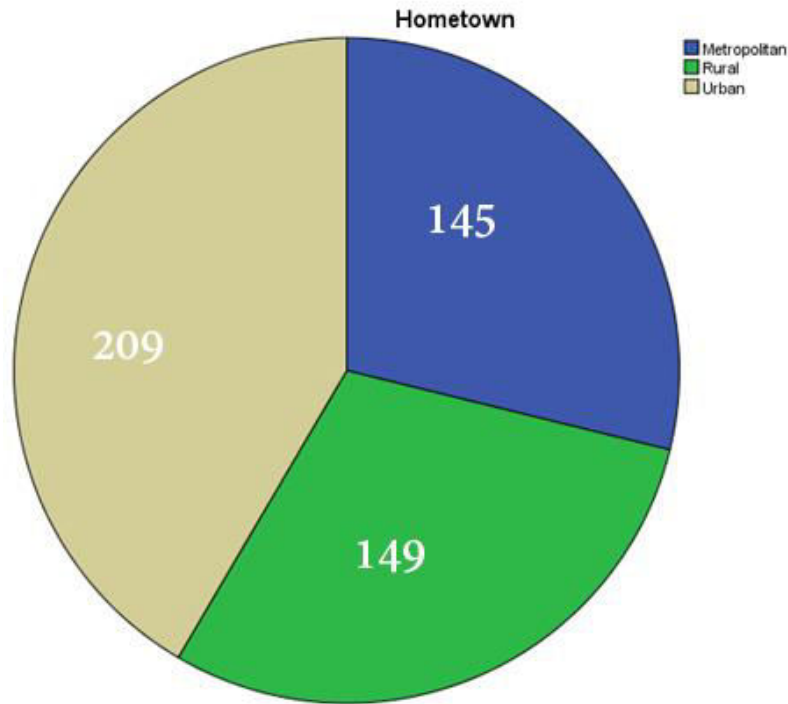


Fig 5.3: Pie Chart Distribution of Participation based on Hometown

During analysis when one way Anova was applied, it was found that animated advertisement has different type of influence on audience of hometowns. From all the groups mentioned in table 5.8 the difference between rural audience and urban audience was significant as the P- Value is 0.035 which is less than 0.05.

So this proved that the animated advertisement has different type of influence on audience of rural and urban backgrounds. Further during the analysis, it was found that mean ranking score of rural group is higher so that means the audience of this age group are more influenced with animated advertisements.

Whereas the audience of age group urban backgrounds had lowest mean score value making it least influenced with animated advertisements.

Based on qualifications

The fourth analysis of the recorded data was done based on the qualification of the participant. In survey three different qualification groups were kept for participation as per table 5.9.

Table 5.9: Participation based on Qualification

Qualifications	Number	Mean	Standard. Deviation
Matric or Below	168	79.1310	4.09258
Under Graduate	171	80.4503	11.62258
Post Graduate	164	79.0000	9.80359

ANOVA

Animation Score

	Sum of Squares	DF	Mean Square	F	Sig.
Between Groups	217.623	2	108.812	1.313	0.270 (Not significant)
Within Groups	41427.447	500	82.855		
Total	41645.070	502			

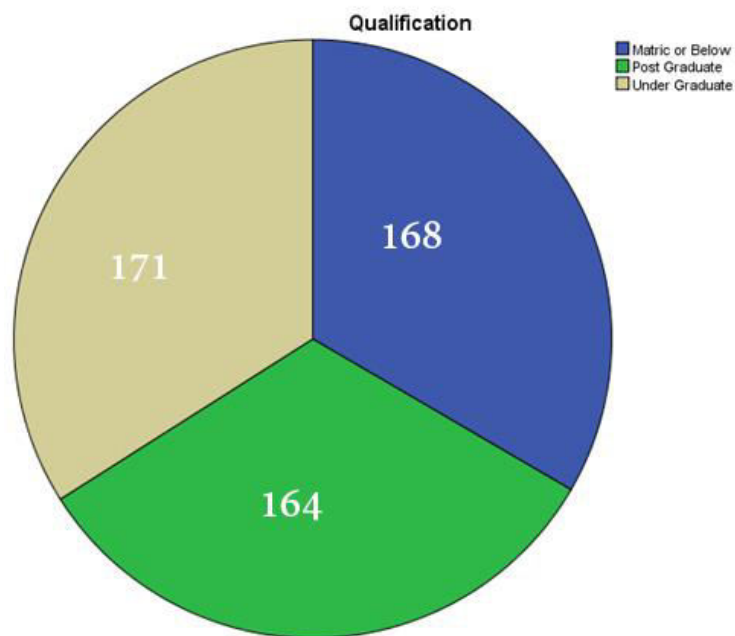


Fig 5.4: Pie chart distribution of participation based on qualification

During analysis when one way Anova was applied, it was found that animated advertisement has similar type of influence on audience of different qualifications. From all the groups mentioned in table 5.9 there was no difference between any of the groups and the significance was 0.270 which is higher than value of 0.05.

So this proved that the animated advertisement has similar type of influence on audience of qualifications.

Based on Occupation

The fourth analysis of the recorded data was done based on the occupation of the participant. In survey five different occupation groups were kept for participation as per Table 5.10

Table 5.10: Participation based on Occupation

Occupation	Number	Mean	Standard. Deviation
Student	122	79.5984	13.31417
Housewife	78	80.7692	5.92797
Service	93	78.4301	11.17392
Business	88	80.0227	7.71918
Retired	122	79.1803	2.13207

ANOVA

Animation Score

	Sum of Squares	DF	Mean Square	F	Sig.
Between Groups	269.121	4	67.280	.810	0.519
Within Groups	41375.949	498	83.084		(Not significant)
Total	41645.070	502			

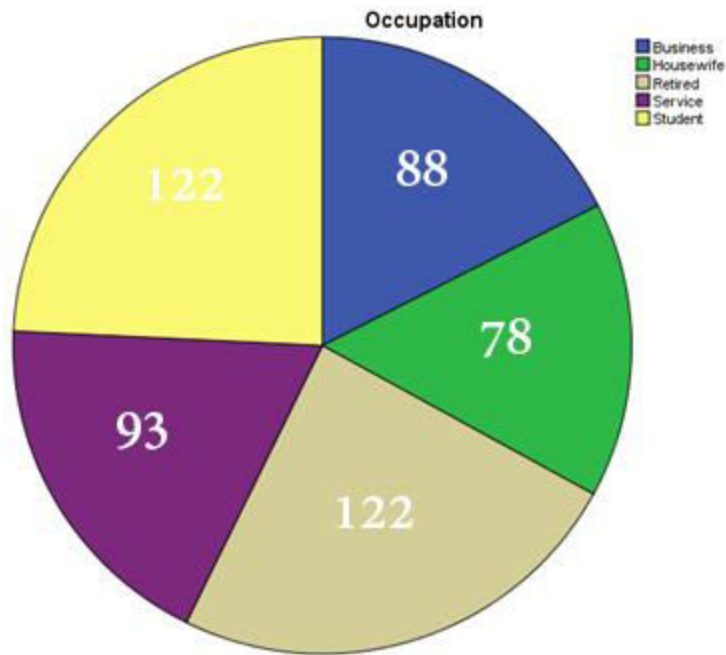


Fig 5.5: Pie chart distribution of participation based on Occupation

During analysis when one way Anova was applied, it was found that animated advertisement has similar type of influence on audience of different occupations. From all the groups mentioned in table 5.10 there was no difference between any of the groups and the significance was 0.519 which is higher than value of 0.05.

So this proved that the animated advertisement has similar type of influence on audience of occupations.

So from the above analysis it is evident that audience of different demographic profiles are influenced by animated advertisements. Few categories of demographic profiles have significant difference between the groups such as age group and hometown groups. Rest all demographic profiles have no significant difference in influence and that means these groups are equally influenced with animated advertisements. This also means that Indian animation is gaining grounds as people of all profiles recognize them and are influenced with these advertisements.

5.8 SCOPE OF ANIMATION IN INDIAN ADVERTISING INDUSTRY

As per interview schedules done with experts of both animation and advertising industry, the field animation is growing leaps and bounds and is expected to grow

further more because of advancement in technology and emergence of new start-ups. As per hypothesis framed for the study there are two 2 out 3 hypotheses which are to be discussed here:

H_{a1}: Using animation in advertising is convenient and cheaper as compared to live action based advertisements.

H_{a2}: Animated advertisements have lot of scope in Indian advertisement industry.

To validate H_{a1} the question was asked in interview schedules to all the experts. 8 out of 10 experts from animation industry said yes it is convenient to use animation in advertising. While two experts said it depends upon the product and concept to be executed.

Live actions are difficult in the sense of production. There are many factors which are not under your control in live action like shooting dates, character look, sets, location etc. But in animation you have freedom to design everything as per your needs and everything is under your control. When you get bad actors, or art directors than your result suffers (E. Suresh, Annexure VI, Interview – 1).

There are many things which cannot be done in live shoot for example blast in a car or jumping from a car or may be jumping from a height. So these kind of things can be easily done using animation. Cost effectiveness varies from product to product and type of concept which has to be executed. If it can be easily done with live action, then there is no need of using animation in it (Pinku Murmu, Annexure VI, Interview – 3).

What a live action story cannot convey but animation can convey. For example, you are making an advertisement for any social cause like protecting animals so in that ad you cannot make a dog to talk but by using animation you can do it. It is also very cost effective. You can create your sets like you don't need to go to Switzerland for shooting when you can create your BG in animation studio. So animation ads are cheaper as compared to live action ads (Priyanshu Ghosh, Annexure VI, Interview – 4).

These are the two sides of the coin if you want a live action shoot then we have to do it. It depends upon the client because sometimes they want a big face someone like Amitabh Bachhan or Salman Khan etc. For animation we have all kind of creative freedom to show the client's idea. It is cost effective also for example in budget of 2 days' shoot of Amitabh Bachhan can be used to make 2-3 animated advertisements (Akhil Verma, Annexure VI, Interview – 5).

It is convenient because while shooting a live action ad and then finding out in studio that this part is left or not shoot properly then you will not get to shoot with whole cast and crew again but if it is an animated advertisement you are free to make alterations any time. Yes, animation is cost effective always. Because in live action you need stars and crew and lots of equipment also but for animation you don't need all that. But I would also say Live action plus animation do a wonderful job (Gaurav Malhotra, Annexure VI, Interview – 6).

There was a time when there was a lot of difference in cost but now that line is breached in the current scenario the budgets are flexible. You can have a lot of budget for a 30 second ad film. So these days' agencies have lot of budget in their mind. It depends upon animation style also that what kind of animation are you using for your ad so the budget varies (Prosenjit Ganguly, Annexure VI, Interview – 7).

That depends on many factors. For example, if you are looking for a star for your ad then definitely live action advertisement will be expensive. If you are creating an animated character, then cost will be saved. Further the production cost will be same for both live action and animation advertisement (Hari Varma, Annexure VI, Interview – 8).

If the planning is done in a right manner, then visual communication can be effectively created using software obviously dominates the live shoot. According to my experience it is always cost effective and it is very flexible to use animation (Mohit Sharma, Annexure VI, Interview – 10).

Whilst on other side 2 experts from animation industry were having neutral opinion.

There is no comparison. You cannot compare them both. Sometimes live action film is expensive and sometimes animation films are expensive. It depends on many factors such as script and why does it need a certain medium. Rather animation is more time consuming than a live action one (Vaibhav Kumaresh, Annexure VI, Interview – 2).

Depends on the scenario and kind of ad that you are looking for. If you need a quick ad where just two people are talking to each other than live action is preferred. But if you want to show something unrealistic than it is not possible without the use of animation (Abhishek Chandra, Annexure VI, Interview – 2).

When it was asked from advertising experts there were 4 out of 10 who said it is convenient and cost effective to use animation in advertising while 4 of them were neutral for both animation and live action and 2 of them said it is not an easy task and it takes lot of time and money to execute an animated advertisement.

For designers it is not convenient but budget wise and monetarily yes it is convenient. It brings the budget to a lower extent in comparison to live action advertisements. Plus, with live action ads you cannot fix the timelines as per deadlines but in animation we can (Abhishek Pandey, Annexure VII, Interview – 1).

Earlier animation was not very advanced and were a cheaper medium but now days due to advancement of technology animated characters looks very real. Now artificial intelligence has come up that I believe could be the future of animation. In terms of time the live action is much faster as compared to animation because in animation you have to start everything from ground zero. Yes, animation is more convenient but takes a little more time (Asheesh Malhotra, Annexure VII, Interview – 7).

There are certain products where animation was the convenient medium to use on the other hand some products can only be done with live action. So it depends upon the objective of the ad and the communication you want to convey. But yes animation ads are faster to cheaper to make as compared to live action ones (Rahul Pahwa, Annexure VII, Interview – 4).

It is cost effective because you don't have to pay to the celebrities for shoot. Because the biggest budget of any ad films goes to the actor. While production people get very less amount. So animation is a cheaper and convenient medium for ad films (Vaibhav More, Annexure VII, Interview – 10).

On the other hand, 4 experts had a neutral opinion for this question.

It depends upon the scale of animation. There are some animations that we can do in 2-3 lakhs and there are some animations which we need 2-3 crores for it. It depends upon the product as per my point of view (Kiran Anthony, Annexure VII, Interview – 10).

There are different kind of software available at different kind of platforms. If you want to make normal animation which will look like moving images so that kind of ad for 30 seconds can be made in 3 lakhs. If you want to make a very high end animated a then it can go up to 1 crore also. In some cases, it can be cheaper so it varies product to product and concept to concept (Musheer Iqbal, Annexure VII, Interview – 5).

Depends, if live action is complicated then we use animation. Definitely it is not easy to make an animated ad because it will take a lot of time like models, backgrounds, environments, rendering and movements So it is bit difficult. In live action everything happens in real time and in animation you have to create the whole thing yourself. Cost is comparative. Sometimes animations can be more expensive and sometimes live action can be more expensive. Live action also comes with lot of production costs, locations, lighting and

cameramen. Which you don't have to pay in animation. In live action sometime we have to take permission to shoot at certain locations. We have to pay to the actors, hiring the lighting and camera equipment. Whereas in animation you can create everything inside a computer (Pushpendra Mishra, Annexure VII, Interview – 9).

Depends on the medium of animation used. Some make it directly but some use proper production pipeline like pre-production and all. Yes, definitely it is cost effective. We have our own animation team and we are already paying to them but where as in live action you have to pay all the cost separately for hiring equipment and other production materials (Shailendra Kumar, Annexure VII, Interview – 8).

Whereas two experts were against the opinion and said it's time taking and an expensive affair to use animation in advertising.

No it is not convenient. It takes longer time to make an animated ad. Cost depends on the medium being used. There are many animation types such as stop motion animation, cell animation, 2D animation and 3D animation so cost varies as per the medium selected (Manish Darjee, Annexure VII, Interview – 3).

For animation you need more time and money which our client generally doesn't have. With live action you can decide everything like it's a two-day shoot or 4 days' shoot then post production work and everything can happen in 2 weeks. In animation you need at least one and half months. Also it depends what kind of animation you are doing. I have done one stop motion advertisement for McDonalds which was very simple animation. It was a mix of real and animation. It was not very costly and not very time consuming (Sachin Kamble, Annexure VII, Interview – 6).

It is clear from the above analysis that mostly experts agreed to the fact that animation is convenient and cost effective as compared to live action for advertisements. Though there were few who said it depends on the medium of animation and concept to be executed and this really makes sense. Because

animation has different mediums few of them are cheaper and few are very expensive. Especially 3D animation is very expensive and you need a bigger team to execute it. It may take 2-3 months to make 3D animated advertisement. But on the other hand stop motion animation, 2D animation and motion graphics animation are very easy to execute and cost effective as well. Motion graphics based animation are considered to be cheapest medium of animation because it can be done easily by a single person using a background and few elements along with texts movement on screen. So there is no requirement of bigger teams and bigger budgets to execute such advertisements. As far as reach is concerned the motion graphics advertisements have largest reach as well because these type of advertisements are always use to promote the services offered by the company and are used on social medium platforms for maximum reach because every individual spends more time on social media platforms on smartphones these days. Stop motion animation are also not very expensive as it needs a concept and small sets and characters made up of clay or other material and then photographs are captured after moving the objects in smaller progression and when it is viewed together it gives a glimpse of a motion. 2D animation is also not very expensive and time consuming medium. Earlier it used to be when it was paper based but now a day's it is computer based and can be done easily using key frame animation is software.

To prove H_{a2} the question was asked from all the experts from both animation and advertising industry and all of them agreed that animation has a bright future in Indian advertising.

Future is very bright. We see lot of scope of animation in Indian and international market (E. Suresh, Annexure VI, Interview – 1).

With change of technology animation has grown a lot and it will further grow (Vaibhav Kumaresh, Annexure VI, Interview – 2).

Future is good. Now a day's there is so much advancement in the technology. There was a time when animation was not very well known. Now a day's people are having huge budgets for ad campaigns (Pinku Murmu, Annexure VI, Interview – 3).

Future is good. Now a day's there is so much advancement in the technology. Earlier only foreign companies were doing animation but these days these companies are getting their animation work done from India. So the future of Indian animation is very bright (Priyanshu Ghosh, Annexure VI, Interview – 4).

Future is very bright because the new comer involvement in this field. Today's generation is a very good thinker so with use of technology their ideas can be brought to reality. There are many stories which need to be told like our ancient stories. Technology is anytime upgradable but thoughts will remain same so I feel the future of animation is very bright in advertising (Akhil Verma, Annexure VI, Interview – 5).

There is no advertisement as I told you which can be done without animation. When we have to beautify the product to an another level then definitely we need animation. So Future is great I would say (Gaurav Malhotra, Annexure VI, Interview – 6).

Future is good. More and more brands are evolving so they need advertisements to establish themselves and animation has a key role to play in these advertisements (Hari Varma, Annexure VI, Interview – 8).

The use of animation is increasing. If you are making an ad it will be broadcasted on TV channels. Number of channels has increased. Number of viewers has increased. People are these days watching so many things on the mobile. So this is making increase in number of ads. Every ad needs bit of animation so the future is big and bright. The use of animation is going to increase dramatically (Abhishek Chandra, Annexure VI, Interview – 9).

Future is very bright. It is as bright where the brightness can get. The industry is changing rapidly. Software are providing the ease of use and ease of use provides ease in communicating with the audience. So that is the demand of current time and I think the technology in animation has advanced a lot so this makes the future very bright (Mohit Sharma, Annexure VI, Interview – 10).

Advertising industry experts also favoured the bright future of animation in Indian advertising. All 10 experts of advertising industry were in accord that animation has lot of scope in India market because these days the viewers are increasing and number of companies and start-ups has also increased. It is the competitive world and to be in race everyone needs advertisements.

I feel that many start-ups are coming up and their budget is very limited. So for them animation ad campaign is best (Abhishek Pandey, Annexure VII, Interview – 1).

Future is so big. These days' animation has evolved so much that you need it when you need it. Last season I have done 2 ad campaigns for zoo zoo in animation. Normally we shoot zoo zoo ads but this time animation was required as per the concept so we did it with animation. People can never judge that which one is live action and which one is animated. So the technology has evolved and it is difficult to judge whether it is shoot or animated (Kiran Anthony, Annexure VII, Interview – 2).

Future is bright. A different kind of approach is required to do an animated ad campaign. Over the period of time the awareness will increase about animated ads. So yes future is definitely bright for animation in advertisements (Manish Darjee, Annexure VII, Interview – 3).

Future is quite bright. Since the technology is changing day by day so more effective methods are story telling are evolving and animation is one of them, Zoo Zoo are the perfect example of it (Rahul Pahwa, Annexure VII, Interview – 4).

The technologies are ever changing. People have started to use many different type of technologies. In isolation I won't be able to you the future I will have to consider all different factors involved in ad creation (Musheer Iqbal, Annexure VII, Interview – 5).

Future is bright. People are getting matured. People are ready to spend money. The only thing is people don't have so much time. That is the only hurdle. But now animation is getting well known and gaining respect. Even clients have understood that if we will do something different then only we will stand out. Grabbing attention is very important so that's why animation is having a bright future (Sachin Kamble, Annexure VII, Interview – 6).

In Indian advertising I think the future is animated. Because today everything is done offline and as I said with advent of technology the AI is in practice. I think somewhere animation can be a good help where you can put faces of celebrities in animated form by paying them some royalty of using their face and just recording dialogues either by them or through mimicry artists. For instance, tomorrow If I have to shoot with Ranvir Singh or Deepika Padukone and they say we are not available for shoot then you can use their faces in animated forms (Asheesh Malhotra, Annexure VII, Interview –7).

People are more inclined towards animation these days. Because the cost is very less as compared to live action to make an animated ad and it is more effective medium whether it is kid, adult or an aged person, animation is liked by everyone these days (Shailendra Kumar, Annexure VII, Interview –8).

3D animation is not very popular in India as it is very expensive. But I have seen people are aware now. These days we have young boys and girls who actually what is animation and in last 5 years I have experienced that trend has improved using animation in advertisements. We always had Vaibhav Kumaresh and E. Suresh with us for our animated ad campaigns. It is always improving. I work with lot studios who have a lot of CG team where they are able to make animated ads (Pushpendra Mishra, Annexure VII, Interview –9).

Future is bright. Use of animation has increased extensively in advertisements. People are mostly these days spending their time on social media platforms. So ads are not only done for television these

days. Ads are done for social media platforms also. Small promo ads are done for just 10 seconds so the future of animation in advertising industry is very big and bright (Vaibhav More, Annexure VII, Interview –10).

So it is clear from above statements of the experts that animation has lot of scope in Indian advertising. As per expert's opinion animation has no language, cultural and regional barriers. It is the action that speaks. So an animated mascot or character is accepted by the audience which is used by the endorsers for promoting their products and services. In many advertisements discussed above the brand mascots have been used either alone or along with brand ambassadors. Few brand mascots have become symbols of recognition of the brands itself such as Vodafone Zoo Zoo, Amul Polka girl, 7up's Fido dido etc. They are funny, witty and entertaining so people accept them as brand promoters. Moreover, the brands get recall value by using such mascots. According to expert's view animation is used in almost every commercial these days either purely animated commercials are made or some part of advertisement is animated. In 100 percent of advertisements the product windows are made up using animation to make look product more attractive for the viewers. For instance, showing a toothpaste on toothbrush, showing effect of a shampoo on hair or showing the teeth shinier the animation is used. Viewers get attracted by these advertisements and fail to recognize due to realism put using modern techniques of animation. Animation has become an integral part of advertising. It is used in different mediums. The other technique which is used in advertisements is VFX which is again a part of animation. With VFX many scenes are done in TV commercials to make them look more attractive and persuasive for viewers to buy the product. For example, these days Ranbir Kapoor is doing a commercial with Asian paint exterior emulsion in which company claims this paint provided lamination to your house. Which does not make sense at all but with use of VFX it is being showcased that by using this paint on exteriors of the house it becomes dust proof and weather proof. It looks so real that viewers are bound to believe it and buy it to use it on their house to get that extra protection and long lasting new look. So this is the power of animation and VFX which is used these days in almost every TV commercial to attract and persuade the viewers to buy the products or services by various companies.

CONCLUSIONS AND RECOMMENDATIONS

OVERVIEW

This chapter includes concluding remarks on all preceding chapters along with the discussion on achievement of research objectives. It also reveals the limitations of this study with road map for future work.

THE GIST OF CHAPTERS

Chapter 1 introduced the background of the research, defined about animated mascot – characters with their development and ancient antecedence. Further it discussed about various types and mediums of animation which are used in advertising industry more frequently.

Chapter 2 was about review of the literature relating to the mind-set of the viewers and what factors contribute to make a purchase decision by an individual.

Chapter 3 was about research methods and techniques being used for the study that how various questionnaires were designed to examine the framed objectives of the study. Further, it expanded on the objectives of the study, data sources, sampling method, sample size and the measurement items.

Chapter 4 discussed the results of the primary survey and related hypothesis. It discussed the demographic profiles of the respondents followed by graphic figures and assessment of means. It further elaborated about various scales being used to analyse the data collected. In addition to this, interview schedules were discussed which are done with various experts of both animation and advertising industry. In this last chapter, conclusions are drawn about each of the research objectives. This chapter concludes with a discussion to the limitations of the research and recommendations for future research.

ACHIEVEMENTS OF RESEARCH OBJECTIVES

The main objective of the study is to examine the influence of animation on Indian advertising industry. This further leads to know the impact of using animation in advertising on viewer's minds.

From review of the literature it has been observed that purchase decision of the audience is influenced by attitude development. This attitude is inclined for advertisements and for brands which is further developed by thoughts for the product, thoughts for the execution of the advertisement. Audiences can be persuaded for buying a product or service by using various techniques in advertising. Animation has come up as such a technique which helps to make the product more attractive and trustworthy for the audience and further it helps to change the purchase intention of the audience. It also increases the brand recall value. Thus making it easier for a brand to establish itself in viewer's mind.

The sub objectives of the study are discussed as follows: -

1) To study the variety of animations and rationale for using animation in advertisements.

Various animated advertisements have been studied to find the reason of using animation in advertisements. It has been observed that mainly 5 types of animation are used in advertisements i.e. 3D animation, 2D animation, Stop motion animation, Live action plus animation and motion graphics animation. An advertisement can only be considered successful when it is viewed, remembered or recalled by the viewers (Heiser, Sierra & Torres, 2008). Animations are used in the advertisements to make them stand out of the clutter running on television. This has been proved through expert's opinion taken while conducting interviews with them. Experts of animation and advertising industry quoted many examples such as Vodafone Zoo Zoo, Amul butter girl etc. for proving their point. It has been said that animation makes the advertisements different from other advertisements and viewers see these kind of advertisements with interest. These advertisements where animation is used completely or partially make it look more interesting it also helps endorsers to show their products and services more attractive so that viewers can be persuaded to buy them. Experts also spoke highly about future scope of using animation in advertising as technology is changing every day and new techniques are coming up which are further making it easier to use animation in advertising. For instance, there are many freeware software such as Blender, Gimp in the market which are easier to use and produces good results while used in advertisements. It has also been found that due

to increase in competition among the brands and emergence of new brands and start-ups has also helped animation to find its place in modern advertising. Because everyone these days is trying to make their commercial look different from the another and animation has provided a valid solution for the same.

2) To undertake the technical appraisal of use of animation in Indian advertising.

To accomplish this objective interviews were conducted with 10 experts of advertising industry. It has been found in discussions with these experts that animation is an important factor which makes the commercial look different from the others. Callcott and Lee (1994) suggested that using lively mascot characters as endorsers can be very eye-catching for the viewers and Goldman (1995) mentioned mascot characters as one of the most operative means of influence. The experts in interviews said it is convenient and cost effective to use the animation in advertisements because there is no cost of hiring actors, celebrities, equipment and crews etc. Animation needs computer and artists to execute. Sets can be designed as per needs. Any location can be designed suiting to the concept. Further experts also said that sometimes they need to take certain permissions and approvals to shoot for the ads from authorities but that is not the case in animation. Any location can be designed and used as set for the commercial. The budgets and deadlines are dependent on the scale of campaign and concept to be used. So agencies design the concept for the advertisements and also decides the medium and amount of animation to be used in a commercial. The deadlines are sometimes stringent and sometimes they flexible. Depends upon the launch of the campaign. Sometimes companies approach very late to the advertising agencies and give very less time for execution as they already have announced the launch of the product or advertising campaign. The effectiveness of any advertisements or a campaign is judged by agency itself by using various methods and tools such as pilot studies, surveys, statistical tools, measurements of sales before and after the campaign. Moreover, today is the era of social media so the effectiveness of any advertisement can be judged through analysing audience response on social media platforms such as number of likes/dislikes, comments, views and shares.

3) To study the opinion of experts regarding the use of animation in advertisements and improving the effectiveness.

To accomplish this objective interviews were conducted with 10 experts of animation industry. It has been observed by researcher in the interviews that animation is playing a key role in modern advertising. There is hardly any advertisement which does not include some of the animation. Mostly advertisements have product windows in the last to showcase the product. That part is done by animation in all of the advertisements to make the product look more interesting and attractive. Mascot characters are also used to stand out of the competitors in the market (Callcott & Lee, 1995; Dotz & Husain, 2003) and to look superior than the other brand in terms of attractiveness to arguably influence the purchase decision of the consumer (Walker & Dubitsky, 1994; Callcott & Phillips, 1996; Garretson & Nierich, 2004). Experts said that clients have no idea about production pipeline of animation. And more of the times clients don't approach them directly. Projects come to them through advertising agencies with concepts pre-designed by the agencies. Animation studios just execute their part or improvise the concept if required as per the need of the project. Many software tools are involved while making animation for advertisements. Mostly studios are using Autodesk or Adobe tools such as Autodesk 3Ds Max, Autodesk Maya, Z brush, Adobe Photoshop, Adobe Premiere, Adobe After Effects etc. But these are paid software and license need to be purchased for each computer in studio on yearly basis which further adds up to the cost of production. But many animators are using freeware or open source software such as Blender 3D, Gimp etc. where there is no requirement to purchase any kind of licence. So production cost comes down when work is done on these software tools. So the reduced cost encourages the endorsers to use animation as the medium of advertising which makes it the effective medium for advertisements. User research is also a valuable tool which is being done before making an advertisement. Many studios said they get this research done from external agencies or through advertising agencies that what kind of craze is there in the audience so concepts are designed accordingly and as per the taste of the viewer which makes the commercial effective while conveying the message to the audience. To judge the effectiveness sales is not only the parameter because few ads are made to create the

awareness among the audience. These types of advertisements are made either for social causes or to promote tourism etc. Animation is an effective medium for promoting such things also because animation is a medium which have no cultural, language or regional boundaries. Animated characters are accepted by the Indian audience because it has no religion, no cultural barrier. So awareness type of advertisements become effective when animation is used in it.

4) To analyse the influence of animated advertisement on audience of different demographic profiles.

To fulfil this objective a primary survey had been conducted in which 503 respondents participated which were from all demographic profiles. Mainly the parameters for categorizing the demographic profiles were age, gender, education, hometown and occupation. In this survey almost equal numbers of respondents had participated and results were calculated using statistical tools such as SPSS. In the result it was found that animated advertisements have significant influence on people of all demographic profiles. The audience were shown for advertisements in which animation was partially or fully used and then questions were asked based on it. Respondents analysed the advertisements and filled the survey. Which helped to understand their knowledge about mediums of animation and their awareness about animation. Both male and female were equally influenced by the animated advertisements. There was no difference of influence based on age, occupation, gender and education groups. All were equally influenced by the animation used in the commercials. Though there was some difference among hometown groups which has been discussed in earlier chapter. But the difference was very minor which further suggests that animation is recognized by the audience and it is able to influence the audience to make their purchase decisions towards any product or services. In Indian perspective, it is being said that the mascots are such illustrations of either a real or a fictional personality which has been introduced in the advertising world to promote the sale of goods and services (Chunawalla & Sethia, 2006).

CONTRIBUTIONS

- The study contributes to the understanding of responses by the audience of all demographic profiles about the usage of animation in Indian Advertising.

This contribution is relevant because this can help the endorsers to understand the mindset of the viewers and further enable them to use animation in an effective manner in advertisements to persuade viewers to buy their products and services.

- The study contributes to create awareness among the advertising industry to use effective mediums of animation so to reduce the cost of production for advertisements whether animation can be used partially or fully or in integration with live action to make it more effective.
- The study contributes to create awareness among the animation experts and studios as well to use various mediums of animation advertisements and they can also reduce their production cost by using open source software tools for making animations for advertisements.
- The study contributes towards the rationale for using the animation in advertising industry as it is a cost-effective and convenient medium and further it can be more effective when it is used in integration with live action which makes advertisements more interesting and entertaining.

LIMITATIONS OF THE RESEARCH

Drawing response from a limited number of respondents is the major limitation of this study.

Cluster or Area Sampling: This sampling method was used to formulate the sample unit for the primary survey. In this study, the responses are drawn as per the convenience of the researcher so making it easier in the selection of units from the population depending upon availability and accessibility. The main disadvantage in this technique is that there is no control on participation of audience of different demographic profiles. The samples were selected randomly from different parts of the country but it is limited to the number of mere 500 out of population of millions.

Represents only Few mediums of Animation: The study was limited to analyse only 5 main mediums of animation whereas due to advancement in technology there are now a day's other mediums which have evolved out of these 5 traditional

mediums. Such as pixillation and silhouettes are other mediums which have evolved from traditional stop motion animation. Further VFX is getting more popular and is widely used in advertisements to create special effects.

More Sense of Awareness and Inclination: Before conducting the survey the audience were shown few advertisements in which animation was used either partially or fully so they were aware and involved that they are seeing animation and then after seeing they have to fill survey based on usage of animation in these advertisements. So the results may have varied as the audience were aware.

FUTURE RESEARCH

Due to the limitations, recommendations are suggested for further research for the purpose of improving the research. This research is limited to 5 popular mediums of animation but in future more mediums of animation can be involved in the study. Future researcher can accommodate more newly emerged mediums of animation and their use in advertising industry.

Consumer behaviour and responses are ever changing so in future their thinking and awareness will be different thus future researcher can use more enhanced and improvised questionnaire to find out the knowledge of viewers about usage of animation in advertisements.

Future research may also find out that methodology used in this study are suitable to conduct a new study in some other country as behaviour, language, cultural, regional factors may affect the awareness of the audience of some other country or part of the world.

In future a comparative study can be also conducted on this same topic between India and any other developed or developing country.

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ANNEXURE – I

(INTERVIEW SCHEDULE FOR ANIMATION EXPERTS)

Name of Interviewee :

Company/Studio :

Designation :

Age :

Experience :

- 1) What is the role of animation in advertising as per current scenario?
- 2) What is the production pipeline involved in an animated ad campaign?
- 3) What kind of software/tools used in the industry for animated advertisements?
- 4) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?
- 5) Do you think animated advertisements are effective than traditional advertisements? If yes, how?
- 6) What is client's budget and deadline when they come for making an animated ad?
- 7) Do they think it is easy and can be done with few clicks of computer?
- 8) Are they aware about production pipeline?
- 9) How much workforce you are having in your studio?
- 10) Are you having different departments for Pre-Production, Production and post production?
- 11) Do clients give you their own concepts and want you to just execute?
- 12) How do you make concepts for an animated ad?
- 13) How do you judge the effectiveness of an ad campaign?
- 14) What is the future of animation in Indian advertising industry?

ANNEXURE – II

(INTERVIEW SCHEDULE FOR ADVERTISING EXPERTS)

Name of Interviewee :

Company/Studio :

Designation :

Age :

Experience :

- 1) What is the role of animation in advertising as per current scenario?
- 2) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?
- 3) Do you think animated advertisements are effective than traditional advertisements? If yes, how?
- 4) What is client's budget and deadline when they come for making an animated ad?
- 5) Do they think it is easy and can be done with few clicks of computer?
- 6) Are they aware about production pipeline?
- 7) How do you make concepts for an animated ad?
- 8) How do you judge the effectiveness of an ad campaign?
- 9) Which is the most successful animated ad campaign that you have done?
- 10) What is the future of animation in Indian advertising industry?

ANNEXURE – III
QUESTIONNAIRE

Personal Profile:

Please tick any one of the following:

Age Group: 20-25 25-30 30-35
 35-40 40-45 45+

Gender: Male Female

Hometown: Urban Rural Metropolitan

Qualification: Post Graduate Graduate Matric or below

Occupation: Student Business Service Professional
 Housewife Retired Any other

Entertainment

- 1) The commercials are lot of fun to watch and listen to.

 Strongly Agree Agree Neutral Disagree Strongly Disagree

- 2) I thought it these commercials are clever and entertaining.

 Strongly Agree Agree Neutral Disagree Strongly Disagree

- 3) The enthusiasm of the commercials is catching—it picks you up.

 Strongly Agree Agree Neutral Disagree Strongly Disagree

- 4) The ads were not just selling the product—they entertain me and I appreciate that.

 Strongly Agree Agree Neutral Disagree Strongly Disagree

- 5) The characters (or persons) in the commercials capture your attention.

 Strongly Agree Agree Neutral Disagree Strongly Disagree

6) These are kind of commercials which keeps running through your mind after you've seen them.

Strongly Agree Agree Neutral Disagree Strongly Disagree

7) I just laughed at it—I thought it was very funny and good.

Strongly Agree Agree Neutral Disagree Strongly Disagree

Confusion

8) It was distracting—trying to watch the screen and listen to the words at the same time.

Strongly Agree Agree Neutral Disagree Strongly Disagree

9) It required a lot of effort to follow such commercials.

Strongly Agree Agree Neutral Disagree Strongly Disagree

10) These are too complex. I wasn't sure of what was going on.

Strongly Agree Agree Neutral Disagree Strongly Disagree

11) I was so busy watching the screen, I didn't listen to the talk.

Strongly Agree Agree Neutral Disagree Strongly Disagree

Relevant News

12) These commercials gave me a new idea.

Strongly Agree Agree Neutral Disagree Strongly Disagree

13) These commercials reminded me that I'm dissatisfied with what I'm using now and I'm looking for something better.

Strongly Agree Agree Neutral Disagree Strongly Disagree

14) I learned something from the commercials that I didn't know before.

Strongly Agree Agree Neutral Disagree Strongly Disagree

15) These commercials told about a new product I think I'd like to try.
 Strongly Agree Agree Neutral Disagree Strongly Disagree

16) During the commercials I thought how that product might be useful to me.
 Strongly Agree Agree Neutral Disagree Strongly Disagree

Brand Reinforcement

17) That's a good brand and I wouldn't hesitate recommending it to others.
 Strongly Agree Agree Neutral Disagree Strongly Disagree

18) I know that the advertised brand is a dependable, reliable one.
 Strongly Agree Agree Neutral Disagree Strongly Disagree

Empathy

19) The commercials were very realistic—that is, true to life.
 Strongly Agree Agree Neutral Disagree Strongly Disagree

20) I felt that the commercials were acting out what I feel at times.
 Strongly Agree Agree Neutral Disagree Strongly Disagree

21) I felt as though I was right there in the commercial experiencing the same thing.
 Strongly Agree Agree Neutral Disagree Strongly Disagree

22) That's my idea—the kind of life that these commercials showed.
 Strongly Agree Agree Neutral Disagree Strongly Disagree

23) I liked the commercials because these were personal and intimate.
 Strongly Agree Agree Neutral Disagree Strongly Disagree

Familiarity

24) This kind of commercials have been done many times it's the same old thing.

Strongly Agree Agree Neutral Disagree Strongly Disagree

25) I've seen these commercials so many times—I'm tired of it.

Strongly Agree Agree Neutral Disagree Strongly Disagree

26) I think these are unusual commercials. I'm not sure I've seen another like it.

Strongly Agree Agree Neutral Disagree Strongly Disagree

Alienation

27) What they showed didn't demonstrate the claims they were making about the product?

Strongly Agree Agree Neutral Disagree Strongly Disagree

28) The ads didn't have anything to do with me or my needs.

Strongly Agree Agree Neutral Disagree Strongly Disagree

29) The commercials did not show me anything that would make me want to use their products.

Strongly Agree Agree Neutral Disagree Strongly Disagree

30) The commercials made exaggerated claims. The product would not live up to what they said or implied.

Strongly Agree Agree Neutral Disagree Strongly Disagree

31) Those were unrealistic ads—very farfetched.

Strongly Agree Agree Neutral Disagree Strongly Disagree

32) The commercials irritated me—These were annoying.

Strongly Agree Agree Neutral Disagree Strongly Disagree

New Questionnaire

Personal Profile:

Please tick any one of the following:

Age Group: 20-25 25-30 30-35 35-40
 40-45 45+

Gender: Male Female

Hometown: Urban Rural Metropolitan

Qualification: Post Graduate Graduate
 Matric or below

Occupation: Student Business Service
 Professional Housewife Retired
 Any other

Entertainment

1) The commercials are lot of fun to watch and listen to.

Strongly Agree Agree Neutral Disagree Strongly Disagree

2) I thought it these commercials are clever and entertaining.

Strongly Agree Agree Neutral Disagree Strongly Disagree

3) The enthusiasm of the commercials is catching—it picks you up.

Strongly Agree Agree Neutral Disagree Strongly Disagree

4) The ads were not just selling the product—they entertain me and I appreciate that.

Strongly Agree Agree Neutral Disagree Strongly Disagree

Confusion

5) It was distracting—trying to watch the screen and listen to the words at the same time.

Strongly Agree Agree Neutral Disagree Strongly Disagree

6) It required a lot of effort to follow such commercials.

Strongly Agree Agree Neutral Disagree Strongly Disagree

7) These are too complex. I wasn't sure of what was going on.

Strongly Agree Agree Neutral Disagree Strongly Disagree

Relevant News

8) I learned something from the commercials that I didn't know before.

Strongly Agree Agree Neutral Disagree Strongly Disagree

9) These commercials told about a new product I think I'd like to try.

Strongly Agree Agree Neutral Disagree Strongly Disagree

10) During the commercials I thought how that product might be useful to me.

Strongly Agree Agree Neutral Disagree Strongly Disagree

Brand Reinforcement

11) That's a good brand and I wouldn't hesitate recommending it to others.

Strongly Agree Agree Neutral Disagree Strongly Disagree

12) I know that the advertised brand is a dependable, reliable one.

Strongly Agree Agree Neutral Disagree Strongly Disagree

Empathy

13) The commercials were very realistic—that is, true to life.

Strongly Agree Agree Neutral Disagree Strongly Disagree

14) I felt as though I was right there in the commercial experiencing the same thing.

Strongly Agree Agree Neutral Disagree Strongly Disagree

15) That's my idea—the kind of life that these commercials showed.

Strongly Agree Agree Neutral Disagree Strongly Disagree

16) I liked the commercials because these were personal and intimate.

Strongly Agree Agree Neutral Disagree Strongly Disagree

Familiarity

17) This kind of commercials have been done many times it's the same old thing.

Strongly Agree Agree Neutral Disagree Strongly Disagree

18) I've seen these commercials so many times—I'm tired of it.

Strongly Agree Agree Neutral Disagree Strongly Disagree

19) I think these are unusual commercials. I'm not sure I've seen another like it.

Strongly Agree Agree Neutral Disagree Strongly Disagree

Alienation

20) What they showed didn't demonstrate the claims they were making about the product.

Strongly Agree Agree Neutral Disagree Strongly Disagree

21) The ads didn't have anything to do with me or my needs.

Strongly Agree Agree Neutral Disagree Strongly Disagree

22) The commercials did not show me anything that would make me want to use their products.

Strongly Agree Agree Neutral Disagree Strongly Disagree

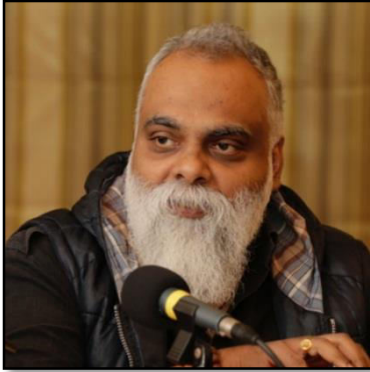
23) The commercials made exaggerated claims. The product would not live up to what they said or implied.

Strongly Agree Agree Neutral Disagree Strongly Disagree

ANNEXURE – IV

(PROFILES OF THE ANIMATION EXPERTS)

PROFILE - 1



Name of Interviewee: Suresh Eriyat

Company/Studio: Eeksaurus Studios

Designation: Founder and CEO

Age: 55

Experience: 22 years

E. Suresh is a veteran and most renowned animator of India. Previously he founded Famous Studios Mumbai and produced all TVCs, short films and feature films that came out of Famous Studios. He did many ad films at Famous and also promoted and made it really famous in India for animation. He then established Eeksaurus animation studio in Mumbai in 2009 and now since then he has been working relentlessly in animation field. His famous animated ad campaigns are for Cadbury's Dairy Milk, ICICI Chintamani, Amaron Batteries, Google etc.

PROFILE – 2



Name of Interviewee: Mr. Vaibhav Kumaresh

Company/Studio: Vaibhav Studio, Mumbai

Designation: Founder, CEO

Age: 41

Experience: 18 years

Vaibhav Kumaresh is an animator; the creator of the timeless animated angry math's teacher Simpoo, He is the most renowned animator of India. He is an alumnus of National Institute of Design and is known for his famous animated commercials: The Chulbuli and the amazing Dabur Amla and Fevicol commercials. His name needs no introduction in India and abroad. He has also worked previously with Mr. E. Suresh at Famous Studios Mumbai. Then after few years he founded his own Vaibhav Studios.

PROFILE - 3



Name of Interviewee: Mr. Pinku Murmu

Company/Studio: Famous Studio, Mumbai

Designation: Senior Animator

Age: 33

Experience: 11 years

Pinku is one of the senior animator in most prestigious animation house “Famous Studios” Mumbai. He has been working there since last 11 years and has worked on numerous films, TVCs and animated film series. Pinku has worked in many animated ads and his most famous became the Amul girl animated advertisement for which he got awarded also. His other notable animated commercials are for Goodnite, Lux, Fanta etc.

PROFILE – 4



Name of Interviewee: Mr. Priyanshu Ghosh

Company/Studio: MPC Studio, Bangalore

Designation: Senior Animator

Age: 35 years

Experience: 10 years

He is having more than 10 years of work experience in creation & simulation as well as in animation which helps him a lot to understand all the steps involved in CG Movie Making. He is specialized in Character FX. His key skills are grooming & simulation n Cloth, n Hair, Quoth. He has been serving animation since 2008 starting from Crest animation studio and then Prana Studio, Toonz animation and now he is working as senior animator and grooming artist for 3D characters at MPC studio Bangalore.

PROFILE – 5



Name of Interviewee: Mr. Akhil Verma

Company/Studio: Artha Animation

Designation: COO

Age: 39

Experience: 17 years

Akhil Verma is the COO of ARTHA Animation. He has overseen and managed the company expansions over the three years, has re-imagined their pipeline using various technologies, as well as the day to day running of the facility.

After almost 16 years of rich experience in the Animation Industry, the ability to manage the operations of projects of large magnitude has been a natural progression.

Acting in a key position with a responsibility to drive the business against difficult but realistic performance targets and build trust and foster sound working relationships both internally and with significant third parties.

PROFILE – 6



Name of Interviewee: Mr. Gaurav Malhotra

Company/Studio: Artha Animation

Designation: CEO

Age: 33

Experience: 14 years

Gaurav Malhotra is a cross-disciplinary creative director & results-oriented Entrepreneur with over a decade of experience in animation industry. He began his career as Animator with UTV, followed by 2-year stint in PRANA STUDIOS where he worked on multiple projects of international repute like Planes, Tinker Bell. Before starting up his own venture ARTHA Animation in 2013, he also served as “Vertical Head Animation” at EPIC Studios which enriched his understanding of animation production process and shaped up his multi-dimensional perspective of industry.

Under his leadership and talent for finding creative solutions to problems and delivering award-winning work, ARTHA has garnered several awards and nominations. The work has been nominated for BEST SHORT FILM Category in the prestigious FICCI BAF AWARDS and has won twice the BEST AD FILM AWARD in the prestigious “INTERNATIONAL FILM FESTIVAL CHANDIGARH”.

PROFILE – 7



Name of Interviewee: Mr. Prosenjit Ganguly

Company/Studio: Freelancer

Designation: Independent Artist cum Film maker

Age: 46

Experience: 20 years

Prosenjit Ganguly is an independent animator who has worked intensively in many ad films, short films and other government and commercial projects. He has directed the creation of original Animation Properties for Television. -Wrote production screenplays for episodic animation series and TV feature films.

PROFILE – 8



Name of Interviewee: Mr. Hari Varma

Company/Studio: Toonz Animation

Designation: Chief Creative Officer

Age: 58

Experience: 20 years

Having served last as the Chief Creative Officer of Toonz Animation India during November 2003 through March 2017 has been involved in the Creative/Technical production of many Hollywood, European and Bollywood Films. He has been a part of the Global Animation and Graphics industry for more than 2 decades including his media adventures before joining Toonz Media Group. He is instrumental in giving Toonz India its Techno-creative edge by making it over to a much sought after creative Studio. His innovative technological intervention has given a fillip to the excellent creative prowess by constantly innovating the Studio's Techno-creative Production pipeline till he left the organization in March 2017. He continues to be involved in mentoring the techno-creative crews and giving guidance to the aspiring entertainment professionals.

PROFILE – 9



Name of Interviewee: Mr. Abhishek Chandra

Company/Studio: Golden Robot Animation

Designation: Animation Director

Age: 38

Experience: 18 years

Having more than 18 years in Animation Industry and have played various roles - Animation Artist, Team Lead, Supervisor & Animation Director & also worked with different formats like TV Series, TVCs, DVDs, IPs & Feature Films.

PROFILE – 10



Name of Interviewee: Mr. Mohit Sharma

**Company/Studio: Blacklisted Studio,
Chandigarh**

Designation: Founder Director

Age: 32 years

Experience: 10 years

Mohit started his journey with education sector and taught Branding and advertising in various institutions like MAAC, Frameboxx & Chandigarh University. He was passionate for his work so in 2015 he started his own venture i.e. Blacklisted Studio in Chandigarh and then served many companies and brands for their branding solutions such as Hitachi, Nokia, Prime Focus, HTC to name a few. He also conducts workshops and educational seminars in various colleges and universities and have now have become a single solution hub in Chandigarh for all sort of branding and advertising needs.

ANNEXURE – V

(PROFILES OF THE ADVERTISING EXPERTS)

PROFILE – 1



Name of Interviewee: Mr. Abhishek Pandey

Company/Studio: Aveen We, New Delhi

Designation: Head HR

Age: 38 Years

Experience: 15 Years

14 Years of sound learning experience in Generalist HR functions in diverse industry domain's and a specialist in shaping up the HR function in start-ups.

Specialties:

- a) Generalist HR Functions
- b) Strategic Management
- c) Employee Relations

PROFILE – 2



Name of Interviewee: Mr. Kiran Anthony

Company/Studio: Ogilvy & Mather

Designation: Executive Creative Director

Age: 41 Years

Experience: 18 Years

Kiran is an experienced creative ad film maker currently working with Ogilvy and Mathers Mumbai as Executive creative director. He is associated with Ogilvy since 2001. He has done 100s of Television commercials and also done many animated advertising campaigns. He is known for his famous ad campaign for My Vodafone zoo zoos during IPL which was live action in the beginning and later it was made using animation.

PROFILE – 3

Name of Interviewee: Mr. Manish Darjee

Company/Studio: DDB Mudra, Mumbai

Designation: Creative Director

Age: 40 Years

Experience: 18 Years

Manish Darji is Art graduate from MS University of Baroda. During his tenure in the industry, Manish Darji has taken home, prestigious awards right from the ABBYs to Spikes Asia to One Show, D&AD, LIA, New York Festivals and Cannes Lion. With over 18 years of experience, Manish Darji joins DDB Mudra Group, from BBH India. He's worked with agencies such as McCann Erickson, Ogilvy, Rediffusion Y&R and Bates 141 and has worked on world renowned brands such as Coca Cola, NDTV, Western Union, WWF, Incredible India, Fevicol, Cadbury, Tata Nano, Virgin Mobile, Skoda, CRY, TVS Wego, Marico, Vaseline and Vat 69. Volkswagen.

PROFILE – 4



Name of Interviewee: Mr. Rahul Pahwa

Company/Studio: Grey Group, Gurugram

Designation: Associate Vice President

Age: 36 Years

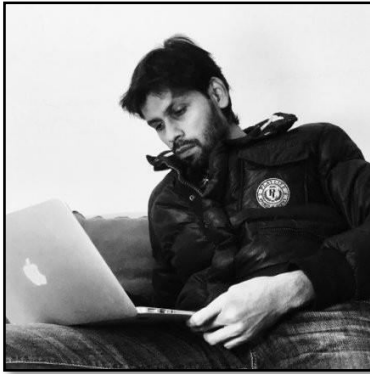
Experience: 12 Years

For more than 12 years, He has played multiple roles in marketing communication services. Be it selling Unit Linked insurance to farmers in rural parts of India or as a researcher moderating a group of passionate bikers in Cochin, his experience encompasses a diverse breadth of learning and exposure.

A large part of his career has been in advertising, doing those little things that lend a brand its soul; Be it zeroing upon that perfect word for the Kapferer's prism or leading a project to develop a social media app; From groggily supervising a TVC edit at 3 in the morning to writing content for a website; From a 360 degree re-positioning campaign with footprint across 5 continents to a super targeted direct marketing exercise in a city, He has managed and delivered results across campaigns of different scales and nature.

Categories he has worked on – Civil aviation, Mobile handsets, Retail, Online services, Liquor, Insurance, Financial services, Real Estate, Education, Information Technology and Wellness, Oil & Gas, Education etc.

PROFILE – 5



Name of Interviewee: Mr. Musheer Iqbal

Company/Studio: McCann and Erikson

Designation: Director Brand Services

Age: 38 Years

Experience: 13 Years

A communications specialist with unique and diverse experience of over 10 years in advertising, a seeker of simplicity in processes who likes to break down complexities to smaller and simpler building blocks.

Led the key businesses, worked on nurturing & understanding brands, creating 360-degree communication; extending campaigns to new media (mobile and digital) and business development. The range includes a few new age brands like telecommunication – TATA Indicom, Banking – YESBANK & HSBC, and iconic brands like Cipla, WaghBakri Tea as well as reputed corporate like Reliance Group.

PROFILE – 6



Name of Interviewee: Mr. Sachin Kamble

Company/Studio: Leo Burnett, Mumbai

Designation: National Creative Director

Age: 39 Years

Experience: 16 Years

Sachin is an experienced creative ad film maker currently working with Leo Burnett Mumbai as National creative director. Sachin is graduated from Sir JJ college of Applied Arts and have also worked for Ogilvy and Mathers previously as Creative Director. He has done 100s of Television commercials and also done many animated advertising campaigns. He is known for his famous ad campaign for Vodafone zoo zoos during IPL which was live action in the beginning and later it was made using animation. He has also done animated ad campaigns for McDonalds and Kotak Mahindra.

PROFILE – 7



Name of Interviewee: Mr. Asheesh Malhotra

**Company/Studio: PointNine Lintas,
MullenLowe Lintas group**

Designation: Executive Director

Age: 45 Years

Experience: 23 Years

Asheesh is having enormous experience in advertising. Currently working as Executive director for Point Nine Lintas. Previously he has worked with Ogilvy for 8 years as Senior Vice president. Before that he was with Lowe Lintas for 6 years as Vice president. He is well known name in this industry and a respectable figure as well. He is well known for ICICI Prudential Life insurance Chintamani animated ad campaigns in association with Famous Studio Mumbai. He has also handled Johnson and Johnson, Real estate, Government, PayPal ONGO payment wallet, Viu Clip - OTT Player, NPCI -National Payments Corporation of India (NPCI), Kelzai Volcanic/mineral water, Sunny cooking oil, Voylla online fashion jewellery, Jabong online fashion portal, India Bulls real estate Uttar Pradesh state Government.

PROFILE – 8



Name of Interviewee: Mr. Shailendra Kumar

**Company/Studio: Triverse Advertising
Gurugram**

Designation: Founder, Senior Ad designer

Age: 36 Years

Experience: 10 Years

Grew up in Lucknow and graduated from Art college Lucknow Shailendra is working these days with very renowned “Triverse Advertising in Gurguram as a senior Ad designer. He is specialized in designing and print and moving graphics advertisements. Started his career in 2010 Shailendra worked with Laher Advertising then he worked with Chromosome The Brand DNA.

PROFILE – 9



Name of Interviewee: M. Pushendra Mishra

Company/Studio: Flying Saucer

Designation: Founder, Director and CEO

Age: 46 Years

Experience: 20 Years

Grew up in Lucknow and is an alumnus of National institute of design. He believes that everything begins with a good script and that the craft should mostly be invisible. His works has won several shortlists at Cannes, Clios, Adfest, New York festivals and many other awards. He has worked on many brands like Swiggy, Zomato, LG India, Orbit gum, Coca Cola, Matercard, Uber, Indian oil Xtra premium, PayTM, Britannia, Nokia, OLX Etc.

About Flying Saucers

Flying saucers is an independent advertising production company. Pushendra founded it in 2004 and after that there was the dedication of his and his team members which made flying saucers a most favourite and famous name in advertising industry. Flying saucers has a never ending list of clients such as KBC, Coca Cola, Nokia, ACC cements, Asian Paints, Reserve bank of India, Ceat Tyres etc.

PROFILE – 10



Name of Interviewee: Mr. Vaibhav More

Company/Studio: Vaibhav More Films

Designation: Founder and Director

Age: 40 Years

Experience: 22 Years

Vaibhav More is a fine art graduate from Sir JJ College of Arts. He completed his studies in Illustration designs in 2000. Then he worked with Times of India and after that as Promo and content designer for TATA and Reliance. He also had been part creating and designing E learning resources. Then he moved on to producing Promos an animated advertisements and never looked back since then. He is associated with top most brands of India and has created various ad campaigns for them such as Vodafone Zumis, Videocon, Fevicol, Dr. Fixit, Make my Trip, iball etc.

ANNEXURE – VI

(INTERVIEW TRANSCRIPTS WITH ANIMATION EXPERTS)

INTERVIEW – 1

Name of Interviewee: Suresh Eriyat

Company/Studio: Eeksaurus Studios

Designation: Founder and CEO

Age: 55

Experience: 22 years

- 1) What is the contribution of animation in advertising?

Answer: If you remember the times when we made advertisements for Amaron batteries. In those days we used to get a lot animation scripts. But these days we are not getting that much advertisements which are purely based on animation. These days' trends have changed and Animation is used with live action.

- 2) If any advertising project comes to you or a client approached you. Are they aware about production pipeline? Do they tell you what medium to use?

Answer: People rely on what I say based on my experience. But generally they are aware and they come with the notion that we have to use this medium. But mostly they leave it upon me to decide what would be the medium and what could be best to suit their needs.

- 3) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: It is very difficult question. But, yes live actions are difficult in the sense of production. There are many factors which are not under your control in live action like shooting dates, character look, sets, location etc. But in animation you have freedom to design everything as per your needs and

everything is under your control. When you get bad actors, or art directors than your result suffers.

Cost Effective: In India, Yes Animation films are cost effective because it's cheaper to make animated ad film as compared to live action. But in abroad it is reverse cost and time required to make an animated film is double in abroad. That's why they prefer to get done their animation from India.

- 4) How much workforce you are having in your studio?

Answer: We have a team of 30 people in our studio.

- 5) Are you having different departments for Pre-Production, Production and post production?

Answer: We used to have every sort of team member in our studio. But all the time we are not having projects of every animation medium. SO we have cut short our team but we do hire at the time of any project execution if anything cannot be done by our existing team members. If required, we do hire talent from abroad also. Our team is very flexible they can handle 2D or 3D ad films projects. But yes if required, we hire people at the time of project executions. It is also cost effective to have limited number of team members which are capable of handling multiple mediums.

- 6) What is client's budget and deadline when they come for making an animated ad?

Answer: Yes, they come with a notion of a fixed budget but usually they are flexible when we tell them that we are planning your ad this way and that will cost you this much then they are ready to pay. They expand their budget based on our concepts.

Deadline: We tell them that is this is the schedule of our studio and we will be able to deliver by this date. But this is always not the case. Sometimes advertisers plan the ad campaign at the very last minute. So they tell us that we are going to launch our campaign by these dates for example IPL or other major events.

7) How do you judge the effectiveness of an ad campaign?

Answer: Usually companies have their own methods to measure the effectiveness of an ad campaign. But as designers we also are concerned so we take feedback from them and even if it is not a success than there is a learning that what went wrong. We analyse that what was the target audience why the campaign was not successful. Sometimes the target audience set by client is not appropriate. Sometimes these type of miscalculations happen so next time we advise the client ourselves to wisely decide the target audience.

8) What is the future of animation in Indian advertising industry?

Answer: Corporates are not interested to watch animated films but they do like animation ad films. It depends upon your storytelling. When they make ads they feel that animation is for children. Sometimes there are intelligent clients who understand animation pretty well. But these days' use of pure animated ad films has decreased. People prefer to use animation + live action for the ads. Animation is there in every ad film it can be used for product showcase or VFX.

9) How do you make concepts for an animated ad?

Answer: We develop and plan our concepts. We do meetings with our team. Then we develop concepts. We do our homework. We do pre-production like animatics and all then further see the scope of improvisation in the concept.

10) What is the future of animation in Indian advertising industry?

Answer: Future is very bright. We see lot of scope of animation in Indian and international market. But the problem I see is who will do animation? Because a lot of people who study animation become part of bigger animation studios. Mostly these studios are doing outsource work. That is one of the reason I feel that who will take further the Indian Animation. Most of the animation institutes teach only one part of animation they are not teaching film making.

11) How current scenario is changing trends of animation?

Answer: In the beginning we were very desperate to sustain ourselves. We tried to do various things like advertisements and all so that we can start on our own foot. We maintained our creativity and high standard. But today time has changed Animation film making has become little expensive. But we still try to keep the cost very low so that animation films keep making and people may continue making animations. People are doing work for long format like Disney and all. Earlier there were many companies who used to fetch work from abroad but today people are trying to develop their own concepts. This is a great trend. This is a welcome change and this change for a better. Chota Bheem, Hanuman are the great success. There are many other examples like Motu Patlu and all which is a good future for Indian animation.

INTERVIEW – 2

Name of Interviewee: Mr. Vaibhav Kumaresh

Company/Studio: Vaibhav Studio, Mumbai

Designation: Founder, CEO

Age: 33

Experience: 18 years

- 1) What is the role of animation in advertising as per current scenario?

Answer: See animation is being regularly used in advertising. There have been successful campaigns. It gives different look on TV. Basically it's a clutter breaker. As a kid I have seen Nataraj Pencil ad or Amul butter campaign. The point here I want to make is that it gives a very unique and different look to the ad. Over the last two decades there has been very large usage of animation in advertisements. There have been successful ad campaigns like Amaron Battery campaign then Chintamani for ICICI. We created Simpu for Channel V. It's been an identity for Channel V and moreover it was not for kids mainly it was for adults and teenagers.

- 2) What is the production pipeline involved in an animated ad campaign?

Answer: First of all, the concept is decided at ad agency level. Then they come to us for animation. We first design the story board of an advertisement. This is called pre-production part. Then we do production part like modeling, texturing, lighting and animation.

- 3) What kind of software/tools used in the industry for animated advertisements?

Answer: We use Autodesk Maya for Modeling, Texturing, lighting, animation and rendering.

- 4) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: See there is no comparison. You cannot compare them both. Sometimes live action film is expensive and sometimes animation films are

expensive. It depends on many factors such as script and why does it need a certain medium. Rather animation is more time consuming than a live action one.

- 5) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer: See with animation one advantage it has it is very neutral. As soon as I see a person I associate many things with him. For example, if an animated character is selling a product the audience approach will be neutral with him. Because it's an art form not a real human so animated character can never be biased for any product. So it's the uniqueness of the communication clubbed with the medium of animation. Sometimes the stories are written just for animation.

- 6) What is client's budget and deadline when they come for making an animated ad?

Answer: Budgets purely depends on the script. If an agency approaches us, then we ask first for the script. As such there is no per second rate for animation. Budget is dependent on the story. Sometimes time is very limited they may say we need this in four days or on the first IPL match so the budget will also vary as per the timelines available. Sometimes clients give ample amount of time to execute but sometimes they are very stringent for the time.

- 7) Do they think it is easy and can be done with few clicks of computer?

Answer: We have to make them aware. We have to tell them that this will what it will look like. Or maybe we show them a reference that this medium that we are planning for your ad film.

- 8) Are they aware about production pipeline?

Answer Sometimes they know and sometimes they don't.

9) How much workforce you are having in your studio?

Answer: We have 50 artists in our studio with different specializations.

10) Are you having different departments for Pre-Production, Production and post production?

Answer: At our studio we handle all the work. There are some artists who works on multiple mediums.

11) Do clients give you their own concepts and want you to just execute?

Answer: In advertising mostly in 90 percent of cases there is pre-defined brief. Client will rarely contact us directly. Every client will go through an advertising agency. Agency will plan the campaign. They will share the rough script with us. So we will coordinate with creative team of advertising agency for making the animated ad film.

12) How do you make concepts for an animated ad?

Answer: Concepts are not done by us. Ad agency gives us the concept and we just execute it in the way they want or client has demanded.

13) How do you judge the effectiveness of an ad campaign?

Answer: We focus just on the communication that how effectively the communication is done with the ad film. Once the ad film is released then the advertising agency and the client will do the tracking. They will tell us that how much it has boosted up their sales. In some cases, they share it with us in some cases they don't.

14) What is the future of animation in Indian advertising industry?

Answer: Yes, with change of technology animation has grown a lot and it will further grow.

INTERVIEW – 3

Name of Interviewee: Mr. Pinku Murmu

Company/Studio: Famous Studio, Mumbai

Designation: Senior Animator

Age: 33

Experience: 11 years

- 1) What is the role of animation in advertising as per current scenario?

Answer: In advertisements there is an extensive use of animation these days. You cannot achieve everything on live shoot which you can achieve in animation. These days mostly it is mix of live action plus CG.

- 2) What is the production pipeline involved in an animated ad campaign?

Answer: It is same like an animated film. There are three stages: Pre-production, Production and post production.

- 3) What kind of software/tools used in the industry for animated advertisements?

Answer: We use Autodesk Maya for Modeling, Texturing, lighting, animation and rendering.

- 4) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: There are many things which cannot be done in live shoot for example blast in a car or jumping from a car or may be jumping from a height. So these kind of things can be easily done using animation. Cost effectiveness varies from product to product and type of concept which has to be executed. If it can be easily done with live action, then there is no need of using animation in it.

- 5) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer: It varies from product to product. If a product is needed to be shown in more stylized way, then you need to animate it there is no other way.

- 6) What is client's budget and deadline when they come for making an animated ad?

Answer: Budget varies according to the idea. Sometimes it is a mix of live action and animation so budget for animation can be decided as per use of animation that how many shots are needed to be done using animation. So there is no fixed budget.

- 7) Do they think it is easy and can be done with few clicks of computer?

Answer: Mostly an advertising agency comes to us so they are aware about the pipeline.

- 8) Are they aware about production pipeline?

Answer There are very few who doesn't know it these days. So mostly people know about it.

- 9) How much workforce you are having in your studio?

Answer: We have 1000 artists in our studio with different specializations.

- 10) Are you having different departments for Pre-Production, Production and post production?

Answer: Yes, we do have.

- 11) Do clients give you their own concepts and want you to just execute?

Answer: When an advertising agency comes to us they have their concept ready. Then we discuss it with us that how we can improvise it in better way.

12) How do you make concepts for an animated ad?

Answer: Concepts are not done by us. Ad agency gives us the concept and we just execute it in the way they want or client has demanded.

13) How do you judge the effectiveness of an ad campaign?

Answer: Mostly it is the responsibility of ad agency. We just execute the concepts.

14) What is the future of animation in Indian advertising industry?

Answer: Future is good. Now a day's there is so much advancement in the technology. There was a time when animation was not very well known. Now a day's people are having huge budgets for ad campaigns.

INTERVIEW – 4

Name of Interviewee: Mr. Priyanshu Ghosh

Company/Studio: MPC Studio, Bangalore

Designation: Senior Animator

Age: 35 years

Experience: 10 years

- 1) What is the role of animation in advertising as per current scenario?

Answer: The role is very big for animation in advertising. Firstly, the concepts are designed in advertisement agencies and then we at animation studio execute it. Indian animation industry is not very old it is just 30 years old so it is growing up at a very faster pace.

- 2) What is the production pipeline involved in an animated ad campaign?

Answer: It is a couple of steps. First the idea is pitched then story and concept are written. Then at animation studio we do pre-production and story board then animatics is done. Then it comes to production stage where 3D Modeling, Texturing, lighting and animation is done. After that editing and post production work is done.

- 3) What kind of software/tools used in the industry for animated advertisements?

Answer: We are using Autodesk Maya for Modeling, Texturing, lighting, animation and rendering.

- 4) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: Yes of course what a live action story cannot convey but animation can convey. For example, you are making an advertisement for any social cause like protecting animals so in that ad you cannot make a dog to talk but by using animation you can do it. It is also very cost effective. You can

create your sets like you don't need to go to Switzerland for shooting when you can create your BG in animation studio. So animation ads are cheaper as compared to live action ads.

- 5) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer: I think we can combine live action and CG. That is more happening and message can be conveyed in much simpler manner.

- 6) What is client's budget and deadline when they come for making an animated ad?

Answer: Budget varies according to the use of animation. It is mostly the per frame cost. So our managers tell this to client that this much will be the cost and this much time is required to do animation.

- 7) Do they think it is easy and can be done with few clicks of computer?

Answer: It depends upon client to client.

- 8) Are they aware about production pipeline?

Answer Sometimes clients are aware. Sometimes they don't know. Then we have to tell them.

- 9) How much workforce you are having in your studio?

Answer: We have more than 1000 artists in our studio with different specializations.

- 10) Are you having different departments for Pre-Production, Production and post production?

Answer: Yes, we do have.

- 11) Do clients give you their own concepts and want you to just execute?

Answer: Ad agency will come up with a story and idea. We will execute it just in whatever medium they want.

12) How do you make concepts for an animated ad?

Answer: Concepts are done based on products.

13) How do you judge the effectiveness of an ad campaign?

Answer: Mostly it is the responsibility of ad agency. We just execute the concepts.

14) What is the future of animation in Indian advertising industry?

Answer: Future is good. Now a day's there is so much advancement in the technology. Earlier only foreign companies were doing animation but these days these companies are getting their animation work done from India. So the future of Indian animation is very bright.

INTERVIEW – 5

Name of Interviewee: Mr. Akhil Verma

Company/Studio: Artha Animation

Designation: COO

Age: 39

Experience: 17 years

- 1) What is the role of animation in advertising as per current scenario?

Answer: I would say today 90-95% advertisements are having animation in one or other form. For example, 2D animation, 3D animation, VFX or motion graphics animation.

- 2) What is the production pipeline involved in an animated ad campaign?

Answer: The production pipeline is very simple I would say. First of all, we take client's brief and then we take ideation from the client and then our creative team do the script part for the client and then we do pre-production such as story board, animatics and line drawing then we do music, final animation, editing and in the last the post production work.

- 3) What kind of software/tools used in the industry for animated advertisements?

Answer: If we talk about my company we rely mostly on Adobe and we use Photoshop, After effects and premiere. For 3D animation we use Maya, 3Ds Max and Zbrush and for 2D animation we use Flash which is the most preferred software for 2D animation worldwide.

- 4) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: These are the two sides of the coin if you want a live action shoot then we have to do it. It depends upon the client because sometimes they want a big face someone like Amitabh Bachhan or Salman Khan etc. For

animation we have all kind of creative freedom to show the client's idea. It is cost effective also for example in budget of 2 days' shoot of Amitabh Bachhan can be used to make 2-3 animated advertisements.

- 5) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer: Yes of course. That's what I told you we have creative freedom and we can show anything that client wants or what we want to show to the audience so yes of course animated advertisements are more effective.

- 6) What is client's budget and deadline when they come for making an animated ad?

Answer: It depends client to client. In our industry it is said that deadline is always yesterday. Always a client is in a rush and wants the campaign to be ready in very short span of time because of their product launch dates and all. But we have to convince our client as per their requirement that this much time is required and this much budget is needed for this particular idea execution. Budget we can bargain but for deadlines there is always a fight between client and us.

- 7) Do they think it is easy and can be done with few clicks of computer?

Answer: It depend upon client to client. If client knows everything then sometimes it becomes difficult for us at certain times to convince the client. It is actually easier for us if client doesn't know anything about production pipeline. So in that case he can't interfere in our work and we have that freedom to work.

- 8) Are they aware about production pipeline?

Answer Sometimes yes and sometimes no but like I said if they don't know anything it becomes easier for us to work with the freedom and without any interference.

9) How much workforce you are having in your studio?

Answer: We are not a big studio. We have 15 artists in our studio with different specializations.

10) Are you having different departments for Pre-Production, Production and post production?

Answer: Yes, we do have.

11) Do clients give you their own concepts and want you to just execute?

Answer: Actually client comes with their own concepts but sometimes we have to manipulate the concepts. Sometimes their ideas are not possible to execute. But we take it as a challenge to justify their need and expectations.

12) How do you make concepts for an animated ad?

Answer: We have our creative team who designs all the concepts and we also do script writing for the advertisements ourselves.

13) How do you judge the effectiveness of an ad campaign?

Answer: Actually It is the responsibility of the client. But nowadays it is very easy to judge the effectiveness through social media. Any content we develop, that goes on social media and the response to it is studied to judge the effectiveness of the ad campaign.

14) What is the future of animation in Indian advertising industry?

Answer: Future is very bright because the new comer involvement in this field. Today's generation is a very good thinker so with use of technology their ideas can be brought to reality. There are many stories which need to be told like our ancient stories. Technology is anytime upgradable but thoughts will remain same so I feel the future of animation is very bright in advertising.

INTERVIEW – 6

Name of Interviewee: Mr. Gaurav Malhotra

Company/Studio: Artha Animation

Designation: CEO

Age: 33

Experience: 14 years

- 1) What is the role of animation in advertising as per current scenario?

Answer: There is no advertisement these days which is being made without the use of animation. As a layman we don't understand what is animated and what is real. For example, the Ranbir Kapoor ad with Asian paint exterior emulsion where they have shown lamination of the house so that lamination is done with animation but it looks so real. All the advertisements have certain amount of animation.

- 2) What is the production pipeline involved in an animated ad campaign?

Answer: The production pipeline in an animated advertisement is: First of all, we take client's brief and idea if the idea is understood then we present 4-5 concepts to client for finalizing any of them and then our creative team do the script part for the client and then we do pre-production such as story board, animatics and line drawing if pre-production is approved then we go for actual animation and in the last we do post production.

- 3) What kind of software/tools used in the industry for animated advertisements?

Answer: We are using mostly Adobe and Autodesk products, we use Photoshop, After effects and premiere. For 3D animation we use Maya, 3Ds Max and Zbrush and for 2D animation we use Flash which is the most preferred software for 2D animation worldwide.

- 4) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: Yes, I would say it is convenient because while shooting a live action ad and then finding out in studio that this part is left or not shoot properly then you will not get to shoot with whole cast and crew again but if it is an animated advertisement you are free to make alterations any time. Yes, animation is cost effective always. Because in live action you need stars and crew and lots of equipment also but for animation you don't need all that. But I would also say Live action plus animation do a wonderful job.

- 5) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer: It varies from product to product. If a product is needed to be shown in more stylized way, then you need to animate it there is no other way.

- 6) What is client's budget and deadline when they come for making an animated ad?

Answer: They also have a budget in their mind. It lies between 1 lakh to 20 lakh depending upon the product and animation work involved in it. In term of timeline mostly they do not have more than 3 weeks.

- 7) Do they think it is easy and can be done with few clicks of computer?

Answer: Mostly client do not understand the process at all. You have to make them understand. But yes sometimes they are aware. It is 50-50 ratio you can say.

- 8) Are they aware about production pipeline?

Answer Some of them know but some of them don't know. Its again 50-50.

- 9) How much workforce you are having in your studio?

Answer: We have 15 artists in our studio with different specializations.

- 10) Are you having different departments for Pre-Production, Production and post production?

Answer: Yes, we do have. That is the minimum need of an animation studio.

- 11) Do clients give you their own concepts and want you to just execute?

Answer: Its again 50-50. Sometimes they come up with their own concepts and some of the times they rely on us to make concepts for them.

- 12) How do you make concepts for an animated ad?

Answer: Sometimes when we have the product and nothing else then we do it ourselves. We sit with our team i.e. Creative Director, Pre Production Director and operations director. So everyone is aware that what we are going to do. Then we all sit together and convince the client to go for the concept and if it is finalized then we move further.

- 13) How do you judge the effectiveness of an ad campaign?

Answer: See it's a social media world. You never going to know what will click and what will get flop. Mostly it depends on target audience as well. If it is classy product, then only people of that taste will go for it. There is no fixed formula I would say.

- 14) What is the future of animation in Indian advertising industry?

Answer: There is no advertisement as I told you which can be done without animation. When we have to beautify the product to an another level then definitely we need animation. So Future is great I would say.

INTERVIEW – 7

Name of Interviewee: Mr. Prosenjit Ganguly

Company/Studio: Freelancer

Designation: Independent Artist cum Film maker

Age: 46

Experience: 20 years

- 1) What is the role of animation in advertising as per current scenario?

Answer: It is pretty evident that advertising has used animation since very long time. It plays a fantastic role because it communicates the idea so there is no language barrier, regional or cultural barrier.

- 2) What is the production pipeline involved in an animated ad campaign?

Answer: See the production pipeline varies from studio to studio. So there is no fixed pipeline as such. Pipeline also varies according to the style of animation such as 2D animation, 2D Digital animation, 3D animation and stop motion animation etc. So there are different pipelines for all of these. There is nothing which you can say is common.

- 3) What kind of software/tools used in the industry for animated advertisements?

Answer: There are many tools and software which are being used. Again depends upon what medium of animation is being used. For 3D animation Maya, 3Ds Max are used and for 2D animation Flash is used.

- 4) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: There was a time when there was a lot of difference in cost but now that line is breached in the current scenario the budgets are flexible. You can have a lot of budget for a 30 second ad film. So these days' agencies have lot of budget in their mind. It depends upon animation style also that what kind of animation are you using for your ad so the budget varies.

- 5) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer: Yes, definitely. That is why it is being used extensively otherwise it wouldn't have been used. It also depends upon your target audience also. Basically animation has now become a language itself. So though process of every creator is different. So it depends on him that how he is using it and it will work or not.

- 6) What is client's budget and deadline when they come for making an animated ad?

Answer: Budgets are flexible. There is always a set of budget for an ad campaign fixed by the company so it depends that how much animation they want and what kind of concept they want to show. If I talk about deadline, then deadline is always yesterday for client. If there is no deadline, then projects will not get done on time.

- 7) Do they think it is easy and can be done with few clicks of computer?

Answer: It varies client to client. Sometimes they know it and sometimes they don't. Sometimes they have no clue that what a creative director is talking about and sometimes they understand and they say ok we can let you go with this concept.

- 8) Are they aware about production pipeline?

Answer If they don't understand then it is the responsibility of the studio or the agency to make them understand. Because budgets and timelines will vary as per the concept. We don't make false promises to the client. We explain them that yes this we can do and this much time and budget is required and process is lengthy. But yes sometimes it is very painful when client come back for changes after finalizing the pre-production work. At that time, we are doing the final work and he may say let's change this and that but at that time it is too late. We usually do not accept changes after the story board is finalized. But that does not always happen and clients do come back at later stages so we always make sure that budget is flexible and can be utilized for such late revisions.

9) How much workforce you are having in your studio?

Answer: I am an independent animator.

10) Are you having different departments for Pre-Production, Production and post production?

Answer: I am an independent animator.

11) Do clients give you their own concepts and want you to just execute?

Answer: This is very contextual question. There is no black and white. Sometimes if client thinks that yes you are a content creator, they will ask you to do it. If they are working with an agency, then it is the responsibility of the agency to design the concepts. So there are both ways and there is no one single dimension of it. There are some studios which will say we will only produce the animation we don't conceptualize and then there are some studios who will say we will only conceptualize and we will not produce the animation and there are some studios who handle everything.

12) How do you make concepts for an animated ad?

Answer: Concepts are designed as per the client's brief and product.

13) How do you judge the effectiveness of an ad campaign?

Answer: Actually It is the responsibility of the agency with whom client has the contract to produce the animated ad campaign. But nowadays it is very easy to judge the effectiveness through social media. Any content we develop, that goes on social media and the response to it is studied to judge the effectiveness of the ad campaign.

14) What is the future of animation in Indian advertising industry?

Answer: We do not know the future. I do not think about future as I work in present. It depends upon how much innovation I can bring upon in my work. We have no idea what is future going to be. It does not make any sense to comment about the future.

INTERVIEW – 8

Name of Interviewee: Mr. Hari Varma

Company/Studio: Toonz Animation

Designation: Chief Creative Officer

Age: 58

Experience: 20 years

- 1) What is the role of animation in advertising as per current scenario?

Answer: Animation has become an integral part of advertising these days. There are many ads which are purely animation based. While there are some ads which are integrated form of live action and animation. So the percentage of usage of animation in advertisements is increasing day by day. You have a look at the advertisements created by my friend E. Suresh at Eeksaurus studio.

- 2) What is the production pipeline involved in an animated ad campaign?

Answer: It is always Pre Production, Production and Post Production. Next thing is production pipeline also depends upon the medium or style of animation you are using.

- 3) What kind of software/tools used in the industry for animated advertisements?

Answer: For 3D animation Autodesk Maya, Autodesk 3Ds Max and Zbrush are used while for 2D animation Flash and toon boom are used.

- 4) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: Yes, but that depends on many factors. For example, if you are looking for a star for your ad then definitely live action advertisement will be expensive. If you are creating an animated character, then cost will be saved. Further the production cost will be same for both live action and animation advertisement.

- 5) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer: That again depends on the message you want to communicate. If you want to communicate something fantasy, then definitely you need animation. If something which is not achievable through camera, then definitely animation has its role to play.

- 6) What is client's budget and deadline when they come for making an animated ad?

Answer: Deadline is very short. Budget really depends upon the ad campaign and the product. I cannot really comment on that.

- 7) Do they think it is easy and can be done with few clicks of computer?

Answer: Actually any client will ask for the moon. It depends on that how efficiently you do on the production pipeline. The main thing is the execution. How the idea is executed that is important? If a client doesn't know the pipeline it doesn't make a difference.

- 8) Are they aware about production pipeline?

Answer It varies from client to client.

- 9) How much workforce you are having in your studio?

Answer: At Toonz animation we have more than 400 animators.

- 10) Are you having different departments for Pre-Production, Production and post production?

Answer: Yes, we do have.

- 11) Do clients give you their own concepts and want you to just execute?

Answer: See there are two ways of doing it. If client goes to an advertising agency, then the agency will conceive the idea and will share it with us. On the other hand, if client comes directly to us then there are some studios who design their own concepts.

12) How do you make concepts for an animated ad?

Answer: This depends upon the client and the product.

13) How do you judge the effectiveness of an ad campaign?

Answer: There are different parameters of judging an ad campaign. If it is product based, then we can judge by the sales. If it is a government ad for any social campaign, then we can get to know through the impact it created and if it just an awareness kind of ad for example some states are doing to increase tourism then we can get to know by the increase of number of tourists in that particular state.

14) What is the future of animation in Indian advertising industry?

Answer: Future is good. More and more brands are evolving so they need advertisements to establish themselves and animation has a key role to play in these advertisements.

INTERVIEW – 9

Name of Interviewee: Mr. Abhishek Chandra

Company/Studio: Golden Robot Animation

Designation: Animation Director

Age: 38

Experience: 18 years

- 1) What is the role of animation in advertising as per current scenario?

Answer: It has a lot of impact. There is a different way of telling the story in advertisements. They are really quick and you don't have lot of time to convey your ideas. You have to be very friendly with the audience and you have to show something which is not possible in physical way like live action. So that's where visual effects and animation play their role. When you have to be really quick in conveying an idea in a quicker way then animation is the best medium for it. When you see things like shampoo or shiny toothpaste in an ad that is shown with help of animation to make it look more attractive and appealing for the audience. It is impossible these days to imagine the commercials without animation and visual effects.

- 2) What is the production pipeline involved in an animated ad campaign?

Answer: Broadly it is Pre Production, Production and Post Production.

- 3) What kind of software/tools used in the industry for animated advertisements?

Answer: Software wise there are lot of software. Like Photoshop, Maya, 3Ds max, after effects and all. Particularly in advertisements Cinema 4D is used to create realistic simulations and effects.

- 4) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: Depends on the scenario and kind of ad that you are looking for. If you need a quick ad where just two people are talking to each other than live

action is preferred. But if you want to show something unrealistic than it is not possible without the use of animation.

- 5) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer: It depends on story and the idea. If it is kid's product than kids would definitely like to see some kids animated character advertising that product. If you have to show complex things like engine parts of car and all then how would you do it without animation? So it really depends what is your idea and how you have to show it.

- 6) What is client's budget and deadline when they come for making an animated ad?

Answer: It can be very small or it can be very huge. Depending upon the product and size of the brand. For example, if it's a big car company like Audi or BMW then budgets will be huge. If it is a small company, then they will have very tiny budget. Deadlines are very deadly. First it will go to an agency and they will do the concept. Then it will go to the client for review. If client makes a change in it, then it will be done. Then idea goes into pre-production then in animation studio. The after execution it again goes back to the client for feedback and all. So lot of time is required for it.

- 7) Do they think it is easy and can be done with few clicks of computer?

Answer: Most of the time they have no idea. It is mostly the agencies who deal with animation studios. Agency mostly have the idea but they don't know the things in detail. That's why sometimes they do weird things like they shoot on green screen without consulting the animation studio. Then they will come to animation studio that change the background and all or any xyz demand they have.

- 8) Are they aware about production pipeline?

Answer Things are changing some agencies know it very well some agencies don't know.

9) How much workforce you are having in your studio?

Answer: We have around 150 people.

10) Are you having different departments for Pre-Production, Production and post production?

Answer: Yes, we do have.

11) Do clients give you their own concepts and want you to just execute?

Answer: Most of the times agencies have their own concepts and then they come to us for execution.

12) How do you make concepts for an animated ad?

Answer: We don't do it. It is done by the ad agencies.

13) How do you judge the effectiveness of an ad campaign?

Answer: They go into the statistics. How much sales have increased after the ad campaign? Basically the idea of making an ad is to increase the sales or to create some social awareness. So impact is measured after the launch of the commercials.

14) What is the future of animation in Indian advertising industry?

Answer: The use of animation is increasing. If you are making an ad it will be broadcasted on TV channels. Number of channels has increased. Number of viewers has increased. People are these days watching so many things on the mobile. So this is making increase in number of ads. Every ad needs bit of animation so the future is big and bright. The use of animation is going to increase dramatically.

INTERVIEW – 10

Name of Interviewee: Mr. Mohit Sharma

Company/Studio: Prihit Technology Pvt. Ltd, Chandigarh

Designation: Founder Director

Age: 31 years

Experience: 12 years

- 1) What is the role of animation in advertising as per current scenario?

Answer: Animation plays a big part in advertising these days. Animation plays a big part doesn't matter the advertisement is for TV, Cinema or print media.

- 2) What is the production pipeline involved in an animated ad campaign?

Answer: As per fundamental rules it starts with brainstorming and researching that in what manner we can reach out to the audience. In advertisement we have to sell the product in one way or another. So first of all the script is prepared, then target audience is analysed and product study is done so when this brainstorming and research is done then the next stage is to design the concept based on all these things. Then pre-production work is done and then production means animation work is done and in the last editing and post production work is executed.

- 3) What kind of software/tools used in the industry for animated advertisements?

Answer: Software pipeline is a crucial thing. Companies have to decide the software according to the artist they have and according to their budget. If the budget is less, then companies go for freeware software like blender and if they have budget then they can go for Autodesk Maya. In post-production software like Adobe after effects, Fusion and Nuke play a big part.

- 4) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: Definitely. If the planning is done in a right manner, then visual communication can be effectively created using software obviously dominates the live shoot. According to my experience it is always cost effective and it is very flexible to use animation.

- 5) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer: Yes, definitely animated advertisements are effective in conveying the message of an ad film. These days 99% advertisements that we are watching these days on TV or cinema is the combination of live shoot and animation and this has become an effective method of visual communication. The flexibility that we have while making an advertisement using animation that we can not have when making an ad using live action.

- 6) What is client's budget and deadline when they come for making an animated ad?

Answer: Every company wants to get their work done in as much as low cost they can get. Whether it's start up or an established MNC they will try to get their work done in smaller budget and they never ever compromise with their deadline. So while finalizing an ad campaign we always calculate man hours that we need to put for that concept. These days' clients are very smart and mature so they know the technologies and they understand the technology very well so they understand what you are quoting them on the table.

- 7) Do they think it is easy and can be done with few clicks of computer?

Answer: We always work with those clients who have some experience of this field. They should know what it is going to take to get the job done. Initially we used to work with newbie type of clients who doesn't know anything. But now since we are established so we chose our client very wisely who are mature and can give their valid inputs to get the job done.

8) Are they aware about production pipeline?

Answer It varies from client to client.

9) How much workforce you are having in your studio?

Answer: We have a team of 21 people in our studio.

10) Are you having different departments for Pre-Production, Production and post production?

Answer: Yes, we handle everything in-house.

11) Do clients give you their own concepts and want you to just execute?

Answer: There are few clients who leave it upon us to design the concept for their product. If the company is big then they hire an agency for marketing so in that case the agency makes the concept and guide us accordingly. SO it depends company to company.

12) How do you make concepts for an animated ad?

Answer: This depends upon the client and the product.

13) How do you judge the effectiveness of an ad campaign?

Answer: The effectiveness of any ad campaign depends upon the concept and on people which are involved in the marketing. These people are working in the industry since a long time so they know what is going to work with the audience and what not. One more thing is there sometimes before launching the ad campaign the brands hire some marketing and survey agencies so they do the pilot study before launching any ad campaign to judge its effectiveness before even launching the ad campaign.

14) What is the future of animation in Indian advertising industry?

Answer: Future is very bright. It is as bright where the brightness can get. The industry is changing rapidly. Software are providing the ease of use and this ease of use provides ease in communicating with the audience. So that is the demand of current time and I think the technology in animation has advanced a lot so this makes the future very bright.

ANNEXURE – VII

**(INTERVIEW TRANSCRIPTS WITH ADVERTISING
EXPERTS)**

INTERVIEW – 1

Name of Interviewee: Mr. Abhishek Pandey

Company/Studio: Avean We, New Delhi

Designation: Director

Age: 38 Years

Experience: 15 Years

- 1) What is the role of animation in advertising as per current scenario?

Answer: I think as per current mind of consumer; they understand better when the pictorial images are presented to them it is more convincing and animation helps to present the story in a different manner.

- 2) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: I am sure for designers it is not convenient but budget wise and monetarily yes it is convenient. It brings the budget to a lower extent in comparison to live action advertisements. Plus, with live action ads you cannot fix the timelines as per deadlines but in animation Yes you can.

- 3) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer. I would not say they are more effective but not lesser also. It varies from product to product if we feel this product can be better showcased through animation then yes it is always effective to have animated advertisement for that product.

- 4) What is client's budget and deadline when they come for making an animated ad?

Answer: It is mutual in terms of deadlines because many times clients do push us to do the campaign faster but when we tell them animation will take some time then they get convinced.

For budget, in professional life none of the corporate is ok with the budget that we ask them and it definitely gets into negotiation.

- 5) Do they think it is easy and can be done with few clicks of computer?

Answer: I think initially there was a challenge to make the client understand that it is not easy and it will take time but the scenario has changed now and they are now aware about production pipeline and they know it's not easy so it will take some time to get better results.

- 6) Are they aware about production pipeline?

Answer: Earlier no they were not aware but now yes they are. But sometimes we have to make them understand.

- 7) How do you make concepts for an animated ad?

Answer: It depends upon volume of work. If the volume is large then definitely we share it with some external animation agency. But if it is manageable within our company then we prefer to make our own concepts.

- 8) How do you judge the effectiveness of an ad campaign?

Answer: To be honest in India the effectiveness is always judged on the parameters of sale. If after the campaign the sales go up, then definitely the ad campaign is considered to be successful.

Second parameter is social media, If an ad campaign is getting more likes, comments and shares then we assume that it is being successful.

- 9) Which is the most successful animated ad campaign that you have done?

Answer: WHO Aids health care foundation. Definitely here there was no sales involved but it brought so much awareness in audience and it brought

as laurels through many awards. Also the organization for whom this campaign was done they told us that number of enquiries regarding AIDS have gone way too up after that campaign and that was almost four times.

10) What is the future of animation in Indian advertising industry?

Answer. I feel that many start-ups are coming up and their budget is very limited. So for them animation ad campaign is best.

INTERVIEW – 2

Name of Interviewee: Mr. Kiran Anthony

Company/Studio: Ogilvy & Mather

Designation: Executive Creative Director

Age: 41 Years

Experience: 18 Years

- 1) What is the role of animation in advertising as per current scenario?

Answer: I think the role is quite big. In some ad films you do just product showcase but there are some ad films where you do complete animation. So the role of animation is very big.

- 2) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: It depends upon the scale of animation. There are some animations that we can do in 2-3 lakhs and there are some animations which we need 2-3 crores for it. It depends upon the product as per my point of view.

- 3) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer. Both are effective and moreover it depends upon the story you have to tell. If the story has certain things which cannot be done for real, then yes animation is the best way to execute it.

- 4) What is client's budget and deadline when they come for making an animated ad?

Answer: There is no fixed budget. It depends on the medium of animation, it depends on the time frame and it depends on the launch of the product. For example, sometimes they need the ads in just 2-3 days then the cost will go up. So I would say it depends upon lot of factors. Deadlines also varies. Sometimes size of animation is too big that it takes more time than a live action one.

5) Do they think it is easy and can be done with few clicks of computer?

Answer: Yes, these days' clients are smart and they know it is a time taking process.

6) Are they aware about production pipeline?

Answer: Yes, they know, if in case they don't know then we make them understand it.

7) How do you make concepts for an animated ad?

Answer: We don't do concepts all the time. We do the concepts only when story required to do so. For example, we have done Zoo Zoo ad so to shoot in live action it was impossible so we had to do it in animation. It depends on the story. If story has certain things which can't be done in live action, then we go for animation.

8) How do you judge the effectiveness of an ad campaign?

Answer: For effectiveness there are lot of things involved, we do post campaign analysis and lot of other things you do to analyse. I would say there are many ways to access that.

9) Which is the most successful animated ad campaign that you have done?

Answer: Vodafone Zoo Zoo ad campaign. We have done many but for my Vodafone ad we did Zoo Zoo animation. There are lot of zoo zoos in a factory. In fact, we made entire series of that ad campaign. So that was my favourite one.

10) What is the future of animation in Indian advertising industry?

Answer. Future is so big. These days' animation has evolved so much that you need it when you need it. Last season I have done 2 ad campaigns for zoo zoo in animation. Normally we shoot zoo zoo ads but this time animation was required as per the concept so we did it with animation. People can never judge that which one is live action and which one is animated. So the technology has evolved and it is difficult to judge whether it is shoot or animated.

INTERVIEW – 3

Name of Interviewee: Mr. Manish Darjee

Company/Studio: DDB Mudra, Mumbai

Designation: Creative Director

Age: 40 Years

Experience: 18 Years

- 1) What is the role of animation in advertising as per current scenario?

Answer: Role is good. People appreciate it. Animation is always good for smaller format stories like ad films not for bigger formats because it is time consuming.

- 2) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: No it is not convenient. It takes longer time to make an animated ad. Cost depends on the medium being used. There are many animation types such as stop motion animation, cell animation, 2D animation and 3D animation so cost varies as per the medium selected.

- 3) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer. There is no as such comparison. It depends upon your concept and story and how you are telling the story. Medium can be anything either live action or animation.

- 4) What is client's budget and deadline when they come for making an animated ad?

Answer: Budget depends upon size of campaign. Bigger budget ads can go upto 1 crore. While Small budget ads can go up to 40-60 lakhs. Deadlines are not fixed it can vary from 1 month to 2 months. For animated ads the time should be 4 to 5 months because it takes longer to create an animated ad.

5) Do they think it is easy and can be done with few clicks of computer?

Answer: They are not very much aware about the production of an animated advertisement.

6) Are they aware about production pipeline?

Answer: 1 out of 10 client knows that what is the process that has to take place while making an animated advertisement.

7) How do you make concepts for an animated ad?

Answer: We think differently about the animated ad campaign. Because there many things involved in animation ads. Like what kind of medium or style is used so as per the medium used we design the concept for any particular product.

8) How do you judge the effectiveness of an ad campaign?

Answer: First of all, the recall value is calculated the lovability of an ad. So basically recall value plays an important role that whether audience is able to relate the ad with the brand or not.

9) Which is the most successful animated ad campaign that you have done?

Answer: I have 2-3 of my favourite animated ad campaigns. 1 is for Skoda Car. 2nd one is for CRY NGO and third one is with VAT69.

10) What is the future of animation in Indian advertising industry?

Answer. Future is bright. A different kind of approach is required to do an animated ad campaign. Over the period of time the awareness will increase about animated ads. So yes future is definitely bright for animation in advertisements.

INTERVIEW – 4

Name of Interviewee: Mr. Rahul Pahwa

Company/Studio: Grey Group, Gurugram

Designation: Associate Vice President

Age: 36 Years

Experience: 12 Years

- 1) What is the role of animation in advertising as per current scenario?

Answer: Animation plays very strong role in advertising. In most of the advertisements the product windows are CG (Computer Graphics) which is purely animation. Animation has always played an integral role in advertising. In fact, with advent of digital technology the use of animation has increased. If you take example of Zoo by Vodafone it is one of the most effective use of animation. They conveyed different messages through animation so that was a unique model of ads.

- 2) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: There is no definitive answer to this. There are certain products where animation was the convenient medium to use on the other hand some products can only be done with live action. So it depends upon the objective of the ad and the communication you want to convey. But yes I would say animation ads are faster to cheaper to make as compared to live action ones.

- 3) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer. Yes of course. If you take example of older Doordarshan advertisements like Ek chidiya Anek chidiya so in that ad the message was conveyed beautifully. I will again repeat that what your product want to communicate to the audience. But you can say animation cannot convey emotions. Advertising depends lot more on emotions. So to relate with the

audience so need human faces and that relativity comes with realism like real faces, real locations etc. Animation can play a part of advertisements not the complete package.

- 4) What is client's budget and deadline when they come for making an animated ad?

Answer: It varies from product to product. But typically you need at least a month and a half for making an advertisement. If the visual is not very lengthy and there is not such strong message need to be communicated, then it takes only 10-12 days.

- 5) Do they think it is easy and can be done with few clicks of computer?

Answer: It also varies from client to client. There are some clients who are aware about time required.

- 6) Are they aware about production pipeline?

Answer: Mostly they have idea about it. If they don't have idea, then we tell them that this much work can be done in 10 days.

- 7) How do you make concepts for an animated ad?

Answer: Concepts are made as per the money and as per the time client is having.

- 8) How do you judge the effectiveness of an ad campaign?

Answer: There are research which take place like qualitative research. Then we analyse that how much an ad campaign has helped the brand in terms of sales. Then there is recall value then there is appeal. So these are the metrics that we test in the research. Effectiveness can be judged using both qualitative and quantitative research. In these days of digital era the effectiveness can be easily judged through social media. How many views, likes and shares are being done for any advertisement. So this has become a really significant method of finding the effectiveness these days. See likeability and effectiveness are two different things. People may say we love

that ad but that doesn't mean they will buy that product. Effectiveness is when ad will bring people on the shop floor to buy that product.

9) Which is the most successful animated ad campaign that you have done?

Answer: In every TVC of our company you will see some or more animation.

10) What is the future of animation in Indian advertising industry?

Answer. Future is quite bright. Since the technology is changing day by day so more effective methods are story telling are evolving and animation is one of them, Zoo Zoo are the perfect example of it.

INTERVIEW – 5

Name of Interviewee: Mr. Musheer Iqbal

Company/Studio: McCann and Erikson

Designation: Director Brand Services

Age: 38 Years

Experience: 13 Years

- 1) What is the role of animation in advertising as per current scenario?

Answer: It has a role but it can be decided case to case. It is useful in terms of expressing ideas.

- 2) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: No. It is an expensive affair. Because it will depend on that what kind of animation are you going to do. There are different kind of software available at different kind of platforms. If you want to make normal animation which will look like moving images so that kind of ad for 30 seconds can be made in 3 lakhs. If you want to make a very high end animated a then it can go up to 1 crore also. In some cases, it can be cheaper so it varies product to product and concept to concept.

- 3) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer. Yes of course. Advertising depends lot more on emotions. So to relate with the audience so need human faces and that relativity comes with realism like real faces, real locations etc. Animation can play a part of advertisements not the complete package.

- 4) What is client's budget and deadline when they come for making an animated ad?

Answer: Clients don't have any idea like how much time it will take or how much money it is going to take. It is the agency that promises.

- 5) Do they think it is easy and can be done with few clicks of computer?

Answer: No they don't know about it. They don't even know which software is required for it and all.

- 6) Are they aware about production pipeline?

Answer: Most of the client don't have any idea about it. In earlier time we used to make concept on story boards which used to act as a flip book and we could see the things in motion. It used to give look and feel of the environment or time of the day like it is day scene or night scene. These days another layer is added to it that is called animatics which gives more clarity of the concept.

- 7) How do you make concepts for an animated ad?

Answer: There is no set formula as such. Anybody can be a custodian of an idea so anyone can give the idea. For example, if you are making an advertisement for a tyre brand then a daily driver can give you a better idea like Ceat has made an advertisement in which it is shown roads are filled with idiots. So any driver who actually drives the car must have given this kind of idea.

- 8) How do you judge the effectiveness of an ad campaign?

Answer: Once you are done with your campaign the you need to analyse the sales volume that how much it was before campaign and how much it is now after the campaign. So basic idea is the sale increase. Now a day's social media ads and banner are easier medium to judge the effectiveness for example they will give a discount code in the digital banner if you are using that code that means you have seen that ad on social media platform so your ad visibility and effectiveness can be judged.

- 9) Which is the most successful animated ad campaign that you have done?

Answer: I have recently done Indian Oil Futura G plus advertisement which I have done individually.

10) What is the future of animation in Indian advertising industry?

Answer. See the technologies are ever changing. People have started to use many different type of technologies. In isolation I won't be able to you the future I will have to consider all different factors involved in ad creation.

INTERVIEW – 6

Name of Interviewee: Mr. Sachin Kamble

Company/Studio: Leo Burnett, Mumbai

Designation: National Creative Director

Age: 39 Years

Experience: 16 Years

- 1) What is the role of animation in advertising as per current scenario?

Answer: I think role of animation in India is not as big as what other countries have. The problem with animation is that as Indians we see animation as cartoon. There are some clients who really call it out and they know what is animation but most of the time clients have no idea. In India we talk mostly with emotions but in animation audience get detached with that connection. As an advertising agency we are trying to bring this animation into main form of our execution. There is lot of clutter on TV. If you will show animation, it definitely going to stand out. But you need a proper client for it who understands it and wants to go for it.

- 2) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: I think for animation you need more time and money which our client generally doesn't have. With live action I can decide everything like it's a two-day shoot or 4 days' shoot then post production work and everything can happen in 2 weeks. In animation you need at least one and half months. Also it depends what kind of animation you are doing. I have done one stop motion advertisement for McDonalds which was very simple animation. It was a mix of real and animation. It was not very costly and not very time consuming.

- 3) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer. See these two are different zones altogether. But I think these both can complement each other rather than competing with each other.

- 4) What is client's budget and deadline when they come for making an animated ad?

Answer: Client budget changes according to the requirement. If it is a promo ad it can be done in 30-40 lakhs. If it is a national campaign, then budget can go upto 1-1.5 crore. If it is even bigger than budget can go up to 6-8 crore. So it all depend on what kind of ad you are making. Promo ad can take 1 month. If it is proper campaign, then it can take 2-3 months or if it is corporate campaign then it can take 4-5 months. On an average it takes 1 and half month.

- 5) Do they think it is easy and can be done with few clicks of computer?

Answer: Definitely there are some clients who are aware about all styles of animation. I have worked on Vodafone ZOOZOOs those were not animated they were live action. But they looked like animation. We did that campaign in IPL so there is lot of clutter so your ad need to stand out so that's why we did it. So we make our client understand that why do we need this kind of execution.

- 6) Are they aware about production pipeline?

Answer: Most of the times NO. Client have no idea.

- 7) How do you make concepts for an animated ad?

Answer: It depends upon client's brief. The brief says what is my product, what is my target audience, what is my competition, what have we done in the past and what is our next step so the brief has everything. So when brief comes to us then we think what approach we are going to follow with proper planning. Then it comes to creative. Then creative team prepares a concept and then it is shown to the client if everything is approved then we move forward.

8) How do you judge the effectiveness of an ad campaign?

Answer: There are lots of tools with research agencies. We take help from them. Most of the time after an ad campaign is launched then they ask people how did they like the ad. Now a day's you can see how many views you got on YouTube and then how many views on other social media platforms and shares likes, comments etc.

9) Which is the most successful animated ad campaign that you have done?

Answer: Amaron was the good one with stop motion. That time no one was doing animation. The whole idea was to bring something on paper which is very different. That jingle supported the animation. So in that case live action could have not worked.

10) What is the future of animation in Indian advertising industry?

Answer. I think the future is bright. People are getting matured. People are ready to spend money. The only thing is people don't have so much time. That is the only hurdle. But now animation is getting well known and gaining respect. Even clients have understood that if we will do something different then only we will stand out. Grabbing attention is very important so that's why animation is having a bright future.

INTERVIEW – 7

Name of Interviewee: Mr. Asheesh Malhotra

Company/Studio: Lowe Lintas, Mumbai

Designation: Executive Director

Age: 45 Years

Experience: 23 Years

- 1) What is the role of animation in advertising as per current scenario?

Answer: I think role of animation is dependent on need. As per requirements it plays a huge role in advertising mainly for targeting children because that is where animation has large market. It also works well for adult audience also. So I would say role of animation is need dependent.

- 2) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: Earlier animation were not very advanced and were a cheaper medium but now days due to advancement of technology animated characters looks very real. Now artificial intelligence has come up that I believe could be the future of animation.

In terms of time the live action is much faster as compared to animation because in animation you have to start everything from ground zero. Yeah it is convenient but takes a little more time.

- 3) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer. These two are different zones altogether. But the results can be interesting if both are used together as combination rather than using separately.

- 4) What is client's budget and deadline when they come for making an animated ad?

Answer: See normally the budget for an advertisement is decided after the concept is finalized. Obviously there is a certain budget where people work with in. I mean the budget can be as low as 50000 rupees to 5 crores. There are lot of factors which are taken into consideration like what is the size of the business? What is the brand? Today if you look at the brand like Vodafone you can see it is a perfect example of live action and animation mixed together so budgets are huge for such ads. But if you take any product like kinder joy so the budget is not very big because target audience is only children. So budgets are always need dependent such as size of the business or size of the brand.

- 5) Do they think it is easy and can be done with few clicks of computer?

Answer: Most of the clients have no understanding. We have to make them understand.

- 6) Are they aware about production pipeline?

Answer: Most of the times NO. Client have no idea.

- 7) How do you make concepts for an animated ad?

Answer: It depends upon product to product. We first make concepts on piece of paper and then discuss it with clients and if it is finalized then we send it for production to animation houses or studios.

- 8) How do you judge the effectiveness of an ad campaign?

Answer: There are certain tools today as with advent of social media you look at number of views and engagements of audience with ads on social media. You can set the benchmarks and then you can compare after that whether you have achieved those benchmarks or not. Otherwise you do brand tracking or you can get to know the percentage that how many people can recall your brand. We also look at the business aspect in terms of sale So always you have to judge by mixing all those things. You cannot do it by

evaluating just one aspect. Sometimes the idea is not the sale but to create awareness or engagement.

- 9) Which is the most successful animated ad campaign that you have done?

Answer: We did something very interesting for two brands. One was for ICICI prudential. We created the animated character called Chitamani. We first did Claymation ads and then in next season we did purely computer animation. Secondly ZOO ZOOS are one of our successful campaigns done over a period of time.

- 10) What is the future of animation in Indian advertising industry?

Answer. In Indian advertising I think the future is animated. Because today everything is done offline and as I said with advent of technology the AI is in practice. I think somewhere animation can be a good help where you can put faces of celebrities in animated form by paying them some royalty of using their face and just recording dialogues either by them or through mimicry artists. For instance, tomorrow If I have to shoot with Ranvir Singh or Deepika Padukone and they say we are not available for shoot then you can use their faces in animated forms.

INTERVIEW – 8

Name of Interviewee: Mr. Shailendra Kumar

Company/Studio: Pathfinder at Triverse Advertising Gurugram

Designation: Founder, Senior Ad designer

Age: 36 Years

Experience: 10 Years

- 1) What is the role of animation in advertising as per current scenario?

Answer: There is a big role of animation in advertising. We are using animation in almost every TVC. Earlier there were very few people who used to make animated ads but now a day's use of animation in ad films has increased a lot.

- 2) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: Depends on the medium of animation used. Some make it directly but some use proper production pipeline like pre-production and all. Yes, definitely it is cost effective. We have our own animation team and we are already paying to them but where as in live action you have to pay all the cost separately for hiring equipment and other production materials.

- 3) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer. Yes, definitely. According to me it is more effective. You can see any ad on TV these days so how effectively animation is used to convey the message.

- 4) What is client's budget and deadline when they come for making an animated ad?

Answer: Budget is discussed with accounts team. I have no idea. Deadlines I know. Sometimes they have lot of time so they flexible but sometimes they

have limited amount of time so we have to execute within that time frame. It varies within 15 days to a month.

- 5) Do they think it is easy and can be done with few clicks of computer?

Answer: There are many times when client have deep knowledge of the process but on the other hand there are few clients who don't know anything they will say you can do it easily please do it fast.

- 6) Are they aware about production pipeline?

Answer: Sometimes they know sometimes they don't. It varies client to client.

- 7) How do you make concepts for an animated ad?

Answer: It depends on the product. So mind works in that way that how this product can be showcased in a better way. So concepts are designed according to that.

- 8) How do you judge the effectiveness of an ad campaign?

Answer: Basically it depends upon the sale. There are many ad agencies here in Mumbai So they have lot of competition. So everyone tries its best to make the ads suitable for particular brand and its reputation.

- 9) Which is the most successful animated ad campaign that you have done?

Answer: For Philips LED we have done an ad campaign which is my favourite.

- 10) What is the future of animation in Indian advertising industry?

Answer. People are more inclined towards animation these days. Because the cost is very less as compared to live action to make an animated ad and it is more effective medium whether it is kid, adult or an aged person, animation is liked by everyone these days.

INTERVIEW – 9

Name of Interviewee: M. Pushendra Mishra

Company/Studio: Flying Saucer

Designation: Founder, Director and CEO

Age: 46 Years

Experience: 20 Years

- 1) What is the role of animation in advertising as per current scenario?

Answer: A lot. I think lot of brand stories are shown using animation. Some products are shown like how they work like an AC or bike engine or to demonstrate such things you need animation. Then to show product windows we use animation for limited amount of time.

- 2) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: Depends, if live action is complicated then we use animation. Definitely it is not easy to make an animated ad because it will take a lot of time like models, backgrounds, environments, rendering and movements So it is bit difficult. In live action everything happens in real time and in animation you have to create the whole thing yourself. Cost is comparative. Sometimes animations can be more expensive and sometimes live action can be more expensive. Live action also comes with lot of production costs, locations, lighting and cameramen. Which you don't have to pay in animation. In live action sometime we have to take permission to shoot at certain locations. We have to pay to the actors, hiring the lighting and camera equipment. Whereas in animation you can create everything inside a computer.

- 3) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer. Yeah animation is used normally illustrate a certain idea that how that product works so it is effective for that. There is something animation or live action cannot do alone. That is why we use both of them together.

- 4) What is client's budget and deadline when they come for making an animated ad?

Answer: They come with a certain budget and deadline. You have to function within that. But sometimes they come with certain budget but and they don't know what will it take to show the concept they are asking. Often deadlines are there because advertisements have to go on air like IPL or Diwali season etc.

- 5) Do they think it is easy and can be done with few clicks of computer?

Answer: It happens both ways. Sometimes they know that to execute the concept it will take some weeks and sometimes they don't have any idea. So they are made aware of it that there are certain kinds of animation which will take some time to execute. Sometimes they don' give us the amount of time we need so we chose the certain kind of animation which can be done faster. We make solutions depending on the constrains in terms of budget and deadlines. If deadlines are flexible, then we do complicated animation otherwise we do simpler ones.

- 6) Are they aware about production pipeline?

Answer: Sometimes they know sometimes they don't. It varies client to client.

- 7) How do you make concepts for an animated ad?

Answer: Concepts are done by the agency. The agency know what is the requirement of the brand. For example, if it is chocolate ad so there are normal ads just to raise temptations for chocolate but sometimes they say we can use it for gifting. So idea is made as per that. Agencies have more ideas that what brand image is. What brand requires so the make concepts according to that.

- 8) How do you judge the effectiveness of an ad campaign?

Answer: Basically by the sale. If the sale is increased after the ad campaign, then definitely you can say that the ad is working. Now a day there are other

quotients like social media so number of views, comments and shares can tell the effectiveness of any ad campaign.

- 9) Which is the most successful animated ad campaign that you have done?

Answer: I did a commercial for Orbit white. Where a cow is chewing a gum. It worked really well and funny.

- 10) What is the future of animation in Indian advertising industry?

Answer. 3D animation is not very popular in India as it is very expensive. But I have seen people are aware now. These days we have young boys and girls who actually what is animation and in last 5 years I have experienced that trend has improved using animation in advertisements. We always had Vaibhav Kumaresh and E. Suresh with us for our animated ad campaigns. It is always improving. I work with lot studios who have a lot of CG team where they are able to make animated ads.

INTERVIEW – 10

Name of Interviewee: Mr. Vaibhav More

Company/Studio: Vaibhav More Films

Designation: Founder and Director

Age: 40 Years

Experience: 22 Years

- 1) What is the role of animation in advertising as per current scenario?

Answer: When television was started there were hardly 2-3 channels and there was not much need of advertising at that time. But now there are 1000s of channels and demand of advertisement has increased because it is a medium which is viewed by a huge population of India which is stretched from North to south and East to west. So India is a land which has many cultures, religions and languages and animation is a medium which has no language, culture or religion that is why it is widely accepted. Any mascot character we make it becomes famous and people love it. It becomes a universal mascot. So yes animation is playing a huge and important role in advertising.

- 2) What is the production pipeline involved in an animated ad campaign?

Answer: For advertising you have to convey your message in quick span of time so the production pipeline is bit different. In film you have so much time to execute but for animation you don't have that much time. Pipeline is very simple for ad films.

- 3) What kind of software/tools used in the industry for animated advertisements?

Answer: We are using Blender 3D for production of Ad films. Because it is an open source software. You can use it for free. You don't need to buy the license for it and not only in India but in abroad as well people are using this software for ad films production.

- 4) Is it convenient and cost effective to produce an animated advertisement as compared to live action advertisement?

Answer: Yes, it is cost effective because you don't have to pay to the celebrities for shoot. Because the biggest budget of any ad films goes to the actor. While production people get very less amount. So animation is a cheaper and convenient medium for ad films.

- 5) Do you think animated advertisements are effective than traditional advertisements? If yes, how?

Answer: Yes, definitely. Animation is in your control. There is no language barrier in it. Animation mascots are fun to watch and are loved by audience.

- 6) What is client's budget and deadline when they come for making an animated ad?

Answer: Deadline is always yesterday. Whenever a client will come to you he will say deadline has passed yesterday. I need it very soon. Today also I am working on an ad campaign which is to be telecasted during IPL. So IPL is ongoing and I am doing work for it. In terms of budget every client will bargain. It is our Indian mentality that we have to bargain everywhere. So we have to face it and settle the things with the clients in terms of deadline and budgets.

- 7) Do they think it is easy and can be done with few clicks of computer?

Answer: Many clients have little knowledge about it. They are not aware about whole process. We have to make them understand it.

- 8) Are they aware about production pipeline?

Answer No they don't have complete knowledge about it and they do not bother also. They need their work to be done.

- 9) How much workforce you are having in your studio?

Answer: People come and go. We have a small team of 4-5 people which are permanent. Most of the work we outsource to the specialized persons in

industry. There is no point hiring people for permanent and paying them when there is no work.

- 10) Are you having different departments for Pre-Production, Production and post production?

Answer: Yes, we do have.

- 11) Do clients give you their own concepts and want you to just execute?

Answer: There are many stages of concept designing. Many a times we do it and show it to the client and changes happen. But mostly ad agencies come to us with a rough idea and then we polish it, improvise it and the execute it.

- 12) How do you make concepts for an animated ad?

Answer: This depends upon the client and the product.

- 13) How do you judge the effectiveness of an ad campaign?

Answer: There are different parameters of judging an ad campaign. If it is product based, then we can judge by the sales. There are some brand promotion companies they do the research part. They talk to people to know their reaction for an ad campaign. Other method these days is social media platforms. You put your ad and then you see how many views, shares and comments that ad got.

- 14) What is the future of animation in Indian advertising industry?

Answer: Future is bright. Use of animation has increased extensively in advertisements. People are mostly these days spending their time on social media platforms. So ads are not only done for television these days. Ads are done for social media platforms also. Small promo ads are done for just 10 seconds so the future of animation in advertising industry is very big and bright.