

**SEMIOTIC ANALYSIS: CONTEMPORARY SOCIO-
CULTURAL ADVERTISING THROUGH GRAFFITI IN INDIA**

Thesis Submitted for the Award of the Degree of

DOCTOR OF PHILOSOPHY

**in
Fine Arts**

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DECLARATION

I, hereby declared that the presented work in the thesis entitled "Semiotic Analysis: Contemporary Socio-Cultural Advertising Through Graffiti In India" in fulfillment of degree of **Doctor of Philosophy (Ph.D.)** is outcome of research work carried out by me under the supervision Dr. Pavitar Parkash Singh working as Dean and Professor in the School Of Liberal and Creative Arts (Fine Arts) of Lovely Professional University, Punjab, India. In keeping with general practice of reporting scientific observations, due acknowledgements have been made whenever work described here has been based on findings of other investigator. This work has not been submitted in part or full to any other University or Institute for the award of any degree.

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CERTIFICATE

This is to certify that the work reported in the Ph.D. thesis entitled "Semiotic Analysis: Contemporary Socio-Cultural Advertising Through Graffiti In India" submitted in fulfillment of the requirement for the reward of degree of **Doctor of Philosophy (Ph.D.)** in the School of Liberal and Creative Arts (Fine Arts) is a research work carried out by Apoorva Lall, 41900499 is bonafide record of his/her original work carried out under my supervision and that no part of thesis has been submitted for any other degree, diploma or equivalent course.

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Abstract

The culture of the diverse states of India shows multiple traditions and linguistic distinctiveness. Advertising being a tool of communication in the form of visuals can be located in abundance on the walls of rural as well as urban India. A wide range of enchanting media points out social values, health, education, empowering women, and the effects of climate change in a gender-free State. It helps to indicate the standards of living of an Indian society. The graffiti advertisements in the form of traditional clothing, music, dance, local deities, and architectural features of a higher class represent folk factors of different states of the country. Environmental issues involving maintaining a balance between human activities and natural surroundings highlight the welfare of biotic factors, their safety, and health. The graffiti advertisements ultimately guarantee the social development and economic growth of the communities. It has been blended with the latest techniques. Preservation of the environment, for a sustainable response, by the masses is highlighted through the maximum number of graffiti on walls, transports, and deserted buildings. The magnificence of society and social issues presented has a specific grandeur in lifestyle and enchanted social change face-lifted with the help of dazzling semiotic graffiti in India. Semiotics makes emotions more complete pictorially. These signs and symbols are highly versatile and modern. Icons appear to save time and improve visual literacy. Symbols are easy to interpret, negotiate, and understand the meaning very quickly. It gives proper meaning to the images, shapes, colors, forms, and language. The symbols reflect meaning in a cultural context. So semiotic analysis identifies the perception and interprets the nonverbal communication of advertisement through graffiti.

The thesis presents **a record** of contemporary Socio-Cultural Advertisement through socio-semiotic-graffiti, that **evaluates aesthetics and appreciates the responses** of the viewers along with a comparison of traditional and outdoor advertisements. As art is communicable which helps to identify the emotions of the artists to the spectators, it is also an intentional and conscious effort of an artist to communicate his feelings to the audience. Culture being ever-changing is considered dynamic and an outcome of

human activities. Culture also inculcates certain values in the individuals. So advertisements, graffiti, and art motivate people to express their thoughts, affections, personal announcements as well as aggression. Graffiti advertisements have a different context that forms the opinion of the people and changes the mindset of the audience positively. Graffiti and advertising provide pleasure and beautification of the places to the local audience. Graffiti advertisement has brought art out of the galleries through this acceptance of modern art, and the space becomes lively too. In the present day society, **a rise in awareness of social as well as environmental threats is very effectively observed and noticed by the artists.**

The joining hands together, by the graffiti artists, designers, and technology to fight against socio-cultural evils with the help of visual art in the form of graffiti advertisements, landscapes, beautification of cities, and community cooperation, is commendable as **workable action**. It is very evident from the study that graffiti is emerging as the modern trend for social advertisement. Graffiti has been used for commercial purposes also. The social and cultural issues of developing Indian society accepted the technological changes that brought about a change in values, and traditions. Semiotic graffiti is accepted by future generations as being lively, attractive, and economical. It has been recognized as a legal art form in the field of advertising and visual communication. **The initial research question is based on the effect of socio-cultural advertisement** on values, lifestyle, health, and hygiene in a clean green environment. Graffiti is now referred to as a medium of new-age advertisement. The process of comparative analysis of semiotic graffiti in a public space is **the focus of research. As per norms, in research, hypotheses have been framed and tested along with different methods and observations.** Though much has been stated on the origin, history, and development of graffiti in the world very little has been said about graffiti in Indian art. Here graffiti has been accepted as a very economical tool in communication. Moreover, it is legal in the present times. It is used to highlight social as well as cultural issues in India nowadays. The art-form of graffiti suits the proposal to bring about a change in social traditions, customs, and values with the expansion of knowledge, science, and technology. The results of acceptance or rejection of the message in the communication always depend upon the

perception and ideology of the beholders. The different variables in the form of image, form, color, symbol, or sign are also significant. The perception also changes with age, education, and experience gained from a review of the literature. A proper methodology is followed to reach the solution. The concept of the problem thus tested, yields a result that is accepted and could help in further studies. The **sampling** of the data collected is inductive and theoretical in the form of **interpretive data, Pictorial data, Interviews, Observations as on-the-spot surveys, Case studies, and Questionnaires. The Stratified Cluster Data** has been collected and the analysis was adjudged by application of **Grounded Theory of research** as the findings are directly connected to society and culture. The aesthetical artistic expressions are determined through **Shadanga Theory (Six limbs of arts)** and principles of aesthetics. The graffiti advertisement illustrates the society's prominent features. Advertisement is itself, **a system of messages**, and the culture is dynamic in nature, it understands the need of people to bring about a social change. From the surveys, observations, case studies, and direct interviews, etc. it was observed that graffiti is no longer a violent vandalism. **It has become a craze of the new age generation.** The socio-cultural aspect of Global **society has changed** with the **explosion of knowledge and technology.** In India, socio-cultural graffiti advertisement has emerged as a semiotic alternative to traditional outdoor advertisement.

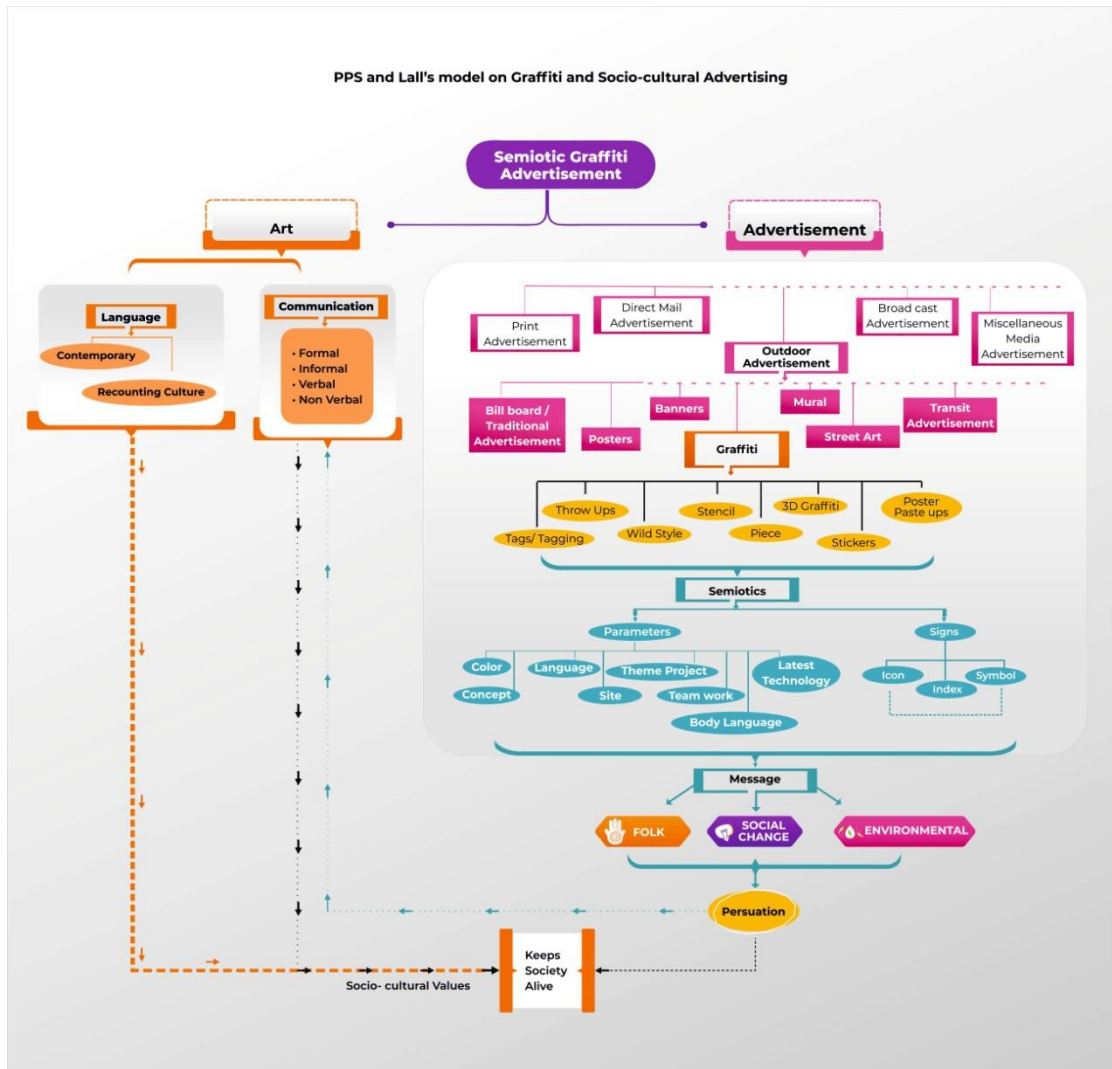
Symbolic Graffiti advertisement for socio-cultural change has emerged as a more effective communicator in the field of visual art and advertising have a greater opportunity for becoming a success in the modern culture of signs and colors, written words, non-verbal language, and aesthetics.

Man being social, has a concern for quality life. Globalization, industrialization, and urbanization have forced the government and different groups of people to depend upon art and culture and local folk activities. They have enhanced the significant role of graffiti in the socio-cultural improvement and advancement of societies through semiotics.

Socio-cultural semiotic graffiti advertisement is a free expression that does not violate social values. It brings about social awareness in the younger generation, works on the human psyche, and plays a social purpose.

Keywords: Graffiti, Advertisement, Semiotics, Visual Communication, Socio-Cultural Trends.

Graphical Abstract:



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CHAPTER 1

Introduction:

Today is the era of fanfare and grandeur. There are different art-forms to express personal or otherwise messages and spread a varied range of awareness amongst masses and society. Currently, life is very fast. Only one scroll on the smart mobile phone, billboards, TV commercials, radio advertisements, and social media are overcrowding the memory of the viewers (*B. Firos, 2023*). The attention span to look, remember and to act or take decisions as required in communication and advertisement is very short (*Maggie Wooll, 2022*). A visual should be clear, short, bold but easy to perceive and understand effectively.

The lively, rich beautification of cities (rural or urban), public or abandoned private spaces used for graffiti art are all being approved by the government and the municipal corporation (*Devyani Nighoskar, 2021*). Social challenges are depicted through signs and symbols which decorate the city walls. Even corporates highlight their strategies of launching new products and campaigns using the visual language. In recent times the mind-set of the people has changed. Graffiti is **no longer vandalism or rebellious attitude** (*Rae Burach, 2018*). Graffiti is accepted in the global market as **a tool to promote advertisement and visual communication** for social messages in society (*FasterCapital Blog, 2024*).

‘Art is nothing but a language which keeps a society alive for a long time.’ - By Eden Gallery, (Mar 01, 2022), in Art Blog, Eduardo Kobra

Tolstoy (2012) in Krishna’s Aesthetics by Prakash Veereshwar and Nupur Sharma (2012), feels that art is nothing, but communication. He also views it as a communication which generalizes a broader significant concept. The philosophy of life of a society is its culture. Tolstoy’s view on genuine work of art also explains that the fact is art spreads the feelings which may benefit or harm mankind.(p.85)

Leo Tolstoy (1897) claims in his ‘What is art?’, that what decides whether something is art is how it is expressed by its audience. (Wikipedia.)

Freud (1905) describes the aim of art-therapy as making situation for selection and change of behaviors and beliefs. (p 129-133)

A work is shared because it arouses the same emotions in the spectators. It means that our feelings that arise from artistic visuals always influence the thoughts, beliefs and activities and life of the beholder through the art of a society it represents. So, Art in a society always reflects the life of that society or people.

Art is communicable because it helps to identify the emotions of the artists to the spectators. Art is an intentional and conscious effort of an artist to communicate his own feelings to the audience.

Della Brown (2018) (Hegel, Chapter III (pg.4). A central and defining feature of beautiful works of art is that, through the medium of sensation, each one presents the most fundamental values of its civilization. Art, therefore, as a cultural expression, operates in the same sphere as religion and philosophy, and expresses the same content as they.

Art is a medium to work on the values of a civilization which are the cultural expressions of that civilization as are the religion or philosophy of that society. It is a medium to present a content or cultural expression.

The elements and principles of art are the foundation of a creative composition. Balance, contrast, emphasis, movement, pattern, rhythm and unity make the work visually successful. Similarly color, image, body language, aesthetic aspects and even sign language are associated with art and communication.

1.1 Communication: Communication is a process of passing information from one person to another or understanding the facts, ideas and opinions or emotions of two or more persons. Word 'Communication' is derived from the Latin word 'communes' which means common. (J Durham Peters · 2008)

It is the transmission of information from one person (the SENDER) to another (the RECEIVER). It includes Listening, Speaking, Reading and Writing.

Process of Communication (represented graphically):

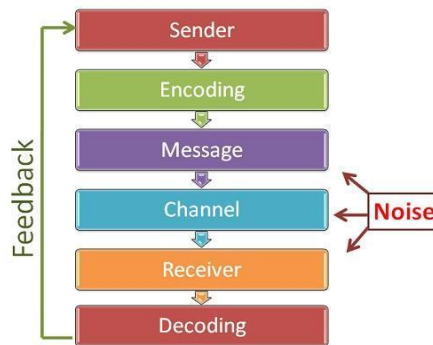


Figure 1.1. Process of Communication (Self)

Sender **encodes messages through different channels** (listening, reading, writing and speaking) and it is received by the receiver who has to decode it to get information.

1.1.1 Types of communication:

There are different types of communication [Radhika Kapur (September, 2020)]

- **Formal** : Downward and upward
- **Informal** : Gossip, Grapevine, Single Strand, Probability, Consensus
- **Verbal/Oral**: Discussions, chatting, telephonic conversation, greeting and introduction, office hospitality.
- **Non verbal**:
 - Written material: Letters, application, emails, Resume, CV, writing, reports, deed, Posters, banners, wall painting, murals, wood work, visuals on roads, Poster paste-ups, boards, hoardings (Visual Communication), Body movement and **Posture**, Gestures, Eye contact, Touch, Space.

Communication associates with 4Ws and 1H- *Linked In (December 26, 2018)*

It depends on situation and way of writings.

- What to communicate (meaning and purpose)
- When to communicate (organize proper matter)
- Who to communicate (the receiver)

- Where to communicate (place)
- How to communicate (effective, correct, precise and crisp method)

Hence, *Communication is a way to express and comprehend what is being conveyed and visual communication delivers information which enlightens the viewers through visuals.*

The advanced digital or social media is very effective. The impact of a visual is seen in less time, in a very short span.

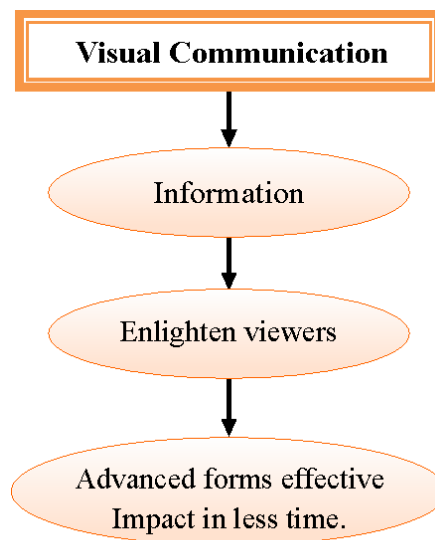


Figure 1.2. Visual Communication Process (Self)

1.1.2 So, Visual Communication is anything that **expresses things in a beautiful and understandable manner** and it is said to be the strongest medium to communicate in the present era.

Visual Communication is a practice of using visual elements to convey a message, inspire change (*Midori Nediger , 2020*).



Figure 1.3. Communication Social Distancing

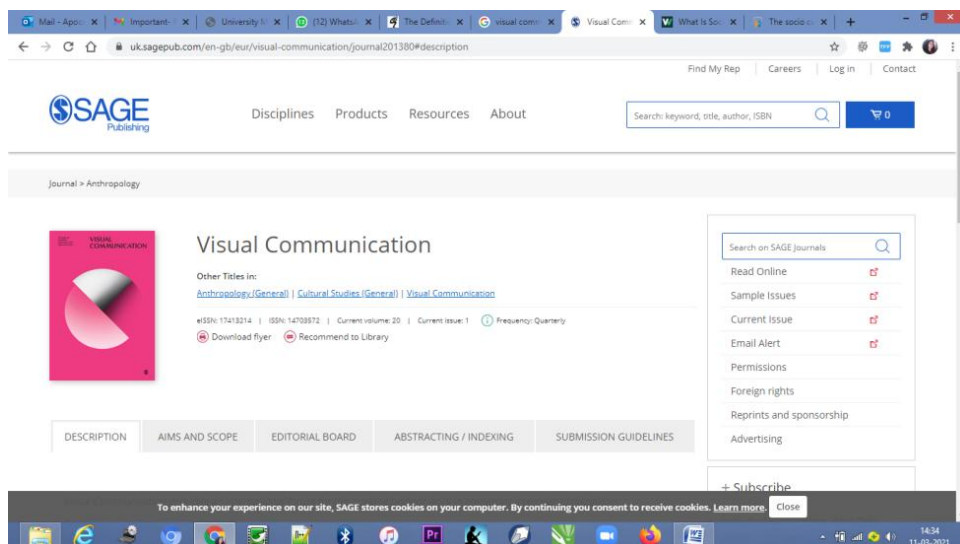


Figure 1.4. Visual Communication Referring Sage Journal 2021.

Falmouth (2023) Visual art of conveying information, ideas, emotions, stories, through images, symbols 2021 SAGE Publications , Visual Communication the journal that is famous for Social Sciences and Humanities publications of articles , the visual is a broad term which includes still and moving images, graphic designing typography, fashion, posture , landscape, in different subjects such as anthropology, communication studies, sociology, media and cultural studies, semiotics history, and visual design etc.

It shows that **visual communication** is a form of communication **which combines different trades and subjects together through different visuals**. May be a picture, a photograph, a sketch, a video, drawing or painting, in different mediums of art.

1.2 Understanding of the word ‘Contemporary’

Merriam-Webster Dictionary (2021), definition of contemporary is marked by characteristics of the present period, modern, current, happening existing, living, or coming into being during the same period of time happening or beginning now or in recent times, existing or happening in the same time period from the same time period.

Hence, Contemporary here means of and in recent times.

1.3 Tracing Society

Socio is originated from latin ‘Socius’ means ‘companion’- *Mepramesh (2016)*. In literature a prefix can be used for different root words. It means ‘Social’, ‘Society’, Sociology. The compound words thus framed with culture are socio-cultural. ‘Culture’ is derived from a French term having Latin origin ‘colere’- *Wayne W. LaMorte (2016)*. Cultural is an adjective which could be ideas, customs and social behavior. It could be folk, ethnic or racial. It is a combination of social and cultural factors and aspects - *Wayne W. LaMorte (2016)*.

Sociologically, Society refers to a group of people who live in a definable territory and share the same culture. On a broader scale, society consists of the people and institutions around us, our shared beliefs, and our cultural ideas (*Tonja R. Conerly, Kathleen Holmes, Asha Lal Tamang*) (3 June, 2021).

Hence, Society deals with human behavior, relations, interaction, tradition and culture of a group of tribe or race. Though it originated from the latin word ‘socius’ but is accepted through-out the world as having a singular culture of different sub groups living in a specific area.

1.4 Recounting culture

Kin Aun Zimmermann (– live science contributor, July 13, 2017) Center for Advance Research on language Acquisition considers, ‘culture is nothing but shared patterns of

behaviors and interactions among people. It's the evolution of a group identity and social patterns of that group which make the group unique.

De Rossi (2016) feels that the culture is no longer fixed, if it ever was. It is as if flowing and constantly shifting and changing.

UNESCO (2011) always identify cultural and natural heritage. It helps to conserve and protect culture by organizing cultural festivals in art and deals with aesthetic and artistic beauty of appreciation of beauty.

In Article *Branding National issues: India and the branding* by *Seema Khanwalkar* (pg. 517-522), suggests issues of national importance are also a part of culture in Indian society. Gandhi stands for a super sign-brand, of simplicity, cleanliness, Ahimsa etc. As red-cross is considered as a medical facility, it can be a symbol of peace at war time also. And today the best art enjoyed is the Graffiti culture with Coloured Graffitis, murals, huge gates and inscriptions.

Culture according to *Robert lowie, 1917*, was not something genetic and racial. Culture is always an outcome of human activities and it is a very source to inculcate specific characteristics in an individual. (p.324–337).

Cultural study signifies iconography, and ideology. Cultural study also deals with the role of perception in visual significance. Talking about socio-cultural, the values which may be political, social, religious or moral are considered. Socio-cultural influence the traditional way of life, art, music, folk habits, customs. Socio cultural change and modifications are always inevitable as relationships within the society and norms are dynamic, progressive and ever changing.

1.5 Socio-cultural:

Socio-cultural is something that involves the social and cultural aspects. In anthropology, it is a focus of study.

In Article, Socio-cultural Theory of Cognitive Development by *Kendra Cherry*, Reviewed by *Amy Morin, LCSW_Updated on November 26, 2019*, Socio-cultural theory is an emerging theory in psychology that looks at the important contributions

that society makes to individual development. This theory stresses the interaction between developing people and the culture in which they live. Socio-cultural theory also suggests that human learning is largely a social process.

According to *Cambridge dictionary (2020)*, Socio cultural is related to the different groups of people in society and their habits, traditions, and beliefs. According to Collins dictionary, Socio-cultural is relating to both social and cultural issues.

So, Socio-cultural is knowing about the people around you and their family backgrounds or relating to both society and culture is Socio-cultural.

‘A picture is a poem without words’ - Horace. (*January 2013*) retrieved from Pinterest

1.6 Understanding of Advertisement: The simplest definition of an advertisement is that it is a Public Announcement.

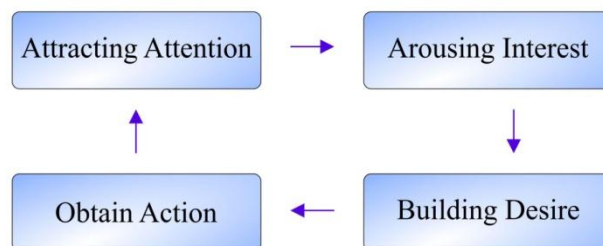


Figure 1.5. Understanding Advertising (Self)

Advertisement communicates an idea, a message or a belief. It is ‘Logo’ or a ‘Brand’ in itself. A repeated message fixes the branding to the audience.

Asian Paints, logo and branding helps in building a notable image in the consumer’s mind.

Advertisement helps in building notable image in the consumer’s mind as:



Figure 1.6. AIDA formula

According to *Economic Times* (2021) Advertisement is considered to be a means of communication with the producer or product or service. Advertisements are the paid messages of a sender who intends to inform or influence people or receiver is the definition by Advertising Association of the UK.

Process in Advertisement can be shown in a flowchart as below:

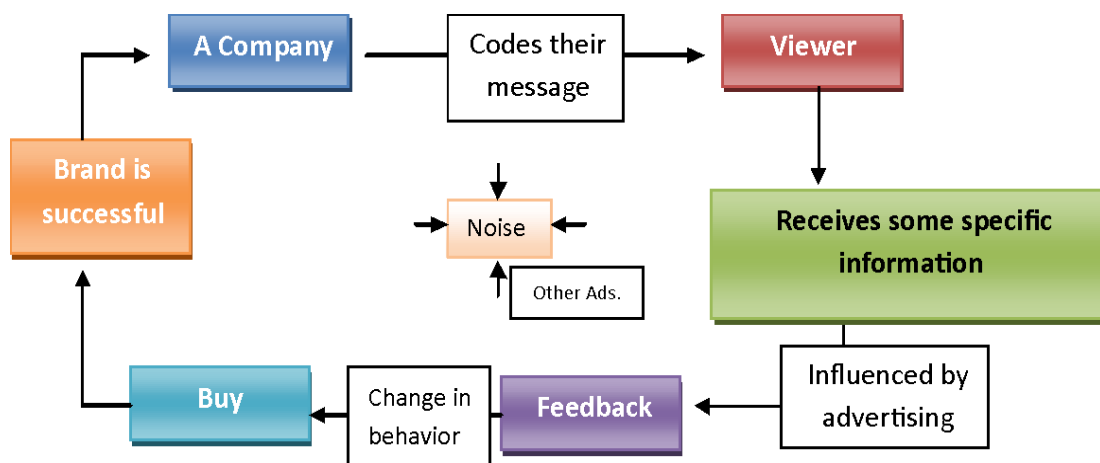


Figure 1.7. Process in Advertisement (Self)

Persuasion is a must in Advertisement. Hence it gives the audience a reason to listen to you. It is a tool of communication said, Padamsee ex CEO 'Lintas' Definition of advertisement.(ch.2 P16) *Foundations of Advertising- Theory & Practice*. The simplest definition of an advertisement is that it is a 'Public Announcement'. The medium may be print, electronic or any other. When a man wears trouser-shirt

ensembles instead of dhoti, he is advertising, he is westernized. When a woman wears lipstick, she is advertising that she wants to look beautiful. When a neta delivers his speech, he is advertising that he wants to be noticed. Advertisements are parts of human nature to be noticed.'

Chunawalla.Kumar.Sethia Sibramanyan Suchak (2007) Advertising theory and practice, (P.2) American Marketing Association, Chicago, defines Advertisement as 'Any paid form of non-personal presentation of ideas, goods and services by an identified sponsor.'

Advertisements are looking for many different methods to sell their products. The paintings on the walls hide the ugliness and hard concrete look of the walls of the main streets with bright messages for the common dwellers to focus on the novel products and goods, services and policies.

As far back as 3000 BC, from mouth-words, hawkers, street cries, signs, newspapers (17th century) Press advertisement by the 18th century and by the late 19th Century, brands and advertisement came into being as we know them today. Today, digital advertisement creates a better standard of living.

'Advertisement nourishes the consuming power of man. It sets up before a man a goal of a better home, clothing, food for himself and his family.' – *Sir Winston Churchill. (Quoted in Confessions of an Advertising Man, 1971, New York: Ballantine Books, p. 133).*

What you say in advertisement is more important, than how you say it.- *David Ogilvy (2022)*

Ogilvy (2022) also does not regard advertisement as entertainment or an art form, but as a medium of information.

Therefore, Advertisement is all about selling ideas, thoughts and products. It is about communicating and conveying information or a message through different channels to sell a product or giving information about the service which is being provided.

1.7 Graffiti: Historical Perspective

It is an art form which ranges from simple written words, scribbles, to a wide wall painting. It has its **origin since the ancient times** of ancient Egypt, Ancient Greece, Roman, Central America, and Spain throughout the world. Inscriptions of churches, rocks, America, France etc. *Lutz, J. (2001) in Taking up Space: An Interview with Bio of TATS CRU, Inc. Dance Research Journal, 33(2), 102–111.*

‘What is interesting about graffiti writing is that it is a local action, performed at particular sites and as such is a form of micro-level political discourse in which every day and usually unnamed people publicly present their political understandings’, According to *Hanauer, 2011, Page. 302.*

Modern **Graffiti began in New York City** in 1970’s. The Graphic Artist is a young teen ‘CORNBREAD’. Fab5 Freddy and Tracy168 also began with tagging in subway trains of New York, with the acceptance of slang language. At that time Graffiti was Vandalism in New York but Europe recognized artistic value in the ‘tagging’ and encouraged the young writers to produce and exhibit their work. It was a hit in 1980’s and the earlier so called criminals were now celebrities in Italy and Germany too. *Loeffler, S. (2012) in Urban warriors by Irish Arts Review (2002), 29(1), 70–75.*

The paintings on the walls hide the ugliness and hard concrete look of the walls of the main streets with bright messages for the common dwellers to focus on the novel products and goods, services and policies.

What makes a Graffiti message?

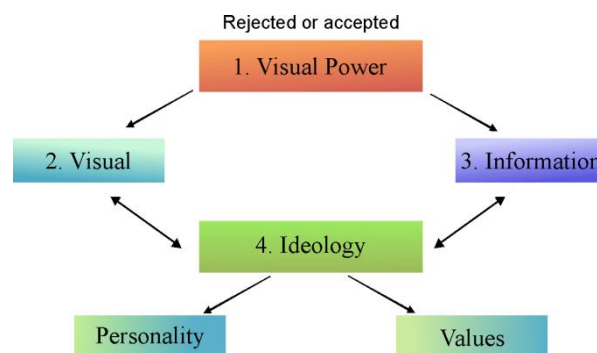


Figure 1.8. Graffiti a Message (Self)

It is the rejection and acceptance of Visual power of visual Image and Information. Traditional values and personality define the Ideology.

Graffiti is a visual dialogue which is flexible enough to be seen on bathroom walls, waiting rooms, individual commenting such as proclamation of love on benches or tree trunks and even the witty comments including social, political, or individual commentary on the street walls or the public space. It exhibits art away from the art galleries and the elites.

The contemporary researches on Graffiti are in different and varied disciplines. It includes linguistics, cultural studies, politics, art and communication.

Graffiti has been viewed as a significant cultural phenomenon. It is no more an illegal act and annoyance.

Mathews et al.(2012) is of the view that, People still continue to write on walls inspite of the fact that the digital world offers an avenue for them to express their opinions freely. This is how, *Farnia (2014)* explained, what motivates people to put down such inscriptions on the walls they pass by. People adopt this channel to express the thoughts, affections, personal announcement and annoyance too.

It is not only a source of current vital information, highlights graffiti as a pointer to the future actions or intensions feels (*Zakareviciue, 2014*).

So it is better to examine graffiti in different contexts that serves to voice the opinion of the people and bring out the issues that influence them.

Although there is considerable contemporary research in graffiti in many disciplines, such as linguistics, cultural studies, politics, art, and communication, graffiti is the latest tool in imparting messages and information through advertisement and it has been adopted as the urban art.

Graffiti could be platform for immemorial and social communication in innumerable societies (*Mirzaalikhani, 2011;Grondahl, 2012; Bunting et al. 2012*)

1.7.1 Graffiti v/s Street Art:

By the late 1980's, urban art gained popularity. **European Artists experimented with new styles in Graffiti which was later named as the 'Street Art' or 'Street Graffiti'**. Though traditions and culture of the older generation was practiced by the graffiti artists, it had **new dimensions now**. **Blek Le Rat**, introduced **stencil and spray art**. **Banksy**, made **stencil more famous** while **Space Invader**, adopted **ceramic tiles** to portray pixelated old video game characters. By **2000's**, graffiti was followed around the world for the thought **provoking images**. The rise of the **internet and social media** allowed the **fan's to follow their favorite artists**. This brought the world very close with no restriction of continent society and language.

Graffiti in India is not new, but there is a lot of change in pre-independence and post-independence graffiti art. There used to be the figures of the deities and other popular religious illustrations and that was not vandalism. Even in the independence struggle it was not crime to write and paint on the walls. But the mood changed towards rebellion against the British raj. This influenced the masses towards revolt against Britishers.



Figure 1.9 Kumbh Mela, Allahabad (2019)

For instance the local government left no stone unturned to beautify the occasion through the colorful walls of Prayagraj. This long jump from scribbles and caves to a more integrated culture of youngsters having a broader outlook for the dynamics and real nature of graffiti has been recognized globally. Today, all the negativity against graffiti has been replaced by it's talent. From one single color, to black and white to stylized pieces in multicolor have been replaced by murals. *Example: Kumbh Mela, Allahabad 2019. (Abhinav Ranjan 2019, Pragraj retrieved from India News by Financial Express 2019)*

Graffiti has posters and paste-ups which are usually created in private, then brought to public place and affixed to a surface. It is more susceptible to weather conditions or destruction than spray paint.

1.7.2 Graffiti and outdoor advertisement are both visible parts of visual communication. Cultural differences are present in both rural and urban advertisements through Graffiti. **Advertisement gives mostly commercial messages, while Graffiti changes ideologies on social, political, cultural aspects.** Both provide open air exhibitions to the local audience. Both bring art out of the galleries through modern graffiti, and space becomes lively. But sometimes advertisements overcrowd the space and mind of the audience. And also there is legitimization of space in advertisements, it is considered illegal in graffiti. Both have a **visual power** but advertisement is said to provide a new identity to the consumer and Graffiti is considered anti-social. It can be or is rejected as in reverse graffiti or is white washed. In Advertisement, as well as graffiti viewers make meaning. Graffiti changes ideologies and advertisements make use of this changed ideology.

Advertisement is considered very expensive, whereas Graffiti artists were low paid earlier, now high brands have started to adopt Graffiti, now artists are also getting highly paid. **Graffiti itself has become a lucrative business with the advertisement companies and educational institutions as well as administration to highlight socio-cultural issues.**



Figure 1.10. Start India Fest- Tsunami , Chennai

With continuing support from Asian Paints, St+art India brings St+art Chennai 2020, it is **the city's first Urban Arts Festival.** Many thought-provoking murals across many important locations in the city were made. The Mural here depicts hope and women empowerment at the time of Tsunami in Chennai. The mother and daughter are looking at the sky to hope

for a better morning or a time to come after the natural destruction called Tsunami.
(*Jamie Fullerton, CNN, March 4, 2020*)

1.8 Narrating Semiotics:

Design through lines, symbols, color, vector, size is Meta Language and meaning making of that Image symbols is Semiotics. (*Victoria State Government, 2023*)

Smiley, picture-word symbols have become a craze on the buttons of smart phones or i-pads. It makes emotions more pictorially complete unlike the print age which exclusively used alphabetic writing. Pictographic symbols are highly versatile. The Modern Day inactivity and passivity prefers time saving and uses digital writing with the help of visual literacy that would help one to interpret, negotiate and explain the meaning very quickly by using emojis.

Marce Danesi (17 nov. 2016) Bloomsbury.com in his book, **The Semiotics of Emoji**, “Semiotics is Rise of Visual language in the age of internet.”

Semiotics can be used in both art and literature. It is a personal experience of a fact that leads to linguistics, Psychology, Anthropology, communication, aesthetics and semantics and many more.- *Encyclopedia (Britannica)2023*.

Semiotics, which can be called an interdisciplinary field of study, came into existence in the late 19th and early 20th century with the independent work of *Saussure and Peirce*. *Saussure* (2020) treated language as a sign-system. He gave two inseparable components of a sign: the signifier and the signified. The mark on a page is a signifier and the concept or idea behind the sign is signified. *Peirce* defined a sign as ‘something which stands to somebody for something’(Perception) *Colapietro, V. (1987) in Is Peirce’s Theory of Signs Truly General? by Transactions of the Charles S. Peirce Society, 23(2), 205–234*.

Peirce categorized the signs into three types:

- 1) Icon which resembles a referent (e.g. A road sign for falling rocks.)

- 2) An index, associated with referent (e.g. Smoke is a sign of fire)
- 3) A Symbol, related to its referent by convention (Traffic Signal)

Colapietro, V. (1987), quotes Ferdinand de Saussure asserts semiotics is the life of signs within society. It is writing as a system of signs. An object that logically influences something as a sign to determine something as an interpretation of a sign.

The object may be quality, fact, rule or fiction or linguistic, symbolic.

A sign stands for something, it is an object not in all respects but in reference to a sort of idea.

Peirce is of the view that a sign can never have definite meaning because the meaning must be continuously qualified. According to John Locke an empiricist, who used the term in the 17th Century, 'Semiotic' also meant the medical theory of symptoms as used 'Semiotics is also called Semiology' the study of signs and sign using behavior.

Hence, Social semiotics is an approach to communication that seeks to understand how people communicate by a **variety of means in particular social settings**. This social semiotics cannot have a fixed set of rules and structure but it is a point of view or **attitude to understand and perceive. Semiotic systems are responsible for society and its social relations as communicators create and interpret their text in a multi model way.**

*Thus, Semiotics is an interpretation of signs and symbols. It's the meaning of an image symbol. When we use **these lines, color, form, shape, and make a symbolic meaning is semiotics.***

Semiotic is a Greek word 'semeion' which means 'sign'. It signifies and interprets a culture or a group of people. It is understanding of imagery and Language also. It helps in building the meaning of that object or image the meaning we differ and vary for the public. Specific people at the same time. So it is an interpretation of anything by different people. It is their perception. So, to reach the conclusion one has to study different variants of semiotic analysis.

1.8.1. Semiotic Analysis:

According to Nazafian and Dabaghi (2011), Semiotic analysis is the basic building block in constructing ideologies.

According to *ESSACHESS Journal (2015)*, Semiotic Analysis adds value to the symbol or sign. It is very significant as it refers to the symbolic communication through different diverse variants. It is a challenging task. In recent times semiotics is considered a very important part of advertisement. It helps to understand what social-cultural advertisement wants to convey to the viewer. (Vol 8, No 1(15)).

In a diverse cultural society or better to say a global society nowadays the interpretation of the same object or image can be very different. It is better to examine a semiotic analysis on the meaning constructing part.

Parameters of Semiotic Analysis:

1. Color
2. Tagline (Theme)
3. Display (Image)
4. Body Language
5. Sign Language
6. Art (Aesthetical Aspect)
7. Society and cultural values.
8. Language (Typography)
9. Gender

In advertisement, the viewer connects with the advertisement. In the same situations he finds himself. This bonding builds a positive effect on the viewer, Local languages are considered better to utilize or create images so that the viewers make the meaning that fits into its real life.

Bignell (2002) stated, since, advertisements have meaning and interpretations attached to the objects and everything that they show in it. Understanding how meaning is formed and how it is interpreted is important.

Dyer (1986. p.129) mentions that ads as a means of representation and meaning, construct ideology within themselves through the intervention of external codes that are found in society.

Eagleton (1991, p.195), stated ideological powers are not just a matter of meaning, but of making a meaning stay or stick. One of the main sources of meaning generation is culture. Culture is the aggregate processes by which meanings are created, stored and transferred, and norms, values, codes and signs, both material and non material, are constituted. (Culture gives us tools to interpret the world around us (*Mortelmans, 1998*).

Najafian.M, & Dabaghi, A. (2011) mentions that anything that cause the reader to assume a meaning is a sign in the advertisement. By using signs and colours the advertiser is better able to market his audience the product and make it popular among them. There is a certain regularity that can be found in advertisements. Image, word and colour are a few of the many semiotic modes that are used to code social meanings of ads. Semiotic analysis is therefore, perhaps the basic building block in constructing ideologies.

In advertisements gender stereotypes are also projected. More women for beauty and household than men is often witnessed.

1.8.2 Semiotics in Advertisement

Man has five senses and all that which is judged through sense of sight is visual communication. From the eye-contact to facial expression, and also through visuals in the varied forms comes under visual communication (*Alex Hazz 2014*). The Arrows shows the direction is the best example.

Info Graphs and Pictographs are highly versatile. Unlike the print age exclusive use of alphabet writing with picture word symbols to make emotions more pictorially complete. Visual gives a tone to a message which is new, interesting and time saving.

“We prefer digital writing in the modern day inertia. It’s like talking but better because I can edit the message before sending it.”

To communicate with the audience ‘logo’ is important.

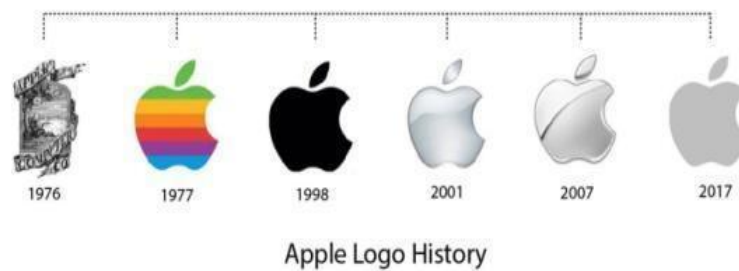


Figure 1.11 Changing Apple logo

Today through (Signs and symbols) ‘Logos’, we live in the world of brands.



Figure 1.12. Logos of different brands

Hence Semiotics are frequently used in advertisements to signify an advertiser's message through the use of Signs and symbols is anything that expresses the things in a beautiful and understandable manner and it is said to be the strongest medium to communicate in the present era. Signs can be better understood as a signifier of

Saussure or a symbol that signifies something else. It can be an exact representation of the things being signified while in other cases, it may be a symbol associated with it.

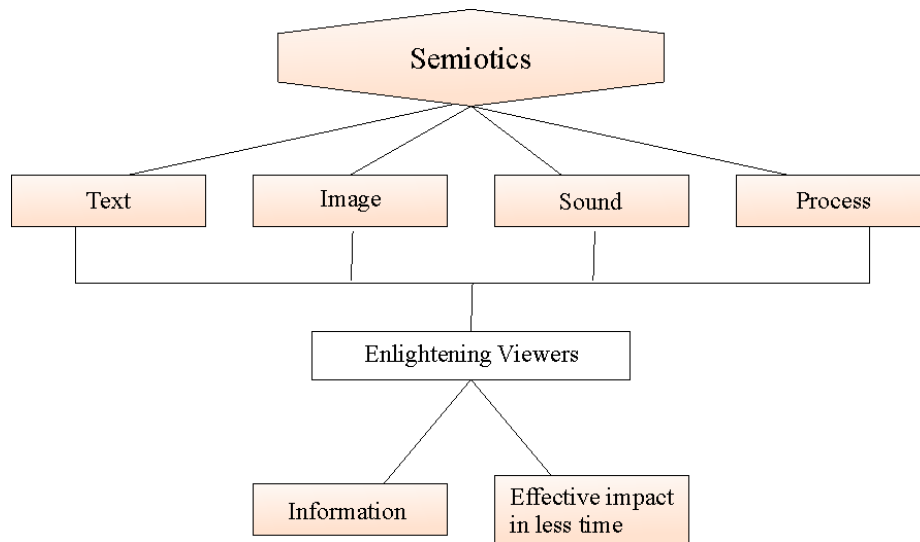


Figure 1.13. Semiotics as a socio cultural tool (Self)

Hence Semiotics is a powerful tool in contemporary graffiti and advertisement now. It represents cultural values, ethics, traditions, and trends of the modern generation. **It deals with Socio-Cultural, economical and psychological functions of a society, keeping in mind the creative edge as it's priority in the ever changing social atmosphere.**

Words, pictures and symbols which communicate meaning are used **as signs and meaning in cultural context in advertisement.** Sociological, cultural studies highlight the symbols used in advertisements. The images, the text, the signs and symbols are the reflections of society through advertisement and the thought process of the viewer interpret the meaning of the visual. India is a diverse country having multicultural societies. The viewers interpret differently. Hence, a semiotic analysis of the visual has to be studied to identify the perception and pattern of meaning in verbal and non verbal communications of the advertisement through Graffiti.

Bignell (2002), print media is able to blend together color, the sense of the sign and intertextuality and the beauty of all the forms like a magazine which he claims only to be a **collection of signs.**

Eagleton (1991, p.195), ideological powers are not just a matter of meaning, but of making a meaning stay or stick. One of the main sources of meaning generation is culture. Culture is the aggregate process by which meanings are created, stored and transferred, and norms, values, codes and signs, both material and non material, are constituted. Culture gives us tools to interpret the world around us (Mortelmans, 1998).

1.8.3 Semiotic Effect in Visual Communication

The most elementary explanation from the semiotic point of view was given by Ferdinand de Saussure, defining it as a sign. Just as the other characters it can be separated into two components - a signal what is seen in the photo) and the symbol (meaning of visible) *Franklin et. al, (2005, 244)*. But this basic setting inflicts problems in analyzing the photos, because the meaning can be explained in several ways.

Advertisements have a primary role to attract the public's attention.

Semiotics is the study of anything that can be taken as a sign (the Greek word *sēmeion* means sign'). Anything can be a sign as long as someone or, more importantly, a group of people who are part of the same culture or society, interprets it as "signifying" something - that is, as referring to or standing for something other than itself (*Bal and Bryson, 1991*).

Chandler (2002: 70) points out, semiotics helps us understand both language and imagery. For example, they do not reflect reality but contribute to constructing it. Meaning-making is fundamentally about mediation.

Ultimately, Semiotics is indeed both a theory and a methodology that can be applied to a variety of texts, including novels, paintings, films, buildings, websites, and even clothing. The term 'text' refers to any semiotic object endowed with material or symbolic boundaries and structural autonomy. The purpose of semiotic analysis is quite specific. **It aims to make the hidden structures, underlying cultural codes, and dominant meanings of such texts both visible and intelligible. In doing so,**

semiotics is also a powerful instrument for a systematic study and critique of ideology in Visual communication.

A semiotic lens is also increasingly used to examine visual texts and artifacts' other than images like for example, packaging, interior design, and layouts (*Ledin and Machin, 2018*)

Roland Barthes (2020) look at Signs and signification as dynamic elements Social and cultural fabric. He was also the first one to focus systematically on 'texts' made of non linguistic signs, particularly visual images but also fashion, cities, music, and a range of popular 'icons' of French culture including, among others the Citroen car, the Eiffel Tower.

Barthes (2020) was interested in how meaning changed across cultural and historical contexts.

Barthes (2020) claimed that visual meaning can be articulated into the two separate levels of **denotation and connotation**. The level of **denotation corresponds to the literal meaning of an image**, or the immediate meaning relating to what is represented in the image. The level of **connotation corresponds to the symbolic or ideological meaning**, or range of possible meanings of an image inscribed by cultural codes.

Social semiotics places emphasis on the relationship between form and how people make signs 'in specific historical, cultural and institutional contexts, and how people talk about them in these contexts - plan them, teach them, justify them, critique them, etc." (*Van Leeuwen, 2005: 3*).

Social semiotics, then, **sees meaning-making or signification**, as a process **deeply embedded in existing cultural norms** and shaped by social structures.

Social semiotics focuses specifically on how both language and 'modes of communication other than language' Social semiotics considers 'language' as a system of various possible choices that can be made depending on what sign-makers

want to achieve within the constraints or affordances of given modes, media, and contexts (*Ledin and Machin, 2018*).

1.9 Objectives



Figure 1.14. Objectives

Justification of Objectives:

I. To document (used here to record) Socio-cultural advertisement done through the medium of Graffiti.

It is about the significance of Social advertisement that raises awareness and the society is informed of health and hygiene, Rights, preservative measures, creativity of the people, environment protection, social changes, Promotion of national interest, laws or such.

(Picture of Women Empowerment, Health, Child Abuse, Save Girl Child, Festivals and Heritage etc.

II. To evaluate (judge) the aesthetics of Graffiti through Semiotic Analysis of Socio- cultural Advertisement.

The journey of Graffiti from crude, simple scribbles, to tags, to spray paints, stenciling to sticker art, installations, wood block, street poster art and street installations and murals (symbolic representation) through Image (Women Education), Text (Words Taglines, sentence), Icon (Covid, Kumbh Mela), Process (Evils of society).

III. To comprehend (appreciate) viewers response towards Socio-cultural Advertisement through Graffiti.

To local people a good piece of art of a place becomes their identity. Social cultural events personalities and symbolic representation of Lata Mangeshkar, Mary Com, Surinder Kaur, Amrita Pritam, Health and Hygiene Graffiti in Hyderabad, on COVID on Guru Nanak Mission Chowk. At Sultanpur Lohdi, the Kumbh Mela 2019, at Paryagraj are the examples to forward social messages in a creative way on a spot chosen carefully to highlight it.

IV. To compare (sum up) the traditional methods of outdoor socio-cultural advertisement with the semiotic graffiti.

It used to be word of mouth word, then by beating drum and circulating the message with the help of road shows even. Flags, Posters, billboards etc. that would over crowd and add to visual disturbance.

The new generation, the modern global society prefers beauty sights of the city and selfie-points. The interiors, the children zone with local installations attract them more. Haveli, selfie-points giving message of culture that is dynamic.

1.9.1. Statement of the Problem:

Much has been said globally while tracing the relationship between the visual communication, advertisement, and graffiti. The different age groups in the targeted audience with different point of views of the artists and other factors have been explored. From time to time, growth and development of graffiti in India up to the 21st century have been discussed by different authors.

Analyzing the research literature and articles it was found that though the origin of graffiti has been discussed but **a limited and scanty study has been done in the field of semiotics and graffiti with respect to advertisement in India.**

Similarly the impact of graffiti on social, political, cultural trends has been explored but **very less on lifestyle through graffiti in the field of advertisement has been examined except beautification and eye-catching visuals in metro cities.**

Work has to be done on how the natives perceive a visual on a wall advertisement of graffiti in India, symbolically.

Graffiti acts as a tool of manifold visual communication messages of hope, peace, love and unity of India against terrorism and also its consequences of censorship and other adversities in India. India being a more familiar place to a researcher, it is a matter of regret that very little has been probed **to find and evaluate the actual target audience in India and judge their perception who is not so computer savvy, react to the socio-cultural issues presented through the walls of their area.**

It is a time to understand how visual communication and advertisement help people to associate themselves to a specific place or a land mark created by a writer.

1.9.2 Purpose of the Thesis:

This growing area of graffiti has to be studied in India. In the Indian background, with the scanty literature on Contemporary Socio-cultural advertisement and graffiti in India, it seems that the relationship between the visual communication, society /

advertisement, graffiti as an emerging trend should be studied with a point of view of Semiotics in Graffiti advertisement.

This Research is likely to contribute towards the use of graffiti for commercial purposes and the role of society and culture for the upliftment of the economy of the country.

The study here has been limited to the north, south, east and west regions of India. **To explore the pros and cons of the relationship of Socio-cultural advertisement through graffiti in different cities of India.**

The study is to understand the contemporary art that is **used to highlight the social and cultural contemporary issues of society which are highlighted in Graffiti advertisements.** Social media, Digital advertisement, electronic advertisements are there. Artificial Intelligence in the form of latest technology changes, the olden tradition, customs, and values also changes has revolutionized.

So is the concept of graffiti as an art form has changed?

This is not strange or astonishing as old concept changes. The art pieces have to be preserved for the future generations, the resources, the raw materials changes. The show must go on to make society, culture lively and attractive.

1.9.3 Research Topic:

Enough has been explored in the different countries of the world. It is the time to explore wall painted advertisement in India before it fades away to the test of time. From the art of the locals to the renowned gurus in graffiti there is a **need to appreciate** their work in the process of humanizing and beautifying the unpleasant places in India.

It is required **to understand and work for making strategies for creative, imaginative colorful writings in utilizing walls in India for advertisement and**

visual communication. To work and study the process to enlighten the Indian audience regarding new issues, events and launching of new opportunities the utilization of local writers and artists in the field of graffiti are appreciated and welcomed and easily accessible and could be explored as a topic for research!

Semiotic Analysis: Contemporary Socio-Cultural advertisement through Graffiti in India.

1.9.4 Hypothesis:

1. Social Advertisement with Graffiti is important tool of Visual Communication.
2. Graffiti has been recognized as a legal art form and is used for Social Advertisement also.
3. Social Advertisement through symbols and signs in graffiti is a common contemporary art form.

CHAPTER 2:

An Insight into Communication and Graffiti Advertisement

In academic research, **the influence of Secondary Research has a significant role in the final outcome.** To study, to cite and quote from the renowned authors **give insight to the beginners** to follow the unfathomed ocean of knowledge and research. As a student of **Visual Arts and Graphic Designing much emphasis is given on analysis of visuals in this research.** While casually passing through the Indian cities or the rural pastures witnessing, an altogether changed infrastructure and huge buildings, one can get charmed. The commercials, the murals, decorations and cleanliness everywhere hold the attention of the passersby. Lots of artistic expressions of thoughts and visuals using public walls as communication platforms, greet the people reflecting different moods even in the Digital world. Secondary Data is collected from **print and electronic media using the Internet. Journals and articles were also explored relating to the topic of research.**

So, Secondary Research is the platform of the research. It gives insight into the work already done in the proposed problem for research methodology and the ways to analyze the data at the preliminary stage. **The study is finalized by defining and explaining different terms and sub-sections in detail.**

2.1.1 Semiotics as a means of Communication:

Art is a visual language and its elements are its alphabets. Presented skillfully they stir the curiosity deep to the level of consciousness that an onlooker tries to decode the hidden concept behind it. **Visual communication** is the art of passing information to people by the use of images, signs, posters and many more media modes. (Nolan, D. (2013). *Visual Communication. Counterpoints*, 391, 233–242).

In the article ‘Graffiti Communication and Censorship in Kashmir’, Ab Rouf Bhat (2019), feels that, “Every society has a communication system which functions according to the culture and political system in place. In the age of high technology, communication is dominated by mediums of mass communication.”(Page 42). *Rouf Bhat* has talked about the censorship imposed on Kashmir media but the

communication had a tool of Graffiti. Similarly to quote from 'Graffiti and Myth: A Semiotic Analysis of Graffiti In Bengaluru.' *Suchitha B (2017)*, also feels that "Bengaluru in recent years has become a canvas for artists to communicate in public spaces". "This works as a form of visual communication for artists to speak out to the public in large." – *Suchitha B, (Page 66)*.

Study of *Della Brown (2018) 'Chapter III, - Origin, Growth and Development of Graffiti', p106*, reveals "It represents a type of **discontinuous communicative strategy through which people can engage in a visual dialogue which does not rely on face to face interaction** or necessary knowledge of the writer's identities ." (Individualized or popular graffiti include bathroom wall marking (latrinalia), signatures, proclamations of love, witty comments in response to advertisements and any number of individual, political or social commentary (folk epigraphy). In general these graffiti has no affiliation beyond the scope of the individual .It is close to impossible to locate their source. (Pg 106)

To quote *Edward T. Hall* from " *Impact of Social – Culture on the Acceptance of Graffiti in Delhi*" by *Bhawna Chauhan (2018) (Pg. 32)*, he notices that "Communication in language extends experience in time and space, and writing extends the language. Hall exerts that culture and communication is not passive is not passive but active, a transaction between a person and her/his environment. A person learns while he sees and what he learns influences what he sees." Writing on the wall is seen by a viewer. He learns something from it and what he learns from the surrounding influences what he sees.

Hence, every society has to communicate for its growth. Mass communication makes it easier to convey the message. And graffiti has been used as a tool of communication since ages. As listening leads to speaking so is true with reading and writing. Reading or observing society one learns something. Semiotics is the reading of the signs, indexes, symbols or language to make its meaning. *Stevens, B. E. (2008). Symbolic Language and Indexical Cries: A Semiotic Reading of Lucretius 5.1028-90. The American Journal of Philology, 129(4), 529–557.* Semiotics reflects culture and the philosophy of life of a society.

2.1.2 Advertisement:

A major type of social science, which has a systematized process is called advertisement. It is accepted more as an art form. Advertisement has also attained the status of profession too. Advertisement is power packed, a process to transmit information concerning an idea, service or a product to impel an action. ‘Advertise’ means “to turn the attention” by *Staudenmaier, J. et.al. (1989) from Advertising History. Technology and Culture, 30(4), 1031–1036.*

“The principle of true art is not to portray, but to evoke”- Jerzy Kosinski (1991). Advertisement that started with ‘barkers’ is now a very powerful industry and with the walls of advertisement its stay in future is fortified. **As per William J. Stantum (2007)** “Advertisement consists of all the activities involved in presenting to a group, a non-personal oral or visual openly sponsored message regarding a product, service or idea, the message is called advertisement which is disseminated through one or more media and is paid by an identified sponsor.” – *Chunawalla, Sethia Subramaniam (2007) Advertising theory and practice P1-19.*

Referring The Business of “Getting Up”: Street Art and Marketing in Los Angeles, *Visual Anthropology, 23:2, 98-114* by *D. Droney (2010)* (Page 104). **Art and advertisement** could be projected very clearly **“Obey, which was the moniker of Shepard Fairey's street art campaign,** is now a full hedged brand name. Shirts, hats, belts and other forms of Obey apparels can be purchased world-wide in stores like Urban Outfitters. This conversion of a street campaign into a brand name is in effect, the conversion of street art into advertisement and it is a very significant change. “D. Droney (2010) also quoted **Kof**, “I think it’s really who thought that was really interesting to have your art be a brand commercially, but it’s still your artistic expression. He is marketing his rabbit campaign.” Page 106. On Page 111, “There has been a redefinition of street art as a form of advertisement in and of itself, and the result of this is that symbolic resistance to advertisement is ironically marketed. And marketing ironically presents itself as subversion.” - *D. Droney (2010)*

Albert Einstein (2022) feels that “creativity is contagious, pass it on.”

The responsibility of art and advertisement is very clear in ‘Symbiotic Postures of Commercial advertisement and Street Art’ Stefania Borghini, Luca Massimiliano Visconti, Laurel Anderson and John F. Sherry., when they refer “Recent studies (*Dahlen 2006, Sasser, Koslow Riorddan 2007*) have shown that creative media choices can facilitate consumers perceptions of ads and thus **enhance brand attitudes. Street Art practices might encourage managers to imbue traditional commercial ads with new functions such as decoration, curiosity, surprise, entertainment, or to utilize new unconventional media as suggested above.**

The creativity on the wall advertisement is explained in ‘**The Business of Getting Up: Street Art and Marketing in Los Angeles** by *D. Droney (2010) Page 104*’ quoted as Some artists who claim that their involvement in street art had made their urban environment more meaningful to them. “ I am aware of the city now.” Says **Branded**, I mean, I know the city better than I ever did. I have a love for the city now. It refers to the significant graffiti and the places which have become more popular because of them.

Tiki Joy also feels like he has personalized the city for himself. “He considers it as a diary where he had been and there are other streets he would not drive down because he had not been up there”

Artists take pride in having discriminating eye that can identify unused, forgotten spaces where they might put their work and have it taken down. And to their graffiti is not a matter out of place. This artwork can be found on Abandoned buildings, in-between spaces, utility boxes and the backsides of buildings offer prime space for street art. It would be a changed point of view to the anthropologist may learn to train themselves in this new way of seeing the city.” –*Damien Droney (2010) Pg104, The Business of “Getting Up”: Street Art and Marketing in Los Angeles, Visual Anthropology, 23:2, 98-114.* In advertisement, a commercial TV Ad, a billboard advertisement is not to be relished. It is the neighborhood that relishes the painted walls and it is the significance of their memory that is important.

From a company that had a brand, a name or a product and then adopted a form of art to advertise its products. OBEY started from rebellious art and then shifted to the business world as a brand. ”

An example of an idea that started from the street art movement because an internationally recognized brand is the OBEY clothing case. There used to be other alternatives to advertisement used in the past. Other than printed or wall painted lithographs tiles were used to advertise companies and products in Portugal and the Iberian Peninsula.

Advertisement is to highlight a message in the form of a product, service or idea. Advertisements may or may not have any sponsors. But it certainly has a brand. The logo and the brand with the help of mass media became popular. The creator owns the creativity. He is joyous to become popular to fill the unpopular spaces with advertisement. One of the tools of advertisement these days is Graffiti which was rebellions earlier but now is a business world a brand in itself. So, advertisement in itself is branding.

2.2 Peep into the world of Graffiti:

Graffiti is an art form which ranges from simple written words, scribbles, to a wide wall painting. It has its origin since the ancient times of ancient Egypt, Ancient Greece, roman, Central America, and Spain throughout the world. Inscriptions of churches, rocks, America, France etc. Graffiti witnessed **Cornbread**, the father of modern graffiti who put his name on an elephant. It has its mark in the revolution, disobedience and youth culture also. Graffiti flourished from poverty and unemployment, illegitimate to the vibrant skillful, legitimate and accepted form today. Fascinating art, more accepted to street art and wall graffiti.

Norton, J. (2003). FIGHTING GRAFFITI. Railroad History, 189, 149–149.



Figure 2.2.1. Neighbourhood Graffiti from Mumbai 2018, retrieved from Google source

In Mumbai (2018) in Mahim on a road with a heavy traffic, there is a woman depicted. It lights up the neighborhood. This Graffito is a tribute to the local culture. The woman represents the community, the color palette of the saree is a beautiful metaphor for the sunset, there are clouds that connect the viewer to the sky and the infinite, pouring as water into the Matka (mud vessel). **A lot has changed in Miles' approach since he got into street art.** A younger version of him wanted to get out there as an act of rebellion and represent his voice without limitation. **Miles joined this art as a rebellion but now his work is more mature and provides a wide perspective.** But now as he has grown older and matured, his work has become an exploration of a deeper meaning of life. And this work is part of that journey which explores the feeling of a state of focus, a sense of calm and a moment of pause.



Figure 2.2.2. Graffities from New Delhi, retrieved from Google source

Now, **New Delhi is not only encouraging artists but also inviting new ones from around the world.** Delhi is leading the street art movement in the country. With a revamping of its quotidian streets, Take a stroll anywhere around Lodhi Colony, Shankar Market, Govindpuri Metro station, Nehru Place or Narela are the examples to witness this makeover first hand.



Figure 2.2.3 Graffities from Goa, retrieved from Google source

Similarly in Goa, A good number of foreign as well as domestic tourists from different backgrounds, cultures, and ages is bound to have its walls boast of the diversity that Goa bears at all points of time. Take some time out from the beach

hopping and bar crawling to explore the streets of goa for it is here that the real Goan life thrives. The most frequented areas of Goa, Panjim, Morgaon, and Anjuna, have street art made by artists from all over the world on a vivid display. The beach, the bars all explore the diverse culture of Goa.



Figure 2.2.4 Graffiti from Pondicherry, retrieved from Google source

In Pondicherry, it is a visual treat for everyone who likes their walks slow and their art swanky. Most of these murals are painted by a rather famous artist named Tona. It presents colorful buildings and streets.



Figure 2.2.5. Graffiti from Kochi, retrieved from Google source

In Kochi, ‘Guess Who’ is an artist who has been spilling art, murals and graffiti on the walls of Fort Kochi. He has introduced pop-culture. The dull walls have now been

beautified adorned by the faces of Mr Bean, MJ, Bob Marley, Che Guevara, Messi, Monalisa, Joker, and James Bond.



Figure 2.2.6. Graffiti from Kolkata, retrieved from Google source

Kolkata also presents a different look, Kolkata once known for its culture, history, and **literature** is now known for the College Street, Sudder Street, Elgin Road, Beni Nandan Street, Hatkhola and Bidhan Nagar (among others). The pop street art culture as murals on the walls, the voices of the urban youth has been depicted.

Hence, Graffiti has a long historic perspective. It has developed as a revolution in a culture of the new generation. It is a highly lucrative profession nowadays. It is called Urban Art, which fascinates creativity, local culture, and is very close to life, giving meaning to Socio-cultural attitude to the global generation.

As Visual art can improve communication, content, management and mass education, it is interactive, innovative, global, technological and multicultural in contemporary times, since the last decade. The organization sponsors the writing of graffiti.

2.2.1 Evolution of the Development of Graffiti in India:

Graffiti is not new trend in India. From Indian ancient civilization history it is very clear that writing on the wall in the form of stick figures in caves had been a process of graffiti writing.

Della Brown (2018) Chapter III asserts that, it is very difficult to trace the origin of graffiti in India. The archaeological evidence is the evidence of the dawn of graffiti which is very clearly perceived while digging deep into the caves and rock shelters of our heritage. Different types of writings on stone walls and pictures on pottery are the different types of graffiti, street art and folk art.

The Bhimbetka cave inscription in Shanka Lipi is the older version of examples of visual art and not the verbal description. The prehistoric paintings highlight the lifestyle and culture through what is known as graffiti. A boar chasing a man or a herd of animals resembles crude graffiti figures.



Figure 2.2.7-2.2.8 Bhimbhetika Caves, retrieved from google source

The oldest paintings have larger figures, with just an outline of an animal or person, and attention to scenes of everyday life. The newer ones have smaller but elaborate figures, with religious motives, and the outline is filled with colour and details.

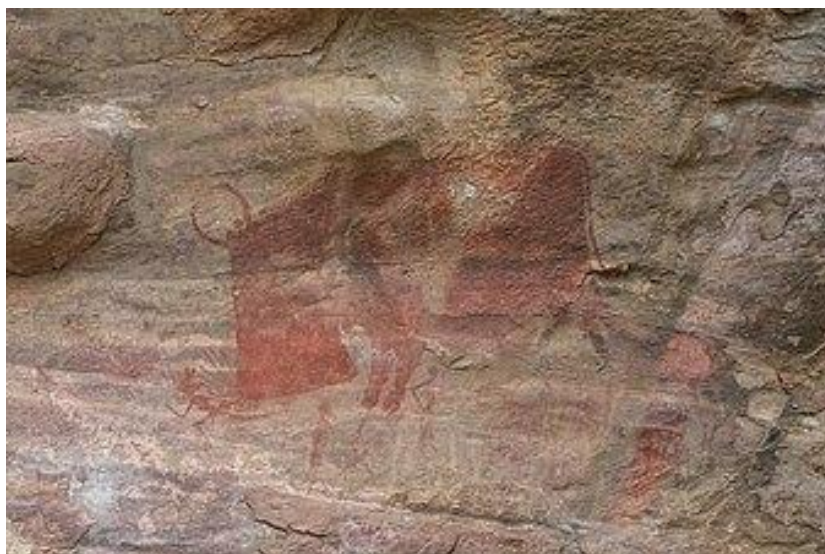


Figure 2.2.9 Cave showing a bull, retrieved from Google source

The only painting in the caves showing a man being hunted by a horned boar



Figure 2.2.10 Cave showing a man, retrieved from Google source



Figure 2.2.11. Impression of a Harappan Seal, retrieved from Google source

1. Impression of a Harappan cylinder seal from Kalibangan (K-65). "Two warriors, distinguished by the hair worn in a divided bun at the back of the head, are spearing each other, while they are both being held by the hand by a goddess wearing a head-dress with a long pendant (comparable to the ones decorated with cowry shells and turquoise that are worn by the women of Ladakh and Chitral), bangles on the arms, and a skirt. Next to the combat scene (where space appears to have prevented the depiction of those details), her body merges with that of the tiger (later the Hindu goddess of war) and her head-dress is elaborated with animal horns and a tree branch," writes *Asko Parpola in Deciphering the Indus Script*, p. 253.

Indus valley seals from Mesopotamia show engraving.

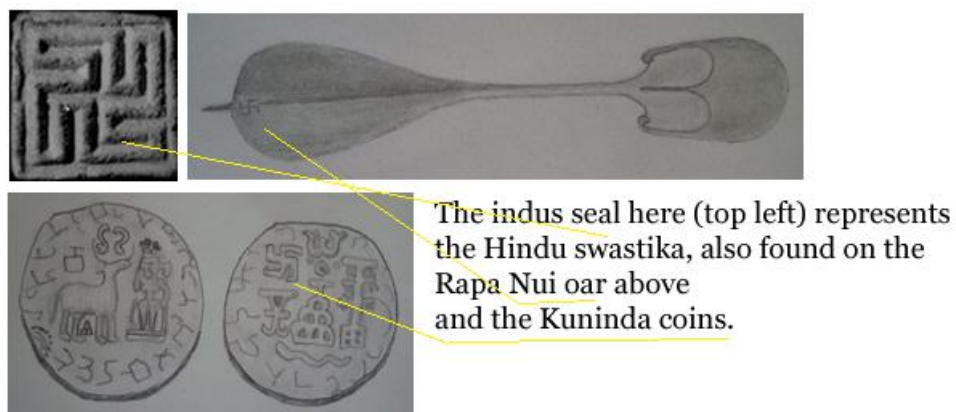


Figure 2.2.12. Indus Seals, retrieved from Google source

The coins used at that time also have the human figures and dancing postures resembling graffiti figures. It reflects civilization, its culture, traditions and way of life.

Indus valley items show symbolic representation of signs, animals and plants on pots and potteries also resembling with graffiti and give impression of the age old civilization promoting nature and animals.



Figure 2.2.13 Indus Pots and Potteries, retrieved from Google source

Gandhara culture was also very impressive. Amravati Buddha Stupas have Pali scripts, resembling stylistic graffiti writings.

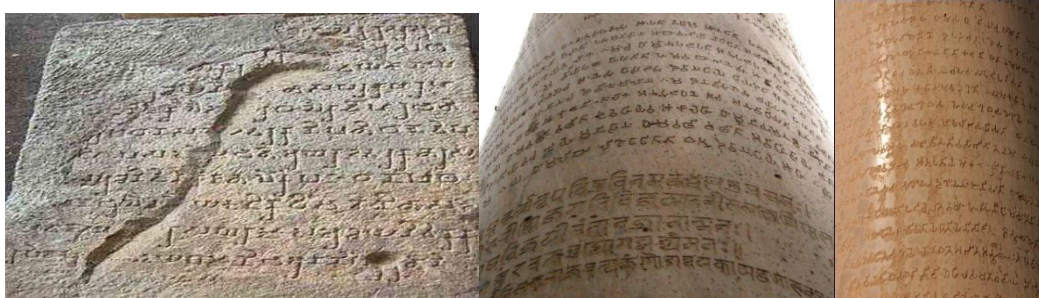


Figure 2.2.14 Pali Script, retrieved from Google source

The world famous Ajanta paintings are murals of the street art today.

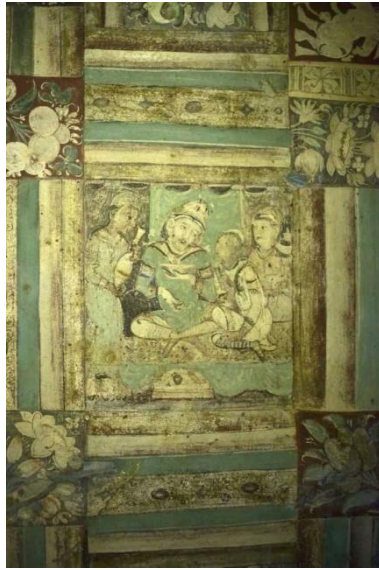


Figure 2.2.15 Ajanta Cave number 1, retrieved from Google source

A ceiling painting in cave number 1 of Ajanta caves; this one doesn't talk about any particular religious story but is a general decorative motif that explains the importance of Persian culture in ancient India. The painting portrays a white-skinned Persian ambassador surrounded by dark-skinned native people.



Figure 2.2.16. Padma Pani Bodhi Satva retrieved from Google source

A painting in cave number 1 of Ajanta caves, this is Buddha's former existence portrayed as a painting. Cave number 1 of Ajanta caves is known for some of the most elaborate carvings and sculptures from the life of Gautam Buddha.

Colors and shades used reflect Graffiti art. It is the best example of murals in wall art of Graffiti.

Khajuraho caves though 10% of them are erotic and the sexual natured art is also reflective and have the educative nature of messages as in graffiti. The aesthetic objects illustrate the idea of the life, to create something inspirational. Everyday life of the common man, women applying makeup, potters, farmers, musicians etc and deities too are displayed.

Hoysala painting show sculptures at Konark like graffiti fonts.



Figure 2.2.17-2.2.18 Konark Temple, retrieved from Google source



Figure 2.2.19 Jaina paintings show boldness and ornamentation of graffiti colors, retrieved from Google source



Figure 2.2.20 Calligraphy of the Mughal miniatures and Deccan Miniatures South Islamic art, retrieved from Google source



Figure 2.2.21. Rabindernath Tagore's doodles and MF Hussain all show elements of present day graffiti elements, retrieved from Google source



Figure 2.2.22. Mughal Art, retrieved from Google source

Mughal art work show inscriptions, emotions, body language like Graffiti



Figure 2.2.23 Deccan Miniature, retrieved from Google source

Same is the case with Deccan miniatures.

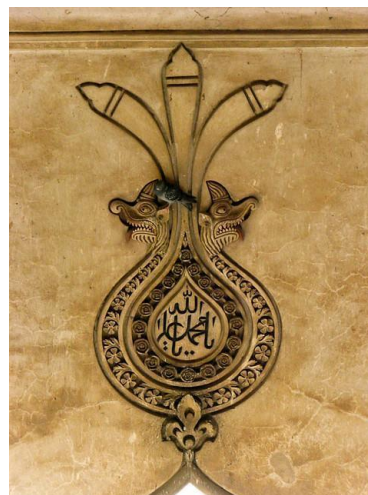


Figure 2.2.24 Charminar Inscription, Hyderabad, retrieved from Google source

The granite structure with intricate limestone stucco work on its interior and exterior walls complete with inscription.

From the cave-art, rock –shelters, to the Indus valley pots and pottery, to Ajanta paintings of graffiti show a full gala fair of life. Now the media crazy new generation likes advertisements popping up on their Smartphone’s. They enjoy visiting selfie points painted on the huge walls of entertainment parks. The writings on the interiors attract them to dine out in the culture of consumerism. So, the graffiti art in the advertisement is said to be an advertisement with no product. While choosing for a brand, the logo reflects nothing but advertisement of the brand.

As the philosophy of life is dynamic by nature and keeps on progressing with it. There is a change in conditions of life-style in its technical, scientific, economical, political and social status. **Change is the law of nature.** But folk and traditions are always preserved through' art and expression of freedom of speech on different media for its community, values and aesthetics. And visuals are conducting this task efficiently. So **is true with the Graffiti** – writing on the wall. That is why a new world created by the artists on the dynamic canvas also catches the eye of the Viewer for a moment irrespective of his perception. The canvas in the form of trains, buses and cars, trucks, 3D murals on asphalts and concrete surfaces give the surroundings of abandoned space a lively look. From the main road sides to the under bridge and subway, a colorful new look often enchants the passersby.

CHAPTER 3

Identification of Gaps in Published Literature:

Table-1: Literature survey till date:

S.N O.	Author	Paper/Book/Report	Main Findings	Remarks/ Gap
1.	Satwik Gade	Art for Art Sake: why Indian Street art is not necessary anti-establishment. <i>The Hindu, June 08, 2019</i>	<ul style="list-style-type: none">• Culture gives different meaning to signs and pictures.• Signs can make the viewer uncomfortable.• Explosion in number of graffiti artists.	<ul style="list-style-type: none">• Some icons do not cover women's issues in semiotics.• Signs along with text is missing.• Only text can also give proper meaning.

2.	Ashim a Madan	<p>Visual Semiotics of Truck Art in India: From Art on Trucks to a Digital Art Style.</p> <p>May 10, 2018</p> <p><i>www.scss.tcd.ie</i> › <i>TCD-SCSS- DISSERTATIO N-2018-060</i></p>	<ul style="list-style-type: none"> • Motifs, Calligraphic phrases pictures and icons give meaning. • Moving vehicle with practical value is used. • Minor to decoration of trucks. • Motifs, couplets painting graffiti. • Give different meaning for demographic situation. • Nationalism is reflected. 	<ul style="list-style-type: none"> • Advertisement and marketing strategies are missing.
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3.	Seema Khanwalker, <i>JNU,</i> <i>New Delhi</i>	Branding National issues; Media and the branding bandwagon <i>Journal Social Semiotics</i> <i>Volume23, 2013 - Issue 4</i> <i>Signs, Brands and Communities :</i> <i>Edited by Torkild Thellefsen and Bent Sorensen.</i> <i>Pages 517-522 / Received 12 Dec 2012, Accepted 06 Mar 2013, Published online: 28 May 2013</i> https://doi.org/10.1080/10350330.2013.799007	<ul style="list-style-type: none"> • Obsession with branding. • All signs do not qualify as semiotic judgment. • Semiotics is a skill in Industry. 	<ul style="list-style-type: none"> • Relation between Graffiti, Advertisement and Brands are missing.
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4.	Kashyap Parikh Department of Applied Arts , Faculty of Fine Arts, The Mahara ja Sayajir ao University of Baroda	1. Graffiti in relation to art and Advertisement Indian Journal of Applied Research Vol:3 Issue(1): 63-64 . October 2011 DOI: 10.15373 / 2249555X / JAN2013 / 25 January 13 ISSN:2249 - 555X	<ul style="list-style-type: none"> ▪ Ancient history of graffiti and its techniques • Graffiti as illegal anti social visual communication • Suitable target audience for indoor advertisement. • Graffiti and Advertisement both awaken the viewers curiosity. • A proper platform be utilized for graffiti. 	<ul style="list-style-type: none"> ▪ Very little has been said about outdoor advertisement. ▪ Nothing has been said on the use of advertisement & its commercial prospects on society.
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5.	<p>Neha Singh <i>Research Scholar Department of Fine Arts, Aligarh Muslim University, Uttar Pradesh, India.</i></p>	<p>Graffiti A new emerging art form in Indian streets.</p> <p>International Journal of humanities and social science Research. ISSN: 2455 - 2070 Impact Factor : RJIF 5.22 Volume 4 , Issue4, July2018 Page No. 30-34</p>	<ul style="list-style-type: none"> • Take Art as art and appreciate it . • Graffiti is finding pace in India. • Art and graffiti are message embedded • Prominent brands want to use graffiti to promote their wares 	<ul style="list-style-type: none"> • Though communication , Graffiti, Art has been discussed but to promote brands very little has been said on Advertisement.
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6.	<p>Suchit ha B <i>Asst Professor or Department of Arts, Jain University, School of Humanities and social sciences.</i></p>	<p>Graffiti and Myths: A Semiotic Analysis of Graffiti in Bengaluru IOSR Journal Of Humanities and Social Sciences, VOL 22; Issue 7; Ver. 2 (July 2017) PP 66-71 e-ISSN: 2279-0837, p-ISSN: 2279-0845.</p>	<ul style="list-style-type: none"> • Graffiti is a powerful source of visual communication. • Gender bias and inequality in society for women reflects culture. • Capitalism and materialism is pointed out clearly which leads to emotionless and mechanical life. • A rebellious mood of different type of graffiti is seen. • Socio cultural messages are presented through symbols in graffiti. 	<ul style="list-style-type: none"> • Aesthetic tone of art is missing • Semiotics and meta language is used to describe women only. • The effect of Advertisement on values and lifestyle and health claims through graffiti is unrefereed.
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7.	Rouf Bhatt PhD Scholar Media Education research center , University of Kashmir, J & K	Graffiti, Communication and Censorship in Kashmir Vol -4; Issue 1; January 2019 Published Online : 10 January, 2019 <i>RESEARCH REVIEW International Journal of Multidisciplinary</i> <i>ISSN 2455-3085 (Online)</i> <i>Impact Factor 5.164 [SJIF]</i> <i>Peer Reviewed Journal</i>	<ul style="list-style-type: none"> • Features political graffiti. • Tone is rebellious. • Graffiti as alternative method of communication. • Artists has to be brave. • Easily understood by people of local language. • Defacement and white washed easily. • Tool of defiance. 	<ul style="list-style-type: none"> • Only political issues are discussed. • Nothing except art as a tool of communication is discussed and not graffiti as visual communication tool.
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8.	Gabry Vanderveen1 & Gwen van Eijk	Criminal but Beautiful: A Study on Graffiti and the Role of Value Judgments and Context in Perceiving Disorder <i>Eur J Crim Policy Res DOI 10.1007/s10610-015-9288-4</i> <i>Published on 10 September, 2015</i>	<ul style="list-style-type: none"> • Criticism of Graffiti Art. • Graffiti is Art and not Policy and criminal. • If unlawful doesn't pose problem which is usual. • Every individual see it differently. • It is not unwanted so should not be removed. 	<ul style="list-style-type: none"> ▪ Saving Graffiti and using it for betterment of society.
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9.	Rani Rubdy	<p>A Multimodal Analysis of the Graffiti Commemorating the 26/11 Mumbai Terror Attacks: Constructing Self-Understanding of a Senseless Violence</p> <p><i>https://doi.org/10.1057/9781137426284_14</i></p> <p><i>Print ISBN978-1-349-55689-2</i></p> <p><i>Online ISBN978-1-137-42628-4</i></p> <p><i>Publisher Name: Palgrave Macmillan, London</i></p> <p><i>Springer Link</i></p> <p>Journal : <u>Conflict, Exclusion and Dissent in the Linguistic Landscape</u> pp 280-303</p>	<ul style="list-style-type: none"> • Graffiti as a political resource. • A career as a big change of public space • Location of graffiti writing is ironic and symbolic. • Terrorism versus unity of India has been projected 	<ul style="list-style-type: none"> • Effect of terrorism on socio cultural and economical • could be explored. • Effect of terrorism on Indian society • can be detailed.
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10	<p>Bhawn a Chauhan <i>Research Scholar, State University of Performing and Visual Arts, Rohtak, Haryana, India</i></p>	<p>THE IMPACT OF SOCIAL-CULTURE ON THE ACCEPTANCE OF GRAFFITI ART IN DELHI Published: 22 June 2018 Impact Journal IMPACT: International Journal of Research in Humanities, Arts and Literature (IMPACT: IJRHAL) ISSN (P): 2347-4564; ISSN (E): 2321-8878 Vol. 6, Issue 6, Jun 2018, 319-334 © Impact Journals</p>	<ul style="list-style-type: none"> • Graffiti as impactful medium but non profitable mass communication. • Delhi – a symbolic, commercialized and diplomatic city. • Culture affects life style, Symbols, meta language, women, socio linguistics, graffscapes give socio-economic messages. • Shares not likes in social media make one more connected. 	<ul style="list-style-type: none"> • Only acceptance of graffiti in India is highlighted. • Commercial aspect of Advertisement on walls has not been discussed directly.
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11.	Aparajita Bhasin Independent Researcher	The Evolution of Street art and Graffiti in India <i>SAUC - Journal</i> <i>V4 - N2</i> <i>2018</i>	<ul style="list-style-type: none"> • Historical evidences of graffiti and mural making in India. • Tribal communication and folk art and typography • Organised art festivals with like minded people to promote street art. • Graffiti as commissioned and sanctioned form of visual communication 	<ul style="list-style-type: none"> • Visual communication with aesthetics of public space is missing.
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12.	<p>Celia Lerma n</p> <p>Universidad Torcuato Di Tella</p>	<p>Protecting Artistic Vandalism: Graffiti and Copyright Law</p> <p><i>N.Y.U. JOURNAL OF INTELL. PROP. & ENT. LAW</i> Pg. 295-337</p> <p><i>DOI: 10.2139/ssrn.2033691</i></p> <p><i>SSRN Electronic Journal</i> 2 · March 2012</p>	<ul style="list-style-type: none"> • Over view of recent cases concerning Graffiti ownership. • Despite of it's illegality, graffiti should be protected. • when copyright be protected (visual work under copyright) • Street Art is purely aesthetic and artistic work. • Challenges to the rights of the artist. 	<ul style="list-style-type: none"> • How law could help copyright to the artist.
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13.	Raksha Rao Indian female traveler , Photographer from India	WHAT'S THE GRAFFITI SCENE IN INDIA IS LIKE? LET'S FIND OUT! <i>LAST UPDATED ON SEP 14, 2020</i> https://therovingheart.com/graffiti-in-india/	<ul style="list-style-type: none"> • Since 1960's a whole new level rebellion. • In 1980's considered as a form of art. • Graffiti is popular now. • Commercial success to its artists. • References to mythical characters • Life of artists 	<ul style="list-style-type: none"> • Other aspects of culture and Indian Society.
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14.	Sukhtara Ghosh	<p>Mumbai mirror, Sunday October 10, 2021, Bangalore Mirror, Entertainment, Art and Theatre.</p> <p>Picture on wall</p> <p><i>https://mumbai.mirror.indiatimes.com/entertainment/art-theatre/young-graffiti-artists-across-the-country-are-using-their-spray-cans-to-start-a-conversation-around-contemporary-issues-mumbais-banksy-tylerstreetart-mooz-hoozinc-anpu-varkey/articleshow/79826374.cms</i></p>	<ul style="list-style-type: none"> • Graffiti or street art has been lately finding its footing in India with young, largely anonymous artists literally letting their imagination loose on walls. • Majority tags, Cartoons, mythology inspired work. • Small Group- think politics, environment, gender and poverty issues, dreaded corona virus are finding its way into. • Eye- catching work touching contemporary issues. • Graffiti affects with swift retribution though have a short life. • Gender issues and gender stereotypes. • Super women by Anpu Varkey Neglect nature watching. • Digital Wave and Social media- washing of graffiti. 	<ul style="list-style-type: none"> • Effect of Graffiti on society and culture has not been taken up by the author.
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15.	Kashm eera Samba murth y 2020	5 Female Graffiti Artists Who Are Breaking Barriers And Reinventing Street Art (Article) Man's World India https://www.mansworldindia.com/culture/art/5-female-graffiti-artists-who-are-breaking-barriers-and-reinventing-street-art/amp/	<ul style="list-style-type: none"> • 5 bold female voices Anpu Varkey's gaint harvest moon, Gandhi Mural on DPH's build façade. • Shilo Shiv Suleman Two gaymen embracing on the streets of beirut, a transgender woman are not objects but fearless against sexual violence and gender inequalities. • Jas Charanjiva's famous Pink Lady wearing Kinkle dusters. Don't mess with me'. Modern Women nirbhaya rape case. Regarding culture and life style to celebrate Fathers Day. • Jheel Godadia Breaking the silence Project Prostitution and Eye Teasing. • Kajal Singh Moniker Dizy, hiphop, bubbly and blocky of 1980's and colours. Nike shoes china Russia, US. 	<ul style="list-style-type: none"> • Only description of female writers, appreciation of their work but impact on society is not taken by the author.
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16.	<p>Gowri S</p> <p>February 03, 2021</p>	<p>The hindu ENTERTAINMENT- ART</p> <p>The evolution of street art and graffiti in South India</p> <p>FEBRUARY 03, 2021 16:54 IST</p> <p>UPDATED:</p> <p>FEBRUARY 03, 2021 19:22 IST</p>	<ul style="list-style-type: none"> • Graffiti and Street art found a place in the main stream. • Public art destination of transformation of shims to bring communities closer. • Out of the galleries to public spaces. • Tools to brighten cities. • Tyler on Instagram Post • anti-art • St+art India V. Jeevananthan from Cimbatore 1967. • Collective work but limited. • People see it live and not only political or related to cinema as used to be. 	<ul style="list-style-type: none"> • Growth is there but not a study of psychological impact of Graffiti.
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17.	<p>Ayushi Arora an architect and an enthusiastic reader and writer</p>	<p>10 Amazing places with Street Art in India <i>Rethinking the Future</i> <i>Travel And Architecture</i> https://www.re-thinkingthefuture.com/travel-and-architecture/a3072-10-amazing-places-with-street-art-in-india/</p>	<ul style="list-style-type: none"> • Discussion on Fort Kochi, Cochin, French Colony, Pondicherry Gokarna, Kolkata, Pangim, Banglore, Chennai, Kerala, New Delhi, Bandra, Mumbai. • Preserve heritage in Colors on public spaces from Graffiti artists across the world. • Messages, and a purpose and a reason funny, educational trending culture, vocal messages, spreading appreciation for art solutions to problems. • Beauty of the work conquer the concrete. 	<ul style="list-style-type: none"> • Appraisal of Graffiti benefits society.
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3.1 Research Gaps:

1. Very little has been said on use of semiotic graffiti as a medium of new age advertisement.
2. Graffiti as a medium of communication has been discussed to promote brands but very little has been said on technical aspects of its visual language.
3. An aesthetic analysis of graffiti for visual communication in a public space is missing.
4. Semiotics and Meta language is used to describe very limited subjects and has not been applied for study of Graffiti Advertisements having socio-cultural issues.
5. The effect of socio-cultural advertisement on values, lifestyle and health claims through graffiti is not referred to.
6. There is little awareness of saving Graffiti as a medium of Art and using it for betterment of society.
7. Visual communication with aesthetics of public space is missing.

3.2 Limitations:

The time of the research was the time of the dreaded Pandemic Era of Covid-19. The number of sample size has varied as the sampling was done on socio cultural aspects only. The comparison between **Advertisement and Semiotic Graffiti in India was also scanty in the secondary data and Literature review.**

1. The scanty and low number of responses of viewers was not expected but because of the lock down and online studies, they may be reluctant or lack of interest in such a scary environment might be the reason.
2. Due to restrictions in traveling all important (metros, cities, suburbs) could not be approached to collect samples and on the spot observation.

3. The proficiency in some graffiti writings is not very aesthetical as the images and composition appears immature because at local places students were invited to write graffiti on the walls by the administration, educational institutions and NGOs.
4. The figures drawn does not match properly to the models selected by the artists may be the lack of the skill of the artist.
5. The selection of site at some places is also not appropriate and up to the mark. The concept and even surroundings of the graffiti pieces does not match the theme of the issue presented in some works.

CHAPTER 4

Socio Cultural Advertising through Graffiti

The time of the research being the Pandemic Covid -19, is considered the most turbulent period. During this unfavorable period, human creativity, skill, and aesthetics have brought Social Advertisement to a new heights through the language of symbols and signs in graffiti.

Effectiveness and impact of graffiti on Social Advertisement **on the spot observation was done.**

Documentation of trends of social advertisement through **survey** by capturing **photographs** on the spot and **through the Internet has been done.**

As Graffiti is dynamic in nature, it's symbolic use for social advertisement has been discussed and detailed as the following stages through documentation of photos for sampling of Graffiti **Interview, case studies, survey through questionnaires.**

The principles of art and Shadanga theory of Indian art along with the famous. **Grounded theory** is employed for data analysis for Qualitative method, Inductive approach and Theoretical saturation.

The focus of the thesis is **to analyze semantically the Socio Cultural Advertisement and Graffiti as tools of visual communication.** A qualitative as well as quantitative approach of research has to be adopted.

- The Sample Size of graffiti pieces are **778+** and respondents for questionnaire and interview are **220** selected in the form of stratified cluster data randomly, which would include strata's as students, artists, academic professionals and others.
- The sample collected selected was from rural and urban from different states of India.
- **Traditional** advertisement from **e-source and direct observation of the outdoor advertisement** are compared with Graffiti Advertisement.

For the **Direct Observation**, some places were visited and photographs were collected. As the **observations** are to be explained in **Primary Data** so it is **Explanatory and theoretical**.

As the research methods adopted are all **Descriptive, Quantitative as well as Qualitative** here. Hence the approach is exploratory in nature. Analysis of the Data is **Exploring** and based on Grounded theory which is rooted on daily life of a society.

4.1 Secondary Research and Preliminary Data

In academic research, **the influence of Secondary Research has a significant** role in the **final outcome**. To study, to cite and quote from the renowned authors **give insight into the beginners** to follow the unfathomed ocean of knowledge and research. As a student of Visual Arts and Graphic Designing **much emphasis is given on analysis of visuals in this research**. While casually passing through the Indian cities or the rural pastures witnessing, an altogether changed infrastructure and huge buildings, one can get charmed. The commercials, the murals, decorations and cleanliness everywhere hold the attention of the passersby. Lots of artistic expressions of thoughts and visuals using public walls as communication platforms, greet the people reflecting different moods even in the Digital world.

The Secondary Research is the platform of the research. It gives insight into the work already done in the proposed Problem for research methodology and the ways to analyze the data at the preliminary stage.

4.2 Research Design

Socio- cultural aspect keeps on changing with the changing society and time. Primary Research includes on the spot photographs of the Graffito relating to socio- cultural advertisement. Socio cultural advertisement supports health and hygiene, well being of the society, diseases, drugs, environment protection and so many social issues. Like over pollution, climate change, gender inequality, women empowerment etc. Advertisement helps society to inform various activities, products, events, festivals and heritage also. Social advertisement through campaigning makes masses aware of dangers and scare to a richly diverse Indian society comprising different age groups,

gender and education. The targeted masses are appealed for a change in their behavior and thinking towards betterment of life. The culture is also dynamic.

Hence a study has been conducted to evaluate the use of graffiti in socio- cultural advertisement in the states of India. How semiotics in Graffiti spreads the word about powerful issues. Traditional advertisement works through print media and outdoor display. Social media has also been adopted by the government, NGO's and institutions in the digital age. But the recent trends of beautifying the smart cities has appreciated the graffiti artists for their messages on the flyover walls, structures and signs and gigantic murals and transport are also getting effective as a channel of communication.

It is a fact that semiotics give number of concepts and are perceived differently by different individual – the meaning is conveyed and generated from personal to public i.e. An individual and the meaning for a society.

The Primary Data here presented has been broken down in two divisions as

4.2.1 Interpretive Data

4.2.2 Pictorial Data

4.2.3 Case Studies

Interpretation has been done on considering the topics and themes under different categories to decide what data has to be collected in a controlled form on the guidelines by the panel experts.

This Stratified cluster sampling is adopted taking different stratas in arts, for example Painters, artists of different Stratas as Art and Craft teachers, School and college lecturers, creative Designers, and others. The renowned persons were contacted and approached for their responses on telephone and Google forms. Gathering the opinion of the experts of Fine Arts, was used as an observational tool in interviews of experts.

Also the Sample Design is based on probability sampling and is taken on the random concept among a huge variety of Graffiti advertisements.

It is multi stage also, as different graffiti pieces with socio cultural advertisement has been taken. Specific categories were identified and selected for studying the use of each category in different cycles.

To evaluate the aesthetics of Graffiti (*Category wise*). The data collected on the basis of image, text, icon, and process that includes issues and evils of society. The states/cities v/s theme has been presented here through Semiotic Analysis. The different categories code as adopted are:

1. **Folk and Global Culture** includes Folk / culture Traditions, Values of Life, rituals, heritage , Religious customs, Sports, Games, Values, National interest of a diverse Indian Society.
2. **Social Change** which includes Social Awareness, Reformation of Criminals, Gender Inequality, Women Empowerment, Indifference towards transgender and Sex-workers, Child Abuse, Child Trafficking, Female Foeticide, Dowry, Science and innovation.
3. **Environmental Protection** includes Protection of Nature, Wild life, Selfee Culture, Save Earth, Pollution, Save Water, Conserve Energy, Planting Trees, Water Management, Waste Management, Health , Hygiene and Cleanliness.

4.2.1. Collection of Primary Interpretive Data with Graffiti Pieces

The sample collected to record the graffiti under different categories and codes were taken. The graffiti's from different places were interpreted on the bases of images, icons, symbols.

Pertaining to Folk and Global Culture

1. *Chandan Nagar Railway Underbridge, Jalandhar* was formally opened in September 28, 2016 which presented Patriotic Theme. In addition to flower-scape on the walls the place has 'Vande-Matram' written in National Language Hindi. On the background the space is colored with the orange, white and green colors of tricolor of India. The pictures of Bhagat Singh, Rajguru, Sukhdev, Chandar Shekhar Azad, Lala Lajpatrai and Dr. B.R. Ambedkar are emerging out.

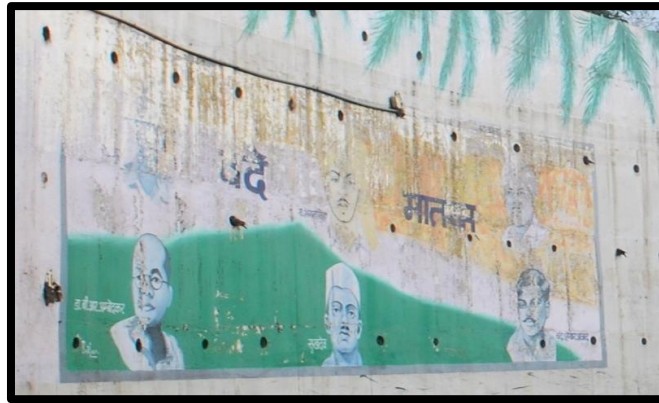


Figure 4.2.1.1.1 *Patriotism (2020), Chandan Nagar Railway Underbridge, Jalandhar, Photo Courtesy: Self Clicked*

The tricolor of India is our National Pride. The pictures of the martyrs signify revolution. Lala Lajpat Rai was an active complainer of Swadeshi and stands for self-reliance in India.

Dr. B.R. Ambedkar is a versatile personality of the 20th Century; a symbol of knowledge Chander Shekhar Azad is also a courageous revolutionary who joined Non-Co-operation Movement and avenged Lala Lajpat Rai's death and shot himself dead to evade being captured by the police.

Through the sign of a flag, the icon simply illustrates the growth, harmony and stability. It also signifies optimism, independence, positivity and happiness. The painting with three colors has not literally shown the picture of the flag. But the painting has an additional meaning. The symbolic representation of the graffiti gives a social message to keep the memory enlightened in the hearts, the memory of the martyrs who fought for their people, for a worthy cause- the Freedom of India and the Indians.

Dr. B.R. Ambedkar- an embodiment of knowledge, a historian and a pillar of independence India's constitution and republic must be paid obeisance.

The comrades are standing together though they belong to different states, casts, and creeds. They represent a diverse India- Vande Matram. Nearly 50 colonies fall on this locality. It is a frequent passage of trains between Jalandhar and Amritsar. Three schools also fall on either side of the track. So a varied audience daily has a look at

this Patriotic theme which gives goose bumps to the beholders. The socio-cultural aspect could be to stand against injustice. Adopt self-reliance and serve the nation.

2. 'Make in India' logo of a lion on the prowl is written in English. The lion is embedded with icons of manufacturing parts against the colors of the tricolor and is also enchanting. Though, Lion is a national animal of India. Lion is a symbol of majesty, strength; courage makes India a symbol of kindly power in the world. The superiority of India, now a developed country, has changed the culture which is very rich. The tools and machine parts show progress and superiority of India over the world. Make – in India represents progress and success.



Figure 4.2.1.1.2 *Made in India* (2020). Chandan Nagar Railway Underbridge, Jalandhar,
Photo Courtesy: Self Clicked.

- Ambitions scheme
- Modern Infrastructure
- New industrialization, foreign investment
- Promote export-led growth.

- Lion is on national emblem and Ashoka Chakra icon of our civilization, makes India a manufacturing hub in the present scenario. 8 balloons orange, white and green.

Tagline used is 'Make in India' is in English language. English is considered Western window. This also adds to the international supremacy of India for promoting export-led growth in economy.

Nine is considered to be a symbol of confident and compassionate PERSONALITY. It is also a sign of universal love. So, Make in India is going to help India and Indian society to lead a better life in times to come. India would help the world doing something good for humanity.

Balloons total number is nine and are of Orange, white and green in color, representing the Indian nation on one side and freedom from bondages of import. An idea of self reliance and independence and to speed up the buying process or exporting power of India in industrial sector. Flying up-wards the balloons reflects rise in economy.

3. When talking about socio-cultural traditions, the beauty of a smart city 2020-21 stands for the folk-traditions also.



Figure 4.2.1.1.3 Self clicked (2020). *Cultural Heritage A Punjabi Virsa. Opposite Lyallpur Khalsa College, Jalandhar*

The Punjabi virsa numerous religious and seasonal festivals, celebrations, with Bhangra Giddha, objects of vanishing assets of Punjab village life, Phulkari craft etc.

To keep the youth in touch with the old heritage, the culture has to be preserved. And it is fascinating to see socio-cultural advertisements to gear up the city for competitions of smart cities the folk-dance of Punjab. The graffiti presents a village scene in which after harvesting the farmers are in a jubilant mood dancing and making merry.

4. A cultural Heritage has been painted by Municipal Corporation, Jalandhar on a flyover with beautifully colored dresses of the Punjabi youth as taking part in some festivities. The Dhol, the long stick, and performing folk dance bhangra is the scene which attracts not only the youth but people of all ages and gender to Smile back and feel happy. The farmers dressed in the traditional bhangra dress are dancing in the flowing and ripe wheat fields, wearing blue jackets, red turbans and green tamba on white kurtas they are dancing near the rural ware house of straw only.



Figure 4.2.1.1.4 Self clicked (2020). *Cultural Heritage: A Punjabi Virsa.*
Opposite Lyallpur Khalsa College, Jalandhar

The golden color of the store house called 'Kuppa' in local language represents the bumper crop and gold. Gold is the symbol of richness. The white background is the contentment that also flashes on the faces. Green color in dress is prosperity and joy.

It is the growth. The musical instrument Dhol adds to their facial expressions of the harvesting season and the 'Khunda' the long stick shows the strength and richness also.

5. Historical



Figure 4.2.1.1.5 *Self clicked (2021)*, Bharat Kund, Fezabad, District Ayodhya

Here the cultural aspect is Values of life. The image is from Faizabad, Bharat Kund, which depicts a religious epic of Prince Bharat praying at Bharat Kund. The hut is situated in forest like place and is made of logs. Throne of an emperor garlanded khadau on it. But the 'Chattrra' is golden in color which is symbolic of Kingly Royal family.

Design is a narrative design. The yellow and orange dress worn by Bharat, the youngest of Shri Ram's brothers has a hollow around his head. A picture about worship and prayers. It is said that Bharat meditated here for 14 years, while waiting for Raja Ram Chandra ji. The Scene depicts love, respect and loyalty towards his eldest brother. The whole scene presents adventurous but optimistic emotions and fascinates the viewers. Symbolically it is the embodiment of virtues and values and affects the mind of the viewer.

6. The scene has six human beings representing Shri Ram, his wife Sita and brothers in yellow and orange. The scene is a narrative at Chitrakut when Shri Ram was

staying in the forest. The brother Bharat came there to plead him to come back to Ayodhya to be the king. Shri Ram and Bharat are hugging each other affectionately.



Figure 4.2.1.1.6 *Self clicked (2021)* Bharat Kund, Fezabad, District Ayodhya

Symbolically, it is virtues v/s emotions. It is symbolic of the qualities of head and heart. It represents Hindu Mythology.

7. The story from historical and religious epic Ramayana here presents the first meeting of Hanuman ji and Bharat, the youngest of the raghu-vanshis at nandigram. The image represent the narrative and natural surroundings with many temples in the background. 'Ram' 'Ram' written here builds the environment and brings positive vibes.

Conventionally it is a mythical story but has a deep cultural impact on society. The impressions of coloured hands on the walls gives hope and stands for heart and emotional stories.



Figure 4.2.1.1.7 Self clicked (2021) Bharat Kund, Fezabad, District Ayodhya

It all strikes values of life, respect for elders, interdependence of human and nature for aesthetic as well as symbolic reasons. Nature and its protection, animals, birds dependability on each other brings harmony, balance and stability.

8. Painted dresses in Red and blue, two lawn Tennis players reflect the city is the hub of sports industry.



Figure 4.2.1.1.8 Photo Courtesy: Lall Apoorva. (2020). Jalandhar Sports. Opposite Lyallpur Khalsa College Under Flyover, Jalandhar

Jalandhar has a leading business in sports accessories and sports wears, sports goods. The red color attracts the attention of the viewer automatically on this fact. The blue color also accounts for the high level industrial technology in sports. The color Indian team mostly wears by highlighting the importance of sports, the need to keep the mind, body and soul healthy and strong is a healthy step towards a sound society. Sports and gains have their own significance in the life of our modern society.

9. Similarly Red and Green Table Tennis Playing figures under the flyover again support the sports industry in the city and fill the present scenario with alternative energy in the youngsters.



Figure 4.2.1.1.9 Photo Courtesy: Lall Apoorva. (2020). Sports. Opposite Lyallpur Khalsa College Under Flyover, Jalandhar

To channelize their vigour sports and games have to be adopted and appreciated! Only books and in-door studies won't help an all round personality. No text only picture- the symbolic figures speak a lot to promote sports. Hence in itself an icon of semiotics.

10. A Cricket playing kid clad in yellow and blue and fully protected with white laggards and red ball is also attracting the youth and the kids to adopt sports for good health and utilizing leisure. The advertisement in the form of Graffito is befitting! It is



Figure 4.2.1.1.10 *Photo Courtesy: Lall Apoorva. (2020). Importance of sports and sportsmanship. Opposite Lyallpur Khalsa College Under Flyover, Jalandhar*

hinting at the importance of sports and sportsmanship for a value based life after school and university is the need of the hour for the contemporary, global culture and society.

11. To make people aware regarding the traffic rules and traffic lights, it is important to educate them. The Graffito at BMC Chowk flyover in red four people are crossing the road. The way to avoid accidents and safe driving social messages includes traffic rules and traffic lights.



Figure 4.2.1.1.11 *Photo Courtesy: Lall Apoorva. (2020). Importance of zebra crossing.
Opposite Lyallpur Khalsa College Under Flyover, Jalandhar*

The graffiti of the zebra crossing advertisement draws attention with the red colour in it red is the colour of caution also and Four pedestrian figures in Red Cross. The zebra crossing gives a strong message to the pedestrian to cross the road on the traffic light only through zebra crossing. Four people's figures reflect the angle number to feel safe. It is for the safety of life and protection one has to be organized while crossing the road.

12. The dummy Scarecrow, as it is called 'Putla' in Punjabi, White in khets. Green and yellow straw store houses in the fields are eco-farming. White dress worn by it is peaceful, clear, environment and scare away birds from destroying the fields. As a whole the day long hence helps in protecting the environment. The farmer cannot scare birds that cut the fruit or crop the scarecrow is used instead.



Figure 4.2.1.1.12 *Self clicked (2020). Village life.*
Opposite Lyallpur Khalsa College Under Flyover, Jalandhar

This advertisement helps in protecting environmental health hazards of harvesters. He is guardian of the boundary and may its posture also representative of Jesus.

It scares away birds from the fields, but often birds perch on its shoulders to make the environment cheerful. Immune to heat. Old clothes are controversial.

13. Well and Bhangra team reflects the rural background- village heritage and safe drinking water depicts the beautiful village life and people enjoying. It is a beautiful scene without lifestyle presents how people used to get cool, fresh and soft drinking water from the well. How they used to enjoy the fresh and clean environment. Many folk tales are related to the water and the well of a village.



Figure 4.2.1.1.13 *Photo Courtesy: Lall Apoorva. (2020). Rural Background-A cultural Heritage.*

Opposite Lyallpur Khalsa College Under Flyover, Jalandhar

Villagers enjoy a simple, pure, free and peaceful life. A scene how they enjoy and entertain themselves after harvesting or in festivities. It is a blessing to dance.

14. Kisan on a bull-cart, ladies carrying pitchers on their heads going to the village. Blue, red, black. Earlier as described in the scene, the women folk performed the household now. Though Bullock Cart is a traditional vehicle to transport crops. It was the time when the rural habitats lived away from technology.



Figure 4.2.1.1.14 *Photo Courtesy: Lall Apoorva. (2020). A Village Scene.*
Opposite Lyallpur Khalsa College Under Flyover, Jalandhar

The harvester carries the crop for sale. He is happy, as the rural culture depicts women carrying water. Though it is a stereotype but the older culture has to be preserved and transmitted to the coming generation. The mindset can change as the culture is dynamic. It presents the problems of the rural life which is not known to the urban dwellers. The lifestyle is altogether changed.

15. Reminds of its richest heritage. On the blue background, the symbolic use of sports accessories and different icons in red, yellow, orange, white, grey along with white and black colors are painted opposite the T.V. Studio on Bhagwan Mahavir Marg to highlight the sports industry and manufactured equipments in Jalandhar city.



Figure 4.2.1.1.15 Photo Courtesy: Lall Apoorva. (2020). Sports. Near Sardar Udham Singh Nagar opposite, Radio City, Jalandhar

The shoes, the tennis ball, rackets, gym machines, basketball, shuttlecock and football, rugby all reminds the onlooker the famous industry of Jalandhar. It is a part of the culture of the society of the city. The nursery of Sports-Jalandhar. Blue color background is the blue uniform of the Indian cricketers and sports persons a color to feel honored and proud for the richest heritage.

16. Sports like Gymnastics and football are painted in bright colors on the walls of Chandigarh for good health, strength, flexibility and balance rehabilitation after injury. Sports are recommended.



Figure 4.2.1.1.16 - 4.2.1.1.17 Self Clicked(2022) Sector 9, Panchkula

The images of players are not very correct but the idea of choosing sport as a profession, for economic stability and pride to the nation and community. The graffiti inspires the young children to adopt sports.

17. Historical Background- Mera Shehar Jalandhar.

My Jalandhar city, written in Punjabi, is described as a world of sports. Edu centre is a historical place, popular in the world of media and famous personalities place of birth. Jalandhar is the safest and famous place. Since 1979, Doordarshan Kendra has been established in Jalandhar are more hospitals in ASIA. It is an ancient city, leather industry. It is named after a devil king 'Jalandhara'.



Figure 4.2.1.1.18 *Photo Courtesy: Lall Apoorva. (2020). Historical Background- Mera Shehar Jalandhar.*

Near Sardar Udham Singh Nagar opposite, Radio City, Jalandhar

It has a Historic significance in Puranas and Mahabharata. Satluj and beas are two rivers that surrounds it. As archeology monuments the Icos Minar is also in Jalandhar District Smart city under number of urban development Prasar Bharati, AIR, Electronic and Print media and many more landmarks make the citizens of Jalandhar to be proud of it. It represents the socio-cultural aspects of the people.

17 B) Jalandhar is written in English in Red, Blue, orange, and black colours giving it 3D effect.



Figure 4.2.1.1.19 *Photo Courtesy: Lall Apoorva. (2020). Historical Background- Mera Shehar Jalandhar. Near Sardar Udham Singh Nagar opposite, Radio City, Jalandhar*

One could see the graffiti from very far. No pictures, sign or icon. Only letters bulge out to come out of the wall to recognize the identity of the city. The mixed colors and

the straight lines that highlight the name of the ancient city on Mahavir Marg, opposite T.V. Studio. The bold letters make it sure that it is visible to everyone. This makes the name.

18. *Corruption*

Here Cultural aspect is *Yantra* painted this Graffiti for a big Cause – creating Lokpal Bill to curb deep rooted corruption in government affairs. The well known Agitation against corruption by Anna Hazare has been painted in Black and Grey visionary sketch.



Figure 4.2.1.1.20 *Corruption, Anna Hazare in Lajpat nagar in Society | The Tribune, Spectrum, Sunday, September 16, 2012 At Delhi*

Anna Hazare has arisen from a humble army man to a national figure. The fist is a revolution to change the political aspect of the country. Symbolically these colors present a gloomy atmosphere. But he is a national figure who gave common man a courage to speak and stand for truth. Hence a beautifully presented cause intimate that could make a nation proud. People appreciated and supported this lok pal bill which should be documented for the coming generations.

19. Here the cultural and Social message is that Dimension for a vision for a nation reflects patriotism. An image illustrates a national hero and youth –his team. Visionary sketch with typography and different colours – The National Flag.



Figure 4.2.1.1.21 *Corruption At Bangalore, Karnataka | Going beyond black and white Parvathi Menon , Bangalore August 23, 2011.*

It is a motivational presentation. The National Flag is the pride of India. Anna Hazare stands for honesty, loyalty with no political ambitions. Predictable meaning is a ‘Jan Andolan’ an agitation for corruption free India. Social awareness for a quality life and national character is the positive influence of this Graffiti. The protesters appear to talk only about corruption. The Graffiti here has changed from black and white to color, Shades and hues. Hundreds and Thousands youth turn up with Anna Hazare and his team to talk about institutionalized corruption in Karnataka.

The different slogans are Self-explanatory. Corruption free India is a Dream, a Vision of the public.

So this ‘Jan Andolan’ must be preserved.

20. The Graffiti shows a bright talent and utilization of space for a brighter future of society.

The Graffiti at Bhagwan Mahavir Road (Infantry Road) presents an excellent expression and message of corruption of the street walls of Kolkata. Impressions of the artist are interactive and self explanatory. In Kolkata where walls used to be decked with political messages, now whisper with new hopes and life lines and new spirits in the urban art.



Figure 4.2.1.1.22 *The Hindu*,, Bhagwan Mahaveer Road (Infantry Road), Bangalore 560001 Kolkata (2019) Photo Courtesy: Pritam Dutta.

Exploratory and visionary sketch has been designed. Here Traditional message is a Big fish eating the smaller ones. Impact is positive as making aware of the corrupt environment in the administration and other social activities. A beautiful way to handle the important issue of corruption in society makes the public aware of the evil which must be preserved for generations to come in Non- Corruption India.

21. To revive the heritage of the 142 years old docks. A child sitting with back looks depressed. Pink fish in the water, perhaps the drowned ship and underwater animals. The orange red water tide-pollution. Type of design is Struggling to survive. Actually it is Fish Market.



Figure 4.2.1.1.23 *St+art Urban Art festival , St+art India (2017- 2021)Manjulika Pramod, December 14, 2020, Fascinating Wall Art at Fishing District of Sassoon Dock, Colaba, Mumbai*

Traditional message is a boy sitting near a dock, the fish market, old rambles of building and a neglected warehouse. Positive influence is Sasson dock had a makeover which is very significant. It was completely revamped by a fantastic Graffiti., St+art India and Asian Paints gave the complete changeover to the home and lives of the native living there at the Dock. Inference is Symbolic of altogether change in life. The deserted places now full of life and hope for the broken natives of the Dock. The message is reflective with a motivational thought.

22. The images of Shiva, Parvati and other Gods and Goddesses and different genres could be seen. Tantrik also frightens unique and thought provoking tantric with skull in hand, moonlit night on dingy black wall near the upward stairs causes spell and occult which is very common.



Figure 4.2.1.1.24 *Tantrik at Varanasi Ghats*

The smoke from the hukka. The colour shapes, figures and location. The walls of the old architecture act as a canvas for this modern form of art.

Cultural or Social Aspect shown here is a Tantrik doing Tantra activities on Amavasya night. Image includes Tantrik, Moon, skull and lonely place of ghats. It is an explanatory design narrative which embodies evils and beliefs of society. A tantrik performing pooja. The ritual is a part of Shiv Bhakti and occult and magic and a Sadhu or tantrik is performing pooja. Tantrik has a unique magical, mystical and awe-inspiring effect on the rising stairs is frightening. Hence there is Social awareness for social evils. Color, hue and tone are very important elements in aesthetics. Here the context and contrast give the required effect.

23. Dedicated to Hindu lord Shiva- with all the adornments like a snake around his neck. Crescent moon on forehead carrying Ganga, on head, clad in tiger skin and Rudraksha beads, the third eye and agni in one hand, with drum in other dancing pose along with shivling. The Graffiti of Shiva presents him as God of Destruction, Meditation, Yoga, Time and dance. He is a destroyer of evil.



Figure 4.2.1.1.25 Lord Shiva, Varanasi Assi Ghats

Interpreting the religious Graffiti of Lord Shiva that signifies the three states of mind- waking, dreaming and sleeping or the knowledge, desire and implementations. Lord Shiva is ever alert with the third eye of knowledge and wisdom, it is a new dimension of perception. The drum is the universe which is ever expanding and collapsing representing the process of creation. Crescent Moon is wisdom of mood that nullifies the effect of Soma. Drum resonates the words from holy scriptures the Vedas. The tiger skin reflects fearlessness; rudraksha beads are purity of mind and soul. The flowing Ganga from head is the end of ignorance towards a new dawn of knowledge, wisdom and eternal peace.

So, Lord Shiva's Darshan in Varanasi Ghats bring a feeling of creativity, existence and generative power of the universe and unfathomed belief in lord. The Philosophy of life- its creation, existence and following a flawless life to escape the wrath of Lord Shiva gives a society a worthy life.

Here Cultural or Social Aspect is Dedicated to Hindu Lord Shiva. Illustrations are abstract with all the adornments like snake around his neck. Crescent moon on

forehead carrying Ganga, on head, clad in tiger skin and Rudraksha beads, the third eye and agni in one hand, with drum in other dancing pose along with shivlinga. The Graffiti of Shiva presents him as God of Destruction, Meditation, Yoga, Time and dance. He is the destroyer of evil.

Interpreting the religious Graffiti of Lord Shiva that signifies the three states of mind- waking, dreaming and sleeping or the knowledge, desire and implementations. Lord Shiva is ever alert with the third eye of knowledge and wisdom, it is a new dimension of perception.

So, Lord Shiva's Darshana in Varanasi Ghats bring a feeling of creativity existence and generative power of the universe and unfathomed belief in lord. The Philosophy of life- its creation, existence and following a flawless life to escape the wrath of Lord Shiva gives a society a worthy life.

24



Figure 4.2.1.1.26 (2021). *Team work and cooperation in Studies, Govt School, Moga / Photo Credit: Apoorva Lall*

Cultural aspect is Importance of education. Students coming to school independently as well as with their mother performing different activities in school. It is narrative in

design. One boy painting on the wall, other two enjoying the picturesque activities are different activities of students shown in the picture. These are the qualities of nurturing students' education in a school. Uniform wearing in schools reflects equality. Different activities performed by students help them to learn teamwork and cooperation. They learn values of life that are important after school.

25. Values of life. It is a Reflective Theme. Students enjoying in school . Playing and studying also. The design for a narrative of student life that is carefree and enjoyable and helps to make them face life after school. Teamwork and cooperation in studies is also adding to the character of students. A girl is looking after plants and another is going on the bridge.



Figure 4.2.1.1.27 *Teamwork and cooperation in Studies, Govt School, Moga* / Photo Credit: Apoorva Lall

A boy enjoys the rainy day with an umbrella over his head. The swing in the rainy day all presents a stress free student's life in a Government Smart School Moga. Not only private missionary schools are better. Govt schools also provide all round education to prosperous life. Inference here is that people should have faith in government schools and encourage their wards to study there. They are called smart schools. It is an advertisement for govt school.



Figure 4.2.1.1.28 Patriotism Graffiti (2022) Meret Cannt

Meerut Cantt is famous for sikh LI. In fantasy the balloons in the tri-colors, the wall too in the tri-color presents an atmosphere of sacrifice and patriotism. The officers sitting on a table and mike before them presents a narrative for the induction into the forces. A salute to the brave hearts. It also attracts youth with an advertisement for the services.

27. 50th golden jubilee of Indian armed forces, the infantry and naval unit is an inspiration and strength against our enemies. The fist is the force behind the armed services.



Figure 4.2.1.1.29 Golden Jubilee (2022) Meret Caant

It is a celebration as well as a tribute, an inspiration as well as appreciation of the Indian army.

28. Suraj Kund Mela



Figure 4.2.1.1.30. Preserve your Heritage, *Suraj Kund Mela*, (2022), near Chaudhary Devi Lal Park Gurgaon, New Delhi, Self Clicked.

Here Cultural aspect is *Heritage preservation*. Suraj Kund Festival is a colourful traditional craft festival. The artist, weavers, sculptures from different parts of the country as well as visitors from international destinations come to have a look at objects made from wood, mettle, bamboo, stone, iron, glass and textile.



Figure 4.2.1.1.31. *Suraj Kund Mela, (2022), near Chaudhary Devi Lal Park Gurgaon, New Delhi, Self Clicked.*

Theme of the fair is always written at the entrance. So design is thematic and explorative in nature. Traditional cousins, folk, theatre, dance and music are the activities of entertainment. Symbolically, it is to preserve your heritage.



Figure 4.2.1.1.32-4.2.1.1.33 *Suraj Kund Mela, (2022), near Chaudhary Devi Lal Park Gurgaon, New Delhi, Self Clicked.*

Positive influence is to connect people and new generations to the religious and mythological, historical references of the past. To connect people and new generations to the religious and mythological, historical references People from

different walks of life are hinted at the traditional crafts of India to preserve centuries old heritage.

29. Celebration of Kullu Dussehra with deities is a famous tradition of himachal.



Figure 4.2.1.1.34 Kullu Dussehra celebration at Himachal Pradesh

Devi Hidimba is being worshipped by the people. The procession scene has been depicted.

30. Women working on their hands, A man on his musical instrument, the ladies looking from the attires and windows, a beautiful installation type.



Figure 4.2.1.1.35 Murals on the walls of Nainital

The culture of Uttarakhand has been presented. A big haveli type Villa having installation of stones on the windows of the upper story from where the rich ladies are looking in the yard. The ladies may be the maids working and grinding and on the spin-wheel. A musician playing music to please the listeners and the ladies at the window. It is the lifestyle of the former princely family. Hence the socio- cultural heritage must be preserved.

31. The Graffiti of a beautiful Himachali Woman painted in yellow is a lively picture of apple plucking.



Figure 4.2.1.1.36 Self Clicked (2022) Mall Road, Shimla.

She holds a basket full of red apples on her back. She is presented in the green and blue background that holds the sight of the passers-by. The picture is a true image of Himachali culture where women are more actively engaged in small agriculture, firewood collection, looking after household weaving and collecting nuts and fruits. While men sit ideally at home in the hills. The symbolic message is her role in the economy of the family so she needs attention and respect and status in the male dominated society. It highlights the status of women in Himachal. The yellow color reflects her enthusiasm and happiness for her work and independence. Green color reflects farming and a clean environment. Blue for her loyalty towards work and family.

32. As the project highlights the celebrations a descriptive scene has been created to show celebration of the independence day at the famous ridge. In the background of the urban development of the Shimla the prestigious Christ church is also seen.

National issue has been depicted as a cultural aspect. National Flag. Celebration of Independence day at the ridge. Design is Narrative Traditional meaning here to show celebration of the independence day at the famous ridge.



Figure 4.2.1.1.37 Self Clicked (2022) Mall Road, Shimla.

The tri-color of our national flag is fluttering in the sky over the hills. Semiotically, it is the symbol of unity in diversity. Though states now Himachal is a full-fledged state of India and hints at being proud to be Indians.

33. The graffiti on the celebration of completing of 50th years of statehood of the Himachal Pradesh has its impact on the celebrations on the Mall Road, Shimla.



Figure 4.2.1.1.38 Self Clicked (2022) Mall Road, Shimla.

In this graffiti, the royal couple dressed in royal traditional jewelry are cheered by the people. It is a depiction of the formerly princely states on the slopes of the snow clad hills. The descendants of the Indus valley had bands of singers, musicians and dancers that celebrated different festivals. The heritage and the traditional culture is refreshed in the minds of the people on looking at the smiling couple.

34. It is the graffiti of a religious festival where people celebrate the occasion. The temple and typical celebration with rituals are a part of cultural heritage.



Figure 4.2.1.1.39 Self Clicked (2022) Nainital , Uttarakhand

The folk dance in folk dress by the youngsters and watched by the elderly sitting in a side is refreshing. The message is clear- to preserve heritage.

35. Harappan Civilization in Haryana

Depicts the earliest urban culture of the Indian subcontinent. Evacuated from the Indus river valley, the seals and ceilings, the great bath, utensils, sculptures, pottery, jewelry, made from terracotta, metal and stone reflects on cultural influence on

irrigation, farming, tax, yoga, hindu Gods, Mother as Goddess, all symbolizes fertility.



Figure 4.2.1.1.40- 4.2.1.1.42 *Save Heritage (2022) near Chaudhary Devi Lal Park Gurgaon, New Delhi, Self Clicked.*



Figure 4.1.1.43 *Save Heritage* (2022) near Chaudhary Devi Lal Park Gurgaon, New Delhi, Self Clicked.



Figure 4.2.1.1.44 *Save Heritage* (2022) near Chaudhary Devi Lal Park Gurgaon, New Delhi, Self Clicked.

The Animal figures, Shiva and Rudra and Tree Seals, all represent the tree of life. The tagline 'REMEMBER WHERE YOU CAME FROM' is very appropriate.



Figure 4.2.1.1.45-4.2.1.1.46 *Save Heritage (2022) near Chaudhary Devi Lal Park, IFCO Chowk Sector 38, Gurgaon Self Clicked.*

It is the walk of the man from Stone age to the present polytheistic culture and civilization which lead to the next generation.

36. Harvesting Moon of Sept-Oct



Figure 4.2.1.1.47. Harvesting Moon of Sept-Oct, 2021, Metro Station, Bangalore

Here The giant Harvest moon on an unpainted wall. Design is illustrative. Beautiful , natural phenomena of the phases of a moon. Positive influence here is that it is a cultural tradition symbolic of seasonal occurrences in nature. Inference is Symbol of Universal connect as the moon is earth's permanent natural satellite and it is a symbol of fertility also.

37. Man with the Dog and Goats

In the celebrations, the sani pastoral tribes of kullu cannot be forgotten. The picture of the graffiti suggests a large flock of goats and a gaddi dog along with their master.

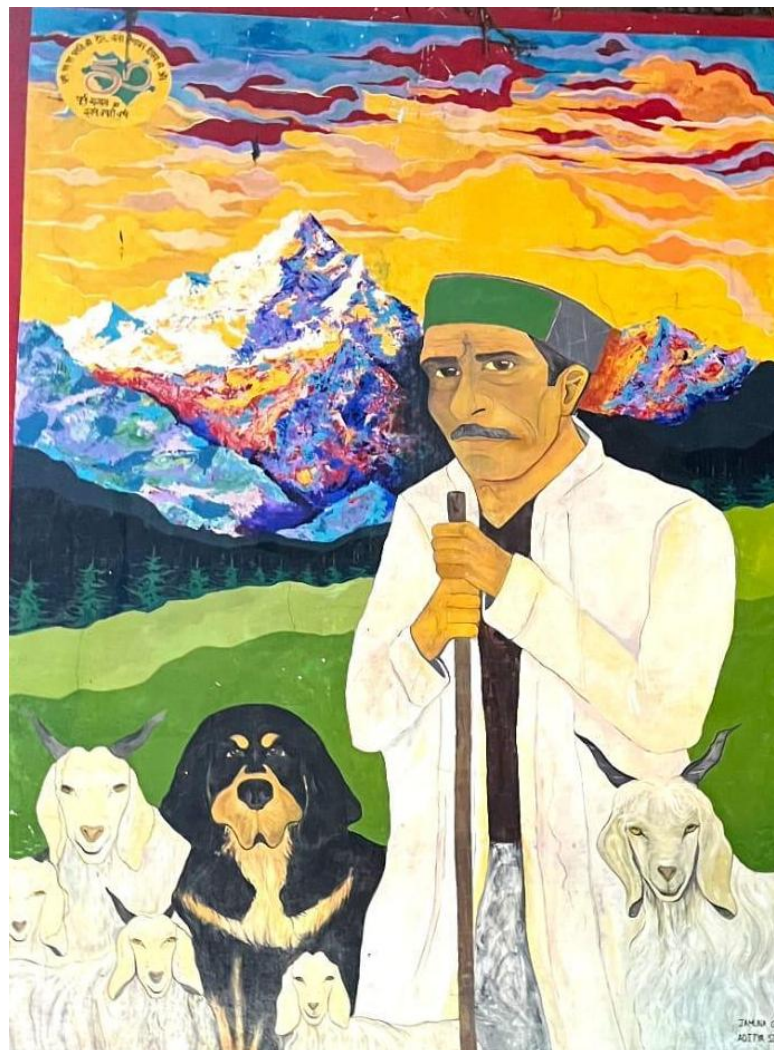


Figure 4.2.1.1.48 A man and a Goat and a dog, Self Clicked 2022, Shimla Mall Road.

The animals are trained to be disciplined and enjoy the weather, the surroundings and the company of their master. A very unique idea of presenting the different livelihood of rearing goats and sheep in the hilly areas.

38. Himachal Pradesh is multi religious and multi cultural state. As most of the snow-peaks and hill tops and natural caves are beautiful, rare and peaceful, they are considered as adobe of gods and goddesses. Hence it is considered as Dev Bhoomi also. The Kullu Dusshera is very famous festival of Kullu.



Figure 4.2.1.1.49 Fair Scene 2021, Mall Road, Shimla

A grand fair is organised and a congregation of different deities along with Ragu Nath ji is marked with all rituals and traditions. The graffiti refreshes the mythical and religious aspects of the cultural heritage.

39. In one of the interiors, there is the graffiti of the Jakhoo temple on the hill top.



Figure 4.2.1.1.50, Self Clicked (2022) Shimla Café, Shimla.

The way to Jakhoo passes from near the church and a picture of hanuman ji is also sketched in black paint. The place symbolises peace and spiritual feelings of the Dev Bhoomi.

40. Shutter Shop having picture of Lord Krishna wearing kullu cap and Radha ji in Red attire.

Design is Narrative. Paintings of Radha and Krishna has been depicted. Her long tied hair in the balcony presents a blissful company of the two- the theme of eternal love between Radha and Krishna being the Kangra painting. Hence, the mythological stories are also presented. Inference presents spiritual experiences symbolizing the souls devotion and God. (Spiritual Love and Devotion)

Even on the shutter of a shop there is a picture of the blue God Lord Krishna wearing yellow dress with kullu cap as head gear and Radha ji in Red attires.



Figure 4.2.1.1.51. Self Clicked (2022), Graffiti on Shutter, Shimla

Her long tied hair in the balcony presents a blissful company of the two- the theme of eternal love between Radha and Krishna being the Kangra painting. Hence the mythological stories are also presented. It presents spiritual experiences symbolizing the souls devotion and God.

41. Amir Khan as Gajani is a role model for the youth.



Figure 4.2.1.1.52 A role Model Self Clicked(2022) PAP Chowk, Jalandhar

The February elections in Punjab showed this graffiti as to caste vote, to fulfil responsibility. The theme keeps on changing and hints at the responsibility. Amir Khan as Gajani is a role model for the youth. Design is a national reflective theme.

The February elections in Punjab showed this graffiti as to caste vote, to fulfil responsibility. Awareness amongst the youth to vote as per their role model. The theme keeps on changing and hints at the responsibility. And they should not forget to cast their vote.

42. Cooperation



Figure 4.2.1.1.53, Self Clicked (2022) Tyronica Complex, Lodi Colony, Institutional Area, New Delhi.

The graffiti is from Lodi Colony and the flat figures in Red, Blue and Green have been depicted. Carrying and supporting each other for the sake of upliftment of the society. Symbolically this is a value of cooperation in social life. It is not parasitism, it is mutually beneficial for the sake of society and social interaction. The flat figures of different ages showing helping hands to each other. This is the latest lifestyle of the next generation. It reflects the evolution of man from the stone age. The mentality has now changed. Light Green color shows the beginning of life. The Blue is for

innocence. and Red color is for Love. The new generation is for help and progress through love.

43. Education



Figure 4.2.1.1.54 Tyronica Complex, Lodi Colony, Block 18, Institutional Area, New Delhi.

The Graffiti shows different aspects of life. It presents professions and struggles for fending the meals by the middle class people. There is a composition of teaching a balloon seller, decorated house and drugged handing on the wall. The balloon seller is playing the pipe and enjoying. The Parent is sitting with a daughter who is studying. In the street domestic cow has also seen. Symbolically the graffiti deals with social responsibilities of daily life including looking after the animals. The drugged and flower decoration hints at prosperity and vocational skills.

44. The graffiti monochromatic, sepia color scheme shows mantras from Geeta and is full of symbolic ideas. A wheel of time, that is called a kal chakra, The fire around Dropti shows her plight in the presence of the king and the elders. Five Pandavas, Duryodhna sitting for chausar Conch and the snake 'Shesh Naag' symbolises lord Vishnu as Lord Krishna and the chariot in the battlefield of Mahabharata.



Figure 4.2.1.1.55 Self Clicked (2022), Kurukshetra

The first sound of creation, the sound of 'Om', is represented by the Conch in the battle of good and evil. This represents a fearless first woman in the man powered society.

45. A part of the wheel of the chariot of Lord Krishna, a hand presenting Cheer-haran and a hand pulling the sari while Lord Krishna helping and supplying the cloth to Dropti. A mid a scene from a battle field with the different episodes has been merged.



Figure 4.2.1.1.56 Self Clicked 2022, Kurukshetra

The peacock feather represents the power of Lord Krishna. The pictures of Elephants shows power, strength, wealth and also vedic deity. The composition presents Dropti as a human body. Lord Krishna as enlightenment. The whole picture as a unit represents that there is no question of women's equality in those times also.

II. Pertaining to Social Change

- 1) The third very catchy graffiti of the social advertisement is regarding a very burning topic. Save Girl Child against the female-foeticide in the womb. The slogan mind set is changing. The slogan written is in Hindi, which can be translated as

Need mother... Need sister...

Want wife... Then why don't need a daughter?



Figure 4.2.1.2.1. *Save Girl Child (2020), Chandan Nagar Railway Under bridge, Jalandhar, Photo Courtesy: Self Clicked*

The black boundary reflects ignorance, stereotype and age-old traditions of the society. The dark blue base of the graffiti has a sense of responsibility and security of a girl-child. Blue being the color of trust and loyalty has been used to take a pledge to show affection and liking for a baby girl.

The pink dressed baby with a flower in her hair and innocent expressions make it lovable as well as digs deep into the hearts of the onlookers to do justice to the child that cries to let her live.

2) Another Example of Women Empowerment is at Workshop Chowk, Jalandhar, many social advertisements on Women Empowerment and Girl Education can be seen. The beautiful landscape surrounds the old G.T. Road and a women's college.



Figure 4.2.1.2.2 Photo Courtesy: Lall Apoorva. (2020). *Women Empowerment.*
Hans Raj Mahila Mahavir Chowk (HMV), Jalandhar

The book, hand as a fist holding paintbrush, sparrows, face of a woman and flowing black tresses is a beautiful picture to behold otherwise. The meaning to different perceptions could be different as in the language of semiotics, the signified and the signifier, the literal and the symbolic meaning presents a different view. Book is a symbol of learning and a book stands for knowledge also. Book also represent a way of communication. The new ideas and desires are also conveyed through book. In the graffiti, the book is placed on the head of a woman and sparrows are flying.

Paint brush is a tool of art and also transport to a different creative world. It stands for a change also. Hand as a fist for a revolt or revolution against stereotype and brush in it different aspects of knowledge manual labor, strength, thinking and feeling of self-reliance.

Teach girl-child is giving her knowledge, enlighten in her to hold a skill or vocation and the sparrows flying from the pages could be relieving from a stressful life. Sparrows are a community that shows courage, hard work but stands for caution also. Seven Sparrows could be the seven rishes of Indian mythology that are embodiment of knowledge and learning. Brown Sparrow is creating warmth to the serve face of the woman. The bindi on the forehead makes her confident open eyes appealing and confident. The graffiti of the social advertisement is for the cause to teach the girl child for her self esteem. That is totally different from the society a century back. The Sparrows are hope for the women or girl child. Reddish Brown background gives stability to the thought to get exposed to enlightenment, to get education to be independent.

3. Another Social advertisement is giving wings to a school going young girl with two palates. She is projecting walking towards an unknown destination life after school. She is secure as a distant tunnel. She will lead her shape of a place of her choice. Shape of heart with the fingers is building her faith and belief to achieve her dreams by passing all the odds and thins.

Success is waiting; light is waiting for her in the world after she gains knowledge and gets enlightened. Blue color gives her inner security, Pink shows the girl is immature but wants to reach her destination. Her back towards the audience shows she wants to go ahead to achieve her heart's desire to capture success.

The color communicates that she is filled with energy to go ahead. The fingers that make a heart are yellow, full of enthusiasm and opportunity for the girl and glory for the society.



Figure 4.2.1.2.3 *Photo Courtesy: Lall Apoorva. (2020). Educate Girl Child. Hans Raj Mahila Mahavir Chowk (HMV), Jalandhar*

So the message could be decoded to provide opportunity, positivity and awareness towards learning and getting skilled through the power of education, getting self-reliant and keeping self-esteem.

4. Another advertisement with green outlines of a fully grown tree and the trunk in the form of a red face and white head is an abstract form of art. It's white background fills it with eternity.



Figure 4.2.1.2.4 *Photo Courtesy: Lall Apoorva. (2020). Keep City Clean and Green. Hans Raj Mahila Mahavir Chowk (HMV), Jalandhar*

Red being the color of passion, love and joy is a primary color too. Red is also a color for a danger. So can be a warning to the mankind to keep the environment clean by saving trees. The green leaves on the fully grown tree branches and the outline reflects the pollution free zone or plant more trees or 'Save Trees' and 'Save Environment' theme. No slogan is written. White background is symbolic of purity and cleanliness and it is also angelic. It is also a new beginning to think for a pure environment and grow more trees in the modern urbanization and industrial development. The shape of head is brain as a thought that aspires for a clean environment. The Graffito gives a clear message to have a clean green city. The advertisement is painted on the outer boundary of a developing park in the otherwise busy road.

No message is written, only a healthy tree with a calm and clean atmosphere speaks for itself. Also clean brain mind lowers anxiety. It is refreshing and the tree is healthy so could be the life of a person in a cheerful presence of nature. White head reflects to shun ignorance. It is a sense of cleanliness and enlightenment. A message to go back to nature in a new and latest context where we have no time to stand and watch the beauties of nature. It is a change in the life-style of a man that has become a machine tool to gain material advancements.

5. The bewitching Women's Face with closed eyes, adorned with ornament and a red dot 'bindi' on head and flowing black tresses along with a healthy branch of green tree, gives an idea of relaxation and meditation. A beautiful painting with a beautiful face.



Figure 4.2.1.2.5 *Photo Courtesy: Lall Apoorva. (2020). Plant more trees Save nature. Hans Raj Mahila Mahavir Chowk (HMV), Jalandhar*

Nature displays beauty. Beauty is also associated with feminine characters and aesthetics. The face is a perfect blend of human beauty. The closed eyes of the painted beauty suggest stress relieving meditation for spiritual peace in the company of nature. The botanical imagery in itself fills peace in mind. So in the company of nature, it is all beautiful that one aspires for. The flowing loose hair are significant of a social rebellion where woman needs a well maintained mental health. Meditation enhances intellect and brings good fortune also which is represented by the red dot on the forehead.

To enjoy the fruits of nature, wealth of nature one has to live in a clean green surroundings and peaceful fresh area. So keep the environment clean by planting and growing more trees. The company of nature is good for personal as well as the public health. Closed eyes give insight and real practical knowledge of the world. It is said that symbols put emotions and ideas in a piece of art when our senses sight, touch, hearing, smell and taste fail.

6. *Stop Child Labor*, the motto and the social message through this social cultural advertisement with red color on white background is very befitting. The begging child sitting with folding hands a bowl in front shows the child labor in the form of begging. Begging is a curse in itself. The expressions on the face of the child make him pitiable and pathetic. It also reflects the abuse commonly known as child trafficking and child kidnapping for many evils in a society.



Figure 4.2.1.2.6 *Photo Courtesy: Lall Apoorva. (2020). Stop Child Labour. Opposite MBD Mall flyover, Jalandhar*

The white background is to highlight the innocence of childhood and red colour is a sign of danger for society and an urgency to save the innocent from the clutches of the gangs who rob the children of their childhood.

It is a message to the society to be cautious against the atrocities against a child. District Administration, Jalandhar has promoted the cause of the children in different forms in the main crossings and properly targeted places for the outdoor advertisement of social issues.

Bowl gives a meaning to life - for a child food item or water. In Buddhism, the begging bowl is sacred. It represents the Buddha and the teachings of Buddhism Opening of the third eye.

7. Child Help Line number and a smiling child with a phone is information for all ages to curb the child-abuse. The slogan is in Punjabi, so that even the children could read it easily and a police van is a full-fledged scene created by the artist. Those who cannot read the language could follow the picture and understand the message to Stop Child Abuse.



Figure 4.2.1.2.7 Photo Courtesy: Lall Apoorva. (2020). Stop Child Abuse. Opposite MBD Mall flyover, Jalandhar

Green background is for kindness towards children. It is also to give healthy atmosphere to the children at home and in the society. The Red color of the phone number stands distinct and attracts the attention of the passersby. The police van represent the right of the child to be given respect. The cartoon picture of the child is for attracting small students. Hence the graffiti in itself is a fully appropriate medium to spread a word to help children live a dignified life.

8. Save Girl Child, Educate Girl Child in Red on yellow background and a slogan only educated Girl can give an educated family, educated society.

Language used is Punjabi the local language of Punjab. A girl holding books in one hand and raising the black curtain to look at a beautiful landscape on the other side of the road that is clear and smooth inspires the viewers to stop and watch. The beautiful scenery on the P.A.P crossing - the most crowded bypass to Amritsar, Jammu, Ludhiana at Jalandhar. The red dress adorned by the girl attracts the audience the gumshoes. She wears is hr readiness to move ahead towards the world of sound knowledge after raising the black curtain of the ignorance and in experience. (Unlettered, uneducated, illiterate, simple.)



Figure 4.2.1.2.8 *Photo Courtesy: Lall Apoorva. (2020). Save Girl Child, Educate Girl Child . PAP Chowk flyover, Jalandhar*

Yellow background boosts the enthusiasm of the girl who stands for all the female-gender. The Road shows spontaneity and opportunity. The gender-bias cannot hold the positivity as the girl is all set to walk down and tread the path as she is wearing the black gumshoes, a sign of elegance and discipline. She cannot be intimidated as she represents passion and fire to learn and earn fame and recognition in the world.

9. The diversity of different cultures due to globalization, a new generation has evolved. They find amusement in innovation and take initiative to lead their lives in their own style.

Voter's Selfie-Point at the boundary wall of Nehru Garden is a very appropriate place to target the audience who are going to cast their vote for the first time. They have to enroll themselves as voters to franchise their right to vote in our democratic setup in India.



Figure 4.2.1.2.9. *Photo Courtesy: Lall Apoorva. (2020). Voter's Selfie Point. Adjoining Municipal Corporation Wall (Nehru Garden), Jalandhar.*

The Sky-blue background and reddish torch (Mishal) and the flame in the form of three colors of our national flag attract the selfie cultured new generation to register their name for vote. The cartoon figures carrying upwards the mishal is the latest trendy youth who prefer entertainment and freedom of self-expression. The advertisement draws attention as a selfie-point but it hints at the most important social issues of registration of names for the upcoming voter's list so that new voters could be added to the list in time.

Blue represents wisdom. It is for introspection and a deep understanding. So standing up with loyalty is the motive behind the background. The youth has to use wit and be loyal towards their duty for the sake of their country.

10. Girls Education:

Education helps in control of child abuse. Example: Pencil-Sword. The girl child is not welcomed in our society but...



Figure 4.2.1.2.10. Photo Courtesy: Lall Apoorva. (2020). *Girl Education*. Opposite Lyallpur Khalsa College Under Flyover, Jalandhar

Now with change in ideology ensure a safe health, protection through education to empower the women offer them an opportunity to avail all possible comforts of life. Education is an important tool in this regard. Many evils depicted in society Example Child Abuse, early pregnancy, home violence, early marriage and slavery can be prevented if the girl is educated. If she is given a free hand to make her decisions.

Pencil in the form of a sword reflects opportunity and awakens awareness. It energizes and stimulates the mood of the child to get an education.

11. Save Girl Child

Black and White says that a girl child is a mother, wife, friend, daughter, sister. When you kill a girl you kill many others.



Figure 4.2.1.2.11 Photo Courtesy: Lall Apoorva. (2020). *Save Girl Child.*
Opposite MBD Mall , Jalandhar

Birds flying to show the independent decision making power of a woman. Colored in black Tree gives shelter to the girl. Breaks myths and stereotypes around gender inequality. It is a beautiful message to society to give a proper place to the girl child. The black and white colours control the hidden power to come out as a discipline to work for family, society and the nation. Stopping female foeticide is the issue taken.

12. Women Equality:

It quotes that the girls have the right to educate the future of the country. Encourage their daughters to study. Gender equality, faith in women's ability to work and take her own decisions. The ad is in white and black and the language used is English from darkness illiteracy to light literacy.



Figure 4.2.1.2.12 *Photo Courtesy: Lall Apoorva. (2020). Women Empowerment. Opposite MBD Mall , Jalandhar*

Gender Inequality is a raging social issue. The birth of a girl child is always unwelcomed, even we know about the killing of a girl. Girls are forced to drop out of the schools. She is considered as a burden to the family. It is hard to believe that this discrimination is there even in the 21st century. To awaken the society against female foeticide, girl child discrimination and gender bias. To secure the future of the girl child and to make a change in the mindset of society the authorities take the help of Graffiti Advertisement nowadays. Here the cultural aspect is: The birth of a girl child in Indian Society is never welcomed. The gender inequality leads to force the girl child to drop out of the school and discontinue her studies. She is considered a burden to the family.

13. Let her Speak in Red creates urgency.



Figure 4.2.1.2.13. *Photo Courtesy: Lall Apoorva. (2020). Let her Speak
Opposite MBD Mall Flyover, Jalandhar*

It cautions through lips, ears, hands, fingers touching to ears in black and white. Black shows power and elegance to provide equal opportunities to the women folk. The figure is symbolic in itself with the change in mindset and the attitude towards women. They contribute to making a family. It is not true that she cannot make her own decisions. Stop intimidating and creating fear in women.

14. The society and culture changes with time and dynamic change in ideology and technology. Society and culture changes with time and so is the dynamic change in ideology and technology. It aims at a platform to convey development and technical process of science and technology. The pink Octopus with eight legs moves, swim and do all the activities under water.



Figure 4.2.1.2.14. *IIT Powai, mumbai, Tech fest 2018, Artist: Amaro Abreu , Painted on main IIT wall .*

It adapts itself to all the environment. Positive Influence is Graffiti here leaves its impact on efficient sustainable liveable quality of life in urban population. Traditional predictable meaning is a beautiful pink octopus is an animal in the sea. Positive influence is it encourages the young inventors to explore more innovation challenges. Here Octopus symbolises mystery, flexibility, intelligence, adaptability and quick learning. The values are of the next age generation. Octopus in pink presents compassion, admiration, communication and energy. Bluish Green colour reflects cyan piece cool and calmness played by octopus with eight legs.

15. The Graffiti shows an imaginary planet and parallel life on another planet by *Amaro Abreu*. The evolutionary process of a society and culture that is presented here is life on another planet. The Graffiti shows an imaginary planet and parallel life on another planet by Amaro Abrue. An abstract narrative with leafless tree, a bird, explosion, or fire, aliens and a lady sitting behind the wall.



Figure 4.2.1.2.15 IIT Mumbai Tech Fest 2018, wickedbroz.com / April 21, 2020

A gloomy and dingy picture. This is a very peculiar world with other forms of life. This is a planet where there is no evolution in technology. It is perspective design and is reflective in nature. With different colors of Red and black, yellow, Green. A very peculiar place with different types of people, birds and trees. It encourages the young inventors to explore more innovation challenges.

Red and warm colors reflect love to aggression. The yellow is happy, cheerful, but attention is grabbed by the firey light which shows the explosion and heat of destruction on a leafless tree.

The brawny humble and natural objects scattered with Olive Green Bird shows fertility, Growth and hope.

The bird is a symbol of peace and imagination. Perhaps a lady sitting is praying for peace and a struggle free life.



Figure 4.2.1.2.16 *Indo Asian News Service / July 07, 2018*

The interactive experience on the demand for children in the sex industry is unveiled Fab India with St+art worked on the missing public art Project projects a city wide project against commercial sexual exploitation of children.

Yellow and black colours are used to draw a silhouette of a girl child. It highlights the glaring issue of child trafficking on the walls of Delhi by art and technology both.

The painted child is sad, afraid and her eyes are questioning something is the traditional predictable meaning. People are trying to trace the missing children who are the positive influence of this Graffiti. Yellow background highlights the missing child . The expression on the black face shows sorrow and a demoralized child. It is a picture of a scarred and lost child in the big world of unfamiliar faces.

Yellow background and black colored silhouette girl child is being painted in the picture.

17. In this, Graffiti exposes child trafficking and pornography. It is a fight against child sexual abuse. A bold face of a girl child in pink and a few geometrical designs are shown.

Trafficking is demand driven and is created by the public itself. It leads to the supply of the girls.



Figure 4.2.1.2.17. *Missing Child* , www.hotfridaytalks.com , 15 July 2018

A simple sketch of an innocent child's face expresses the innocence of childhood that needs affection and security. According to *Debjani Goswami* Delhites way of Social Awareness through Graffiti Art Wall Art. It is against exploitation of children. Artist Leena Kejriwal and Amogh lux of the missing public art project feel that the issue is glaring at us every day. To rock, this Graffiti creates awareness to the role of the public. The expression and the emotions on the face on the wall are so lively that the writer has exposed the child sexual abuse issue perfectly and effectively.

18. Theme taken up in 'Tinka Tinka Tihar' by one of the women inmates. Theme is reformations of emotions. Typography has been adopted as objects. Different colors decorate and highlight the message. This is the longest mural from Hari Nagar Depot from Lajwanti flyover. A poem in which the beloved waits for lover. The beautiful representation of personal plight, pain of separation because of prison. The feeling of the pain and separation from the family.



Figure 4.2.1.2.18. *Tinka Tinka Tihar From Hari Nagar Depot from Lajwanti flyover, New Delhi*

Colors, images and poetry that adorn the wall of a prison complex. White, red dots shades and outlined with blue. Theme is reformations of emotions showing how she misses her husband. The work shows that they have human qualities for inmates to paint their hearts voices. It makes the viewers emotional and breaks several stereotypes regarding prison with the help of poetry on the wall of Tihar jail.

19. Social aspect is Psychological theme of depression as criminals are not always bad at heart. Circumstances forces him or her to that point. A woman is in a pool of darkness, a pen drawing the sketch are symbolic.



Figure 4.2.1.2.19 India's Largest Mural Is On Tihar Jail's Boundary Wall by Shreshti Verma, Courtesy: Tripto: Indias largest community of travellers blog.

Impression of design is Abstract and expressive. Traditional or predictable meaning is Manipulating corruption of the society that draws the criminal to a verge of breakdown.

Positive influence of graffiti is the human values and traits are there inside the heart of a criminal. It can feel, have emotions and wants to lead a peaceful life. Inference is that the inmates of a reformatory house should be respected and looked after carefully and affectionately.

20. Theme is reformation, Hearts (a person criminal's) going to jail comes out as a changed person. Yantra painted four hearts in four frames. The design and impressions of a heart that is polluted from Society's evils. The mindset changes with time and experience.



Figure 4.2.1.2.20. *The Hindu* | [Kritika Sharma](#) NEW DELHI: 02 March 2014 09:40
IST Updated: 17 October 2016 14:11 IST
<https://www.thehindu.com/news/cities/Delhi/Tihar-Jails-brush-with-colours/article11395462.ece/amp/>

Inference here is that Blue colors reflects sadness and indifferent emotions. Black depicts hide feelings or create fear. Chained in self pity and guilt in Jail/ Prison. Red and blue light bubbles have been depicted where Red here symbolizes Love for Aggression. And Blue here represents indifference. In the Third figure it starts changing white and Black. Here white is associated with elegance whereas black associates with mystery. Reformation starts and glows with celestial light.

21. Reformation Of Criminals

The Bhondsi prison wall, *Gurgaon*, depicts India's national symbols painted by the inmates greets the visitors.



Figure 4.2.1.2.21 *Sakshi Dayal 2017, A makeover for Gurgaon's Bhondsi jail /prison courtesy its inmates, the Indian Express, Gurgaon*

Design is reflective in nature. On the wall the Banyan tree, Lotus, peacock and Royal Bengal Tiger as national symbols has been presented. Their hidden art skills, with the help of colors bring out their potentials of prisoners/ criminal as artists. Inference here is The art therapy helps in reforming the criminals to normal people. Nature is also in focus.

22. Sex Workers are also a part of Durga Pooja. The Graffiti beautifully depicted the touching scenes of the community. The Indian Express (Partha Paul) dedicated to the work rights of sex workers. The work was created by eight artists to tell their story and demand the rights of sex workers.”

Kar added, also people invite sex workers to pandals, make them judge of Pandal competitions, ask them to participate in ‘Sindoor Khela’ and many more activities surrounding the festival. All he can say is, they are moving forward and finally they are getting results for all that they have been fighting for. The sex workers in this Graffiti are wearing colorful odhanis indicating their respect as ‘Naari Shakti’ and not an isolated society.

Cultural Aspect is it is dedicated to the work rights of sex-workers. It welcomes Nari – Shakti into social limelight. It highlights the struggle of sex workers.



Figure 4.2.1.2.22 Shreya Das (2019) *The Better India Dedicated to Sex Workers, Kolkata Street Graffiti will wow...*

It is taken from Durga Pooja 2018 world's first Street Graffiti that was unveiled at Ahiritola Jubak Brinda a 300 feet long street. The Image include three ladies one looking at the mirror. The second too wearing ornaments and a hand fan. Another with odhani on head and distorted bindi. It is narrative Design depicts the isolate ladies waiting for their customers. It is psychological as well as reflective. Conventionally a picture narrates a lady looking at her image in mirror the second too feeling lonely and third looks sad and withdrawn. One has covered her head to hide the identity as this profession and Red Area is not a welcome place. Covered head is also a sign to show respect to these workers. Inference here is In the Pandal Graffiti the ladies are reflecting their pain and sorrow. The message to give their rights is depicted.

23. Rights to Sex Workers

Eight ladies with sunburnt skin are working on the graffiti street in Kolkata at Durga Pooja. The folk art pictures of ladies behind half open green door are looking desperately outside is the sketch. The blue, red and polky dots are leading to the red areas.

Lime Green shows emotions of kindness where as kelly green for safety and harmony. It used to promote growth and rejuvenate. It revitalize and encourage them. The wide open eyes are communicative of social diverse and distinct, depicts religious epics. Gods and Goddesses (Madhubani to Kalamkari) free flowing – know about the problems and difficulties that you were likely to have.



Figure 4.2.1.2.23- Figure 4.2.1.2.24 . Tribute to Sex Workers

The Indian Express pays tribute to sex workers. Soil from Sonagachi- making idols by Shreya Das. Kolkata. 16 Oct 2018 under struggle of sex workers.

Wide open eyes clairvoyance, gateway to soul, omniscience, moral conscience and truth. Custom of honesty eyes-modesty, judgment, mystery and deceit.

Table 2: Representing color theory in art

S.no.	Color/ object	Representation
1.	Eyes	Modesty, judgment, Mystery and deceit.
2.	Blue	Trustworthy, communication
3.	Red	Duppatta for courage and attention
4.	Covered Head with veil	Fear of God and Sign of respect.
5.	Peeping through odhni	Symbol of status (Times of India)
6.	Open door	A new beginning (new customer, a new status)

To welcome Nari Shakti into Social lime light Durga Pooja 2018. World's first street Graffiti dedicated for the work rights of Sex workers unveiled at Ahiritola Jubak brinda. 300 feet long street sprightly color by gra.arti. Debanjan and his team of 25 sex workers.

The Indian Express pays tribute to sex workers. Soil from Sonagachi- making idols by Shreya Das. Kolkata. 16 Oct 2018 under struggle of sex workers. Durga Puja is about social mingling and celebrations by all, including sex- workers- graffiti- pledging to return their basic rights to live in society.

The socio-cultural aspect taken here is the sex workers as a part of Durga pooja. The Graffiti beautifully depicted the touching scenes of community,

about the problems and difficulties that they were likely to have in the society and their life. The images are Exploratory and studded with abstract message. Eight ladies with sun burnt skin are working on the graffiti street in Kolkata at Durga Pooja. The folk art pictures of ladies behind half open green door are looking desperately outside in the sketch. It is a psychological design. The blue, red and polka dots are leading to the Red Areas.

Lime Green shows emotions of kindness whereas kelly green for safety and harmony. It used to promote growth and rejuvenate. It revitalize and encourages them. The wide open eyes are communicative of social, diverse and distinct, depicts religious epics. Gods and Goddesses (Madhubani to Kalamkari) free flowing.

Wide open eyes, clairvoyance, gateway to soul, omniscience, moral conscience and truth. Custom of honesty-eyes-modesty, judgment, mystery and deceit are the traits that one can find in the images. Durga Puja is about social mingling and celebrations by all, including sex- workers. In this , sex workers or ladies are peeping out of half open door to seek help and recognition. Graffiti- pledging to return their basic rights to live in society.

Hence, Inference here is Graffiti shows appraisal for the growth of graffiti from simple to modern issues.

24. Here cultural aspect is the transgender community of Delhi has been represented in *Lodhi Colony* walls. The wall chosen is a wall in front of a school to display their art. It is to teach children to accept the community and give respect shunning stereotypes. The window like door stair, green and blue decorations. The males and females have been portrayed. It is psychological perspective .



Figure 4.2.1.2.25. Self Clicked (2022) *A District With A Distinctive Identity lodi Colony, New Delhi*

It is to combat the stigma and stereotypes against the community. Predictable meaning here is the picture of transgender the different community. Positive influence here is the children coming and going back from school are supposed to see the transgender community and accept them in their life. The reflective idea has been very effectively presented. Inference here is It is opposite the school and children should accept, respect and regard the transgender.

The males as well as females. The design here is human centric.

25. Deewar (2004), In 1975 is a very popular Hindi film. The hero is mega-star Amitabh Bachchan. Vijaya boot polisher and later a dockyard worker becomes a smuggler and with anti-establishment themes or criminal activities. It's an emotional thematic design where the hero helps his brother to study and join the police service. He later on apprehends brother and in spite of surrender who was killed by fatal gunshots of his brother.

The moral is successful acts of pursuing justice and taking down the criminals. The general audience associates with the hero. So, graffiti revolves around the hero as the role model. It builds a bond of selflessness and acceptance of others. Ability to overcome the obstacles and success is possible despite obstacles.

As everyone can make mistakes. But it is no matter to feel disappointed. Rather failures and mistakes teach lessons to move towards success.



Figure 4.2.1.2.26. *Deewar (2004), by Amitabh Bachaan, Mumbai.*

The hardships make you more confident. The positive personality and influence of the role model inspire to achieve the zenith of great achievement and success.

The positive actions by role models create positive habits in children that can last a life time and transcend generations.

Inference here is The youth is inspired by the ways that support their beliefs and values. It builds a bond of selflessness and acceptance of others. Ability to overcome the obstacles and success is possible despite obstacles.

26. Graffiti is a way to spark life. It gives a new and beautiful look at the ordinary place and discussion on topics that are considered Taboo, says Nikhil.



Figure 4.2.1.2.27 The Superwoman by Hoozinc

A Tribal woman in blue blouse and red skirt, graffiti at B.S. Maqta on Necklace Road, is a super women. She is drying clothes on roadsides. The logo of superman identifies with everyone. It is the picture of a women who could cary load on her head and why cannot she be given a chance in society to share and help in uplifting the social taboos.

27. Social Aspect here is Women issues Shedding Sterotypes. Image of the lady is like Vidya Balan of the Dirty Picture on bicycle with skumpy blouse is surrounded by men. A bull chases the men. Design is Motivational. Scene of Eve teasing is depicting.



Figure 4.2.1.2.28. Tribune (2022) Women issues Shedding Sterotypes

The positive influence here is The bold iconography and typography is very attractive. Symbolically it is inspiration to all the women of India to stand and speak out for their rights. Inference is though they have the rights of equality and protection but the patriarchal traditions do not allow her to enjoy. She has to come out and speak out breaking the silence for it. Men need to respect women and shatter stereotypes.

28. Women Issues, Shedding stereotypes.



Figure 4.2.1.2.29. A digital character of as modern Women in Indian traditional wear as 'Sari'

Design is Narrative and thought Provoking. Here Traditional meaning is The text and the language uses shows determination. The pink color represents female gender and speaks out for the fight against inequality and sexual violence is the positive influence. Inference here is the Knuckle dusters in the hand symbolises modern women and her protest against the inhuman gang-rape. It is a loud voice against injustice towards women.

29. Save Earth and Educate Girl child is the social aspect



A girl child in splashes of different colors and greenery. Design is reflective.



Figure 4.2.1.2.30 to Figure 4.2.1.2.31. Save and Educate Girl child (2020) Times of India, Barnala walls, Punjab

Beautification of a walls in the small town. Positive influence is it has a dual purpose and a message about saving the daughters and the environment from getting polluted

by planting saplings. Inference here is it educates the masses about various social evils prevailing in our society. It is a social awareness campaign.

30. In the Graffiti the shadow of the moon is depicted. It is a composition that reflects the harvesting moon but the difference is the moon and its shadow.

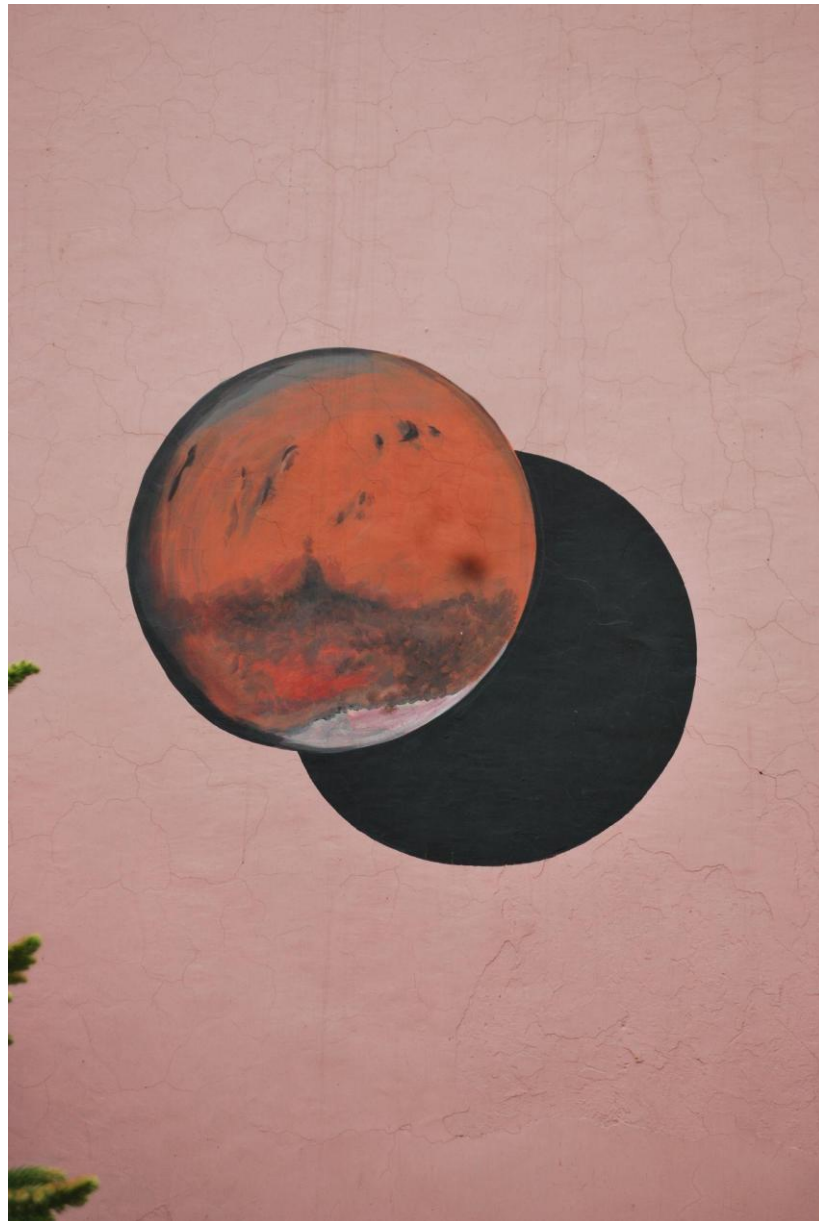


Figure 4.2.1.2.32. Self Clicked (2022) Tyronica Complex, Lodi Colony, Block 18, Institutional Area, New Delhi.

Moon is reality, truth, and a physical body. It reflects nature also. It is symbolic of peace and calmness. The shadow is darkness representing evil, fear, mystery and monster type mentality. Symbolically the shadow reflects suffering in human culture and history. Moon is bright red,orange but has dark spots in it. It reflects the dark side of human nature, greed, selfishness, arrogance which are not required in a society where brotherhood of man survives. It has a deep meaning for Generation X.

31. Selfie Culture



Figure 4.2.1.2.33 – 4.2.1.2.34 Self Clicked (2022) 209, Second Ave, Old Prem Nagar, Block M, Jor Bagh, New Delhi

The new generation today is very fond of selfie-culture. In the Graffiti use of mobile phone to catch different activities, nature and life are composed. On the pink background Grey, white, blue colors are used to paint the images. Pink represents admiration, love and compassion. but it reflects immaturity also. The selfie fascinates the youngsters as well as elders to encourage creativity. It is a part of communicative energy. Symbolically it presents the latest trends and fashion and beauty.

32.



Figure 4.2.1.2.35. Self clicked (2022) 209, Second Ave, Old Prem Nagar, Block M, Jor Bagh, New Delhi

The technology is at its height in this graffiti. The sparrows, the flowers, the cc tv cameras, the red ribbon tied on the one leg of the sparrows describes different meanings. the camera watches out evil. It preserves and documents the different events while birds show goodluck in one and freedom on the other hand.

The flowers, the plants presents infinite opportunities but the red ribbon that is tied to the sparrows is to curb the monstrous vulgarity for the sake of a cultured society. The birds can fly, can enjoy freedom but should observe traditions and culture of the

society. the red ribbon, though a color of emotion and courage, is also used as a caution and to draw attention towards different social issues and stereotypes.

33. Saath Saath



Figure 4.2.1.2.36. *Self Clicked (2022) Tyronica Complex, Lodi Colony, Block 18, Institutional Area, New Delhi.*

The Graffiti is in an abstract form. 'Saath Saath' in Hindi has been depicted in a symbolic way which means 'togetherness'. It is to live together , enjoy, to get education, to do good, to protect children, to honor women, to get employment, friendship, to love art, greenery, etc. in life to make a strong and healthy atmosphere in the society. Different colors affect how people act and how they feel. The Graffiti is sensitive, imaginative, and reduces stress by drawing attention towards different values of life.



34.

Figure 4.2.1.2.37. *Self Clicked* (2022) Karanpur, Dehradun, Uttarakhand

In this graffiti it is protecting the environment, growing trees, taking care of urbanization with the help of digital and social media platforms. Symbolically digital and social media though a part of life should be used judiciously to avoid radiations.

35. Equality in my rights



Figure 4.2.1.2.38. *Self Clicked* (2022) Equality in my rights, Ambala City

In this Graffiti, Equality in my rights is a typical haryanvi girl from Ambala, who tries to balance the unbalanced hands of a balance. There are two blue tone birds and one chick coming out of the hatched egg. The flowers in pink colors and green leaves reflect nature. On the blue background there is white swan showing light and enlightenment on the part of the girl to ask for rights of equality. The representation of the plight of women, she speak against the stereotype. The birds represent the parents . the chick , a baby girl, the parents feel concern about her wellbeing. the girl is enlightened and ask for her equality.

36. Save Water



Figure 4.2.1.2.39. Self Clicked (2022) Save Water, Ambala City

The graffiti with the slogan in hindi is self explanatory. It is an appeal to save water. The blue Background is symbolic of clear potable fresh water and black slogan on it is full authority to communicate and create a sense of responsibility and control over the usage of water.

III. Pertaining to Environmental Protection

1. Cleanliness:



Figure 4.2.1.3. 1. *Photo Courtesy: Lall Apoorva. (2020). cleanliness. Near Sardar Udham Singh Nagar opposite, Radio City, Jalandhar*

A message near a public dump in SUS Nagar on facing wall in Punjabi. It says, Be an intelligent citizen and put garbage in a dust-bin.

Very significant message on a very important and attractive tone to protect the people against spreading diseases.

It provides a vision for a better and healthier life. It raises awareness around hygiene and sanitation which is the need of the hour. The advertisement through Graffiti by the Municipal Corporation Jalandhar projects Swatch Bharat Abhiyan also.

This drive may change the attitude towards cleanliness of society.

2. Health and cleanliness



Figure 4.2.1.3.2. *Photo Courtesy: Lall Apoorva. (2020). Health & cleanliness. Adjoining Municipal corporation, Jalandhar*

Another call in English Language for Health and cleanliness to the common people. In Punjabi the local language one step towards cleanliness. The semiotic circle of arrows show the interdependence of health to the cleanliness and vice- versa.

A symbolic spectacles of Gandhi's principle of cleanliness and a man figure in black cleaning the area with a long handled broom displays what the intentions are towards health and cleanliness. The figures are self explanatory and even an illetrate person can follow the signature.

3. Similarly another graffiti in Punjabi Language explains that Health is a divine blessing. Two dustbins for dry and wet or say bio-gradable and de-biogradable garbage segregations are shown.



Figure 4.2.1.3.3. Photo Courtesy: Lall Apoorva. (2020). Health & cleanliness. Adjoining Municipal corporation, Jalandhar

To encourage the masses to segregate for re-cycling or for making composite etc. A new technology to enhance pollution free clean environment.

4.. A good health is a physical, mental and social strength.



Figure 4.2.1.3.4. Photo Courtesy: Lall Apoorva. (2020). Health & cleanliness. Adjoining Municipal corporation, Jalandhar

The spectacles show the Gandhian Philosophy regarding health and hygiene and cleanliness, A step towards cleanliness.

5. The advertisement focuses on reducing the unnecessary use of water. Rather re-use the water in all possible ways.



Figure 4.2.1.3.5. Photo Courtesy: Lall Apoorva. (2020). Save Water. Adjoining Municipal Corporation, Jalandhar

Use less water for car wash and other vehicles. And floor reuses the cloth washing water. Refrain from polluting water bodies.

6. Very emotional appeal is that the last drop of water in the hand is the decreasing water table, underground water evokes for rain water harvesting and reuse of water. Save water and save mother earth as water is very significant element on the planet earth in this university. 70% of earth is covered with water hence it is blue planet. It is essential natural resources.



Figure 4.2.1.3.6. Photo Courtesy: Lall Apoorva. (2020). Save Water. Adjoining Municipal corporation, Jalandhar

Conserve water for the coming generations save water also means do not cut trees to hold underground water. It also means to conserve electricity as many power plant are hydropower stations.

7. Save water



Figure 4.2.1.3.7. Photo Courtesy: Lall Apoorva. (2020). Save Water. Adjoining Municipal corporation, Jalandhar

Another example of save water while using it. Don't waste while brushing. Don't pollute water bodies. Don't destroy or waste water while brushing and taking bath. Turn off the tap while brushing and bathing. Use water judiciously. Use it only when required. Don't waste it. We need water in our day to day activities. Reduce wastage and try to reuse water as much as possible. Conserve water for our farms and crops, and the aquatic ecosystem. Accept responsibility to Save Water.

8. Polythene causes environmental pollution and is non-biodegradable. They are bad for wild life also. A beautiful message, why can't keep a 30 gm garment bag on a sky blue background? It has a mobile weighing 250 gram, 350 gm. Power bank.



Figure 4.2.1.3.8. *Photo Courtesy: Lall Apoorva. (2020). Stop use of Polythene . Adjoining Municipal corporation, Jalandhar*

The text message says with a big red cross on polybags. To limit or refuse the use of polybags is a need of the hour as plastic bags manufacturing uses cancer-causing chemicals, It is a solid waste that degrades after a long time. It is time for a change. Though it has many valuable uses. Single use or disposable. Though plastic should be banned. Replace them with a reusable version. Recycle, garment bags.

9. Slogan is written in Punjabi as ‘Shun plastic’. As thermocol and plastic are not good for health.



Figure 4.2.1.3.9. Photo Courtesy: Lall Apoorva. (2020). Stop use of Polythene .
Adjoining Municipal corporation, Jalandhar

Here the Text message is ‘Sharam Chado, Plastic Chado’ is written which means ‘Don’t feel embarrassed, Shun Plastic’. Local language written in Red bold font style shows urgency and threat to environment and life.

10. Munir Bikhari lady with switch on the lamp to commemorate 24 hrs electricity to the entire state with collaboration with Start India. www.patnabeats.com Puja Kaushik 4 Nov. 2019, Prominent locations message of energy conversation.



Figure 4.2.1.3.10. *Power of Light* -ANInews.in (November 4,2019.)
<https://www.patnabeats.com/the-walls-of-patnas-vidyut-bhawan-delivers-a-strong-message-of-energy-conservation/>

Here cultural or social aspect is For a Prosperous life Electricity is very essential. Image is Human Centric. A lady switching on the lamp. She looks simple, Sari covering head and is happy. Here happiness of a family or society is explained. The picture of a lady is respect for women in Indian Society, making her comfortable. Design here is Psychological. Conventional meaning can be a lady feels shy to switch on the light. The impact and the message is to conserve energy, save power for prosperity. Yellow color gives positivity and opportunity. Inference here is It attracts the attention at once and spreads messages to save electricity. It is a unique initiative in the form of outdoor advertisement.

11. Girl with flower floral elements by Johnson Singh, 70 feet high mural painted presentation of environment and biodiversity. Bihar govt. uses mural painting to spread social message. - ANI news.in (November 05,2019.)

Power of Art :

Unique initiative is spreading social messages through mural painting. Pressing issues on Govt. buildings and common Public schools. Patna's Vidyut Bhawana façade turned into vibrant canvace 21 october 2019 with M.C. Patna beautified the city Madhubani on Govt. and Non Govt. walls from spitting and dirtying public places.

Energy Department Principal Secretary energy, *Pratyaya Amrit (2019)* was impressed of Lohdi colony estate.



Figure 4.2.1.3.11. *Saving Flora and Fauna* , Vidyut Bhawan, Patna , Thursday, Oct 07, 2021, Courtesy : Hundustan Times



Figure 4.2.1.3.12. (2019). *A view of murals on a wall of Bihar government's Vidyut Bhawan in Patna. The building has been transformed using huge murals depicting the theme of energy conservation. (PTI)*

A young boy and girl mural holding a sapling and a sparrow (Graiya) in their palms symbolic and convey a message for water, life and greenery. The project named *Jiwan aur Haryali*.

Principal Secretary Energy hired Argentine artists Emmanuel Alaniz and Federica Maria based in Berlin and Abhijit Acharya from kerala.

Here the cultural aspect is Global Warming & Pollution. Image here describes A young boy and a Girl holding a sapling and a sparrow in their palms. The wild animals and beautiful background all form a narrative approach. The type of design of the graffiti is Interactive. Conventional meaning we get is that the children are not afraid of wild animals. They grow plant and enjoy nature. But the hidden meaning is protecting and projecting wild life, growing fauna and flora and as the project is named *Jiwan aur Haryali* spread the message to protect water, life, and greenery.

Hence, inference here is that the picture is spreading a social message turning walls of Vidyut Bhawan into a lively canvas in Patna.

12. Save Water



Figure 4.2.1.3.13. Save Water, Nainital, Self Clicked

It depicts different ways to save water. A drop of water in the centre directs to Stop the running tap. The use of water shower, close the leaking tap and not to waste water with different images in blue. The message is very clear and the drop is symbolic of water with white background.



Figure 4.2.1.3.14. Plant trees , Nainital,

Here the Motto is in hindi. Images are clear and descriptive, while background is in blue color . The hands and growing of sapling explains the tagline in Hindi as Plant trees and Save Trees

13. Conservation of Power



Figure 4.2.1.3.15. Save electricity, Vidyut Bhawan, Patna.(2021), Self clicked.

In the Graffiti from Patna Vidyut Bhawan the picture of an old man tries to protect the flame of a diya lamp with his hands covering it. Design here is reflective. The deep meaning is the life has changed with change in technology. So, the efforts should be made to conserve electricity for future generation too. He is on his toes to save the illuminated light from the earthen lamp. The deep meaning is the life has changed with change in technology. So, the efforts should be made to conserve electricity for future generation too.

A message to pay heed to save electricity or the yesteryears will again come when you have to make efforts to light your places very hard with earthen pot and oil. The purple and blue color speaks for it.

14. Chandigarh Tower

Protect environment is the socio cultural aspect. Aesthetics in itself is a sensibility. There is a smoke stake (chimney) having the image of the sky, logo of Chandigarh, greenery and replica of the Rock Garden statues was depicted. The design is impressive to highlight a clean green surrounding and hygienic environmental surroundings.

The picture according to the panel is a narrative to highlight a clean green surrounding and hygienic environmental surroundings.



Figure 4.2.1.3.16. (2021), *Air Purifier Tower, Chandigarh, Self Clicked*

The image of the sky, logo of Chandigarh, greenery and replica of the Rock Garden statues were depicted. The long high chimney to discharge the polluted gases high up in the sky and away from locality and habitat.

Symbolically the logo of hand is for city beautiful Chandigarh- a well designed and maintained city. It reflects the need to keep it pollution free. The colours on the chimney are different layers of environmental layers and full of meaning. The Rock garden figures painted on it are made of waste material hints at the waste management. The creativity and sustainability goes side by side and indicates a better ecological system.

The sky for the universal brotherhood and to check global warming for a safe and healthy life on the planet earth.

The long high chimney to discharge the polluted gasses high up in the sky and away from locality and habitat. The Rock garden figures painted on it are made of waste material hints at the waste management. The creativity and sustainability goes side by side and indicates a better ecological system.

Symbolically the logo of hand is for city beautiful.Chandigarh- a well designed and maintained city. It reflects the need to keep it pollution free. The colours on the chimney are different layers of environmental layers and full of meaning.

15. Global warming and pillar in Nainital should be taken care. Save the earth in Red is written.



Figure 4.2.1.3.17.
Save Earth, Graffiti from Nainital walls, (2021), Self Clicked

A white mask on a face, the sewerage water the industry and smoke. The depilation of greenery and polluted water are the images in symbolic form. It is a full narrative but not a very beautiful but reflects the idea very clearly.

16. Save Nature

As it is a big force in life. It is depicted under flyover near Police Thana, Sadar. Flying birds in red, yellow have been beautifully depicted. Rainbow shows symbolic and hope , good luck, new beginning, promise, equality, communication and peace.



Figure 4.2.1.3.18. *Save Nature (2021), near Police Thana, Sadar, Jalandhar, Self Clicked*

Here black tree with leaves shows depression. Here vision and symbolic thing are Bird, Tress and Rainbow which shows diversity, love and friendship.

17. Swatchta Sarvekhan 2020

Colorful, Aesthetic and beautification, green, flowers and design is shown. Here aesthetic quality is peoples appreciation of beauty and beautiful things.



Figure 4.2.1.3.19.

Nature (2021) near petrol pump, Sardar Udham Singh Nagar, Jalandhar

Here mood and feeling makes us happy. Feeling of contentment and hope is there.

18. Cultural values depict environment history, art and medicinal religious politics through literature. Caption is Come and Plant Trees where lady is watering and man is planting a tree. They are selfless. Planting change, a positive attitude of the entire society.



Figure 4.2.1.3.20. Self Clicked, (2021) Plant Trees. Under flyover, Phagwara

It is helpful and motivating to work selflessly with the society as plants have cultural and symbolic importance.

19. Waste Management

Images are bold. Three trollies have been depicted.



Figure 4.2.1.3.21. Waste Management (2021), on the outer wall of Nehru Garden, Self Clicked

Green Box is for Bio- Waste (Kitchen) which is a Khad Compost. Dry Waste Blue box bottles, Recycle, reuse, it has detailed conventional meaning. It is created on yellow background black or red writings local language – medical and dangerous. It is not only slogans visuals as symbols of communication are taken.

20. Environmental protection, aesthetics and beautification. Graffiti on Community toilets presents colourful images which are the symbols and signs for men and women in gurgaon near stadium. The figures represents the gender and is a clear message to use the toilets. So it is symbolic design.

Men has been painted in blue and women in pink color. On the yellow background with multicoloured flowers and leaves. The language used is English, where captions are given as men and women.



Figure 4.2.1.3.22. *Graffiti on community toilets (2022), Gurgaon, New Delhi, Self Clicked*

The corporation has written instructions for time and use of toilets. Symbolically the meaning has been conveyed very effectively. The green carpet and aesthetically painted flowers give a clear message of a green clean environment. The figures represent the gender and is a clear message to use the toilets.

A board conveying Zero waste Toilet Locator app on phone and the symbol spectacles of Swachh Bharat is an example of traditional advertisement along with the Graffiti on the wall.

21. Cultural aspect here is *Value of reading books*. Graffiti depicts an open book and children sitting and reading their books. The trees, the environment hints at the study of and in nature. This Graffiti shows the pleasure of reading and enjoying the natural surroundings.



Figure 4.2.1.3.23. *Open book (2022), near Chaudhary Devi Lal Park, Gurgaon, New Delhi, Self Clicked.*

Symbolically this painting has two meanings. One reading books is a great habit. Love reading book. Second, Equal opportunity to get knowledge and education to girls as well as boys is granted in present times. The trembling leaves falling on earth show the disliking for reading books by the next generation. On the open book the blue sea and world map symbolically represents a vast knowledge.

22. Save Water

Beautiful Graffiti of bird's drinking water from the tap. The Tagline Nature not a place to visit it is home explains that one should not disturb nature. In the next picture to Save Water, Water management and Treatment of water is a sustainable ecological factor.

Design is descriptive in nature.

The beautiful birds quench their thirst with only one drop of water which is mercilessly by the man and a blue drop and stretched arms holding bowls to collect the precious drop of water.



Figure 4.2.1.3.24 - 4.2.1.3.26. *Save Water (2022), near Chaudhary Devi Lal Park Gurgaon, New Delhi, Self Clicked.*

In the next picture to Save Water, Water management and Treatment of water is a sustainable ecological factor.

Hence, where the figures hint at traditional meaning aesthetically, The necessity to save water for the coming generations in a society is very effectively presented. It is awareness towards saving and preserving and managing water scarcity.

23. Save Earth and Wild Life is a socio cultural aspect. A beautiful Graffiti of Sāmbhar in brown is suggestive of preserving environment, wild life, and heritage. Design is reflective in nature. Wild Life is running here and there to find suitable habitat for itself.



Figure 4.2.1.3.27. *Save Wild Life,(2022) near Chaudhary Devi lal Park Gurgaon, New Delhi, Self Clicked.*

In the background the huge towers and flats and buildings are the real cause of losing the species known as extinct species.



Figure 4.2.1.3.28. *Save Wild Life, (2022) near Chaudhary Devi Lal Park Gurgaon, New Delhi, Self Clicked.*

The digging of the land deforestation industrialization and urbanization in the advancement of science and technology is destroying greenery and eco-system. The Graffiti is suggestive to save wild life, environment and the planet earth.

24. Here graffiti affects with swift retribution though have a short life. The graffiti on the walls at Bandra, Mumbai is an image of earth.



Figure 4.2.1.3.29. *Mumbai Mirror*,(2020)*Picture on the wall* By *Suktara Ghosh*

The plastic bottles of water are piercing it. The image resembles the corona virus. The artistic presentation during corona virus is very realistic. The plastic degeneration would take years to disappear. While corona may recede soon. The earth and plastic is a beautiful explanation for environment issues. This is a Mooz graffiti which was made on Bandra wall, Mumbai.

25. Graffiti in Usari village in Bihar is painted by Varkey. It is a painting of nilgai on the entry to the village.



Figure 4.2.1.3.30. Nilgai 2021, Graffiti in Usari village, Bihar by Varkey Artist

The people, now a days are so busy that they don't find time to stand and watch nature. The motive here is to see the picture as well as the green surroundings and nature to enjoy the creations of God.

26. Say no to mixed waste. For a clean and green environment. Segregate the waste is the message written on the walls. A girl child is describing the three ways to manage the waste.



Figure 4.2.1.3.31. Self Clicked(2022) Modi Nagar, Meerut

A visual is thought provoking though the picture is not very aesthetical. It is to reduce the land fill shown by the red container. Plastic and papers, metals etc. can be recycled

It is to reduce the land fill shown by the red container. Green container organic waste is added to make composte. Plastic and papers, metals etc. can be recycled. A visual is thought provoking though the picture is not very aesthetical.

Say no to mixed waste.

For a clean and green environment segregate the waste is the message written on the walls. So it is self explanatory.

27 . Lets clean our India by brooming, collecting waste management waste on the 75 Azadi ka Amrit Mahatsav shows a beautiful way to pay tribute to



Figure 4.2.1.3.32. Self Clicked(2022) Modi Nagar, Meerut
Mother India by making it a clean and green country.

28. On broken and depended wall, an electric bulb is painted. There are wind mills in the background and numbers of windmills are three.



Figure 4.2.1.3.33.
Self Clicked (2022) Save electricity, Model Town , Jalandhar.

The graffiti has greenery as well. The bulb is symbolic of intelligence, wisdom, thought and creative ideas. The windmills are sources of electric power a symbol of renewable energy.

Though the imagery here is moderate but the message is to save energy.

29. Graffiti written in hindi language the typo is bold.the green color is for nature and environment.



Figure 4.2.1.3.34. Self Clicked(2022) Plant trees, Jalandhar

The watering woman and planning man are working selflessly. Planting is a change that may be in lifestyle or philosophy. It is a positive attitude towards society. Plants are givers. Our ancestors worshipped nature. They are symbolic of wisdom and boundary. Plants have cultural values, protect environment have medicinal values too. In short plants are source of life in itself on the earth.

30. Observing the guidelines and precautions delivery boy as well as Sanitary workers are depicted to help people in lock down.



Figure 4.2.1.3.35. Self Clicked (2022) Vidyut Bhawan Patna

Not only the people from medical profession, the delivery boy, the sanitation workers and the power men worked very hard to serve the suffering people. They observed all the guidelines and precautions to help people during lockdown.

31. The front line health care workers during the CORONA-19 outbreak wearing personal protective equipment to prevent themselves from catching the coronavirus infection gloves, masks, respirators, goggles. In patna, to pay gratitude to the frontline warriors the huge graffiti in gthe maurya lok was painted.

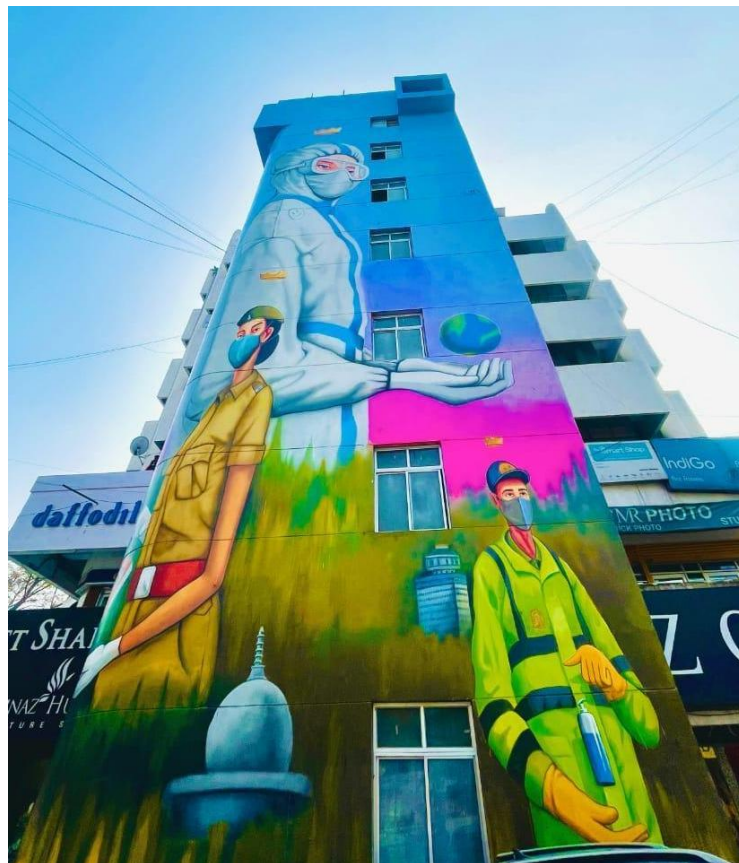


Figure 4.2.1.3.36. Self Clicked (2022) Vidyut Bhawan Patna

The doctors hand show a globe which is the symbol of world and universe. Medical aid is there to help save the humanity from the dreaded disease. The Nurse and the wardboy all helping and serving the ailing humanity at their own cost. A token of recognition of services and appreciation of these warriors, the society must come hand in hand.

The front line health care workers during the CORONA-19 outbreak wearing personal protective equipment to prevent themselves from catching the Coronavirus infection gloves, masks, respirators, goggles. Design is reflective

Medical aid and profession is there to help save the humanity from the dreaded disease.

A token of recognition of services and appreciation of these warriors, the society must come hand in hand. In Patna, to pay gratitude to the frontline warriors the huge graffiti in the Maurya Lok was painted.

And its a good endeavour to thank the medical folk.

32. The graffiti advertisement of Layalpur Khalsa college for women , Jalandhar, itself is a symbol of Women Empowerment Heritage Institution The green and stronge stemed tree represents the Khalsa Educational Institutions It provides education, higher education and skill programs. Then there is a quote from renowned Punjabi poet Shiv Batalvi that compares the shade of tree to the cool ,loing affectionate mothers lap and support to a child.



Figure 4.2.1.3.37. Green Clean Environment

The lush green tree itself is soothing and symbolic of green clean environment giving message to society to empower women to give a cool shade to the family, a pollution free surrounding for a healthy life and society.

It is made by the students of fine arts department of the college on Defence colony fly over to cantt road at Jalandhar.

33. Save Trees

The graffiti from Badli, Karnal is beautiful. A hand holds green trees with the roots, the children , A girl and a boy are near a tree. And requesting not to cut their friends..



Figure 4.2.1.3.38. Save Trees , 25Sector 29, Baldi, Karnal, Haryana

The children are symbolic of the new generation. They are made aware to be friendly with the trees and environment. The children are being taught from their childhood to love and save the environment.



Figure 4.2.1.3.39 Sector 29, Baldi, Karnal, Haryana

Nature is presented as 'Vaan Devi', a deity. The earth and globe in her lap protecting it with her hands symbolically. To save earth one has to save nature and the environment. It is a beautiful concept of the artist to preserve nature.

35.The graffiti presents an image of earth held by two hands. A tree is grown to give shade.



Figure 4.2.1.3.40. Sector 29, Baldi, Karnal, Haryana

Eco Buddy is an eco-friendly or environmentally friendly attitude of the viewers. It makes them aware that they have to save the environment , grow trees and protect mother earth.

36. Though the image is reflective in the form of a hand with four fingers that have been cut. A boy tries to chop off the last finger in the form of a tree.



Figure 4.2.1.3.41. Sector 29, Baldi, Karnal, Haryana

The caption makes him aware to stop cutting and let the tree grow free. The mother earth is presented as a symbol in the form of a hand. A hand is useful only if it has all the fingers and earth is useful only if it has its natural resources intact in the form of forests.

37 The Slogan Protect Earth is self explanatory. The girl seems to hold earth in her hands. The fish on the Earth shows fertility.



Figure 4.2.1.3.42. Sector 29, Baldi, Karnal, Haryana

The green vegetation has been symbolically depicted. The idea in the form of long wavy hair and vegetation is the idea of environment friendliness. It is a call to protect earth to make it a unique planet in the universe.

38. Stop Climate Change



Figure 4.2.1.3.43. Sector 29, Baldi, Karnal, Haryana

In the Graffiti, The series to protect the environment, earth, to save water there is a message to help Save Climate Change. The tagline to Stop Climate Change by

protecting vegetation, water and other renewable and non renewable resources of earth. The climate change in Blue reflects that this issue prevails throughout the universe. So it is very urgent to handle the issue throughout the world. Similarly ‘Stop Ocean Plastic Pollution’ is also a step towards protecting climate change . Throwing plastic through the oceans and sea is dangerous for aquatic life which would affect the food chain and food web. The visuals drawn in blue ocean are to be avoided. The symbolic representation is very beautiful.

39. Water of Sacred Rivers



Figure 4.2.1.3.44. Self Clicked (2022) . Water of sacred rivers. Ip Estate, New Delhi
The boundary represents the tricolor symbolic of our motherland. And the graffiti shows Aquatic life in the form of fish, crocodile, crane, weeds, octopus etc. It reflects the beautiful idea to save aquatic life. The pot is used to fill water. It represents renewal, recycle and reuse of the clay to be environment friendly. Clay being eco

friendly does not harm any animal rather clay pots keeps water cool and fresh. Symbolically it is containment of good. Hence Save Water and Aquatic Life.

40. The graffiti has encouraged the viewers to protect to save and to change the world with Zero waste and a green clean environment. It is Self Explanatory and a summary of environmental protection for the sake of health and hygiene, beautification and aesthetics and ultimately mother earth.



Figure 4.2.1.3.45. Dehradun, Uttarakhand

41. Rain Water Harvest



Figure 4.2.1.3.46. Rain Water Harvest , Dehradun , Uttarakhand

To save Rain water for rain water harvesting is the last way to raise the groundwater that is getting lowered with the span of time. The upside down umbrella is collecting water in it. This is Rain Water which has to be managed to go deep into the earth. With this water the vegetation in the form of yellow flowers would flourish. The green ground and grass gives a cool and soothing effect to the ground. The slogan in itself speaks allowed that every person has promised to harvest rainwater. The graffiti is surely based on the latest architectural and technological advancement of the modern age to protect water. Positive influence here is that every person has promised to save and conserve water.

Objective No. 4

Traditional out-door advertisement is always attracting the attention of the viewers. It arouses interest of desire with building a desire in the mind of the viewer, Advertisement is a powerful fact that helps in taking action instantly .Taking a few instances and comparing the samples like;-

1. In another piece of Graffiti Advertisement from the same department presents a sapling growing in hand in the shape of tree. It represents a daughter with pink lotus and appears to be a fetus.



Figure 4.2.1.4.1. Women Empowerment (2021) , Jalandhar

The flowing water waves are in the colour of clear light blue and white shades. The semiotic echo of the poet Raman Sandhu to save water for generations to come. It also is a hint to get fresh air full of oxygen and energy. This focuses on two issues the name of the college and a solid message to society.

2.



Figure 4.2.1.4.2 and Figure 4.2.1.4.3. Traditional Advertisement (2021)

BD arya college, cantonment area, Jalandhar was a girls college but now gone co-educational. The outdoor traditional advertisement presents a beautiful composition and creative design.

3.. Sponsored by Knowledge Hub, the tahli ,local name of the tree, adorns the road opposite Thana Sadar road.

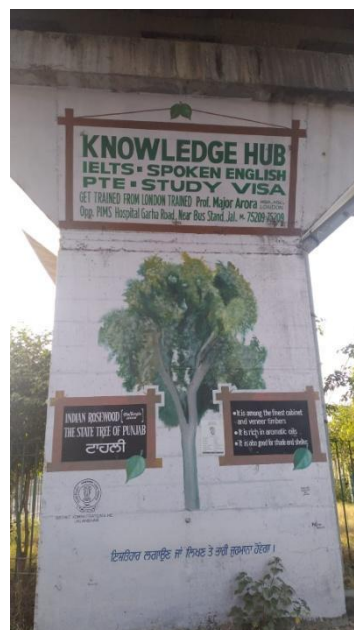


Figure 4.2.1.4.4. Knowledge Hub, (2021) Jalandhar

Tahli is described as the State Tree, given also The scientific name along its advantages provides a full-fledged information regarding defacing of the graffiti is prohibited. The message is symbolic. To save trees and to save environment. The changing trend to adopt graffiti advertisement alternative tool in outdoor advertisement is seen clearly

The municipal corporation seal endorses defacing as a crime and also gives approval of the graffiti advertisement.

4 SBBS University of village Khiala, Distt. Jalandhar has also given their advertisement through graffiti. A tree in the shape of big hand shaped stem is painted.



Figure 4.2.1.4.5. Save Tree Save Earth, Jalandhar

Another green hand protects the branches of the stem reminding the historic cling of the Chipko Andolan of Khejari, Rajasthan, in the 18th Century, then in UTTRAKHAND in 1973, and thirdly in Himalayas where non aggressive approach was adopted by rural women against clearing of forests.

The bold message to save trees in red reflects danger while the slogan is completed with phrase Save Earth in black, on the same location of Defence colony, Jalandhar.

5. GNA University too has preferred graffiti advertisement by adopting Make in India – the image of a majestic lion. The power of lion, the national animal, is the sole power of India.



Figure 4.2.1.4.6. Traditional Advertisement (2021)

It is very much obvious in the recent times when India is emerging as an independent great power in the world. The image though is black and white, arouses the emotions of pride and patriotism and love for long cherished civilization.

The semiotically it preaches love for nation and seeking pride in Indian manufactured things.

6. This graffiti is again sponsored by GNA University in place of outdoor traditional one. The bold and colored letters focus at national issue of persuading youth to get

inked in the State legislative Assembly Elections February 2022.



Figure 4.2.1.4.7. Zimeddar Bano, Voter Bano (2022)

It is a call to be responsible and be a voters to franchise their right to vote, It is an awareness call to students and the younger generation, painted opposite Thana sadar.



7.

Figure 4.2.1.4.8. Traditional Advertisement (2022)

The DAV University Jalandhar has a traditional outdoor advertisement that speaks for admission only at Masand Chowk .It is a message for the students to take admission and only general information is provided.

8. Similarly the top ranked college of India the Heritage Autonomous Institution at Jalandhar has given only traditional outdoor advertisement here, opposite DAV University Advertisement at the Masand Chowk.



Figure 4.2.1.4.9. Traditional Advertisement (2022) , Jalandhar

It is only an information regarding the institution which is very famous women empowering institution.

So, the traditional Advertisement , contains brief messages and there is no novelty also. Even specific audience has not been selected don't know who has seen this or not .

But in the graffiti advertisement offers a long ,bright colored socio cultural message and impact on the particular segment of the audience it provides an everlasting effect on vales and life style and main population.

4.2.2 Collection of Pictorial Data

The pictorial data has been collected on the basis of aesthetic creativity. The significant role played by the ancient but evergreen and renowned Shadanga theory in Indian art has been chosen to analyse the data in this research work. The six limbs or the principles of Fine arts give artistic expressions. These principles help to expressions of emotions and meaning to the creation.

- I. Rupa-Bheda describes form or rupa or appearance of the object painted as the senses capture the visual as well as mental differences. The visual describes how it appear visually. It depends upon the ruchi or attitude to Judge the visible as well as invisible in the art piece.
- II. Pramanani: enables the viewer to prove has been perceived as it stands for accuracy of the artwork, It cites exact proportion, measure, distance and even anatomy of the structure.
- III. Bhava: is feeling, suggestion, idea, emotions or a sentiment. Vaishnava aesthetics tells the joyousness and dull or gloomy thoughts. Bhava gives Rupa a proper ruchi to reveal or conceale the meaning of the visual.
- IV. Lavanya Yojanam is called Grace, an artist quality. Pramanani, Bhava too are interconnected with Lavanya Yojnam. It influences the different expressions of feelings and emotions with dignity and beauty of the artistic quality giving true meaning.
- V. Sadrishyam is resemblance with the real object or it is similar. Also it is equality of ideas, equality of form. Rupa through bhava touches mind to become one with the idea or response to the artistic expression.
- VI. Varnika bhanga : The most important is Varnika Bhanga. It is coloring and the brush strokes, sometimes only colors speak. Red drop symbolizes blood bloodshed in war also.

Pertaining to Objective 1. Documentation of all the graffiti... pictures self clicked and retrieved from the internet.



Figure 4.2.2.1.1 Sports (2021) Jalandhar, Self Clicked



Figure 4.2.2.1.2. Sports (2021), Jalandhar city, Self Clicked



Figure 4.2.2.1. 3. (2019) Culture of Haridwar, Ministry of Haridwar, Self Clicked



Figure 4.2.2.1.4. Kautilya Singh / TNN / Updated: Jan 18, 2021

Street art turns Haridwar into picture gallery before Kumbh



Figure 4.2.2.1.5. Religion (2022) Haridwar, Self Clicked



Figure 4.2.2.1.6 - Figure 4.2.2.1.7. – Haridwar (2022) W4HP+PM4, Roorkee - Haridwar Rd, Gandhi Ashram Colony, Gyan Lok Colony, Bharav Mandir Colony, Kandhal, Haridwar, Uttarakhand, India , Self Clicked



Figure 4.2.2.1.8- Figure 4.2.2.1.9 W4HP+PM4, Roorkee - Haridwar Rd, Gandhi Ashram Colony, Gyan Lok Colony, Bharav Mandir Colony, Kandhal, Haridwar, Uttarakhand, India , Self Clicked



Figure 4.2.2.1.10. (2022) W4HP+PM4, Roorkee - Haridwar Rd, Gandhi Ashram Colony, Gyan Lok Colony, Bharav Mandir Colony, Kandhal, Haridwar, Uttarakhand, India, Self Clicked



Figure 4.2.2.1.11. Brahmanand Shankwalkar, who led the Goan football team to victory in the Santosh Trophy twice. By Daphne de Souza, Source: Retrieved from Internet



Figure 4.2.2.1.12. Self Clicked (2021), Religious Mythology, On the walls of Bharat Kund, Ayodhya



4.2.2.1.13. Fire man and Fig.98 Lord Shiva Graffiti on Sohna road, gurgaon
 Seen This Yet? Sohna Road, Now Has Graffiti On Its Walls, from 'We are Gurgaon' blog, 2020 Source: Retrieved from Internet <https://www.wearegurgaon.com/sohna-road-graffiti-paintings-gurgaon/>



4.2.2.1.14. Fireman, (2020) Delhi, Source: Retrieved from Internet

Here Fire man is a brave man. He fights with fire and natural disasters. The value of loyalty towards duty is appreciated in this graffiti. It is to conserve nature at its best.



4.2.2.1.15. Pratyush Patra Times of India, Nov 1, 2016, Haryana's journey on Gurgaon's wall, Source: Retrieved from Internet

The pride of Haryana painting from Haryana Day, times of India, Indiatimes.com, from Tau Devi Lal stadium at Gurgaon. On the eve of Haryana Day the pride of Haryana, the achievers were painted on the walls of stadium. The graffiti attracts children the more and inspires them to adopt sports. Even kalpana Chawla is remembered.



4.2.2.1.16. Madhubani art, Rajasthan, Source: Retrieved from Internet



Figure 4.2.2.1.17. Sirat, Railway Station, Source: Retrieved from Internet



Figure 4.2.2.1.18. Swachh Bharat , Source: Retrieved from Internet 2017 <https://twitter.com/jatinmanjrawala/status/946715789884776449>



Figure 4.2.2.1.19. Culture (2021) Sultanpur Lodhi, Self Clicked



Figure 4.2.2.1.20- Figure 4.2.2.1.21 Culture (2021) Sultanpur lodhi, Self Clicked



Figure 4.2.2.1.22- Figure 4.2.2.1.26 Culture 2021, Panchkula , Chandigarh , Self Clicked



Figure 4.2.2.1.27- Figure 4.2.2.1.28 Self Clicked(2021), On the walls of Panchkula sector 7 -14, Self Clicked



Figure 4.2.2.1.29. Color (2021), Self Clicked



Figure 4.2.2.1.30 – Figure 4.2.2.1.31 Self Clicked(2021), On the walls of Panchkula sector 7 -14



Figure 4.2.2.1.32-Figure 4.2.2.1.37. Self Clicked (2021), On the walls of Panchkula sector 7 -14.



Figure 4.2.2.1.38. Malavika Neurekar Seraphino Antao, (2019) a sprinter of Goan origin who won double gold for Kenya in the 1962 Commonwealth Games. Credit: Daphne de Souza

Source: Retrieved from Internet



Figure 4.2.2.1.39. 2021 Surat Kosamba Station adorned with Madhubani, Courtesy: Zee 5.

Source: Retrieved from Internet



Figure 4.2.2.1.40. Herbertpur- Pontasahib Rd, Main Bazar, Ponta Sahib, Himachal Pradesh, Self Clicked



Figure 4.2.2.1.41. Herbertpur- Pontasahib Rd, Main Bazar, Ponta Sahib, Himachal Pradesh, Self Clicked



Figure 4.2.2.1.42. Indoor ceiling and pillars of Café Shimla times, (2022) Self clicked.



Figure 4.2.2.1.43. Portrait (2021) MePAINT SMASH Art and Photography exhibition,

Art portrait of music maestro Dr. Bhupen Hazarika at MePAINT SMASH Art and Photography exhibition by Imaginary Canvas during 10th Jeevan Kite and River Festival " Sila Noi" , February 2021



Figure 4.2.2.1.44.(2018)The wall art in Jaipur is not only beautiful but also highlights various social issues Source: retrieved from Internet .<https://allaboutjaipur.com/wall-art-in-jaipur/2917/>



Figure 4.2.2.1.45. Wall Painting (2018),

Source : <https://www.exportersindia.com/product-detail/wall-painting-services-3770880.htm>



Figure 4.2.2.1.46. Mira Bai, Source: <https://in.pinterest.com/pin/839921399262896321/>



Figure 4.2.2.1.47- Figure 4.2.2.1.50. Pipli chowk Bus Stand , Grand Trunk Road, Pipli, Kurukshetra, Haryana, Self Clicked



Figure 4.2.2.1.51 and 4.2.2.1.52. Pipli chowk Bus Stand , Grand Trunk Road, Pipli, Kurukshetra, Haryana, Self Clicked



Figure 4.2.2.1.53. In pictures: Mesmerising street art of Raipur

Created: Sep 8, 2019, 14:00 IST Source: Times of india , Internet



*Figure 4.2.2.1 54. Beautifying the street Source ANI,
<https://images.app.goo.gl/hTXynFR4WLVtkp4Z6>*



Figure 4.2.2.1.55- Figure 4.2.2.1.59. Pipli chowk Bus Stand , Grand Trunk Road, Pipli, Kurukshetra, Haryana, Self Clicked



Figure 4.2.2.1.60- Figure 4.2.2.1.61. Pipli chowk Bus Stand , Grand Trunk Road, Pipli, Kurukshetra, Haryana, Self Clicked



Figure 4.2.2.1.62- Figure 4.2.2.1.63. Vikas colony, Rishikul, Devpura, Haridwar, Uttarakhand, India., Self Clicked



Figure 4.2.2.1.64. Sanyas Road, Mayapur, Haridwar, Uttarakhand, India, Self Clicked



Figure 4.2.2.1.65. Mayapur, Haridwar, Uttarakhand, India, Self Clicked



Figure 4.2.2.1.66 and 4.2.2.1.67. Pipli chowk Bus Stand , Grand Trunk Road, Pipli, Kurukshetra, Haryana, Self Clicked



Figure 4.2.2.1.68 and Figure 4.2.2.1.69. NH34, Raiwala, Uttarakhand, Rishikesh Road, India, Self Clicked



Figure 4.2.2.1.70 and Figure 4.2.2.1.71. NH34, Raiwala, Uttarakhand, Rishikesh Road, India, Self Clicked



Figure 4.2.2.1.72. NH34, Raiwala, Uttarakhand, Rishikesh Road, India, Self Clicked



Figure 4.2.2.1.73. NH34, Raiwala, Uttarakhand, Rishikesh Road, India, Self Clicked



Figure 4.2.2.1.74. NH34, Raiwala, Uttarakhand, Rishikesh Road, India, Self Clicked



Figure 4.2.2.1.75. Road Transport Office RTO Office, A-2, Block A Sector 33, Noida, Uttar Pradesh, 201307, India, Self Clicked



Figure 4.2.2.1.76. Road Transport Office RTO Office, A-2, Block A Sector 33, Noida, Uttar Pradesh, 201307, India, Self Clicked



Figure 4.2.2.1.77 Road Transport Office RTO Office, A-2, Block A Sector 33, Noida, Uttar Pradesh, 201307, India, Self Clicked



Figure 4.2.2.1.78. Road Transport Office RTO Office, A-2, Block A Sector 33, Noida, Uttar Pradesh, 201307, India, Self Clicked



Figure 4.2.2.1.79 Road Transport Office RTO Office, A-2, Block A Sector 33, Noida, Uttar Pradesh, 201307, India, Self Clicked



Figure 4.2.2.1.80. Road Transport Office RTO Office, A-2, Block A Sector 33, Noida, Uttar Pradesh, 201307, India, Self Clicked



Figure 4.2.2.1.81. Sector 28, Noida, Uttar Pradesh, 201301, Noida, Uttar Pradesh, India, Self Clicked



Figure 4.2.2.1.82 to Figure 4.2.2.1.84.H8VW+4Q9, Sector 22 Block H Rd, Chaura Raghunathpur, Chora Sadatpur, Sector 22, Noida, Uttar Pradesh 201301, India, Self Clicked



Figure 4.2.2.1.85. MX8R+P3R, NH 44, Sector 3, Karnal, Haryana 132001, India, Self Clicked



Figure 4.2.2.1.86. MX8R+P3R, NH 44, Sector 3, Karnal, Haryana 132001, India, Self Clicked



Figure 4.2.2.1.87. MX8R+P3R, NH 44, Sector 3, Karnal, Haryana 132001, India, Self Clicked



Figure 4.2.2.1.88. MX8R+P3R, NH 44, Sector 3, Karnal, Haryana 132001, India, Self Clicked



Figure 4.2.2.1.89. MX8R+P3R, NH 44, Sector 3, Karnal, Haryana 132001, India, Self Clicked



Figure 4.2.2.1.90. MX8R+P3R, NH 44, Sector 3, Karnal, Haryana 132001, India, Self Clicked

4.2.2.2. Social Change



Figure 4.2.2.2.1(2021) We Shall Over Come , West Bengal, Self Clicked



Figure 4.2.2.2. 2 (2021) West Bengal, Self Clicked



Figure 4.2.2.2. 3 - Figure 4.2.2.2.4 Self Clicked (2021) on the walls of Nainital, Uttarakhand



Figure 4.2.2.2.5. Self Clicked (2021) Educate Girl Child, on the walls of Nainital, Uttarakhand



Figure 4.2.2.2.6- Figure 4.2.2.2. 7 Property Tax (2021) Near Nehru Garden , Jalandhar and Stop Child begging , Near BMC chowk, Jalandhar, Self Clicked



Figure 4.2.2.2. 8 Women Empowerment 2021, near Defense Colony, Jalandhar, Self Clicked



Figure 4.2.2.2. 9. Aravani Art Project's 'Naavu Idhevi - We Exist',
Source: Red Bull, Bangalore



Figure 4.2.2.2. 10. HOPE – AHMEDABAD, GUJARAT
April 28, 2015, 5 GRAFFITI WALLS AROUND INDIA YOU MUST CHECK OUT!
Source: Blog Camlin



Figure 4.2.2.2. 11- Figure 4.2.2.2. 12 Tradition of Pondicherry, Self Clicked



Figure 4.2.2.2. 13- Figure 4.2.2.2. 14 Beti Bachao Beti Padhao, Near PAP Chowk, Jalandhar, Self Clicked



Figure 4.2.2.2. 15. *Beti Bachao Beti Padhao, Near PAP Chowk, Jalandhar, Self Clicked*



Figure 4.2.2.2. 16. *Beti Bachao Beti Padhao, Near PAP Chowk, Jalandhar, Self Clicked*



Figure 4.2.2.2. 17. Lock Down Scenario at Mumbai, Source: Retrieved from the Hindu.

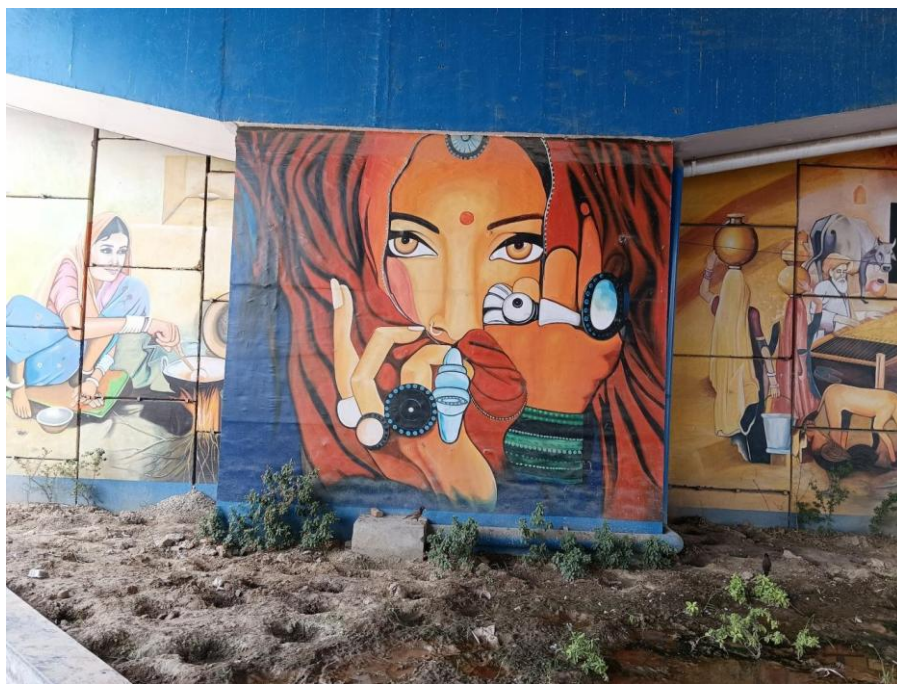


Figure 4.2.2.2. 18. Women with Knuckles. MX8R+P3R, NH 44, Sector 3, Karnal, Haryana 132001, India , Self Clicked



Figure 4.2.2.2. 19. MX8R+P3R, NH 44, Sector 3, Karnal, Haryana 132001, India, Self Clicked



Figure 4.2.2.2. 20. (2021) Himachal Pradesh, Self Clicked



Figure 4.2.2.21. Beautification at Varanasi

4.2.2.3. Environmental



Figure 4.2.2.3. 1- Figure 4.2.2.3. 2, Plant Trees and Save Earth, Nanital, Uttarakhand., Self Clicked



Figure 4.2.2.3.3. Women in Society(2021), I-79, Block C2, Lodi Colony, New Delhi 110003, India, Self Clicked



Figure 4.2.2.3.4 - Figure 4.2.2.3.5. Save Water Save Earth (2021), Nanital, Uttarakhand. And Nature(2021) New Delhi, Self Clicked



Figure 4.2.2.3.6. Wild Life, Ahmadabad Street wall mural 2020, Source : Retrieved from Internet



Figure 4.2.2.3.7. Change yourself not the Change(2021), Model Town, Jalandhar, Retrieved from Internet



Figure 4.2.2.3.8. (2021), *Let our City Breath*, Guwahati Sarojini Naidu Women's Polytechnic College, Bhopal on 25/01/19



Figure 4.2.2.3.9. *Graffiti* on New Tinsukia Junction, Assam, Source: Retrieved from Internet



Figure 4.2.2.3.10. Malavika Neurekar (2019) Artist FN Souza's grandson is putting his art and soul on Goa's streets Source: Retrieved from Internet



Figure 4.2.2.3.11. (2015)Shhh – Baroda, Gujarat, Source: Camlin



Figure 4.2.2.3.12. Swachh Bharat, Source: Pinterest



Figure 4.2.2.3.13. Haridwar-Dehradun Rd, Lachhiwala Range, Uttarakhand, 248140, India , Self Clicked



Figure 4.2.2.3.14. Gandhi Rd, Dhamawala Mohalla, Karanpur, Dehradun, Uttarakhand 248001, India, Self Clicked



Figure 4.2.2.3.15. Gandhi Rd, Dhamawala Mohalla, Karanpur, Dehradun, Uttarakhand 248001, India, Self clicked



Figure 4.2.2.3.16. Gandhi Rd, Dhamawala Mohalla, Karanpur, Dehradun, Uttarakhand 248001, India, Self Clicked



Figure 4.2.2.3.17. 46 A, Karanpur, Dehradun, Uttarakhand, 248001, India, Self Clicked



Figure 4.2.2.3.18. 46 A, Karanpur, Dehradun, Uttarakhand, 248001, India, Self Clicked



Figure 4.2.2.3.19 Save Earth, Save Water (2021), Himachal Pradesh, Self Clicked



Figure 4.2.2.3.20 , Save Earth, Save Water (2021), Himachal Pradesh, Self Clicked



Figure 4.2.2.3.21. Ambala-Dehradun-Haridwar Rd, Kolar, Himachal Pradesh, 173001, India, Self Clicked



Figure 4.2.2.3.22. Herbertpur-Ponta Sahib Rd, Main Bazar, Paonta Sahib, Himachal Pradesh 173925, India, Self Clicked



Figure 4.2.2.3.23. G7M6+RWW, Ambwala Sainwala, Himachal Pradesh, 173001, India, Self Clicked



Figure 4.2.2.3.24. G7M6+RWW, Ambwala Sainwala, Himachal Pradesh, 173001, India, Self Clicked



Figure 4.2.2.3.25. G7M6+RWW, Ambwala Sainwala, Himachal Pradesh, 173001, India, Self Clicked



Figure 4.5.3.26. G7M6+RWW, Ambwala Sainwala, Himachal Pradesh, 173001, India, Self Clicked



Figure 4.2.2.3.27. NH34, Raiwala, Uttarakhand 249205, India, Self Clicked



Figure 4.2.2.3.28. A wall in Guwahati's Fancy Bazaar area painted by graffiti artists to raise awareness about COVID19 pandemic. Source: ANI (2020)



Figure 4.2.2.3.29. 22-year-old artist takes to streets to spread Covid, Bhopal (2020)

Source: Times of India

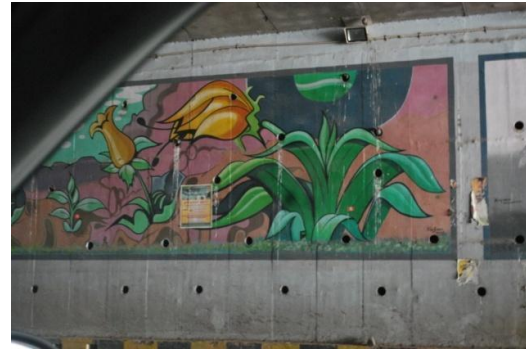


Figure 4.2.2.3.30- Figure 4.2.2.3.31. Graffities for Beautification, Self Clicked



Figure 4.2.2.3.32- Figure 4.2.2.3.33. Graffities for Beautification and Swachh bharat, Jalandhar, Self Clicked



Figure 4.2.2.3.34- Figure 4.2.2.3.35 Gandhi Nagar Railway Station, and Camlin Kokuyo Graffiti in Mumbai, Source: Internet



Figure 4.2.2.3.36. Nature (2021), near Defence Colony, Jalandhar, Self Clicked



Figure 4.2.2.3.37. Save Water, Ludhiana, Self Clicked



Figure 4.2.2.3.38. Pondi akka, (2022),Pondicherry, Self Clicked



Figure 4.2.2.3.39. Alined (2022),Pondicherry, Self Clicked



Figure 4.2.2.3.40. (2020) Graffiti of Dhabba, Jalandhar, Self Clicked



Figure 4.2.2.3.41. Capturing Nature, (2021) Pondicherry, Self Clicked



Figure 4.2.2.3.42. One (2022) Pondicherry, Self Clicked



Figure 4.2.2.3.43. Saint , (2022), Kerala, Self Clicked



Figure 4.2.2.3.44. Random Click, Kerala, Self Clicked



Figure 4.2.2.3.45. Traditional to contemporary (2022) kerala, Self Clicked



Figure 4.2.2.3.46. Covid 19 Pandemic times, Pondicherry, Self Clicked

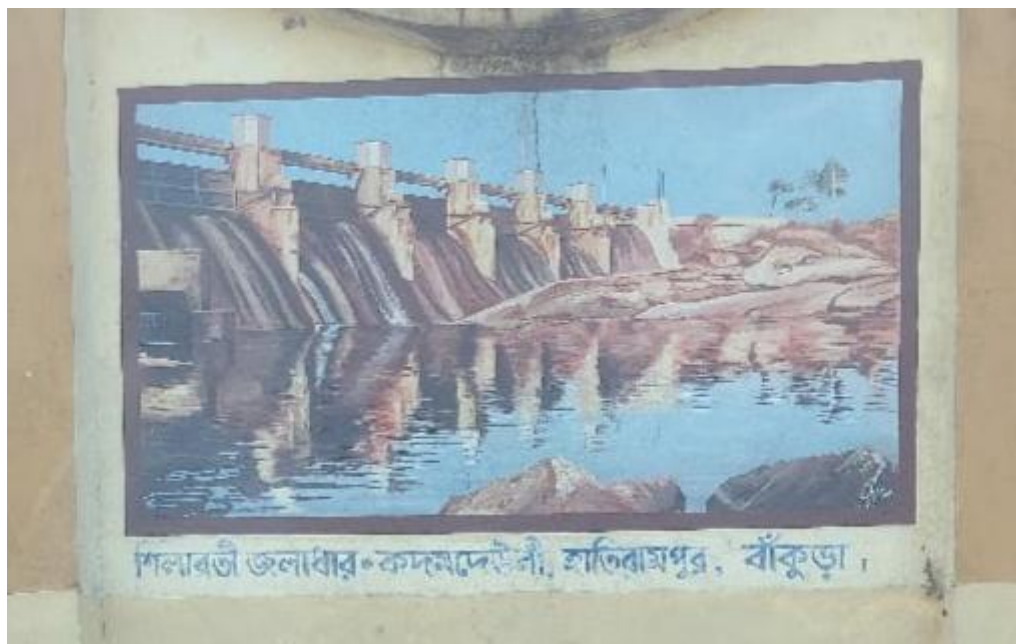


Figure 4.2.2.3.47.-Figure 4.2.2.3.48 Dam (2022), West Bengal, Self Clicked



Figure 4.2.2.3.49. Culture (2022), Lodhi Colony, New Delhi, Self Clicked



Figure 4.2.2.3.50. Beautification (2022) Lodhi Colony, New Delhi, Self Clicked



Figure 4.2.2.3.51- Figure 4.2.2.3.52. (2022) Lodhi Colony, New Delhi, Self Clicked



Figure 4.2.2.3.53. Khanna Market Rd, Block B 22, BK Dutt Colony, New Delhi, 110003, India, Self Clicked



Figure 4.2.2.3.54 Self Clicked (2022) Block 5, Lodi Colony, New Delhi, India, Self Clicked



Figure 4.2.2.3.55– Figure 4.2.2.3.56. Self Clicked (2022) I -79, Block C2, Lodi Colony , New Delhi, 110003, India



Figure 4.2.2.3.57. Self Clicked (2022) 614, World Trade Tower, Block B, Sector 16, Noida, Uttar Pradesh, India



Figure 4.2.2.3.58- Figure 4.5.3.59. Save Earth, (2022) Ambala., Self Clicked



Figure 4.2.2.3.60 – Figure 4.2.2.3.61, Sector 4, Karnal, Haryana 132001, India, Self Clicked



Figure 4.2.2.3.62. 1566, Sector 4, Karnal, Haryana 132001, India , Self Clicked



Figure 4.2.2.3.63. Women Empowerment,(2021) Lodhi Colony, New Delhi, Self Clicked



Figure 4.2.2.3.64. *Gupt Dwaar*, (2022) Lodhi Colony, New Delhi, Self Clicked



Figure 4.2.2.3.65. *Save Sparrows* (2022) Lodhi Colony, New Delhi, Self Clicked



Figure 4.2.2.3.66. *Self Love* (2022) Lodhi Colony, New Delhi, Self Clicked



Figure 4.2.2.3.67, *The Legend never dies*, Source: *The tribune* (September 1, 2022), The Sector 23, Chandigarh

Street art a tool of beautification in Tricity; thanks to the endeavour of artists, art lovers and administration



Figure 4.2.2.3.68. Through graffiti, celebrating Le Corbusier in Chandigarh: Take a look and meet the artists, Source HT Hindustan Times (April 13, 2017) sector 36, Chandigarh



Figure 4.2.2.3.69 Chandigarhmetro.com sector 16, Here's Something That Promises to Make Chandigarh Even More Beautiful blog by Ajay Deep , Source Internet



Figure 4.2.2.3.70. *Jungle Book, Life style, January 16, 2018, Graffiti on the wall, by Amarjit Kaur, Source: The Tribune*



Figure 4.2.2.3.71. *Basharat Bashir (NOVEMBER 7, 2021) Street Art in Kashmir, Source: Internet*



Figure 4.2.2.3.72. *Basharat Bashir (NOVEMBER 7, 2021) Street Art in Kashmir, Source: Internet*



Figure 4.2.2.3.73. J-K: Graffiti artwork beautifies Srinagar city walls, Source: ANI



Figure 4.2.2.3.74. Walls Do Speak By Saima Bhat -8:53 am March 30, 2017, Source: Internet



Figure 4.2.2.3.75. Nature (2022) , Uttarakhand, Self Clicked



Figure 4.2.2.3.76. Srinagar, Walls Do Speak By Saima Bhat -8:53 am March 30, 2017, Source Magazine



Figure 4.2.2.3.77. Maqtha Art District - Phase 1, MS Maqta, Khairatabad, Hyderabad,

Source: Internet Akriti Bedi 5 Jan 2021 . 5 Gorgeous Places In Hyderabad With Colorful Graffiti That Defo Need To Be On Your Insta Feed



Figure 4.2.2.3.78.Hitech City - Madhapur Akriti Bedi 5 Jan 2021 5 Gorgeous Places In Hyderabad With Colorful Graffiti That Defo Need To Be On Your Insta Feed



Figure 4.2.2.3.79 Necklace Road,Hyderabad, Akriti Bedi 5 Jan 20215 Gorgeous Places In Hyderabad With Colorful Graffiti That Defo Need To Be On Your Insta Feed, Source: Internet



*Figure 4.2.2.3.80 Uppuguda Underpass - Uppuguda, Shiva Sai Nagar, Akriti Bedi 5 Jan 2021
5 Gorgeous Places In Hyderabad With Colorful Graffiti That Defo Need To Be On Your Insta
Feed, Source: Internet*



*Figure 4.2.2.3.81. Jumerat Bazaar - Chudi Bazar Rd, Begum Bazaar, Chudi Bazaar
Akriti Bedi 5 Jan 2021, 5 Gorgeous Places In Hyderabad With Colorful Graffiti That Defo
Need To Be On Your Insta Feed, Source: Internet*



Figure 4.2.2.3. 82. Graffiti route to better clean city ranking, Animesh Bisoe / Jamshedpur
/ Published 07.12.17, 12:00 AM, Source Internet



Figure 4.2.2.3.83. Swachh Bharat, (2022) Meret, Self Clicked



Figure 4.2.2.3.84 (2019) Wall painting in Ghaghidih jail Jamshedpur by Arjun das, Source: Internet



*Figure 4.2.2.3.85. Candid walls that do the talking
Jusco's Mural Message To Deter Graffiti Gangs, Jharkhand, Source: Internet*



Figure 4.2.2.3.86. Swachh Bharat Wall Painting Challenge, Chhattisgarh, Source: Retrieved from Internet <https://swachhbharat.mygov.in/challenge/wall-painting-has-been-done-under-swachh-bharat-mission>



Figure 4.2.2.3.87 . Swachh Bharat Wall Painting Challenge, Chattisgardh Source: Retrieved from Google. Swachh Bharat Challenge



Figure 4.2.2.3.88. Swachh Bharat Wall Painting Challenge, Chattisgarh Source: Retrieved from Google



Figure 4.2.2.3.89. Vijawada Graffiti Source: Times of India.com

And Figure 4.2.2.3.90. Bhuvneshwar Graffiti –(2020) Source:The Hindu.com



Figure 4.2.2.3.91. Mumbai, Maharashtra Graffiti, 2020. Source – Hindustan times.com



Figure 4.2.2.3.92. Indore2018 , Madhya Pradesh- Source: NDTV

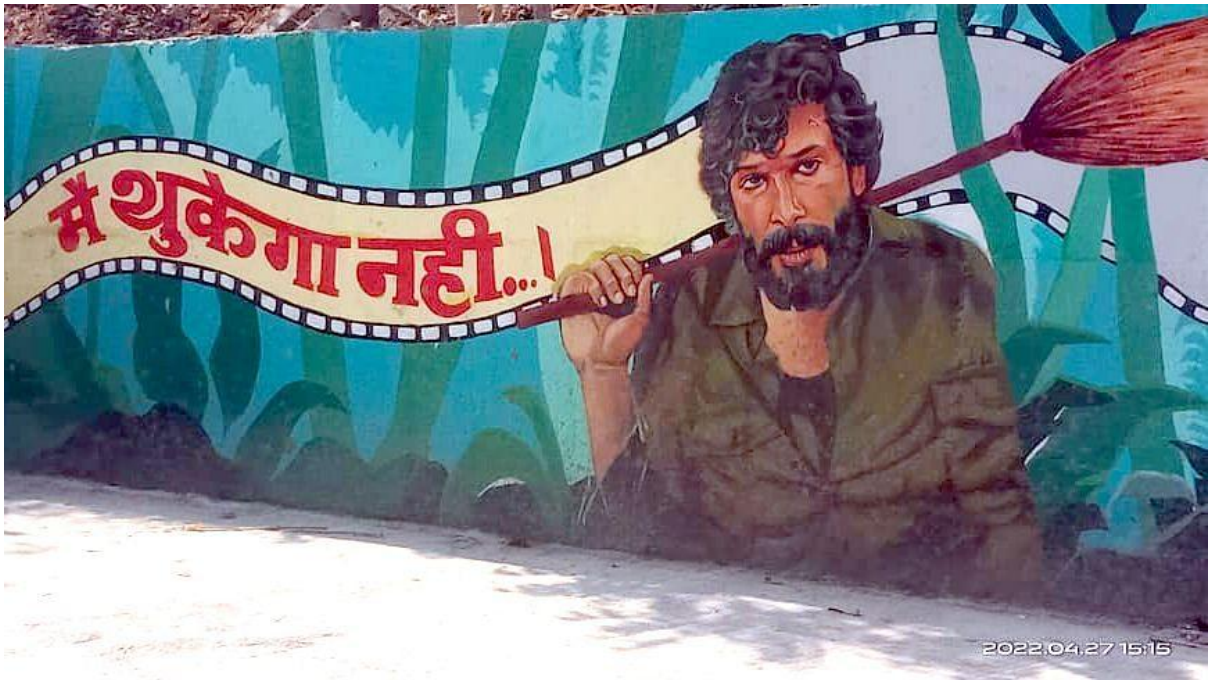


Figure 4.2.2.3.93. Bhusaval (2022) , Madhya Pradesh, Source: Internet



Figure 4.2.2.3.94. Ujjain (2021) Environment, Madhya Pradesh, Source: Internet



Figure 4.2.2.3.95. Itanagar, (2019) Arunachal Pradesh- Source: Internet , arunachal24



Figure 4.2.2.3.3.96. Women Empowerment (2022) Indore, Madhya Pradesh., Source Internet



Figure 4.2.2.3.97. Runa Mukharjee(2016) Pune walls , Maharashtra, Source: Internet -News
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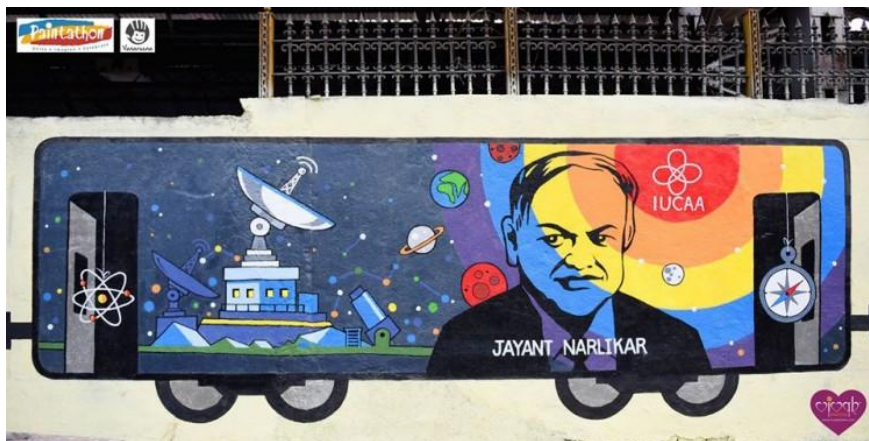


Figure 4.2.2.3.98. Runa Mukharjee (2016) Pune walls , Maharashtra, Source: Internet



Figure 4.2.2.3.99. Educate women, (2017) Vadodra, Gujrat, Self Clicked



Figure 4.2.2.3.100. Educate Women (2021) Agartala, Tripura, Source Internet



Figure 4.2.2.3.101. Its you Tomorrow(2020) Mangaluru, Karnataka, Source: Internet



Figure 4.2.2.3.102. *Woman's Protection (2018) Patna, Bihar, Source: Internet*



Figure 4.2.2.3.103. *Women's Equality (2021), Bihar-, Source: Internet, Times of Inida*



Figure 4.2.2.3.104. *Educate Girl, Kashmir, Source: Internet*



Figure 4.2.2.3.105. Women Power, Kashmir, Source: Internet



Figure 4.2.2.3.106. Women Empowerment, West Bengal



Figure 4.2.2.3.107. Spreading a sanitation message, Jharkhand, Source: Internet



Figure 4.2.2.3.108. Save Water, Bengaluru, Karnataka, thelogicalindian.com, Source: Internet



Figure 4.2.2.3.109. Unity, NHM-Assam, Source: Internet



Figure 4.2.2.3.110. Girl Education, (2021) Assam , Source: Internet



Figure 4.2.2.3.111. Women Empowerment (2016) Mumbai. Source: Internet - IDF.com



Figure 4.2.2.3.112. Know Aids, No Aids (2016) Mumbai, Source: Internet - IDF.com



Figure 4.2.2.3.113. Education for vote (2021) Manipur, Source: Internet



Figure 4.2.2.3.114. Value for Vote, Shillong, Source: Internet



Figure 4.2.2.3.115. Bangalore, Karnataka, Source: Internet



Figure 4.2.2.3.116. What we were, Srinagar, Source: Internet



Figure 4.2.2.3.117. A conflict zone -Kashmir , Source: Internet – Indianexpress.com



Figure 4.2.2.3.118. Daily Life Scene, Kashmir, Source-Times



Figure 4.2.2.3.119 Women Empowerment (2015), Kashmir, Source: Internet



Figure 4.2.2.3.120. Beautification of walls of Shillong city, Source: Internet



Figure 4.2.2.3.121- Figure 4.2.2.3.123. Beautification at Khajuraho.



Figure 4.2.2.3.124.- Figure 4.2.2.3.126 Beautification at Khajuraho.



Figure 4.2.2.3.127.- Figure 4.2.2.3.129. Beautification at Khajuraho.



Figure 4.2.2.3.130. Beautification at Varanasi



Figure 4.2.2.3.131 – Figure 4.2.2.3.132 Beautification at Varanasi



Figure 4.2.2.3.133 Beautification at Varanasi



Figure 4.2.2.3.134 Beautification at Varanasi



Figure 4.2.2.3.135 Beautification at Varanasi

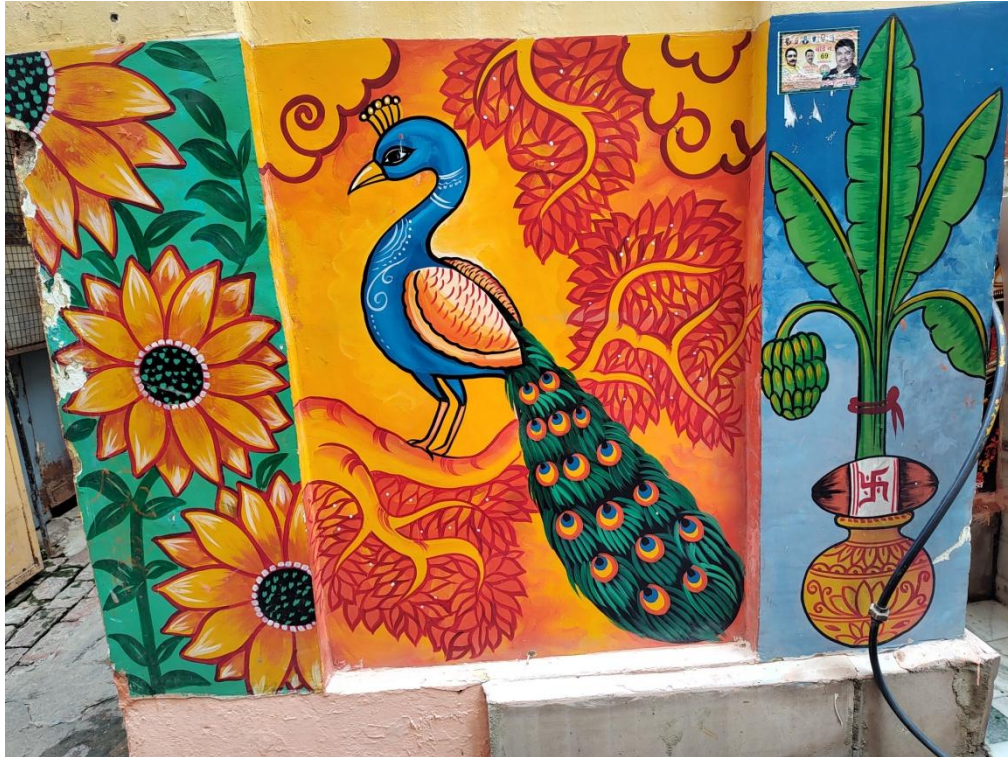


Figure 4.2.2.3.136 Beautification at Varanasi

4.2.3. Case Study I

Title: Pandemic Art: COVID-19 as Depicted in Graffiti Advertisement.

(Sample: News papers, magazines, from internet reports.)

No. of Graffiti Pieces: 21

Source: livemint.com, dailysabah.com, indiatoday.in, <https://m.tribuneindia.com>, disampimes.com, business.standard.com, deccanherald.com, indiatvnews.com, aninews.in, tbsnews.az.com, talangana.com, hindustantimes.com, economictimes.india.com

Initial Presentation:

The COVID -19 Pandemic caused a heavy human life toll throughout the world. It also affected the social, cultural and economic aspects of the nations. It has its shadow on food systems, employment and education. The VIRUS could spread in the crowded indoors, less ventilated places, even on doorknobs, digital devices, lift buttons, stationary, and laptops etc. The sneezes, coughs, touch and close contact with sick persons within 1 (one) meter also affected the people around.

The treatment was quite costly, and the only way out to fight the disease was to take the protective measures only. The Union Health Ministry directed the state authorities to enlighten the masses to take precautions like:- Sanitize hands, Wear mask, Keep a distance, cover coughs and sneezes, Open windows, Stay homes, Consult doctor when sick, No hand shake

Other alternatives were also taken, the social media, the T.V. commercials, repeated audio messages were flashed to make the people aware of the fatal disease that started from Wuhan to engulf the whole world.

The artist and the graffiti writers though faced economical set back, came out to paint the deserted roads and walls to make mass public to observe precautions to save the precious lungs, and various precious lives. The visual pictures even helped the illiterates to know what has been communicated through symbols as it is self-expressive:-

4.2.3.1 Data Collection and Discussion/ Interpretation:



Figure 4.2.3.1.1. A Big Salute to Corona Warriors

The different news agencies appreciated this move of Pandemic art in the front of advertisement from time to time since March 2019. Artistic legacy on Indian Streets by Manvi Kapoor picturised Warriors of COVID – 19 at Delhi.



Figure 4.2.3.1.2. The pandemic has created an artistic legacy on Indian streets by Manvi Kapur, March 26, 2021

All the workers show victory signs and thumbs up. The artists honored the warriors of the frontline.



Figure 4.2.3.1.3. Manvi Kapur (March 2021) Mumbai, which is currently witnessing a massive surge, also pays homage to its tireless doctors and healthcare workers.

Similarly, in Mumbai, the doctors and health care workers are considered as angels with white wings having, celestial powers to fight against CORONA VIRUS tirelessly. The graffiti piece is a tribute to them.



Figure 4.2.3.1.4. Manvi Kapur (March 2021) A man wearing a facemask as a preventive measure against the Covid-19 coronavirus walks past a mural in New Delhi, India

The preventive measures are shown in the image of a medical professional with strong health and arm showing to the man medical professional with string, health and muscles and a red cross on the shirt arm showing medical help and a good immunity against the disease.



Figure 4.2.3.1.5. Manvi Kapur (March 2021) Mumbai's artists add a sense of the post-apocalyptic world to the pandemic.

A Graffiti showing tough and long fight for survival against the catastrophic times. when there was scarcity of oxygen. Even the survives have a strong will – power to enjoy the life wearing oxygen cylinders in the playground.



Figure 4.2.3.1.6. Manvi Kapur (March 2021)There's also room for classic Banksy-style wry humour in cities like Bengaluru.

"In Bengaluru the humour in the form of graffiti to encourage will power at RT Nagar 2019 is taken aback by the virus but 2020 gives gestures and have a positive attitude holding a first to check and control 2019. The lady language is positive thinking to check mate the pandemic.



Figure 4.2.3.1.7. Manvi Kapur (March, 2021) Also in Mumbai, street markers for social distancing became more creative and playful.

A marker on street road at Mumbai advocates for the cultural behavior to observe social distance in Mumbai street.



Figure 4.2.3.1.8. Manvi Kapur (March 2021) There's a self-reflective playfulness also to be found in Bengaluru's artists.

Wearing mask is essential near ATM Ujjivan Bank is described in a graffiti at Bengaluru.



Figure 4.2.3.1.9. Youngsters in J-K paint beautiful graffiti on road to create COVID-19 awareness

ANI | Updated: May 26, 2021 20:01 IST

It is a Youngsters in Jammu and Kashmir paint beautiful idea on the road to create awareness about the deadly virus. It is a collaboration of Red Cross society and Distt. Administration to tell the locals to take caution and consider the importance of following health protocols.

She lock, the chain and the Rorrid tounge and teeth praise the effects of the frontline workers are with the typography couplets.

Two years after the implementations of the restrictions the govt. has decided to end all of them. But face mask and social distance has to be observed. The passers -by wear mask near the graffiti made in a street amidst the corona virus disease in Mumbai in December 2021.

Thus Comes The Covid Test Drive



Figure 4.2.3.1.10. MUMBAI-INDIA - March 26, 2021: Child take photo of a wall mural depicting medical staff as frontline Covid-19 coronavirus warriors at Mahim railway station.

The health warriors, police, sanitation worker and laboratory workers taking test-tube are sketched to show the team ready to test for corona.

And instead of fearing, the two children are clicking the picture at Mahim railway station at Mumbai.



*Figure 4.2.3.1.11. Sagar Kulkarni, DHNS, New Delhi. (2021) Covid-19: Centre extends insurance scheme for healthcare workers by one year after facing flak
Courtesy: Deccan herald*

A big syringe and vaccinators carrying it all ready to prick the COVID -19 in New Delhi in milestone in controlling corona.



Figure 4.2.3.1.12. Children look at a mural depicting frontline workers fighting against COVID-19 in Kolkata, Courtesy: India tv news.

Similarly, in graffiti at Kolkata, too is a good composition where a syringe carrying doctors and other helpers are pushing the vaccination and inspite of showing hesitancy, at all three children are giving pose with the picture. It is making aware that vaccination is essential to control the pandemic.

*Covid-19
vaccination to
resume in Mumbai
from today
A woman wearing a
protective mask
walks past a wall
graffiti creating
awareness against
COVID-19, at Navi Mumbai, in Thane on wednesday. 05 Aug 2021 courtesy:
livemint.com/news/india/*



Figure 4.2.3.1.13. Covid 19 vaccination , Mumbai

A woman wearing mask and protective dress is perhaps a health worker, who is carrying a basket full of mask wearing healthy people, at Navi Mumbai, Thane. The corona droplets in pink are all around. The safety and health is only with vaccination is the message.



Figure 4.2.3.1.14. Coronadroplet with Big large teeth red tongue, (2021) Chennai

In Chennai, the CORONA droplet with big large teeth red protruding tongue has a graffiti for the awareness of the public with instructions written on the wall in the local language.



Figure 4.2.3.1.15. A women wearing a protective mask walks past a mural on a street, admits the spread of the coronavirus disease (COVID-19) in Mumbai, India. January 10, 2022.

The red and green corona droplets in open jaws in the shape of hand depicts destroying of the VIRUS with strength, unity and determination.

A Covid-19 theme based decorated wall in Mumbai presents a woman wearing a red saree and a protective mask is showing an awareness of the disease.



Figure 4.2.3.1.16. Health Worker, Chennai.

From Chennai PTI recoded graffiti of a health worker with a syringe and another with a vile of vaccination on the other site of sad CORONA droplet shows the battle against COVID-19 but another variant, omicron is rising there. The state shows a gearing vaccination drive in India.



Figure 4.2.3.1.17. WHO Covid 19 vaccination (2021)
September 20, 2021, India has capacity to scale up pace of Covid-19 vaccination:
WHO Source : Business standard article

Even the WHO feels that India has capacity to scale up pace of Covid -19 vaccination. The other graffiti piece is marking the inactivated Corona virus by a health worker with a hammer like spatula striking the red horrid droplet. Vaccination also needs all other precautions to be observed is the message.

Immunizations with ongoing efforts are all life saving impressions that are present in graffiti advertisement.



Figure 4.2.3.1.18. Shimla Mall Road, (2022) Self Clicked

In Kullu dedicated COVID warriors is displaying in the Regional Hospital. The culture of Himachal slogans to keep social distance, folding, hands to great wearing mask and covering head with Kullu topi and duppatta gives a message to observe all the essential precautions.



Figure 4.2.3.1.19. (2021) Include journalists in 'COVID warriors' category: Press Council to Centre, Source: Internet (Telangana Day)

The medical fraternity and the frontline warriors including Journalists are managing the Natural disaster at much higher level of awareness on COVID for any appropriate behavior adopted by the general public through the socio-cultural graffiti advertisement through semiotics.

Viewing remarks and news stories from the different papers support the effectiveness of social cultural graffiti advertisement of the events and happenings of the day to day life of a society.

Conclusion :

The graffiti advertisement has been adopted an urban or Public art throughout the world. The masses are arrested by the images and inspired to follow and observe precautions against COVID-19.

The public and the artists pay tribute to the workers and professionals who are putting their own lives to danger to save humanity.

4.2.3.2. Case Study II

Title : The Depth of Nanak's Colours.

I created to understand the documentation process which caters to my objective 1

Sample: Sultanpur Lodhi, Kapurthala (Govt Senior Seconry School Girls)

Source: Hindustan Times Jalandhar, Jalandhar.

Uploaded on Jun 19, 2019

By *Gagandeep Jassowal*

Initial Presentation:



Figure 4.2.3.2. 1. Photo Courtesy: Apoorva Lall (2019). 550th Birthday celebration of Guru Nanak Dev ji. Graffitos at Sultanpur Lohdi, Punjab

Background Information: Guru Nanak the prophet was born about 550 years ago. It was Sultanpur Lohdi, where he got enlightenment in Kali Bai. The philosophy, culture and ideology of Nanak is for the betterment of entire humanity. Sultanpur Lohdi is a place for pilgrimage for the devotees. It is a heritage city that embodies the socio cultural behavior of the society of the era of Guru Nanak.

To celebrate the grand occasion of the 550th birth anniversary the government had opted to decorate and beautify the city of Sultanpur Lohdi in an exclusive way. It is an endeavor to preserve the festivity as heritage in the form of values, voices, traditions, oral history, religious ceremonies, clothing and cuisines. From the newspaper Hindustan times, it was gathered that Kapurthala district administration engaged a Delhi based firm to depict the teachings of Guru Nanak. All the walls along the route to the historic **Gurudwara Ber Sahib Ji** had been covered with a main theme- The teachings and life events of Guru Nanak.

Mr. Karam Bedi, the supervisor was informed that they were also covering the entire gates and Milestones under the project.

Further, Graffiti art will also cover temporary and permanent Gates which are to be constructed on the entrance roads to the cities added Bedi to Hindustan Times correspondent. The Graffiti art at Sultanpur presents two types of artwork:

1. Mural Painting
2. Stencil Art.

Other Alternatives before the authorities were different types of outdoor tools of advertisement that is banners, posters, display boards light and sound, newspapers, flyers etc. But Graffiti Advertisements were preferred as the expected audience was huge in number. The visuals formed could limit the space because of installation and also written literature is often boring as compared to the visuals in the form of murals and out of place. To beautify the walls, roads and under bridges graffiti was selected by authorities as it is also eco-friendly. So it was not possible to refresh the masses in

Nanak's philosophy to the masses in an easy way. Through Graffiti, the art work is interesting, amusing, understanding and is better to understand for the illiterate also.

In spite of the performing arts, banners, posters are time consuming the celebrations. Selection and approach to the public places was also limited.

The world's most publicly accessible art form is graffiti; it is the most popular colorful way of the modern society to express its views. It is an inspiration to express a cool and exclusive art in the 21st century generation. Data collected from personal photographs are read and captured and categorized on the basis of linguistic analysis also.

Specific and realistic process to decorate the crude stone look of wide walls have been replaced by colorful, creative places at Sultanpur. This way utilizing the local walls, surfaces and spaces is a more attractive way to make the city aesthetically beautiful and creativity gives a new look to the city and a new identity to the residents also.

The pictures called the pieces are attractive and pose an attractive way to convey socio-cultural messages.

Personal experience also counts when the passers-by relish and enjoy and understand the messages.

Discussions and explanation of the pictures / pieces:

1.1. The Graffiti is situated near SDM, Office which falls on the road to **Gurdwara Ber Sahib** depict life events from Guru Nanak's life. It shows Guru Nanak in white robes, 'capturing the sacred words', singing Gurubani under a tree. Mardana, his foremost companion and disciple on Rabab, sitting devotionally near-by represents cross cultural and enchanting spiritual influences. The atmosphere is mystic. Another passersby clad in orange, also looks mesmerized. Paintings of the sub-divisional magistrate office.



Figure 4.2.3.2. 2. Capturing the sacred words.

1.2. Near Govt. Girls Senior Secondary School the Mool Mantra from Jap ji Sahib, the first hymn by Baba Nanak- *Ik Onkar, Satnam, Karta Purakh*, reflects the 'Oneness of God'. Or to say there is one God. The opening words of Guru Granth Sahab according to Wikipedia. According to *Wendy Donier*- 'Onkar' is a variation of 'Om' (Aum). *Pashaura Singh* a noted scholar, 'IK' 'ੴ' is unity of Akal Purakh- the creator and the preserver. 'ੴ' (Ik) is 'one' in Punjabi. 22nd October, 2018, *Sikhi wiki.org*. *Speaking Trees*'s the hymn reflects Internal peace, faith, God as singular identity, spiritual reality that looks after everything He created. It is self illuminated.



Figure 4.2.3.2. 3. Ek Onkar, Sultanpur Lodhi, Punjab

Symbolic: ੴ (Icon/ Idol) is a religious symbol in Sikhism. Two components ‘Ik’ and ‘onkar’ one divine reality, eternal Truth, bound to the creator and one another are inseparable in all deities of different religions. It stands for one supreme reality.

Aura- A circle of light around ‘Ek Onkar’ is Religious art, divinity and enlightenment and Sacredness. The colors yellow, golden or red identify with sun and eternity.

Mool Mantra is the Sikh statement of belief of waheguru. The important composition is the opening lines of text of **Guru Granth Sahib**. It is symbolic of Oneness of God and oneness of humanity.



Figure 4.2.3.2. 4. Ek Onkar, Sultanpur Lodhi, Punjab

1.3. Community paves the way for a good life. A good life in a society is by living honestly and caring for others. In community empty religions rituals and superstitions have no value. <https://en.m.wikipedia.org> & Sikhism.org quotes the three pillars- focus of God, honest living and sharing (reflectandrespond.com) ‘Kirat karo’ follow God given skills, abilities with hard labour for self , family and

society at large is the symbolic meaning to eat from the sweat of thy brow. It is symbolic of service to God by servicing the humanity. It is inspiration to serve.

The visual has three distinct scenes depicting three foundations of Sikhism.

-Kirat Karna- earning an honest living.

-Naam Japna- aloud , Silent

-Wand Chakna-giving to charity, and helping others.



Figure 4.2.3.2. 5. Self Clicked (2021), Sangat Pangat, Sultanpur Lodhi, Punjab

1. A person in orange is busy with farming (Kirat Karo).
2. The Holi Ek Onkar (Chanting of holy word)
3. Sharing food with needy

In part 1, the dignity of labour and earning an honest living. Where as part 2, focuses on 'God' in the form of 'Ek Onkar' in the form of Guru. In part 3, Sharing food with others who are needy.

Following God given skills, abilities and with hard labor, earn for the family and society. It is like eating from the sweat of thy brow. Service to humanity is also service to God. Symbolically, it is an inspiration to work.

1.4. A Sikh lady with 'Keski' tied on head in blue dress appears to be fighting. The picture highlights gender equality and bravery as that of woman warrior 'My Bhago' who is the first woman to fight against mughals.



Figure 4.2.3.2. 6 Self Clicked (2021), Sangat Pangat, Sultanpur Lodhi, Punjab

The stones are supportive of earth strength and stability. The kirpan reflects soldier saint spirituality. It is for defence of good and protection of the weak, struggle against injustice. The spar is a symbol of bravery and courage.

1.5. Nanak preached for the uplifting of women. The quote is a cuplet in the praise of women. The high character of community is the high character of women folk.



Figure 4.2.3.2. 7. Self Clicked (2021), Sangat Pangat, Sultanpur Lodhi, Punjab

There are numerous famous female characters like Bebe Nanaki, Mai Bhago, Mata Khivi, that are the real pillars of the community. Clad in Blue, studied with warrior ornaments wearing hair guard the women are full of fire like strength is shown in the graffiti murals.

1.6. Guru Ka Langar to help to run the Langar. It is also called communal meal in simple language. 14 November, 2019 Guru Nanak's Langar and legacy: Embodiment of his compassion and rejection of caste system. 'Dasvand' as a seed of trust that actually has the effect of multiplying your income. To break caste system during 13th and 14th century the time of Baba Nanak. Mata Khevi's contribution to Langar Seva is unforgettable. She looked after the devotees and pilgrims for their comfort and hospitality. The first lady who's name is written in Guru Granth Sahib. She worked outside her immediate family home. Depiction of Sangat and Pangat is shown. All the people sitting in rows. A lady is shown

serving the langar which can be depicted in golden yellow dupata or shawl. Even the rich and poor all were sitting in rows called 'Pangat'.



Figure 4.2.3.2. 8. Self Clicked (2021), Sangat Pangat, Sultanpur Lodhi, Punjab

Sangat' having guru ka langar in Pangat.

Symbolically:- Rejection of Caste System.

Dasvand: offering money to Guru to multiply income coming out of the family to serve devotees and humanity by women.



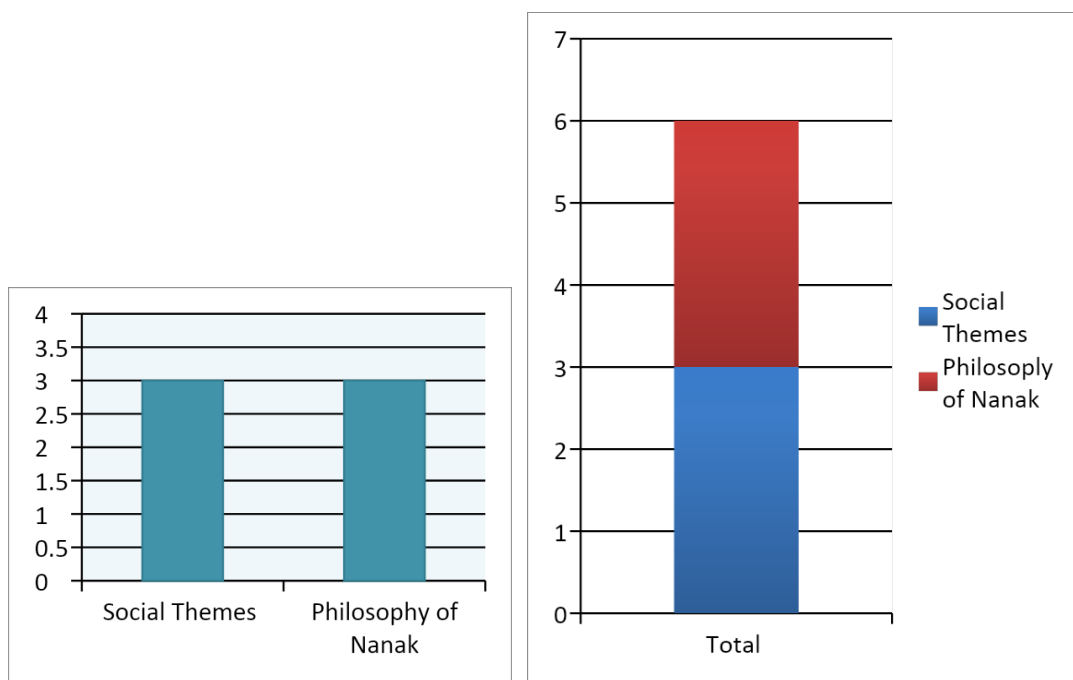
Figure 4.2.3.2. 9. Self Clicked (2021), Sangat Pangat, Sultanpur Lodhi, Punjab

Table 3. Social Theme v/s Philosophy of Nanak

S.No	Title	Attention getting device/ Function	Message	Theme	Emotion	Values	Color
1.	Ghar Ghar	Rabab singing hymns	Philosophy of Nanak	Teaching of Nanak	Chanting the naam	Pious feelings respect submission	Yellow, Green, Brown, Sky Blue

1.2	Ek Onkar	Icon, A symbol	God is universal	God is One!	Spiritual	Fatherhood of God	Sky Blue, Orange, Golden Yellow
1.3	Kirat Karo , Naam Japo, Vand Chako	Three Scenes depicted	Framer & irrigation , Ik onkar drops of blessings , Sharing food	Three Principles of Sikhism	Brotherhood of man	Empathy fulfillment, love for humanity.	Yellow, Orange, Blue, Green , Red,
1.4	Jit Jame Rajaan	Ladies, Weapons in Sikhism	Gender Equality	Save Girl Child	Acceptance, Admiration	Devotion for women	Sky Blue, Orange, Golden Yellow
1.5	Uche Kirdaran de naal	Two women dressed in blue	Women Empowerment	Women Empowerment	Women are equal to men	Serenity fulfillment	Blue, Green , Pink

1.6	Langar Sewa	Diverse Congreg- ation	Equality Sangat and Pangat	Social Justice	Compassi -on	Respect for women	Yellow, Blue, Green , White
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$$\text{Social Theme v/s Philosophy of Nanak} = 3 + 3 = 6$$

Individual person is in orange is busy with farming then the word 'Ek Onkar' is the grace of God the Waheguru it is the Satnam the Holywood and sharing food with other the needy.

Orange colour is the colour of deep joy and bliss it is the colour of connection the belongingness with the community and Society.

It is the colour of Holi Nishan Sahib. It absorbs shocks the Chola dress worn by the 5 Pyara and the turban. We find the golden colour of 'Holi Harmandir Sahib' it is the inner wisdom and hence at the finding of inner peace by the devotees. The blue colour used is is the beautiful colour of calm water of Sarovar and the bana of guru sikh. It is the colour of honesty the red caption is to attract the viewers green colour.

Data Analysis for Quantitative Research

Theoretical Framework having *Deductive Approach* will work on the existing knowledge.

Table 4. Role of Symbol vs Semiotic Attributes

S.no.	Role of Object/ Symbol	Symbolic Attributes
1	Colors of Dress	Bana, Equality, Social Justice
2	Background	Peace and Verbal communication
3	Aura	Peace and illuminated form of GOD, Jyoti
4	Icon	Ek Onkar, One Universal GOD Fatherhood of GOD
5	Sangat	Brotherhood of Man
6	Pangat	Sharing and service to humanity

The above cited table depicts role of object and its symbolic attributes which are very appropriate deductively.

Table 5. Semiotics in colors of the Khalsa

S.no.	Color	Meaning	Semiotics in Message / Text
1.	Blue	Water of Calm Sarovar	<ul style="list-style-type: none"> •Nanak the prophet, poet and philosopher. •God is one / Universality. •Principles of Sikhism. •Gender Equality Save Girl Child. •Gender Equality and Women Empowerment. •Rejection of caste system.
2.	Orange	Dress of Khalsa, Cholas, Turbans, joy and Bliss, Community belongingness.	
3.	Golden	Sikh Surroundings, Domes, Inner Wisdom, Healing, Deep Happiness.	
4.	Green	Happiness, Hope, Contentment, Prosperity	
5.	White	Whole light spectrum of oneness, universal GOD, Radiance and purity, white marble.	
6.	Black	Grounds to the roots, Brotherhood of Man	
7.	Royal Blue	Sensitivity, Amritvela and intuition, honesty, presence of authority.	
8.	Yellow	Identity as part of Jyoti, Emotions of joy.	

Data collection: Result: The issues taken in this case study are:

1. Save Girl Child.
2. Women Empowerment.
3. God is one!

4. Wellness for all.
5. Equality in terms of Caste, Creed and Gender.
6. Conclusion: Teachings of Guru Nanak.

Language/ Linguistically, the quotes written have hymns. They are simple, in Gurumukhi Lippi. Easy to follow. There is alliteration and the couplets show rhythms which attract the audience. The concepts are from Sikh-Bani. So it is familiar to the common public also.

4.2.3.3. Case Study III ‘Chipko Movement’

Chipko Andolan Environmental Movement in India

Sample : Graffiti pictures from Gurgram and Meerut and Karnal walls

Source: Self clicked 7

Initial Presentation / Introduction



Figure 4.2.3.3. 1 Self Clicked (2022) Chipko Movement, Delhi to Jaipur Highway, Gurgaon

Indian Chipko Movement is a social and agro -ecological movement in which women from rural areas of Uttarakhand of Himalayan regions participated in 1970 s to protect trees and forests from cutting and felling. It reflects Gandhian methods o Satyagrah

and non – violence, resistance through the act of hugging trees to protect them from being felled. The movement has been instrumental in the social and ecological disintegration of the hilly society and also the ideological clashes between subcultures of the movement and the re defining of gender roles. Chipko huggers wanted to stop the construction of the dam at tihari because the protesters claim that it will destroy trees and pose a flood threat.



Figure 4.2.3.3.2. Self Clicked (2022) near Chaudhary Devi Lal Park, IFCO Chowk Sector 38, Gurgaon

‘Chipko’ in Hindi means Liptana to hug. Mr. Sunder Lal Bahuguna, a local environmentalist, students and many more Gandhian philosophers came forward against the foreign logging companies to protect their food, fuel and conserving soil from their forests. The protesters, consisting of mostly women and their children were called on by their leader to form a ban in order to stop usurpation of trees from the Uttarakhand.



Figure 4.2.3.3.3. Self Clicked (2022) near Chaudhary Devi Lal Park, IFCO Chowk Sector 38, Gurgaon

A woman named Gaura Devi refused any compensation in lieu of felling trees. She used to hug the tree all the time. Agitation to hug the trees by women forced the government to cancel the license of the foreign loggers.



Figure 4.2.3.3.4. Self Clicked (2022) near Chaudhary Devi Lal Park, IFFCO Chowk Sector 38, Gurgaon.

The felling of trees is shown in the graffiti. The felling of greenery causes imbalance to the environment and nature hence leading to disturbance in food chain and food web.



Figure 4.2.3.3.5. Self Clicked (2022) near Chaudhary Devi Lal Park, IFCO Chowk Sector 38, Gurgaon

Mass participation of female villagers has made it a feminist movement .as the matter of facts women are the backbone of Utrakhand's agrarian economy, women were most directly affected by the environmental degradation and deforestation. This connected them to the issue most easily.



Figure 4.2.3.3.6. Orissa Graffiti (2021)



Figure 4.2.3.3.7. Beautification of walls at Orissa

Source: <https://sambadenglish.com/wave-of-theme-based-street-art-in-odisha-capital/>



Figure 4.2.3.3. 8. (2021) Chipko Movement, Dehradun, India

\The unity of women folk to check deforestation forced the government to cancel the license of the companies. Though the picture is dull and gloomy the other side of the wall has lush green trees in reality in contrast. So the comparison of forest and deforestation is clearly seen different type of emotions are presented in the agitation.



Figure 4.2.3.3.9. (2021) Chipko Movement, Dehradun, India

This is another picture to show the spirit of cause and the movement .the tribal ladies very boldly are embracing the trunk of the tree and face repulsion by the authorities. Slowly the agitators won .Refusing compensation they reflected their love for the natural resources of the valley in the picture the log, stehm of tree is quite old but strong. So the women that are considered week are reflected strong and determined towards their cause.

The hug here to the tree is an icon to save and protect trees .



*Figure 4.2.3.3.10.
(2021) Chipko Movement, Dehradun, India*

The children, the new younger generation also speak out to protect the green clean surroundings and nature. There seems to be an inspiration to plant more trees, to grow more trees and take care of the trees to save earth.

Both protection and afforestation reflects the needs and aspirations of women. They responded to the movement very sincerely. As the forests are renewable natural resources, they provide shelter to wild life too. It had a tremendous impact on the political landscape of the country. Chipko Protests achieved a major victory when the green felling of Himalayan forests were banned for 15 years in 1980.

Slogans used were in local language;

Kya hain jangal ke upkar, Mitti, Pani aur Byar

Mitti, Pani, aur Byar, Jinda rehne ke aadhar.

Table 6. Role of Semiotics

Dress	Saree clad tribal rural women	Village women's love for nature
Image	Trees, ladies and children	Women dominated andolan
Emotion	Satisfaction and peace	Determination to protect their livelihood

Artists can bring an alternative and a responsible message to the public through their work. They get engaged with grass root campaigners and spread their brushes and –cans to show our relationships to the natural world.

Result and conclusion:

It is not only to conserve forest but also to preserve the livelihood movement. It is a new way to protect environment. It is also eco-feminist where women take part in livelihood as well as conserving and planting more tree. Non violence, granted a lot of

attention throughout the world. It enlightened the path of many struggles of people and paved a way of further struggles in future.



Figure 4.2.3.3.11. An artist paints on walls in karnal. Tribune photos: Sayeed Ahmed

Parveen Arora

Results:

It is not only conserving forest but it is also a livelihood movement. It is a new way to protect environment. It is eco feminist where women take part in livelihood as well as conserving and planting more trees.

It is a tribute to women. Though the women in the hilly areas are more laborious to their men in this graffiti the social message to all the societies is that women should not be under estimated. They can soar high to the sky.

CHAPTER 5

5.1 Discussion / Data Collection:

Graffiti is an art form which ranges from simple written words, scribbles, to a wide wall painting. It has its **origin since ancient times**.

Socio-cultural is something that involves the social and cultural aspects. In anthropology, it is a focus of study to **know about the people** around you and their family backgrounds or **relating to both society and culture is Socio-cultural**. Tools used to achieve **Objective 1** (To **document** Socio-Cultural Advertising done through the medium of Graffiti) are **Socio-cultural advertisements that support health and hygiene, well being of the society, diseases, drugs, environment protection and so many social issues**. Like over pollution, climate change, gender inequality, women empowerment etc.

Socio-cultural aspect **keeps on changing with the changing society and time**. Primary Research includes **on the spot photographs** of the Graffiti relating to socio- cultural advertisement.

The targeted masses are appealed for a change in their behaviour and thinking towards betterment of life and cultural heritage.

Research Design of Objective 1

Data was collected through **surveys of photographs**.

The Primary data here presented has been broken down in two divisions as:

- a) Interpretive Data to justify semiotics in advertising.
- b) Pictorial Data to document socio-cultural graffiti advertising

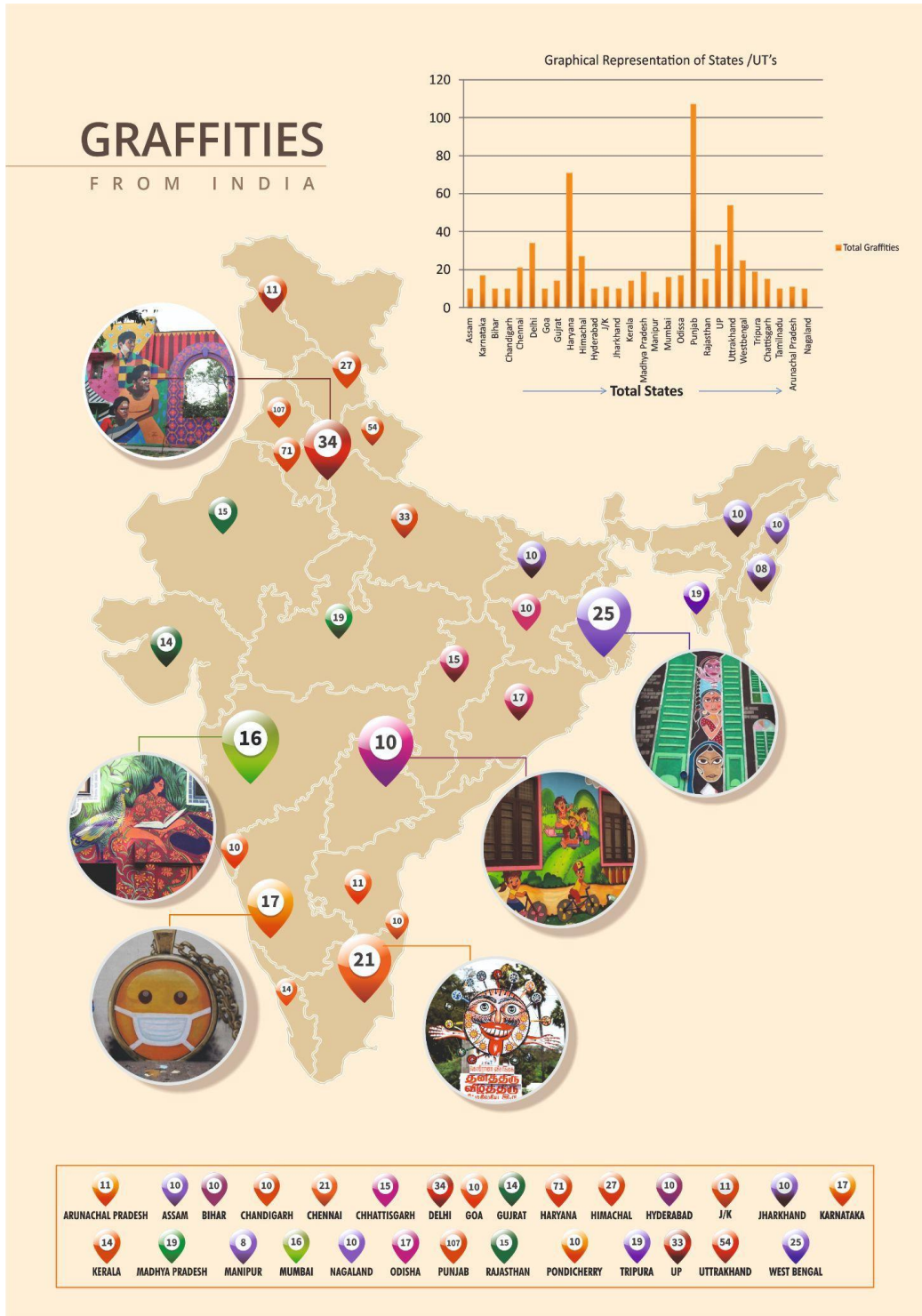
Interpretation has been done on considering the topics and themes under different categories to decide what data has to be collected in a controlled form on the guidelines by the panel experts.

For this **Stratified cluster sampling** is adopted taking different stratas in arts, for example **Students, Academic Professionals, Artists and others**. The renowned persons were contacted and approached for their responses on telephone and Google forms. Gathering the opinion of the experts of Fine Arts was used as an observational tool in interviews of experts.

Also the **Sample Design** is based on **probability sampling** and is taken **on the random concept among a huge variety of Graffiti advertisements.**

It is multi stage also, as different graffiti pieces with socio cultural advertisement has been taken. **Specific categories were identified and selected** for studying the use of each category in different cycles.

Data Analysis: According to Objective 1. To **document** Socio-Cultural Advertising done through the medium of Graffiti. The data has been classified in Figure 5.1 and Data Analysis has been done according to the states of India.



*Figure 5.1 Total collection of Graffiti's in India.
Data Interpretation: The total samples collected is 778 from 28 states throughout India.*

Findings: A study has been conducted to evaluate the use of graffiti in socio- cultural advertisement in almost all the states of India. How semiotics in Graffiti spreads the word about powerful issues. Traditional advertisement works through print media and outdoor display. Social media has also been adopted by the government, NGO's and institutions in the digital age. But the recent trends of beautifying the smart cities has appreciated the graffiti artists for their messages on the flyover walls, structures and signs and gigantic murals and transport are also getting effective as a channel of communication.

It is a fact that semiotics give number of concepts and are perceived differently by different individual – the meaning is conveyed and generated from personal to public i.e. An individual and the meaning for a society.

From a total 28 states 100 % of states show adoption of graffiti.

According to Objective 2. To evaluate the aesthetics of Graffiti through Semiotic Analysis.

In simple words Aesthetics always deals with sensory expressive and technical qualities of art and perception. In art, perception depends upon balance, colour, pattern, shape and visual weight or value. Here value is in the form of **socio-cultural ethics and traditions** which are depicted through graffiti.

The data collected on the basis of image, text, icon, and process that includes evils of society. It is categorised as Folk and Global Culture, Social Change, Nature and Environment Protection to evaluate Beauty and Aesthetics.

The states/cities v/s theme has been presented here by considering the graffiti in the form of three categories taken as Figure 5.2 upto Figure 5.6.



Figure 5.2. Three categories of Graffiti.

- 1) **The Folk and Global culture** includes subtopics of folk traditions, Rituals, heritage and religious customs, sports, games, values and reformation, National interest of a diverse Indian society.
- 2) **Social change** includes social awareness towards social evils like gender equality, Women Empowerment, indifference towards transgender and sex-workers, child abuse, child trafficking, female foeticide, dowry and science and innovation.
- 3) **Environmental protection** includes protection of nature, wild life, Selfie culture, Save Earth, pollution, Save water, Conserve Energy, planting trees, water management, waste management, health and hygiene.

FOLK

GRAFFITIES FROM INDIA



01	03	05	10	19	09	10	03	04	42	14	12	01	02
ANDHRA PRADESH	ARUNACHAL PRADESH	ASSAM	BIHAR	CHENNAI	CHHATTISGARH	DELHI	GOA	GUJRAT	HARYANA	HIMACHAL	HYDERABAD	JAMMU	JHARKHAND
05	02	22	7	05	10	59	03	02	17	30	13		
KARNATAKA	KERALA	MADHYA PRADESH	MANIPUR	MUMBAI	ODISHA	PUNJAB	RAJASTHAN	TRIPURA	UP	UTTRAKHAND	WEST BENGAL		

Figure 5.3. Graffities of Folk Art

SOCIAL CHANGE

GRAFFITIES FROM INDIA

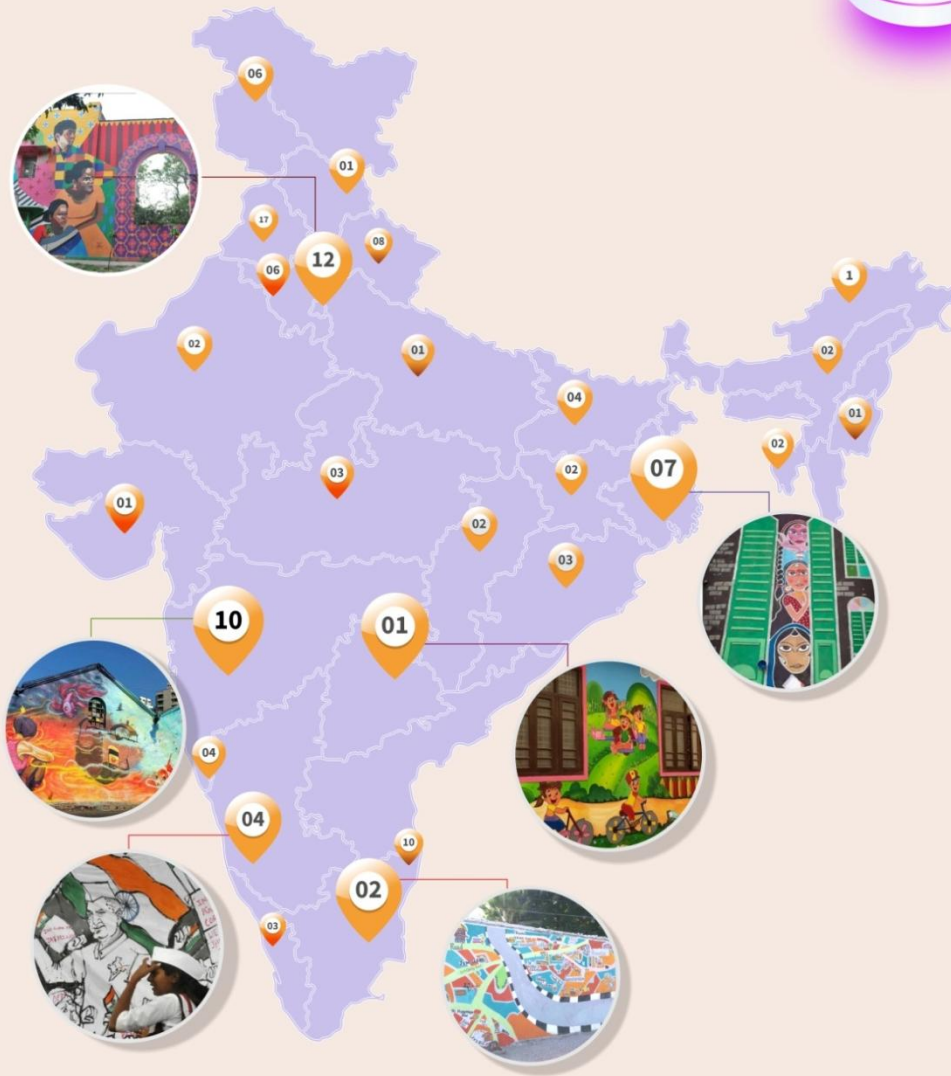


Figure 5.4. Total Number of Social Graffiti

ENVIRONMENTAL GRAFFITIES FROM INDIA

366



Figure 5.5. Total number of Environmental Graffiti collected.

Data Collection and Analysis according to categories:

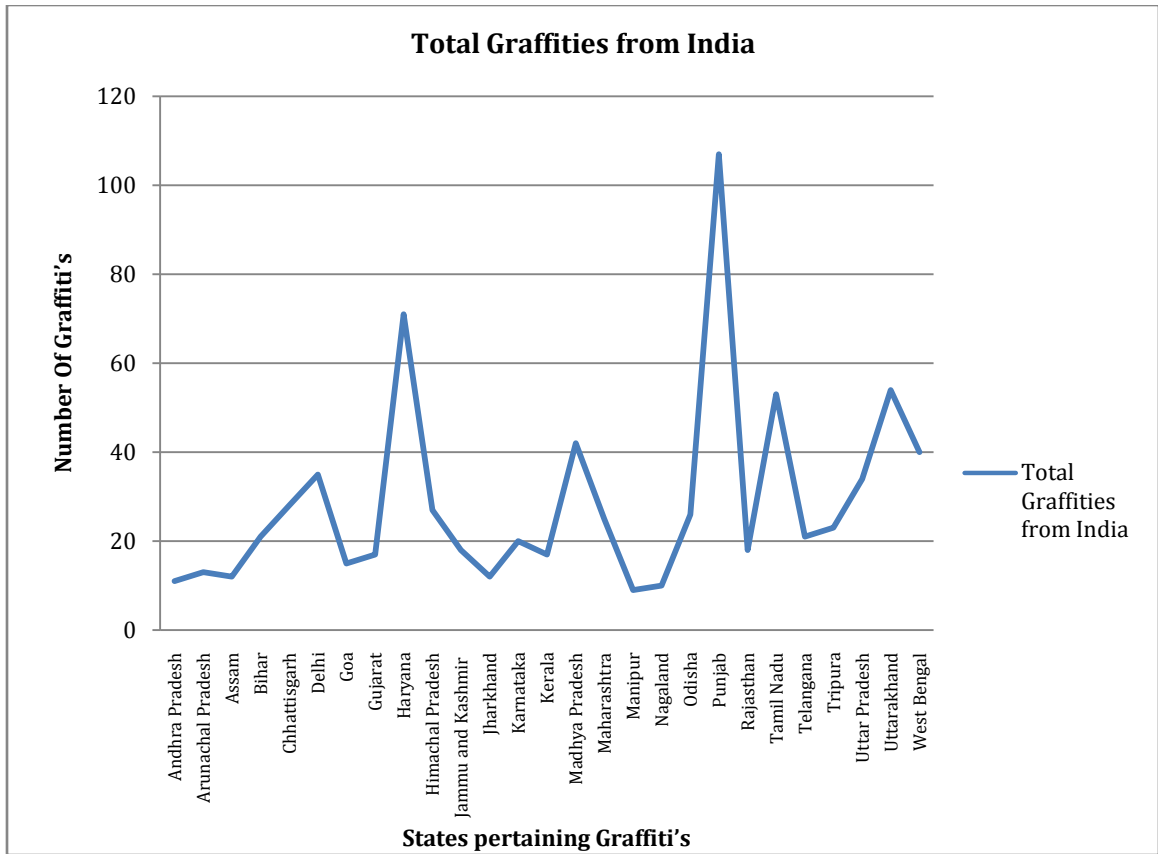


Figure 5.6 Graphical Representation of States/ UT's showing categories

In Figure 5.6. Out of Total Samples 778, total Folk graffiti's are 305, Social Awareness 107 and Environmental 366

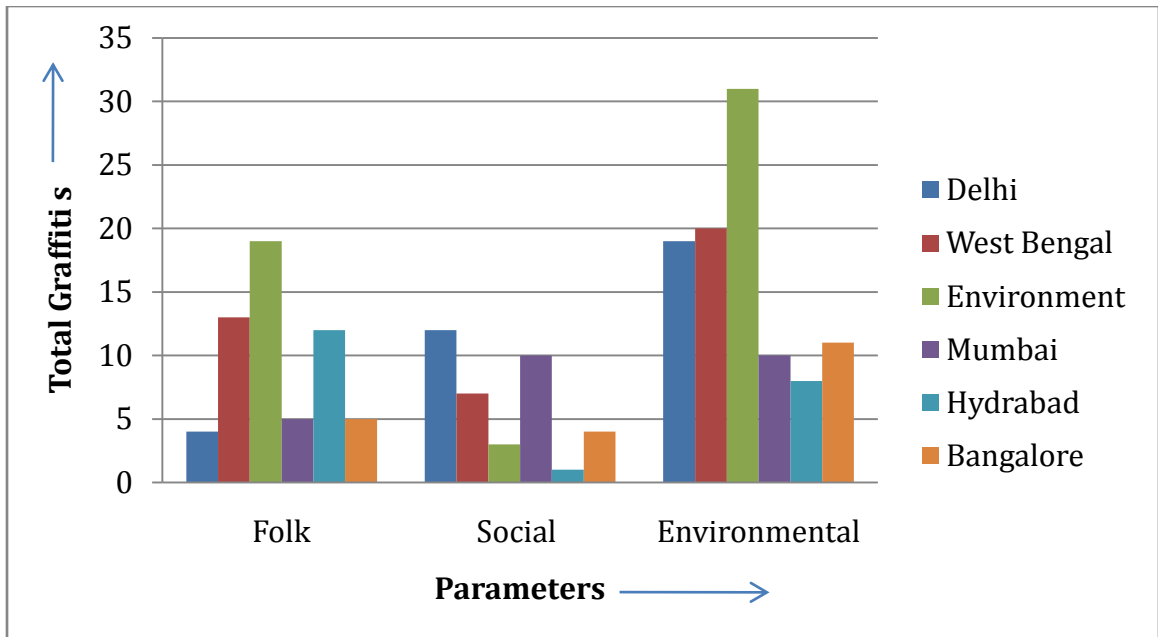


Figure 5.7. Graphical representation of Metropolitan cities showing categories.

Data Analysis: Figure 5.7 presents the analysis where semiotic graffiti advertisements in socio cultural traditions and customs are self explanatory. Delhi being the multicultural and global city very clearly tops the adoption of semiotic graffiti advertisement in India. It is entertaining and have self points in the metro cities in India.

Findings: The graphs showing the highest and ranges in graffiti advertisement. This is how a dynamic acceptance of Graffiti from unlawful to acceptable art form and that too semiotic in context with socio cultural advertisement.

Objective 3: To comprehend viewers' response towards Social Advertisement through Graffiti.

Research Design of Objective 3

Social Advertisement is that which provides social information to the masses to adopt better and healthy social values. It educates people for the well-being of the society.

Tools

Questionnaire / Interviews

Viewers are the main source to find the impact of Graffiti on society. **Here** Strata categories included Students, teachers, artists, professionals, others for questionnaire and interview.

Questions asked recorded digitally and transcribed. The responses were digitally recorded by visiting places to record and preserve, self clicked and retrieved images already available from the internet.

Descriptive, Explanatory, and explorative approach has been used. Documentation of Graffiti in the form of three categories dealing with society through observation, survey and case studies. It is preferred to use different tools like individual interviews, a questionnaire in the form for individual interviews and some pictures to get their impressions for Graffiti. In video or phonic interviews, the conversation is transcribed.

1. The design includes; Interviews which are digitally recorded and transcribed in different rounds.
2. The memos are formed to capture initial ideas and to make comparisons between different strata's. It paves the way for the next lot of data collection and theoretical sampling. Phone interviews are also taken and considered.
3. Narrative analysis is designed.

- 1) Questionnaire
- 2) Interviews

Data Analysis:

It is claimed that in advertisements the use of Graffiti has been opted as a method to attract youth and this tool has become more popular and accepted largely.

Cycle I

For this, codes taken are in the form of **general awareness regarding graffiti** only. The four stratas used in the form of students, professionals, artists and others for the first cycle named **Cycle -I**.

The questions are asked about different aspects of graffiti; namely familiarity with graffiti, aesthetics and site. Out of 220 total respondents, male respondents are 57.3% and female respondents are 42.7%.

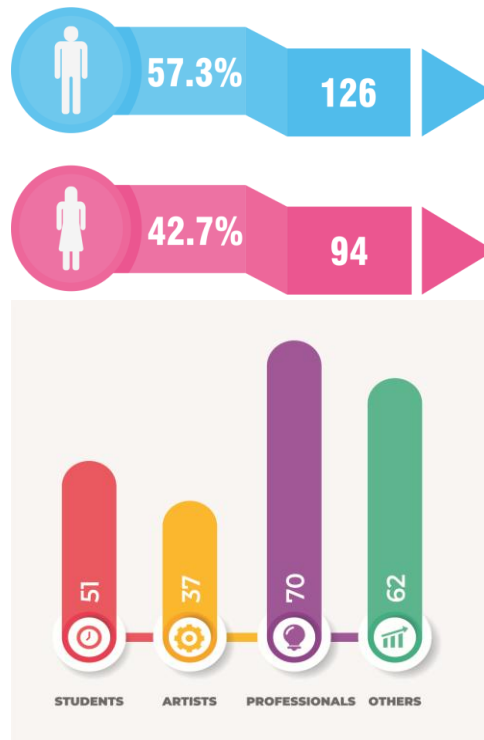


Figure 5. 8- Figure 5. 9. Total Number of respondents.

1. Have you heard about graffiti?

Table 7. Tabular Representation of the Data.

Stratas	Yes	No
Students	100%	0
Artist	100%	0
Professional	99.50%	0.45%
Others	100%	0

Pictorial Representation of the Data

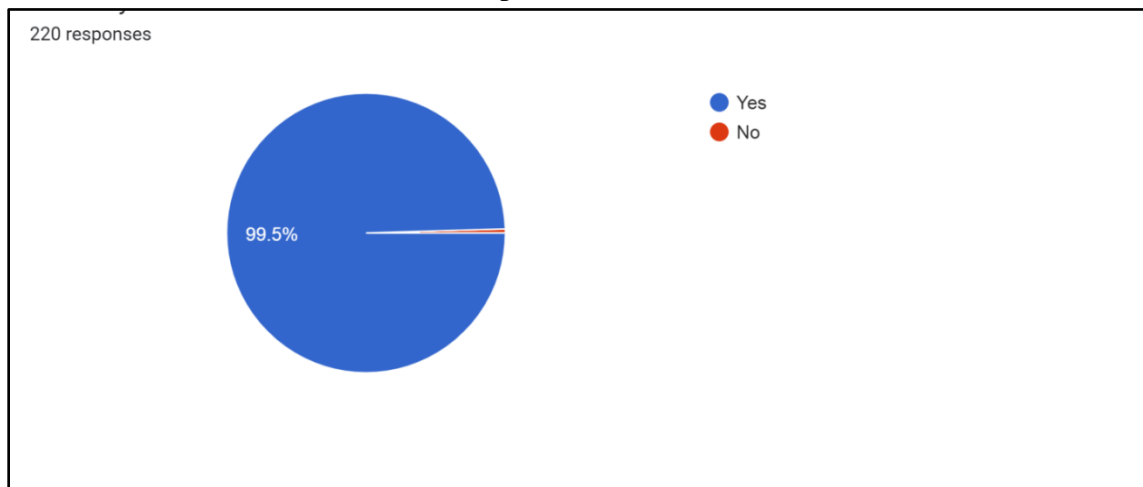


Figure 5.10. Pictorial Representation of Data

During Analysis, it is found that 100% of the **Students**, Artists and others have heard about graffiti. Whereas 99.50% of professionals affirm hearing about graffiti while 0.45% have negative responses for the same.

Interpretation/ Summary: From the Tabular as well as Graphical representation it is very clear that maximum Students, Artists, professionals and others are familiar with graffiti. Only a negligible number of responses show their indifference towards graffiti .

Findings:

Here only 0.45% Professionals stated that they have not heard about Graffiti. This fact affirms that graffiti has become more popular among the masses. It means graffiti is in vogue in contemporary times and has been adopted as an Advertising tool for social issues in the society using language of signs and symbols (using language of signs and symbols).

2. Have you seen any Graffiti?

Table 8. Tabular Representation of data

STRATAS/ PARAMETERS	STUDENT	ARTIST	PROFESSIONAL	OTHE RS
YES	99%	99.50%	99.50%	100%
NO	0.90%	0.45%	0.45%	0%

Graphical Representation of Data

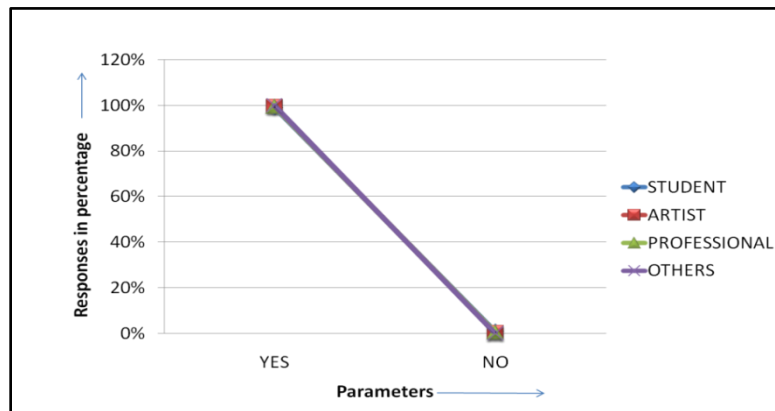


Figure 5.11. Graphical Representation of Data.

During Analysis, it is found that 99% of the **Students**, 99.50% **Artists** and professionals both affirms that they have seen graffiti. Whereas 100% others assert seeing graffiti while 0.90% Students, 0.45% artists and professionals have denied the same.

Interpretation/ Summary: Referring to the Tabular as well as graphical figures it is evident that 98.2% viewers have seen graffiti personally whereas 1.8% have disapproved the statement.

Findings: The findings very clearly present that 98.2% respondents have seen the graffiti themselves. Hence this discussion points towards the fact that graffiti is in favour among the multitude.

3. Graffiti has been seen on...

Table 9. Tabular Representation of Data

Parameters/ Stratas	Student	Artist	Professional	Others
Transport	21.60%	17.28%	32.09%	29.01%
On Market way	21.71%	15.78%	34.21%	28.28%
On Bridges	21.59%	15.34%	32.95%	30.11%
Home / Office walls	19.04%	16.19%	38.09%	26.66%

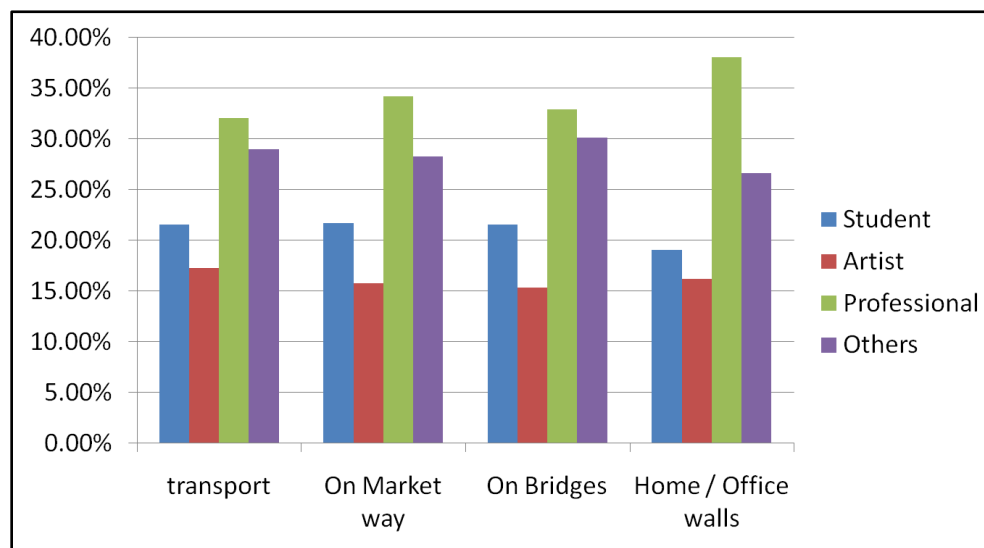


Figure 5.12. Graphical Representation of Data

During Analysis, it is found that from a total number of 51 students 21.60% have seen graffiti on the Transport system, whereas 21.71% on Marketplaces, 21.59% on Bridges, 19.04% on home or office walls. From a total number of 37 Artists 17.28% have seen graffiti on the Transport system, 15.78% in Market, 15.34% on Bridges, and 16.19% on walls. Whereas 32.09% professionals have seen graffiti on the transport system, 34.21% in Market, 32.95% on bridges, 38.09% on walls. However 29.01% others have seen graffiti on the Transport system, 28.28% on Market ways, 30.11% on Bridges, 26.66% on walls.

Interpretation/ Summary:

It is clear that 32.09% professionals have seen graffiti on transport vehicles, 34.21% on marketplaces, 32.95% on bridges, and 38.09% on home or office walls. from the above Data it has been observed that graffiti is seen on different vehicles, Shops and market places, bridges, flyovers, subways, abundant buildings as well as office walls in rural as well as urban suburban places.

Findings: From the Tabular as well as graphical representation, it is very clear that 80% graffiti has been seen on bridges, 73.6% on Transportation systems, 47.7% on walls in and around the cities and also Students, Artists and others are familiar with graffiti. It can be seen on transport vehicles, market places, on bridges, on walls and abundant buildings.

4.What was that graffiti?

Table 10. Tabular Representation of Data

	Students	Professionals	Artists	Others
Social	21.49%	42.99%	12.14%	23.36%
Environmental	29.48%	17.90%	17.90%	34.61%
Indoor Advertising	17.64%	41.17%	11.76%	29.41%
Outdoor Advertising	11.10%	16.60%	44.40%	27.77%

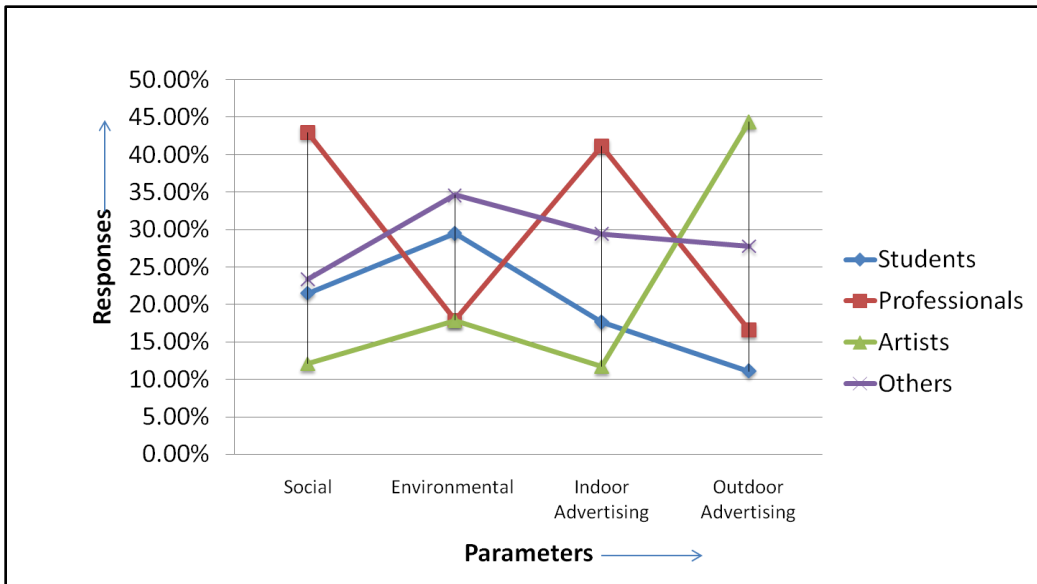


Figure 5. 13. Graphical Representation of Data

During Analysis, referring data it is found that **Students** have seen 21.49% Social graffities, 29.48% Environmental, and 17.64% indoor while 11.10% outdoor advertising graffiti was seen. **Professionals affirmed** 42.99% social, 17.90% environmental, 41.17% indoor and 16.60% Outdoor graffiti advertisement. **Artists** have seen 12.14% social, 17.90% environmental, 11.76% indoor and 44.40% Outdoor graffiti. **Others** include 23.36% social, 34.61% environmental, 29.41% indoor and 27.77% Outdoor graffiti advertisement.

Interpretation/ Summary: Referring to the Tabular as well as graphical figures it is evident that social graffiti's seen by professionals is the highest as 42.99%. Environmental graffiti seen by others is 34.61%. Indoor Graffiti Advertisement too is seen by professionals while outdoor graffiti is observed by 44.40% artists. It shows that graffiti is now still popular, It can be indoor as well as outdoor, social and environmental themes. The style deals with the latest trends, manners and modes in advertising.

Findings: Hence, semiotic graffiti is replacing Outdoor Advertising nowadays. After seeing the social graffiti some feelings are aroused among the onlookers. This change may affect the approach of the person. **This** convention is taking the place of a new trend amongst the younger generation.

Memo I: It shows that all the four stratas are smaller social units of different sizes and they can be compared as one specific class. Here 57.3% were male respondents and 42.7% were Female respondents.

The concept here formed is that as a whole one bigger unit of 219 out of 220 participants are familiar with Graffiti in the contemporary age in India . They have seen graffiti at different places on walls, cities, schools, colleges, bridges, flyovers, underbridges and other abundant places too.

So, it is important to note that 99% of the viewers are quite clear about Graffiti and Advertising. Hence Objective 3 and 4, is fulfilled and justified.

Cycle II.

After Critically watching the Cycle-I and memo I, a concept that Graffiti advertising is getting popular and no more Unlawful but Art. **Here concept will not change but the facts can change and increase.**

The next cycle may deal with **how different categories /stratas care for graffiti advertising.** So, essential components of graffiti advertising are looked upon under codes. Use of language, places/site of graffiti writing, theme both with respect to authority and the artist's imagination, effect of teamwork and pre-requisites of a visual. The sample in cycle- II, 51 comprises the students, 70 professionals, 37 artists, and 62 others and total number is **220**.

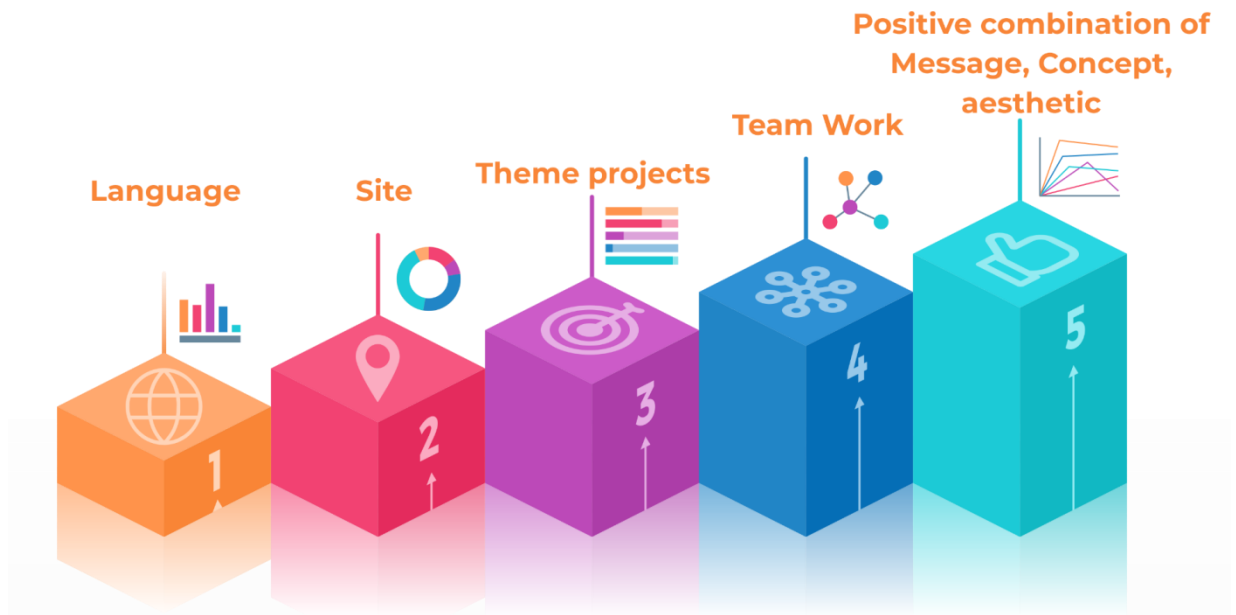


Figure 5.14. Different categories for Graffiti Advertising.

1. Graffiti writings **in bold letters** have a better impact.

Table 11. Tabular Representation of Data

Stratas	Students	Artist	Professionals	others
Strongly Agree	21.56%	21.62%	27.14%	20.96%
Agree	66.66%	54.05%	61.42%	75.80%
Neutral	7.84%	13.51%	10%	1.61%
Disagree	0	0	1.42%	1.61%
Strongly Disagree	3.92%	10.81%	0	0

Graphical Representation of Data

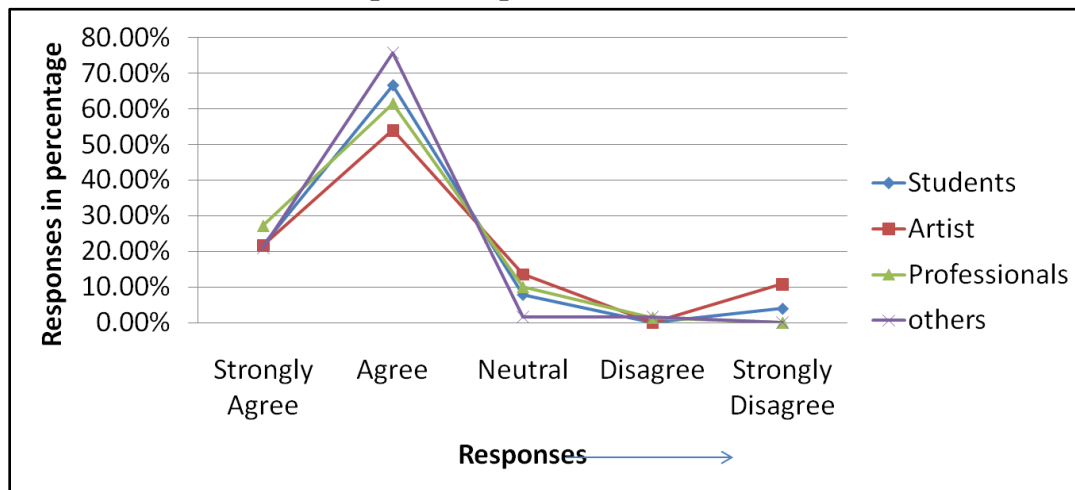


Figure 5.15. Graphical Representation Of Data

During Analysis, it is found that 21.56% of the **Students** Strongly Agree, 66.66% Agree, 7.84% remain neutral and 3.92% Strongly Disagree that language in bold letters has better impact. On the other hand 21.62% **Artists** strongly agree, 54.05% Agree, 13.51% are still neutral but in contrast 10.81% Strongly Disagree with the same statement that language in bold letters has a better impact. However 27.14% **Professionals** strongly agree, while 61.42% agree, 10% remain neutral and 1.42% disagree that language in bold letters has a better impact. Finally, 20.96% **Others** Strongly agree with, 75.80% Agree and 1.61% remain neutral and 1.61 disagree.

Hence it is strongly maintained that 23.2% Strongly Agree and 65.5% Agree that writing in bold letters has better impact.

Interpretation/ Summary: The statement that ‘Graffiti writing in bold letters has better impact’ can be summarised according to the highest percentage here as 27.14% Professionals **Strongly Agree**. whereas 75.80% of others **Agree**, 32.96% are **Neutral** and **3.03% Disagree and 10.81% Artists Strongly Disagree** that Writings in bold letters has a better impact as 88.9% have shown positiveness that it has a better impact because it has a better readability than thin font styles and sleek Graffiti writings Font styles like Berlin, Roboto, Neon, have better visibility because non bold fonts have less readability. Running graffiti writings also have less impact than the bold lettering styles in graffiti.

Findings: Here combining Strongly Agree and Agree the figure comes out to be 23.4%+65.5% (88.9%) are in the support of graffiti writing in bold letters provides a better impact. Selection of language from English, Hindi and local language is also considered for writing in graffiti as is clear from the samples and documentation So writing in bold letters highlight and strengthen the message. It emphasises the text which is the message.

2. Selection of site be appropriate for graffiti writings

Table 12. Tabular Representation of Data

	Students	Artists	Professionals	Others
Strongly Agree	13.72%	45.94%	41.42%	24.19%

Agree	54.90%	21.62%	37.14%	58.06%
Neutral	11.76%	18.91%	12.85%	6.45%
Disagree	11.76%	10.81%	0	6.45%
Strongly Disagree	7.84%	2.70%	8.57%	4.83%

Graphical Representation of Data

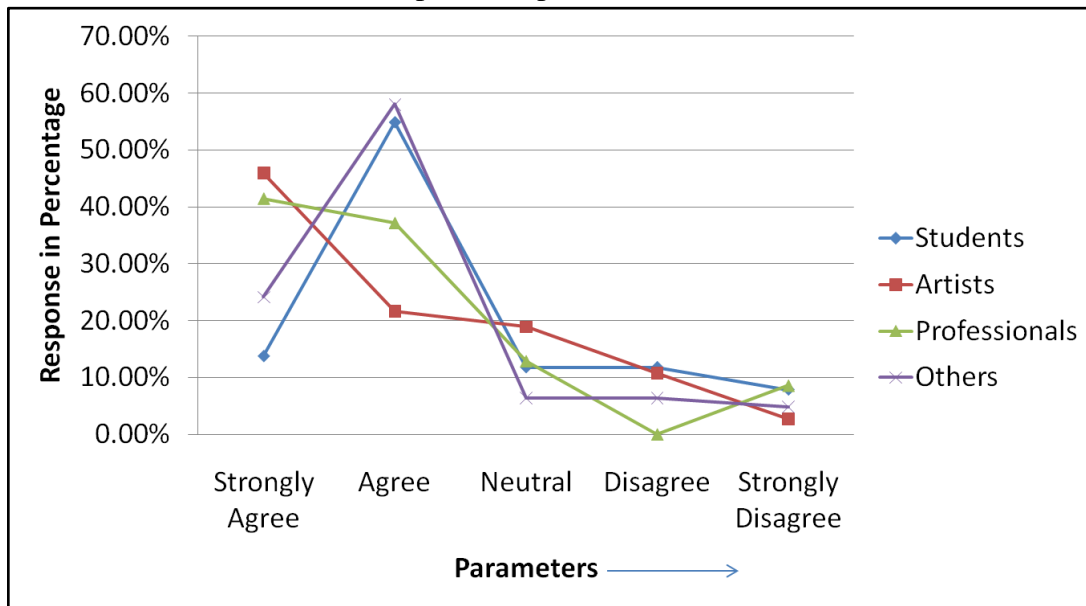


Figure 5. 16. Graphical Representation of Data

During Analysis, it is found that 13.72% of the **Students** Strongly Agree, 54.90% Agree , 11.76% remain neutral, 11.76% Disagree and 7.84% Strongly disagree that Selection of site is appropriate. On the other hand 45.94% **Artists** strongly agree, 21.62% Agree, 18.91% are still neutral but in contrast 10.81% Disagree with the same statement 2.70% Strongly Disagree that Selection of site is appropriate in that shown sample in questionnaire

However 41.42% **Professionals** strongly agree that Selection of site in graffiti is appropriate, while 37.14% agree with the statement. 12.85% remain neutral, 8.75%

strongly disagree. Finally, 24.19% of **Others** Strongly agree with, 58.06% Agree and 6.45% remain neutral whereas 6.45% disagree and 4.83% Strongly disagree with the same.

Interpretation/ Summary: The statement that ‘Selection of sites in graffiti are appropriate.’ summarises according to the highest percentage here as- 45.94% Artist **Strongly Agree**, whereas 58.06% others **agree**, 18.91% artists are **Neutral** while 11.76% students disagree and 8.57% professionals Strongly Disagree. It can be assessed that **2.70% artists strongly disagree with the statement because** the selection of a place where messages of graffiti is drawn is must to reach the audience in the society so it should be drawn where the place is clean and more visible to the society.

Findings: Here, combining Strongly Agree and Agree the figure comes out to be 44.5%+30.9% (75.4%) in the support of Selection of sites in graffiti should be appropriate. The proper visibility be there .Nothing should create any hindrance in the vision and view. It should not be behind the trees

3. Theme projects in graffiti and team work.

Table 13. Tabular Representation of Data

	Students	Artist	Professionals	Others
Strongly Agree	27.45%	24.32%	25.71%	22.58%
Agree	60.78%	56.75%	65.71%	75.80%
Neutral	3.92%	8.10%	8.57%	1.61%
Disagree	5.88%	0	0	0
Strongly Disagree	1.96%	10.81%	0	0

Graphical Representation of Data

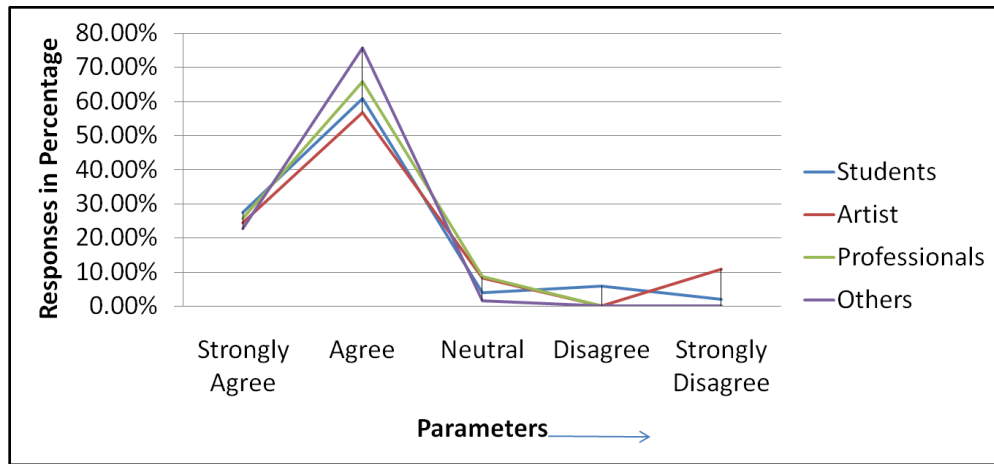


Figure 5. 17. Graphical Representation Of Data

During Analysis, it is found that 27.45% of the **Students** Strongly Agree, 60.78% Agree ,3.92% remain neutral whereas 5.88% disagree and 1.96% strongly disagree that in Graffiti projects teamwork is more rewarding. On the other hand 24.32% **Artists** strongly agree, 56.75% Agree, 8.10% are still neutral but in contrast 10.81% strongly disagree with the same statement that in a Graffiti project teamwork is more paying.

However 25.71% **Professionals** strongly agree, while 65.71% agree and 8.57% remain neutral. Finally, 22.58% of **Others** Strongly agree with, 75.80% Agree and 1.61% remain neutral.

Hence it is strongly maintained that 25% Strongly Agree and 65.9% Agree that theme projects and teamwork in graffiti are more paying.

Interpretation/ Summary: The statement that ‘Graffiti projects teamwork is more paying’ summarises according to the highest percentage here as- 27.45% students **Strongly Agree**, whereas 75.80% others **agree**, 22.2% are **Neutral** while 5.88% artists disagree and 10.81% artists Strongly Disagree with the same because in team projects some artists believes that sometimes the amount won is just satisfactory then the individual projects are more paying.

Findings: Here 56.75% artists believe that in graffiti projects teamwork is more paying. Hence referring Strongly Agree and Agree the figure comes out to be 25%+65.9% (81.0%) are in support that in graffiti projects teamwork is more paying. In a team the work can be finished early but the quality of work of all the people and artists may not be matured enough to win good amount as a whole. The projects are easy to work for is ensured. A regular work is more important than few projects occasionally.

4. A Positive combination of composition, message, concept, aesthetic makes graffiti more meaningful.

Table 14. Tabular Representation of Data

	Students	Artist	Professionals	Others
Strongly Agree	33.33%	27.77%	41.42%	29.03%
Agree	58.82%	55.55%	52.85%	70.96%
Neutral	7.84%	8.33%	4.28%	0
Disagree	0	2.77%	1.42%	0
Strongly Disagree	0	8.33%	0	0

Graphical Representation of Data

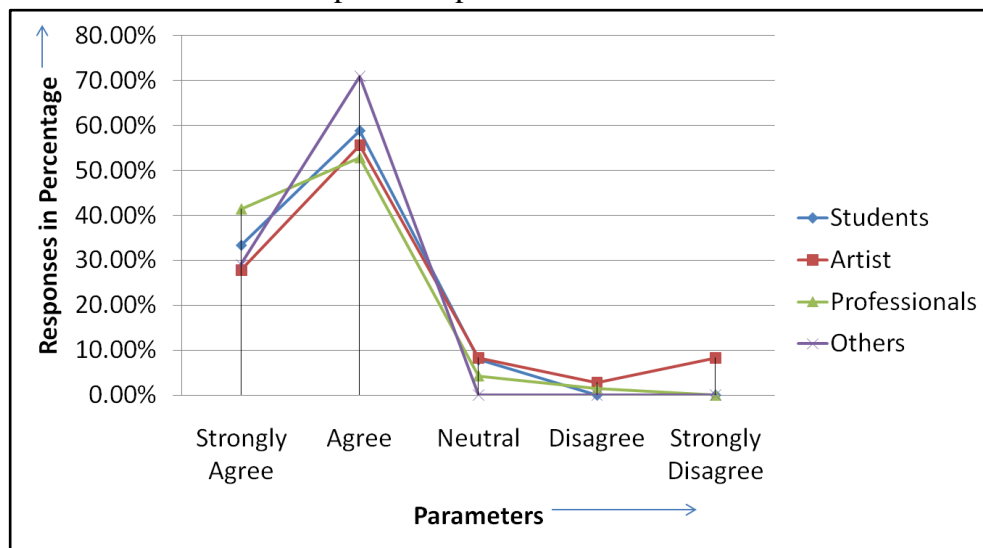


Figure 5.18. Graphical Representation of Data

During Analysis, it is found that 33.33% of the **Students** Strongly Agree, 58.82% Agree , 7.84% remain neutral that Graffiti composition, message, concept and aesthetics gives positive meaning. On the other hand 27.77% **Artists** strongly agree, 55.55% Agree, 8.33% are still neutral but in contrast 2.77% Disagree with the same statement. 8.33%

Strongly Disagree that in a Graffiti composition, message, concept and aesthetics gives positive meaning and are important.

However 41.42% **Professionals** strongly agree that Graffiti composition, message, concept and aesthetics gives proper message and meaning, while 54.28% agree with the statement. 14.28% remain neutral. Finally, 29.03% of **Others** Strongly agree with, 51.61% Agree and 19.35% remain neutral.

But it is strongly maintained that 25.7% Strongly Agree and 56.9% Agree that Graffiti composition, message, concept and aesthetics gives positive meaning and 15.6% remains neutral.

Interpretation/ Summary: The statement that ‘*Graffiti composition, message, concept and aesthetics gives positive meaning*’ summarises according to the highest percentage here as 41.42% Professionals **Strongly Agree**, whereas 70.96% others **Agree**, 20.45% are **Neutral**. 2.77% Artists Disagree while 8.33% Artists Strongly Disagree because according to graffiti shown artists stated that sometimes every statement has two meanings . It depends on the viewer how he takes it.

Findings: Hence combining Strongly Agree and Agree the figure comes out to be 33.6% + 59.5% (93.1%) in the support of Graffiti composition, message, concept and aesthetics gives positive and proper meaning.

5. Projects of Graffiti on social issues should be preserved and documented.

Table 15. Tabular Representation of Data

	Students	Artists	Professionals	Others
Strongly Agree	13.72%	27.02%	31.42%	29.03%
Agree	66.66%	56.75%	54.28%	51.61%
Neutral	17.64%	8.10%	14.28%	19.35%
Strongly Disagree	1.96%	8.10%	0	0

Graphical Representation of Data

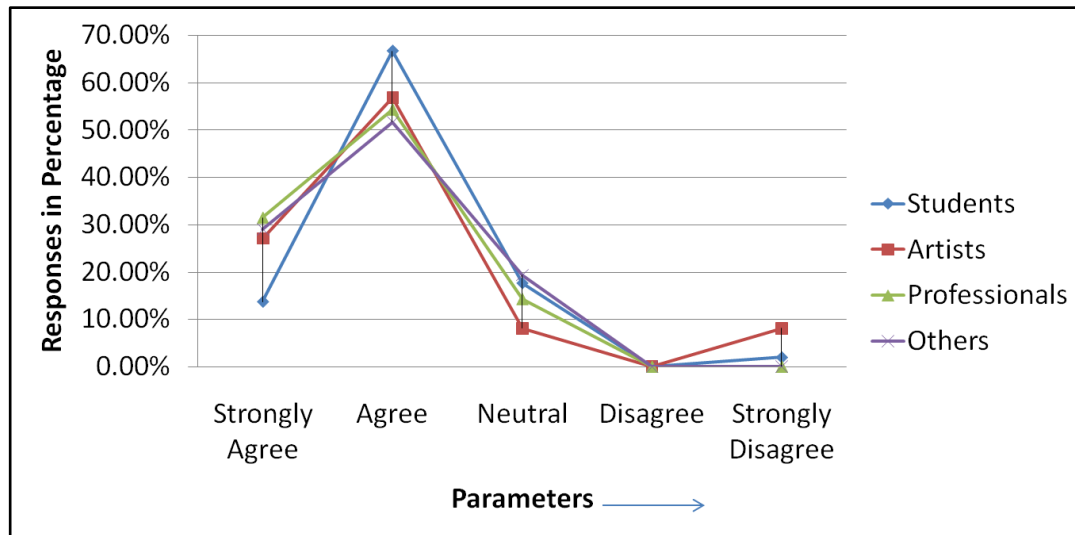


Figure 5. 19. Graphical Representation of Data

During Analysis, it is found that 13.72% of the **Students** Strongly Agree, 66.66% Agree, 17.64% remain neutral and 1.96% Strongly Disagree that Graffiti Projects on Social Issues should be preserved or documented. On the other hand 27.02% **Artists** strongly agree, 56.75% Agree, 8.10% are still neutral but in contrast 8.10% Strongly Disagree with the same statement. However 31.42% **Professionals** strongly agree that Graffiti Projects on Social Issues should be preserved or documented, while 54.28% agree with the statement. 14.28% remain neutral. Finally, 29.03% of **Others** Strongly agree with, 51.61% Agree and 19.35% remain neutral.

Hence it is strongly maintained that 25.7% Strongly Agree and 56.9% Agree that Graffiti is considered as an art form and 15.6% remains neutral.

Interpretation/ Summary: The statement that ‘Graffiti Projects on Social Issues should be preserved or documented’ summarises according to the highest percentage here as 31.42% Professionals **Strongly Agree**, where as 66.6% students **agree**, 59.35% are **Neutral** and **8.10%** Artists **Strongly Disagree** that Projects on Social Issues should be preserved or documented. As Values and traditions of society keep on changing. New projects with new objectives take the place of old. Hence the artist feels that new medium formulations and creations are more important. If not preserved it makes no difference. New projects take place of older ones with time. As culture and values keep on changing from time to time. They should be preserved through Photography and Videography or on social media.

Findings: Here 56.75% artists feel that projects of graffiti should be preserved and documented. Hence combining Strongly Agree and Agree the figure comes out to be 25.9%+56.8% (82.7%) in support of Graffiti Projects on Social Issues should be preserved or documented through photography and videography or on social media to enjoy art work later on.

6. Graffiti is considered an art form.

Table 16. Tabular Representation of Data

	Students	Artists	Professionals	Others
Strongly Agree	33.33%	27.92%	42.85%	33.87%
Agree	60.78%	54.05%	50%	51.61
Neutral	3.92	2.70%	5.71%	14.51%
Disagree	0	2.70%	0	0
Strongly Disagree	1.96%	13.51%	1.42%	0

Graphical Representation of Data

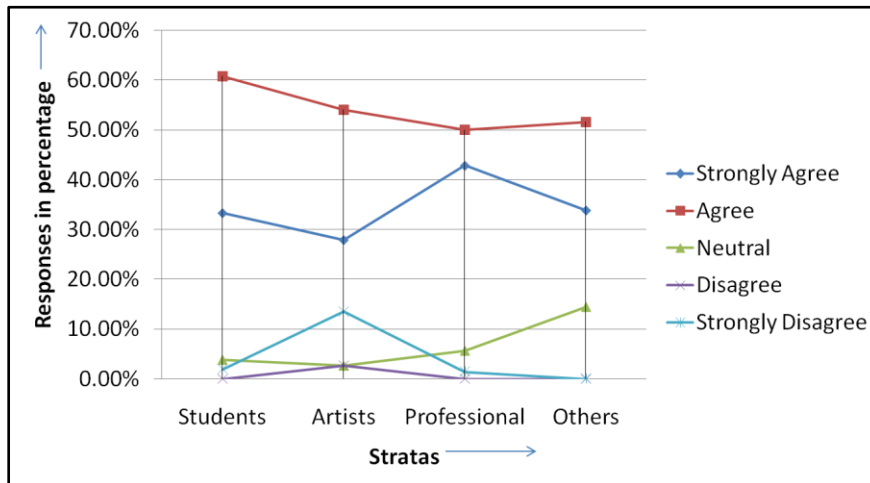


Figure 5. 20. Graphical Representation Of Data

During Analysis, it is found that 33.33% of the **Students** Strongly Agree, 60.78% Agree , 3.92% remain neutral and 1.96% Disagree that graffiti is considered as an art form. On the other hand 27.92% **Artists** strongly agree, 54.05% Agree, 2.70% are still neutral but in contrast 2.70% Disagreed and 13.51% Strongly Disagree with the same statement. However 42.85% **Professionals** strongly agree that graffiti is an art form, while 50% agree with the statement. 5.71% remain neutral and 1.42% Strongly disagree. Finally, 33.87% of **Others** Strongly agree with, 51.61% Agree and 14.51% remain neutral. Hence it is strongly maintained that 35.5% Strongly Agree and 53.6% Agree that Graffiti is considered as an art form and 7.3% remains neutral.

Interpretation/ Summary: The statement that ‘Graffiti is considered as an Art form’ summarises according to the highest percentage here as 42.85% Professionals **Strongly Agree**. where as 60.78% students **agree**, 26.84% are **Neutral** and **16.21% Strongly Disagree** that Graffiti is considered as an art form.

Findings: Hence combining Strongly Agree and Agree the figure comes out to be 35.5%+53.6% (89.1%) in the support of Graffiti as an art form. 54.05% artists agree that graffiti is considered as an art form. However some Traditional artists still considered it as vandalism but it is not the case in the contemporary phase. Hence Graffiti is considered as an Art form as 89.1% still are advocating the same.

Memo II

As the data collected for cycle II is based on the results of Cycle I , it is a **controlled form to build up the essentials of graffiti advertisement**. After comparing the smaller units against the total percentage of the responses asserts that In Graffiti writings are essential for graffiti.

The theory emerges that Graffiti advertising uses language to spread messages **bearing an aesthetical composition for a proper space/ site for the exhibit, having a grand theme and project to attract the attention of the viewer**.

Cycle III

From the cycle II, emerging gaps of graffiti advertisement are considered and taken up here for semiotic social graffiti advertisement. So, certain variables and parameters for semiotic social graffiti have been taken here to establish set conditions of the formulation of next theory concept.

The parameters taken are the codes and the sampling stratas are again the responses of students, professionals, artists and others and the sample number is 220. The codes considered are social issues. Here **colour, hue** are important **whereas context and contrast** are symbolic, projects concentrate on social issues and the concept gives meaning. A bold and local language is more effective in social semiotic graffiti advertisements but sometimes only symbols can also give proper meaning.



Figure 5. 21. Cycle II. Semiotic Social Graffiti

1. Body language and Gaze of character gives aesthetic view to meaning

Table 17. Tabular Representation of Data

	Students	Artists	Professional	Others
Strongly Agree	17.64%	40.54%	40%	33.87%
Agree	72.54%	64.86%	52.85%	61.29%
Neutral	5.88%	16.21%	5.71%	4.83%
Disagree	1.96%	0	0	0
Strongly Disagree	1.96%	5.40%	1.42%	0

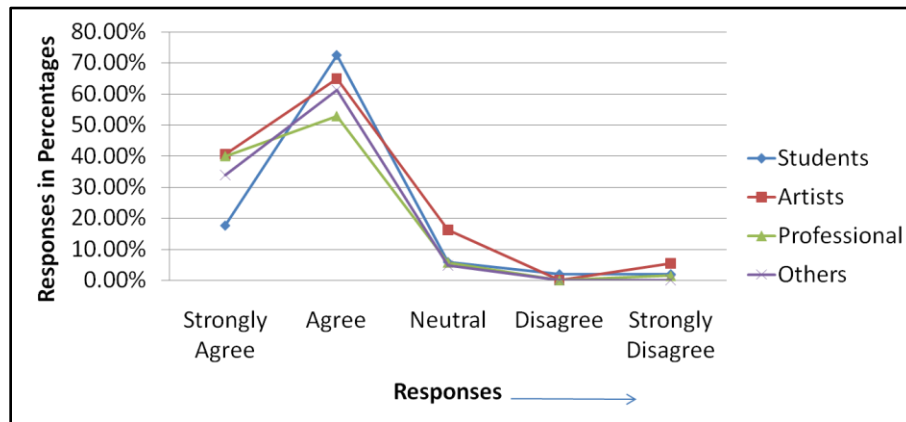


Figure 5.22. Graphical Representation of Data

During Analysis, it is found that 17.64% of the **Students** Strongly Agree, 72.54% Agree , 5.88% remain neutral, 1.96% Disagree and 1.96% Strongly disagree that Body language and Gaze of character gives aesthetic view to meaning. On the other hand 40.54% **Artists** strongly agree, 64.86% Agree, 16.21% are still neutral but in contrast 5.40% Strongly Disagree that Body language and Gaze of character gives aesthetic view to meaning. However 40% **Professionals** strongly agree that Body language and Gaze of character gives aesthetic view to meaning while 52.85% agree with the statement. 95.71% remain

neutral, 1.42% strongly disagree. Finally, 33.87% of **Others** Strongly agree with, 61.29% Agree and 4.83% remain neutral.

Interpretation/ Summary: The statement that ‘Body language and Gaze of character gives aesthetic view to meaning’ summarises according to the highest percentage here as 40.54% Artist **Strongly Agree**, whereas 72.54% students **agree**, 32.63% are **Neutral** while 1.96% students disagree and 5.40% artists Strongly Disagree that Body language and Gaze of character gives aesthetic view to meaning. They might have different perceptions for aesthetics.

Body Language tells about **the silent way to convey emotions and thoughts** in psychology. It **gives expressions, gestures, and eye gaze** to interpret non verbal signals. It is **a way to convey information in communication** by giving a meaning **behind the expressions and is symbolic too without thinking about it**. In graffiti too body gestures, eye contact of the image, facial expression **help in utilising space and more in the form of non verbal language while writing**.

Findings Here 5.40% Artists strongly contradict with the statement that Body language and Gaze of character projects aesthetics to meaning.

Hence combining Strongly Agree and Agree the figure comes out to be 28.6%+61.8% (90.4%)has a positive view towards body language and gaze of character in aesthetic graffiti. It means that body language **reflects a better communication of the semiotic message given to society**.

2. Colours are important parameters of semiotic graffiti.

Table 18. Tabular Representation of Data

	Students	Artists	Professionals	Others
Strongly Agree	29.41%	16.21%	45.71%	30.64%
Agree	60.78%	67.56%	50%	62.90%
Neutral	7.84%	5.40%	4.28%	6.45%
Disagree	0	0	0	0
Strongly Disagree	1.96%	10.81%	0	0

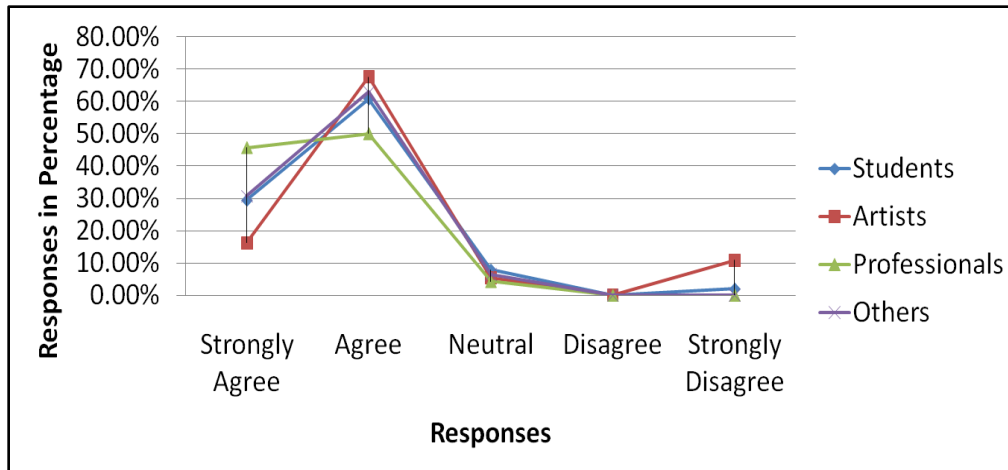


Figure 5.23. Graphical Representation of Data

During Analysis, it is found that 29.41% of the **Students** Strongly Agree, 60.78% Agree, 7.84% remain neutral and 1.96% Strongly Disagree that colour or hue are important parameters of graffiti. On the other hand 16.21% **Artists** strongly agree, 67.56% Agree, 5.40% are still neutral but in contrast 10.81% Strongly Disagree with the same statement that Colours are important parameter of graffiti. However 45.71% **Professionals** strongly agree that colour or hue are important parameters of graffiti. While 50% agree with the statement. 4.28% remain neutral. Finally, 30.64% of **Others** Strongly agree, 62.90% Agree and 6.45% remain neutral.

Hence it is strongly maintained that 32.7% Strongly Agree and 59.1% Agree that colour or hue are important parameters of graffiti.

Interpretation/ Summary: The statement that ‘Colours are important parameters of graffiti’ summarises according to the highest percentage here as 45.71% Professionals **Strongly Agree**. whereas **67.56%** of artists **agree that Colors are important in graffiti**, 23.97% are **Neutral** and **10.81%** Artists **Strongly Disagree** that hue and Color are important parameters of graffiti.

In Psychology, Colors **create moods** and also **help in decision making**. It **influences the response** of the people by conveying information non- verbally as colours and **emotions** are closely linked in human psychology. Colours in Art, hues in graffiti too affect feelings, behaviour and decision making process. Colours in design, art is an attempt to reach a goal in psychology. As well as graffiti **depends upon** factors like **culture, upbringing age** etc. Colour psychology in general has a more universal meaning too. But it also **may vary with respect to the background of the person** or the viewer or the **artist who is writing the message in a semiotical way**.

Findings: Hence combining Strongly Agree and Agree the figure comes out to be 32.7%+59.1% (91.8%) are in the support of colour or hue are important parameters of graffiti. 10.81% of artists disagree that colour or hue are important parameters in graffiti.

3. Graffiti helps society to improve and change the mindset of viewers.

Table 19. Tabular Representation of data

	Students	Artist	Professionals	Others
Strongly Agree	35.29%	21.62%	28.57%	19.35%
Agree	60.78%	56.75%	65.71%	77.41%
Neutral	1.96%	10.81%	4.28%	3.22%
Disagree	1.96%	0	1.42%	0
Strongly Disagree	0	10.81%	0	0

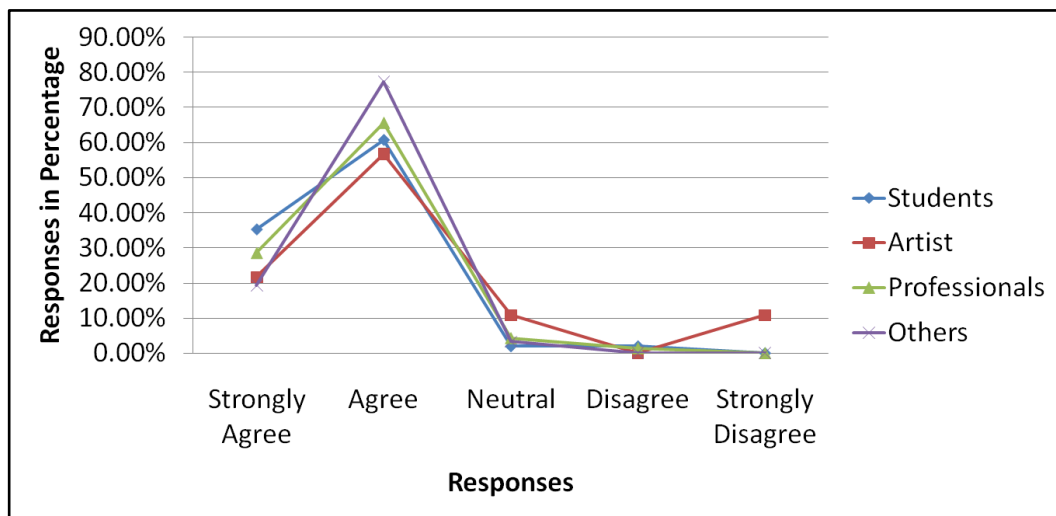


Figure 5. 24. Graphical Representation of Data

During Analysis, it is found that 35.29% of the **Students** Strongly Agree, 60.78% Agree, 1.96% remain neutral and 1.96% Disagree that graffiti helps society to improve and change the mindset of viewers. On the other hand 21.62% **Artists** strongly agree, 56.75% Agree, 10.81% are still neutral but in contrast 10.81% Strongly Disagree with the same statement. However 28.57% **Professionals** strongly agree that graffiti helps society to improve and change the mindset of viewers. while 65.71% agree with the statement. 4.28% remain neutral.1.42% Disagree with the same. Finally, 19.35% of **Others** Strongly agree,77.41% Agree and 3.22% remain neutral.

Hence it is strongly maintained that graffiti helps society to improve and change the mindset of viewers.

Interpretation/ Summary: The statement that ‘graffiti helps society to improve and change the mindset of viewers’ summarises according to the highest percentage here as- 35.29% students **Strongly Agree**. whereas **77.41%** of others **agree**, 10.81% are **Neutral** and 10.81% artists quoted that they Strongly disagree with the statement that graffiti helps society to improve and change the mindset of viewers.

Findings: Hence combining Strongly Agree and Agree the figure comes out to be 66.4%+26.4% (92.8%) are in the support of graffiti helps society to improve and change the mindset of viewers.

4. Latest technology also helps in graffiti.

Table 20. Tabular Representation of Data

	Student	Artist	Professional	Others
Strongly Agree	19.60%	13.51%	28.57%	22.58%
Agree	60.78%	62.16%	51.42%	67.74%
Neutral	13.72%	18.91%	12.85%	8.06%
Disagree	5.88%	2.70%	5.71%	1.61%
Strongly Disagree	0	2.70%	1.42%	0

Graphical Representation of Data

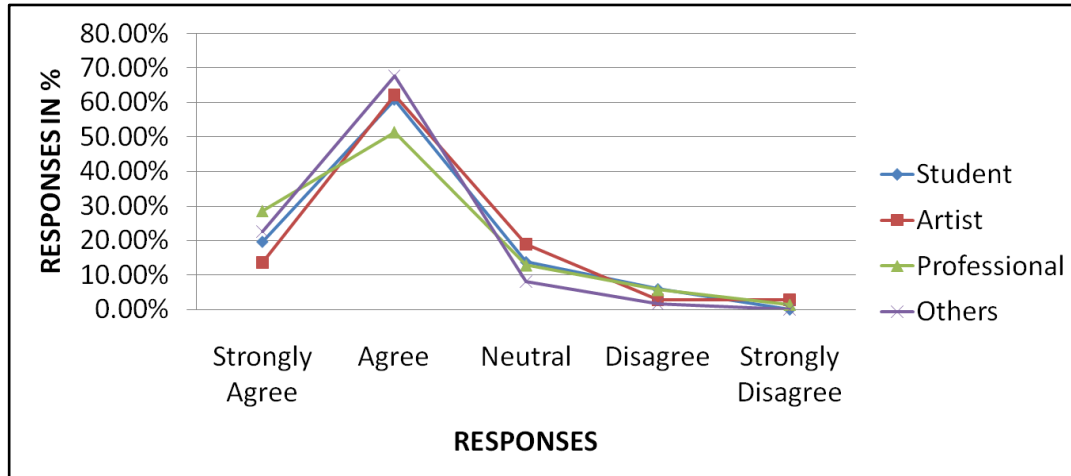


Figure 5.25. Graphical Representation of Data

During Analysis, it is found that 19.60% of the **Students** Strongly Agree, 60.78% Agree, 13.72% remain neutral and 5.88% Disagree that Latest technology also helps in graffiti. On the other hand 13.51% **Artists** strongly agree, 62.16% Agree, 18.91% are still neutral but in contrast 2.70% Disagree and 2.70% Strongly Disagree with the same statement. However 28.57% **Professionals** strongly agree that latest technology appliances are shown in the graffiti. while 51.42% agree with the statement. 12.85% remain neutral. 5.71% Disagree with the same. 1.42% Strongly Disagree with the same. Finally, 22.58% of **Others** Strongly agree, 67.74% Agree and 8.06% remain neutral and 1.61% disagree with the statement. Hence it is stated that the latest technology appliances are shown in the graffiti.

Interpretation/ Summary: The statement stated that ‘the latest technology appliances are shown in the graffiti.’ summarises according to the highest percentage here as 28.57% professionals **Strongly Agree**. Whereas **67.74%** of others **agree**, 18.91% artists are **Neutral**. 5.88% of students disagree with the same. So it can be accessed that 2.70% artists strongly disagree with the same.

Findings: Hence combining Strongly Agree and Agree the figure comes out to be 60%+22.3% (82.3%) are in the support of latest technology appliances are shown in the graffiti. 3D and digital graffiti are examples.

5. Writing is important in graffiti.

Table 21. Tabular Representation of Data

	Students	Artists	Professionals	Others
Strongly Agree	21.56%	18.91%	28.57%	11.29%
Agree	62.74%	48.64%	64.28%	83.87%
Neutral	13.72%	21.62%	7.14%	3.22%
Disagree	0	5.40%	0	1.61%
Strongly Disagree	1.96%	5.40%	0	0

Graphical Representation of Data

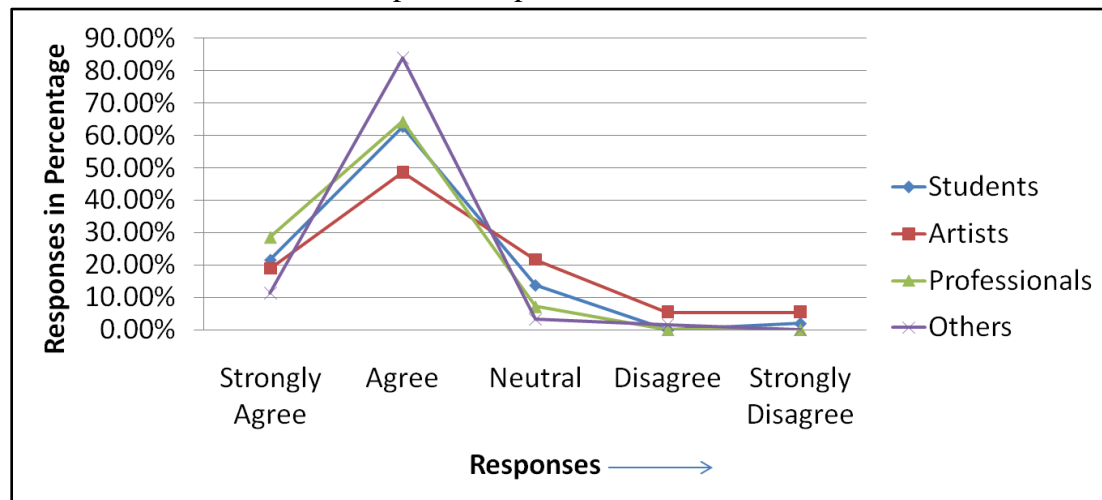


Figure 5.26. Graphical Representation of Data

During Analysis, it is found that 21.56% of the **Students** Strongly Agree, 62.74% Agree, 13.72% remain neutral and 1.96% Strongly Disagree with writing is important in graffiti. On the other hand 18.91% **Artists** strongly agree, 48.64% Agree, 21.62% are still neutral but in contrast 5.40% Disagree and 5.40% Strongly Disagree with the same statement that writing is important in graffiti. However 28.57% **Professionals** strongly agree that

writing is important in graffiti. While 64.28% agree with the statement. 7.14% remain neutral. Finally, 11.29% of **Others** Strongly agree, 83.87% Agree and 3.22% remain neutral. 1.61% disagree.

Hence it is stated that the writing is important in graffiti.

Interpretation/ Summary: The statement that stated writing is important in graffiti, summarises according to the highest percentage here as 28.57% professionals **Strongly Agree**. Whereas 83.87% of others **agree**, 45.7% are **Neutral** and 5.40% Artists quoted that they do not agree with the statement that the writing is important in graffiti. Writing graffiti since long involves letters as well as symbols. Only writing in black and white in the early stages of the history of graffiti were found.

Findings: Combining Strongly Agree and Agree the figure comes out to be 66.8%+20.5% (87.3%) in the support of writing is important in graffiti. Here 48.64% artists support the statement that the writing is important in graffiti.

6. Symbols are important in graffiti.

Table 22. Tabular Representation of Data

	students	Artists	professional	others
Strongly Agree	15.68%	18.91%	32.85%	22.58%
Agree	62.74%	54.05%	58.57%	72.58%
Neutral	17.64%	13.51%	7.14%	4.83%
Disagree	1.96%	5.40%	1.42%	0
Strongly Disagree	1.96%	8.10%	0	0

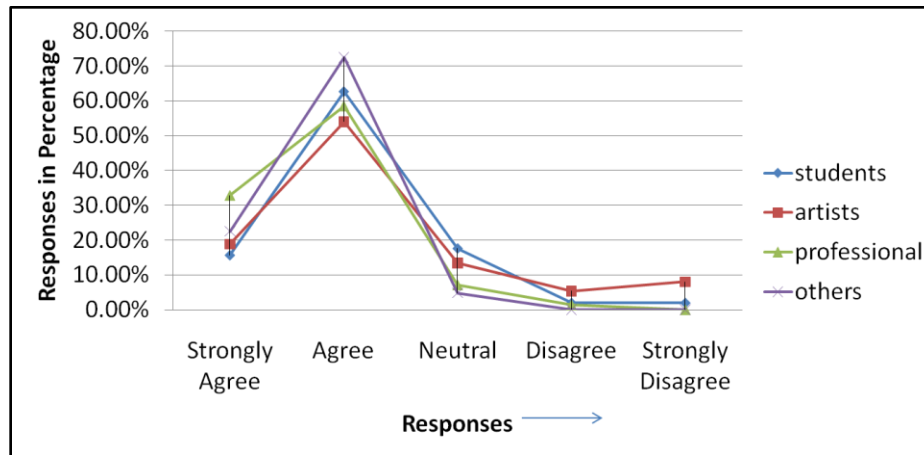


Figure 5.27. Graphical Representation of Data

During Analysis, it is found that 15.68% of the **Students** Strongly Agree, 62.74% Agree, 17.64% remain neutral and 1.96% Disagree that Latest technology appliances are shown in the graffiti. On the other hand 18.91% **Artists** strongly agree, 54.05% Agree, 13.51% are still neutral but in contrast 5.40% Disagree and 8.10% Strongly Disagree with the same statement. However 32.85% **Professionals** strongly agree that graffiti helps society to improve and change the mindset of viewers. while 58.57% agree with the statement. 7.14 % remain neutral. 1.42% Disagree with the same. Finally, 22.58% of **Others** Strongly agree, 72.58% Agree and 4.83% remain neutral.

Hence it is stated that the symbols are important in graffiti.

Interpretation/ Summary: The statement that ‘Symbols are important in Graffiti’ summarises according to the highest percentage here as- 32.85% professionals **Strongly Agree**. whereas 72.58% of others **agree**, 43.12% are **Neutral**. 5.40% artists disagree and 8.10% Strongly disagree that ‘symbols are important in graffiti’. Symbols may be in the form of icons, colours, images, objects, signs, a letter, a meaningful number, emojis, a mark etc.

Symbols represent **feelings, form and also inner subjectivity of the artist**. It helps to understand the mentality and sense of the people around. It **affects the judgement of the viewer** as well as helps to access aspects of the imagination by providing the grounds on which a viewer makes the judgements, identifies and cooperates in society. The value of symbols **vary across contexts and concepts and also perception**.

Findings: After Combining Strongly Agree and Agree the figure comes out to be **62.7% + 23.6% (86.3%)** in the support of ‘Symbols are important in Graffiti’.

Memo III

Coming to the memo, it is observed that the properties of variables are going to develop a new rationale. For this, the codes which were responded by the 220 participants have given a digital pattern that has been summed up in the table above.

Hence, all the parameters taken here support the suggestion that different variables make a better socio cultural graffiti advertisement as a whole.

Cycle IV Video Interview (*One to One Artist*)



Figure 5.28. Interviews






Encounter with Graffiti	Your experience with Graffiti	Participation with events	Practical suggestions	Theme of project	Work history	Understandability
 MS. KAVITA HASTIR	Where have you seen	Yes, Won the graffiti competitions School level organised by Municiple corporation, Jalandhar	Yes	Color decorate and beautify	Child Abuse	Can preserve the graffitiies Even layman can understand well paying
 TEJINDER SINGH	Yes, made also worked on it at Sultanpur Lodhi. Theme based. Hunger burger graffiti near Shingara Hospital since 2013.	As an artist feel happy and excited. contrived many graffiti projects	Making graffiti on one side, music and songs by Khan Sahab on the other side was very adventurous in 2017. Artistic experience , it is 24 hours of passion.	The site is important. Space does not matter observation of the viewer.	Guru Nanak's philosophy and Hunger Burger	Spray paints last longer and the theme based needs to change. Material counts The viewer appreciates it.
 V K CHARU	Yes	Gives awareness. Message is laid there we make, write and paint.	Experience of watching as well as working.	The city is colorful and beautiful.	Child labour	Worked on religion, environment, made many graffitiis at Golden Temple (Harmandir sahib) also. The theme is mixed and match. Contrive the portraits of Dr. Ambedkar and S. Bhagat Singh , Save Girl child also. The layman or the viewer has to see or do justify our work.
 JASPREET	yes	Drawn at College and School walls.		Good color scheme	we feel and make and paint Theme is given.	Experience gives us team spirit, material and labor to make many walls.
 Ms. JASMEEN KAUR	yes from Patiala.	wall painting	yes		Social Theme	Theme based in Alwar also. Rajasthan at Jaipur in water park gave a rich experience. Punjab artists are not well paid

Figure 5. 29. List of Interviews





 MR. ALOK KUMAR	Yes, from Kanpur	Yes, Experience workshop order in school level.	Yes	work on buddha birth, mank, animals, avatars	For Beautification	Paid work on children issues and themes	
 MS. SHARAN	Yes	Yes in Schools as I am a Art Teacher in one of the renowned School.	Done Murals in Schools.	Folk Art	Kindergarten school Madhubani Folk Art School functions and child labour projects in school	Feels to promote the cause of Women Empowerment and Girl Child	As I am an employe of the school so didnot get any extra pay for the projects.
 KAVITA	Yes	Yes	Done G20 Graffiti projects to beautify Amritsar organised by District Administration, Amritsar	Feels Awarded regarding many issues	Wants to make creative work on child abuse	Looks Once Got Paid As a Team work got 3rd prize in Graffiti projects G20, Amritsar	
 MS. SUKHI BRAR	Yes	Yes	Promotes Cultural Sabyachar Speial Guest for painting exhibition at Virsa Vihar, Jalandhar	Done and experience works in Havelies and Folk Culture	Punjabi Language Mather tongue should be adopted.	Look and feel Pride. Very much appreciated.	

Figure 5.30. List of Interviews

It has intruded into human psyche which can be changed by presenting and interpreting different perception through different symbols, language, icon and color. Project is easy to work for is ensured. They all praises for graffiti as it is accepted by all the viewers and their work has also been appreciated.

Memo IV

There was an Art Exhibition at Virsa Vihar, Jalandhar in collaboration with Sanskar Bharti. I myself had participated in it and happened to meet different renowned artists, personalities in the field. I interviewed and recorded the video clippings of nine artists in the form of video attached in the annexure.

The transcribed videos were checked and the main labels of the artistic work with special reference to social graffiti were considered as the encounter of these artists with social graffiti. And the result was 100 %. All had worked on social graffiti, some in Jalandhar, Haryana, Kanpur, Patiala, Rajasthan, Hoshiarpur, Amritsar, and so on. The quality is that the artist travels to distant places for the passion of graffiti. Even the dreaded corona could not hold them. Mr. Gharu , Mrs. Kavita Hastir, made graffiti on roads along with many more. On Guru Nanak's Birthday celebration Mr. Gharu, and Tejinder worked at Sultanpur Lodhi to mark the 550th event of Guru Nanak Dev ji. Aalok Kumar from Kanpur worked on children's issues and Lord Buddha.

Ms. Jasmeen Kaur from Patiala made graffiti and wall paintings in Jodhpur Water park and also at Alwar. She feels the graffiti artists are not well paid in punjab.

Ms. Jaspreet wants to paint on child abuse and prefers artist based imagery for the projects.

Mrs. Sharan wants to paint more on Women empowerment and Girl Child. She relishes Madhubani, folk art and worked on Child Labour earlier.

The most prominent amongst them is Mrs. Sukhi Brar Dr. Sukhwinder Kaur, from Punjabi University who worked in folk art in all the Havellies and wanted to promote Punjabi Language and culture.

This interview paved the way for the new concept and theory that cultural impact is there on social semiotic graffiti advertisement. As the culture is dynamic the philosophy of life also changes, ushering in new ideas and accepting it as a tool as a tool of advertisement in the modern age. But what made graffiti more popular Cycle V is going to present the difference between Traditional and Semiotic Socio- cultural graffiti advertising.

Objective 4. To compare the traditional methods of Outdoor Advertising with Graffiti.

Design Survey : Advertisement helps society to inform various activities, products, events, festivals and heritage also. Social advertisement through campaigning makes masses aware of dangers and scare to a richly diverse Indian society comprising different age groups, gender and education.

By comparing the graffiti advertisement and traditional advertisement, it has been analysed as:- Firstly The traditional advertisement only deals with information, services and documentation about an institute or brand as is called in advertisement management.

Cycle V

It describes the behaviour of the viewer and semiotic graffiti advertisement deal with the dynamic culture of the society. Secondly both are visual communication. Traditional ads help in forming opinion regarding brand , here the advertisement of KMV college, DAV college n University whereas semiotic graffiti of Lyallpur Khalsa college is a powerful tool to create awareness , associating with social values in an ever changing culture. The innovation to rectify the prevalent wrong in the society female foeticide, women empowerment .

Thirdly, semiotic graffiti advertisement actively creates culture by responding to evils and re-shaping the values in different fields of socio-cultural customs. Hence considers the cultural environment which is lacking in Traditional advertisement.

Graffiti focuses on the development that is of low budget and not time consuming and supports solving problems whereas Traditional methods and ways consume huge amounts as well as time. Hence Semiotic Graffiti Advertisement is the latest management tool of the future in Advertisement.

Outdoor Traditional Advertisement selects an effective typographic media.

Table 23. Tabular Representation of Data

Stratas	Student	Artist	Professional	Others
Strongly Agree	13.72%	13.51%	27.14%	20.96%
Agree	68.62%	64.86%	58.57%	69.35%
Neutral	9.80%	16.21%	11.42%	6.45%
Disagree	5.88%	2.70%	0	3.22%
Strongly Disagree	1.96%	2.70%	2.85%	0

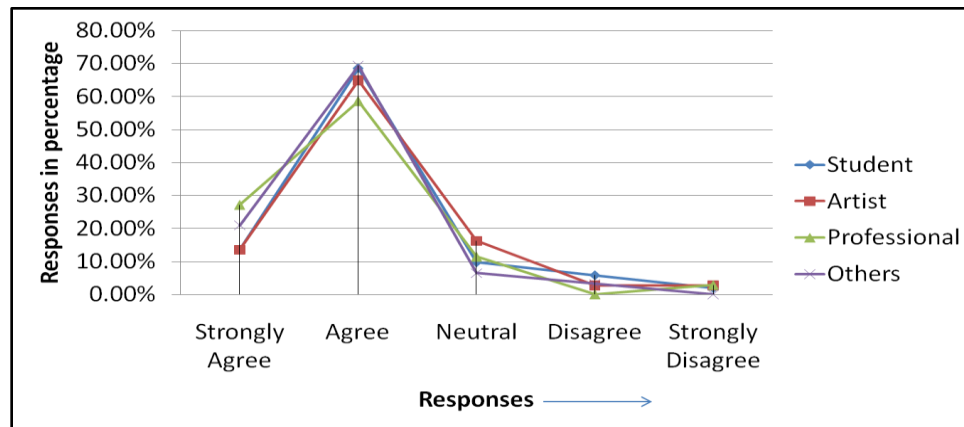


Figure 5. 31. Graphical Representation of Data

During Analysis, it is found that 13.72% of the **Students** Strongly Agree, 68.62% Agree, 9.80% remain neutral and 5.88% Disagree and 1.96% Strongly Disagree that Outdoor traditional advertisement selects an effective typographic media. On the other hand 13.51% **Artists** strongly agree, 64.86% Agree, 16.21% are still neutral but in contrast 2.70% Disagree and 2.70% Strongly Disagree with the same statement that Outdoor traditional advertisement selects an effective typographic media. However 27.14% **Professionals** strongly agree while 58.57% agree with the statement. 11.42% remain neutral and 2.85% Strongly Disagree with the same. Finally, 20.96% of **Others** Strongly agree, 69.35% Agree and 6.45% remain neutral. 3.22% disagree.

Hence it is stated that Outdoor traditional advertisement selects an effective typographic media.

Interpretation/ Summary: The statement that stated Outdoor traditional advertisement selects an effective typographic media, summarises according to the highest percentage here as- 27.14% professionals **Strongly Agree**. Whereas 69.35% of others **agree**, 16.21% artists are **Neutral** , 5.88% Disagree and 2.85% Professionals Strongly Disagree with the statement that Outdoor traditional advertisement selects an effective typographic media.

Findings: Here 16.21% artists are still neutral and 2.70% artists Disagree with the statement that Outdoor traditional advertisement selects an effective typographic media. Hence combining Strongly Agree and Agree the figure comes out to be 20%+65% are in the support of Outdoor traditional advertisement selects an effective typographic media.

Socio Cultural Graffiti Advertisement gives solution to semiotic-socio- cultural issues.

Table 24. Tabular Representation of Data

Stratas	Students	Artists	Professionals	Others
Strongly Agree	17.64%	13.51%	27.14%	29.03%
Agree	70.58%	64.86%	52.85%	64.51%
Neutral	9.80%	10.81%	20%	6.45%
Disagree	1.96%	2.70%	0	0

Strongly Disagree	0	8.10%	0	0
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Graphical Representation of Data

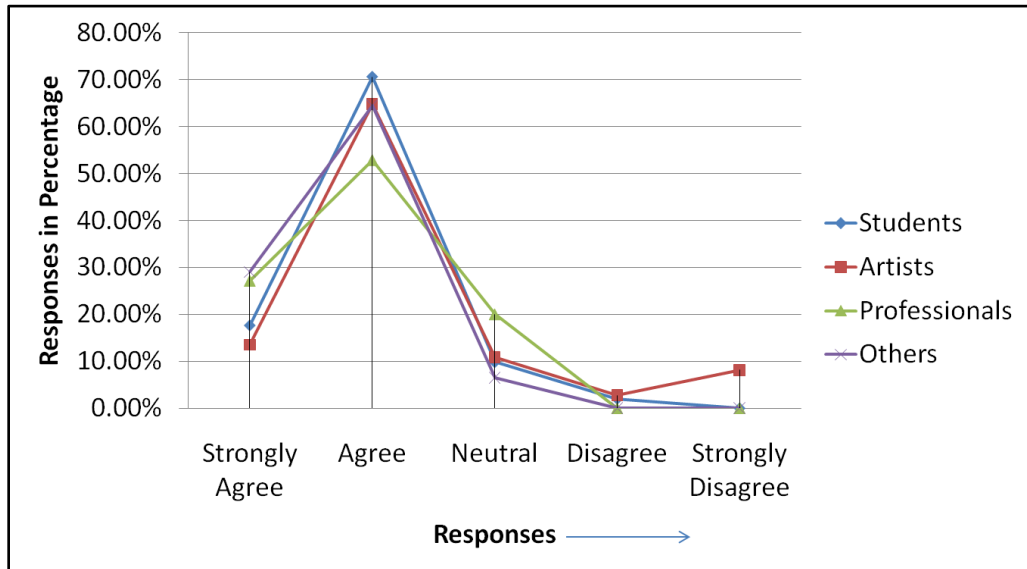


Figure 5.32. Graphical Representation of Data

During Analysis, it is found that 17.64% of the **Students** Strongly Agree, 70.58% Agree, 9.80% remain neutral and 1.96% Disagree that Socio Cultural Advertisement gives solutions to semiotic socio-cultural issues. On the other hand 13.51% **Artists** strongly agree, 64.86% Agree, 10.81% are still neutral but in contrast 2.70% Disagree and 8.10% Strongly Disagree with the same. However 27.14% **Professionals** strongly agree while 52.85% agree with the statement. 20% remain neutral. Finally, 29.03% of **Others** Strongly agree, 64.51% Agree and 6.45% remain neutral.

Hence it is stated that Outdoor traditional advertisement selects an effective typographic media.

Interpretation/ Summary: The statement that stated Socio Cultural Advertisement gives solutions to semiotic socio cultural issues, summarises according to the highest percentage here as- 29.03% **Others Strongly Agree**. whereas 70.58% of Students **agree**, 20% Professionals are **Neutral**, 2.70% Disagree and 8.10% Artists Strongly Disagree with the statement that Socio Cultural Advertisement gives solutions to semiotic socio-cultural issues.

Findings: Here 8.10% artists Strongly Disagree with the statement that Socio Cultural Advertisement gives solutions to semiotic socio-cultural issues. Hence combining Strongly Agree and Agree the figure comes out to be 23.2% + 62.3% are in the support of Outdoor traditional advertisement selects an effective typographic media.

After the whole discussion of our Objective 1, 2 it is very clear that Socio Cultural Advertisement gives solutions to semiotic socio-cultural issues.

In this research the first 3 objectives justify that in semiotic socio cultural issues are resolved through socio cultural advertising.

In Objective I, typical celebrations, rituals, agriculture, mythical, religious, different livelihood symbol of fertility walk of the man from stone age to polytheistic culture, in different colors, objects and images has been depicted that give an idea of great civilization and heritage of India.

The color, the expressions, the impressions, the emotions all are reflective of the proper conception and perception of the artist as well as the viewer. This is the power of the visual semiotic advertising Graffiti.

Semiotics in advertising is fully justified when the values change with the continuous reminder of the graffiti- advertising. It helps the new age generation to create a structure of the required meaning when advertising sells the new ideas and traditions to them.

In Objective II, when expected audience is huge in number, other alternatives of ads look out of place and boring. It is eco friendly too. The selection of public sites is also limited, crude stone walls are replaced by colourful creative places. Role of symbols, colors in Nanak's color has all justified the use of semiotics in social graffiti ads. Role of semiotics in the form of Dress, Image, emotions spread the relationship of women with nature to preserve livelihood moment, protect environment and adopt non-violence.

In Objective III, memo I of cycle I, Graffiti is more popular among massive for advertising. Graffiti can be seen everywhere and it is not unlawful anymore. Hence, Objective III is justified. Memo II, of Cycle II Graffiti uses language learning aesthetical composition, proper site, a grand theme and project to attract attention of the viewer. Memo III of Cycle III different variables make a better socio – cultural graffiti's advertise. Memo IV of Cycle IV Video Interview, here 44% asserts that the administration dictation and directs theme projects whereas 44% agrees to work in a team. 55 % goes for promotion of local art in theme projects. Here cultural impact on social semiotic graffiti advertisement is quite visible.

In Objective IV of Cycle V, traditional ads deal with information only of the institute. Semiotic graffiti is powerful regarding creating awareness of social values. Culture is dynamic; it reshapes the values in different fields and helps in focusing on the development in low budget. It is the latest management tool of future advertisement. 65% have a positive view for typographic sites for traditional advertisement.

After analyzing the findings of interpretive data for semiotic socio-cultural advertisements and the pictorial data for :

1. Documentation of artistic expressions and
2. Creative aesthetic socio-cultural advertisements according to Shadanga theory of art. Total 778 graffiti's are collected from different states of India. 100% states have adopted graffiti.

Table: 25 Findings according to Sharanga theory. Principle of Art:

Total	Rupa Bedha	Pramanani	Bhava	Lavanya Yojanam	Sadrishyam	Varnika Bhangka
778	723	753	755	727	608	778 %
778	723	753	755	727	608	778 %

It is found that

1. Graffiti of new age generation accept Varnika Bhangam the most. The colorful walls attract them for selfie culture the most.
2. Bhava make them aware and motivate them to the sociocultural issues.
3. Pramanani comes next to the accuracy level of figures. There is a Vogue of cartoon characters too. Any symbolic object is also accepted.
4. Rupa Bheda is shown in the form of global gender-free society nowadays.
5. Lavanya blends, Grace and dignity of the skill and creativity of the artistic representation of the artist, Add the demand of the Authorities, NGO, Corporate or Private Institutions.
6. Sadrishyam is also not ignored in semiotic social cultural graffiti advertisements.

The form maybe from memory, real life, image, icon or sign. It is governed by equality of idea and perception. The message of artistic expression is very effectively accepted.

Hence semiotic socio-cultural graffiti is a worldwide phenomenon nowadays. Artist's choice of idea, mind, independence and lack of barriers add value to their work. An aesthetic form is a specific composition of colours, lines, shapes, gestures, and of course the artistic skill in the form of expression.

In Aesthetics (text, image, icon) are considered to evaluate beauty and aesthetics in these work of art under different themes viewers responses were comprehended accordingly using various tools. According to their perception 99.99% considered graffiti to be an art form. 99.50% were found to be familiar. 98.2% have seen personally at different public places. So it was found that semiotic graffiti is replacing outdoor advertisement. Theme and concept, artistic composition, message and aesthetics qualities according to Indian Art Theory of Shadanga were considered for form, aesthetic skills to equate Pramanani and Bhava and Roopa Bheda, in graffiti and 99.96% respondents voted for its favour. More over an aesthetical composition when exhibited, attracts people and arouse emotions and feelings. The viewer feels empathy and appreciates the message for as Sadrishyam, equality of form and idea. The body language, color, latest technology and symbols used skilfully make the work more acceptable for the principle of Pramanani. Color of Varnika Bhanga are the most significant parameters of art. 91.8% supported colours as universal tool for semiotic graffiti. 92.8% supported graffiti helping society to improve and bring about a dynamic change.

Table : 26 Impact of elements of aesthetics in graffiti

Familiarity Accepted	Shape/ Form	Texture/ Proportion	Lines	Color
99.50%	98.20%	99.96%	99.96%	91.8%

According to elements of aesthetics in graffiti shape, texture, lines, and color reflect aesthetic beauty and pleasure. They use space to convey values, capture emotions and gestures by creating unity and giving meaning to the graffiti.

Even the creation created through artificial intelligence also shows the principles of art to look more attractive. And they too can give solutions to improve socio cultural issues of the contemporary global society.

CONCLUSION:

India, being a unique synthesis of races, religions, languages, castes and cultures. Here national unit and integrity is maintained by showing respect and tolerance for each other. Art is a powerful force to build multicultural states to one India. Semiotics being the study of signs and symbols communicates. Semiotics also provides an attractive and beautiful content. In advertising too the advertising content have different interpretations. Semiotics in advertisement gives many hidden meanings to underlying messages. The audience recycle this semiotic power to adopt a culturally significant meaning in semiotic graffiti advertising.

Though graffiti has been adopted as an alternative mode of visual communication for a long time, it has proved to be playing a role in the advertisement industry also. Advertising sells ideas and creates structure of meaning also.

In Question No 3. In the research the socio- cultural issues are highlighted. Theme projects in semiotic advertisement in a team collective work covers single person (artist) only. In such Socio cultural projects it is the creativity and aesthetics along with economical side also. The creative skill of all the artists may not be equally furnished. But the appreciation is given collectively. There is never any doubt on the skill of individual artist. Economically, the amount is disbursed according to the skills of artist. Here, he gets recognition for the work which is more valuable for a beginner and this is accepted in Cycle II by him.

In Question No. 4, It focuses on sponsored and absolute freedom exercised by the artists. His creativity, innovation and risk management is also considered in a positive combination of composition, message, concept and aesthetics that make graffiti more meaningful. A Sponsored project is formal which brings material support and financial control also. For absolute freedom he is free to exploit opportunities. He reduces informal mechanism when he works at his own. Dependency may not adopt symbolic representation. He tries to bring his best in his endeavour. This weakness in expression saves him from any risk in sponsorship only and team work.

In Cycle II and III, The act of patronage in arts is very common to provide some benefit to the client/ the artist. The authorities today promote beautification of the cities under the garb of smart cities are in pursuit to the social themes and issues are highlighted by dictating the theme to the artists to write graffiti advertisement for a social change. The authorities follow their norms for transparency of expenditure of funds give directions for the work to be done for beautification as a matter of convenience. The dictation to the

working team gives both the parties a security and safety also. NGO's patron intervention also helps to promote art and acts as a supporter to several local artists. This can be in the form of finance and wages to a regular employee or agency who is working. Assistance in building ideas, concept and context and meaning for the message to be delivered helps in expressing a sense of moral or intellectual than of social superiority.

To sum up 100% dictation in Art helps in promoting workshop, resources and ultimately promotion of immature artists in the collective as well as individual projects of Government. Patron interventions interact with existing situation and environment. The ethical action can be avoided projecting social issues for the sake of materialism. It depends upon the reputation of the artist to rely on his intellectual as well as creative skills in patron intervention.

By analysing the attitudes, beliefs, motivations and behaviour, the utilisation of public and private sites it has emerged as the urban art to change the socio-cultural traditions, aesthetically chosen creativity to highlight socio-cultural issues is the qualitative as well as qualitative approach to analyse the message and inspiration from it, as the people are changing, generations are changing, the evolution and revolution in graffiti advertisement also adopts the changes and transforms according to the new culture and trends leading to the social change.

Hence, It is a sustainable process which has to be documented through the latest strategies. This approach will preserve the expressions of the themes.

Though ideas change rapidly, the concepts behind these expressions also change but slowly and the result is acceptance for a new change for the betterment of socio-cultural values and traditions of a society.

Though, Graffiti is usually considered illegal, stylistic symbol or phrase in spray painted by an individual or street gang. It can be understood as antisocial to gain attraction or thrill, but can be understood as an expressive art form.

Graffiti art is also known as aerosol art. Scott H. Decker, Glen D. curry . Britannica July, 2024.

Rather graffiti nowadays makes a monochromatic wall look vibrant with eye-catching designs. Embracing symbolism, imagery, abstract shapes, graffiti advertisement provides effective, unique, and neighbourhood as well as expresses viewers with powerful emotions and conveys messages.

Achievement of Research Objectives

Main theme of Research is to analyse socio-cultural graffiti advertisements semiotically and its impact on society. The comparative study of the states, cities in India has been considered. Multi Stage Sampling was adopted and different graffiti pieces with Socio-cultural advertisement have been recorded. Then certain categories were identified and advertisements were selected for studying the use of each category.

Much has been said about graffiti as a tool of visual communication. This acceptance of graffiti paved the way for semiotic analysis of socio-cultural aspects, issues being transformed through graffiti advertisement. This has helped in digging deep into the minds of the viewers as a social change.

I. To document Socio-Cultural Advertisement done through the medium of Graffiti.

Ever changing dynamics of culture, new themes and events occur time and again. It may be easy to at least photograph the prevalent issues and keep them for further references. The experts and the audience also advocate the masterpieces of graffiti to be preserved and conserved.

II. To evaluate the aesthetics of Graffiti through Semiotic Analysis.

To evaluate the aesthetics three main categories as Folk and Culture, Social change, Nature Environment were made on the basis of themes from different locations and states. Percentage (%) of the documentation was also done according to the probable sampling.

III. To comprehend viewers' response towards Social Advertisement through Graffiti.

All seem to understand the choice of essentials of Graffiti Advertisement (Symbol, message, emotions, maintenance, reviewing and proper site.) The parameters of semiotic (Typography, colour, Body Language, concept, context and composition for analysis). And factors for social change (allegory, Social issue are national environment, life style, economical technology) were considered. Creative inspiration provides a positive impact on the ideas of a strong society.

IV. To compare the traditional methods of Outdoor Advertisement with Graffiti.

It was very clear how the people own and how the authorities implement the tool of graffiti advertisement. The change to ideology of the public and masses through socio-cultural description meaning making and concept of the

viewer by implementation and accepting the hidden messages through semiotics.

Why this Research?

- It will **improve the ability** to understand **the socio-cultural values that** changes with the society which is dynamic in nature.
- It will **help in solving socio-cultural problems** as a better communicator apart from academics through the uprising Urban Art.
- It will **increase confidence and knowledge of learners to study the chosen field that is graffiti as a tool in reforming society.**
- It will **help in training in creativity and critical inquiry.**

Barriers

- The time of the research was the time of the dreaded Pandemic Era of Covid-19. The number of sample size has varied as the sampling was done on socio-cultural aspects only. The comparison between **Advertisement and Semiotic Graffiti in India was also scanty in the secondary data and Literature review.**
- The scanty and low number of responses of viewers was not expected but because of the lock down and online studies, they may be reluctant or lack of interest in such a scary environment might be the reason.
- Due to restrictions in travelling all important (metros, cities, suburbs) could not be approached to collect samples and on the spot observation.
- The proficiency in some graffiti writings is not very aesthetical as the images and composition appears immature because at local places students were invited to write graffiti on the walls.

Opportunities:

- Due to pandemic virtual tours were done during lock down to relish beautiful graffiti work in social advertisement.
- Online competitions, workshops, research papers have been written.

Future Scope: Inspiration to make a Documentary on the Graffiti Advertisement for further knowledge and need for more resources on creativity, preservation and conservation of masterpieces.

- Graffiti is not illegal or vandalism as it is paid-outdoor advertisement nowadays. It is acceptable to all hence further research could be pursued with different ideology.
- From Main roads to indoor visual elements semiotic graffiti advertising will help in the beautification as well as prosperity of society.

Table-27: Publications and International/ National Conferences (Guest Lectures/ International Conferences/ National Conferences / Publication/ IPR generation etc.)

S.no.	Guest Lectures/ International Conferences/ National Conferences	Publications
1.	Presented paper at International Conference in EDIIC, LPU (September 25, 2021)	Paper Presentation
2.	Presented paper on New Media and Women Empowerment: Equality, Diversity, Inclusivity in International Conference on “Conflicts through Media Discourses Globally” Organised by Mother Teresa Women’s University Research and Extension Centre, Chennai on September 16-17, 2021.	Paper Presentation
3.	Presented paper on ‘Social impact of Creative Design through Graffiti’ in International Conference on Media, Communication and Design (ICMCD-2021) June 25-june 26, 2021. Organised by Jagran Lakecity University, Bhopal.	Paper Presentation
4.	Presented Paper on International conference Title ‘Documenting Socio cultural values of Folk Art of Punjab’ November, 2021	Paper Presentation
5.	Book Chapter – COVID19 CRISES, PSYCHOSOCIAL PERSPECTIVES CHAPTER NO. 3. Covid 19: Evidencing Socio-Cultural Advertisement Through Graffiti	Published October 2021

6.	‘Social Impact of Creative Design through Graffiti’ paper to be publish in Vidyabharati International Interdisciplinary Research Journal (VIIRJ) (Multidisciplinary)-ISSN 2319-4979 _Web of Science	Published October 7, 2021
7.	<p><i>"DOCUMENTING SOCIO-CULTURAL VALUES THROUGH FOLK ART OF PUNJAB", IJRAR - International Journal of Research and Analytical Reviews (IJRAR), E-ISSN 2348-1269, P- ISSN 2349-5138, Volume.9, Issue 2, Page No pp.587-595, June 2022, Available at :</i></p> <p><i>http://www.ijrar.org/IJRAR22B3273.pdf</i></p> <p>Unique Identification Number - IJRAR22B3273</p> <p>Author type - Indian Author</p> <p>Page Number(s) - 587-595</p> <p>Published in - Volume 9 Issue 2 June 2022</p> <p>Publisher Name - IJPUBLICATION IJRAR www.ijrar.org E-ISSN 2348-1269, P- ISSN 2349-5138 E-ISSN 2348-1269, P- ISSN 2349-5138</p>	Published June 2022
8.	<p><u>Web Of Science</u> ‘The Comparative Study of Ajanta Murals with Frescos of Renaissance Art Style - An Overview’ Vol 21, No 1 (2022)</p> <p><i>https://www.provinciajournal.com/index.php/telematiq ue/article/view/875</i></p>	Published Dec 2022
9.	<p>Panorama of Graffiti; A wide view in YMER Journal</p> <p>VOLUME 22 : ISSUE 03 (Mar) - 2023</p> <p>Pg. 1269-1278 Scopus</p>	Published 2023

10.	Representation of Women in New Media and Arts Equality, Diversity, Inclusivity perspective	Published 2023
11.	International Journal of Interdisciplinary Organizational Studies ISSN: 2324-7649 (Print) ISSN: 2324-7657 (Online) Volume 19 No. 1, 2024	Published 2024
12.	Book Chapter : Digital Education Challenges in teaching learning	Published May, 2024

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Annexure

I am Apoorva Lall, a research Scholar from Department of Fine Arts Lovely Professional University. I am doing my PhD research work under the guidance of Dr. Pavitar Parkash Singh , Professor, Lovely Professional University and purpose of survey is viewer's response towards Social Advertisement through Graffiti. So I request to spare your valuable time filling this form.

Questionnaire

Name _____

Place/ city: (Tick the correct one)

Metro	<input type="checkbox"/>
Urban	<input type="checkbox"/>
Rural	<input type="checkbox"/>
Semi Urban	<input type="checkbox"/>

Age: (Tick the correct one)

Below 20 yrs	<input type="checkbox"/>
20-45yrs	<input type="checkbox"/>
45 and Above	<input type="checkbox"/>

Gender (Tick the correct one)

Male	<input type="checkbox"/>
Female	<input type="checkbox"/>

Qualification: (fill the correct one)

School	<input type="checkbox"/>
Degree	<input type="checkbox"/>
Graduate/ Post Graduate	<input type="checkbox"/>
Doctoral	<input type="checkbox"/>

Occupation (Tick the correct one)

Employed	<input type="checkbox"/>
Unemployed	<input type="checkbox"/>

Category (Students/ Artist/ Academic Professionals)

India has a rich heritage. The rural and urban Graffiti has played an important role in the last ten years. Graffiti has been adopted by various organisations to highlight the prominent issues of society now – a – days in India.

I. Few Incites

Encounter with Graffiti

- Do you Know Graffiti? (Yes / No)
- Have you seen Graffiti? (Yes / No)
- Where have you seen it? _____

Ease with Graffiti

- How many times have you seen Graffiti? _____
- Are you attracted towards the Graffiti? (Yes / No)
- Is it better medium than Outdoor Media, Hoardings, Posters? (Yes / No)

Theme of the event

- Can you recall any recent Graffiti? _____
What was that Graffiti? _____
Where was it? _____
- What was the best thing you like about it? _____

- From Aesthetical Point of view how you will respond to this composition?



- According to Point of view of Color, how you respond to this Graffiti?



- Any Scope of Improvement? (Yes / No) If Yes, _____

Work History

- Have you ever participated in Graffiti making? (Yes / No)
- What kind of Colours, shape comes to mind when we talk about Environment Protection Graffiti? _____
- Do you think Graffiti is Unlawful? (Yes / No)
- What is the difference between Mural v/s Graffiti? _____

II. Answer the questions below.

1. Is Graffiti considered as **an art form** ?



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

2. Should the projects of Graffiti on Social Issues be **preserved and documented**?



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

3. **Body Language and Gaze of character** gives aesthetic view to meaning



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

4. **Colour/hue** are important parameter of Graffiti



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

5. **Tone** is an essential symbolic aspects and elements in aesthetics of Graffiti.



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

6. **Characters** are proposed by authorities to highlight projects.



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

7. The **positive combination** of composition, message, concept, and aesthetic makes a graffiti more meaningful.



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

8. **Theme** is based on artists imagination to paint



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

9. Graffiti writers are **earning** well.

- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

10. Graffiti **helps society** to improve and change.



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

11. **Language** in bold letters has a better impact in the above images



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

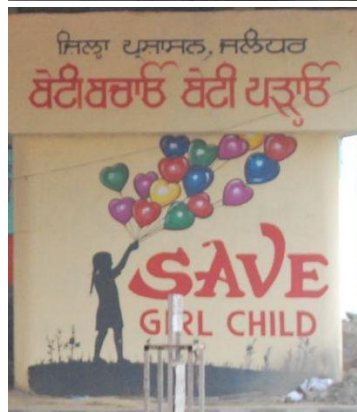
12. In Graffiti **projects team work** is more paying.



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree



13. Documentation is a **sustainable process** because the graffiti reflects social issues



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

14. Do you feel Semiotic-Socio-cultural-graffiti advertisement is a part of **vandalism** in contemporary times?



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

15. **Symbols are Important** in Graffiti



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

16. **Typography is important in Graffiti**



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

17. Project of Graffiti concentrate on **Concept**



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly

18. Graffiti Advertisement **brings socio-cultural-change**



Don't Cut Our Friends

- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

19. Allegory (symbolism) is present in Semiotic Graffiti.



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

20. Patriotism is a political issue



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

21. Rural versus urban **life style reflects** socio- cultural aspects.



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

22. Global warming, pollution, health and hygiene, save water are environmental problem **reflects social issues**



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

23. Latest **technology appliances** are shown in the graffitis?



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

24. Graffiti depicts proper communication through Message



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

25. These Traditional advertisements give only information



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

26. Outdoor Traditional Advertisement selects an effective typographic media only



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

27. Socio Cultural Graffiti Advertisement gives solution to semiotic-socio-cultural issues.



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

28. Which picture according to you show maximum semiotics expression or symbolism?



- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree

29. Selection of site is appropriate



a)



b)

- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree