

EFFECTIVE USE OF ANIMATION FOR BRAND ADVERTISING

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Abstract

Animations are increasingly utilised for a variety of functional objectives on digital media, including as presenting meaning in motion, attracting attention, or entertaining. The purpose of this study is to look at the effective use of animation for brand advertising. This is a descriptive study. In the present study the researcher collected primary data on animation in advertisements by visiting the places of ad agencies and animation studios. The collection of secondary data is done from the books, journal and other electronic sources. About 100 respondents were approached for the purpose of primary data collection. The primary data gathered from the survey was consolidated and computed by using descriptive analysis which consisted of frequency counts and percentage distribution. Interview responses were analysed qualitatively. The study discovered that animation has a noteworthy function in advertising communication. The survey also discovered that animated commercials are widely dispersed across all media, with the exception of mobile platforms, and that traditional video ads contain a high amount of animation. The results have signified that the challenges in animation industry that impacts the production of animated videos and its viewership.

Keywords: Animation, digital media, Advertisement, Media, Technology

INTRODUCTION

Marketers and advertising agencies try to make their ads more appealing, attractive and distinctive. One of the techniques used to solve this requirement is the use of animation in the advertisements. Viewers of any age, whether it be children, teenagers or adults, go crazy for animated characters. Animation gives free expression to imagination. It carries up spectator in an imaginary world dreamed by the artists. Well-designed characters like Vodafone ZooZos have long lasting impact on memory and recall of viewers. Such advertisements help in breaking the clutter.

Animation and television have been linked from the beginning. As television continued to grow, so did the popularity of using animation as an advertising form. In previous decades, many advertisers are using animations in their advertisements since they have found it more affective in generating awareness and grabbing the quick attentions of the viewers. About 90 percent of this animation work is done in Asian countries because the production cost is way too less for one hour of animation as compared to other countries like USA, Canada etc. Usually the employment of this field is always reflected identical with moving mascots, but the use of progressive technologies has resulted this field a malleable method which comprises of graphical demonstration or spoken endorsements by moving mascot characters.

The list of advertisers who take advantage of animation to sell their products continue to expand as more and more companies jump in with television. As the years have gone by many advertisers prefer special effects which often utilize some form of animation and outrageous humour.

This paper aims at understanding the usage of animation along with its effectiveness for brand marketing purposes. This paper is believed to create a base for understanding the area to stimulate further research on this aspect of advertising.

Objectives of the study:

This research paper has tried to study the effective use of animation for brand advertising. The objective of the study is as follows:

- To assess the effective use of animation for advertising of a brand.

LITERATURE REVIEW

Li, & Wang (2021) expounds that digital media interactive technology is beneficial to the education function of animation, and analyses the value of digital media interactive technology in film and animation design. Then, it makes detailed analysis on the specific application of digital media interactive technology in animation design and production, including the specific application of digital media interactive technology in film and TV animation, further strengthening the digital media interactive function of animators, combining digital media interactive technology with other science and technology, and combining digital media interactive technology with national traditional art. Then, it analyses the effect of digital media interactive technology on 3D animation design. Finally, it expounds the concrete application of digital media interactive technology in 3D animation design, including the concrete application of digital media interactive technology in game design application, cinematic post-production and movie advertisement. Through this paper, it is hoped that relevant people will pay attention to the application of digital media interactive technology in animation design, and deeply understand the significance and value of digital media interactive technology in animation design.

Shuo (2021) discussed the advent of the digital media era, animation has also become a film and television art, with more and more rich forms and contents, which can bring intuitive visual stimulation to the public. The development of digital media has led to the innovation of animation technology, and the emergence of a variety of animation expression ways and production software has injected new vitality and vitality into animation teaching. In the actual teaching process, it is necessary to adapt to the changes of expression form and teaching mode as soon as possible, so as to cultivate more excellent animation professionals. The author overviewed the digital media age and its influence, and analyses the expression form of animation in the digital media age. Based on this, this paper puts forward several strategies in terms of clarifying the demand for animation professionals in the era of new media and the innovation and optimization of animation teaching curriculum in the era of digital media.

Cook et al., (2019) in their book argued that, throughout its history, animation has been fundamentally shaped by its use for advertising. It highlights key examples of this interaction in well-known animation histories but also points towards the large volume of animation production that has received little attention until now. Animation was not only shaped by its use for advertising, but advertising was equally shaped by that process, and this book raised both practical and theoretical ways in which animation played a formative role. Key issues that arise from the overall collection are discussed, including the balance between rational communication and emotional appeal, the (in)visibility of animation in advertising, the importance of the commodity object and animated spokes characters, and the place of gender, race and nation. It ends with an overview of the organisation of the collection with five sections: revisionist histories; intermediality; brands; television; and digital and contemporary.

Valle et al., (2018) Explained that the current digital systems have allowed the animation to be taken to another level. These systems combine a relatively cheap but high-capacity hardware with the option of a free or commercial low-cost multipurpose software. In fact, this situation facilitates market access for independent producers and even amateurs and beginners in training. Addressing this issue from an educational approach is what has interested us especially in this work. Given the huge disparity in business opportunities and the unusual increase in competition in this area, we need the establishment of expert guidance and the setting of certain learning guidelines that pay special attention to the combination of basic and advanced technical skills of animation, both manual and assisted, as really required and, also, as an anticipation for the immediate future of the discipline.

Goel et al., (2017) stated in their study that still pictures and objects are made moving through the use of technology known as animation. Cartoons are replacing human celebrities in the advertising. Though people are attracted to animated characters but they don't know what animation is and what are its kinds and advantages in advertising. Therefore, this study aims at fulfilling this gap by understanding the basic concepts related to animation and its use in advertising. An attempt has also been made to understand the effectiveness of use of animation in advertising. The review paper was based upon existing literature in the related area. Concept of animation has been explained. Additional advantages provide by use of animation in advertising have also been discussed along with its effectiveness in terms of various factors like attention, recall, click through rate etc. This paper has been concluded with various managerial and research implications.

Schlittler (2015) discussed motion graphics or typographical animation has been used by the film and television industry for decades in order to present and promote movies and TV shows, while this industry has adopted traditional animation techniques in its arsenal of tools, it is also known for pioneer research and development of new techniques, mainly in computer graphics. A universally accepted definition of Motion Graphics is still an open matter – the author attempted to tackle this issue from a technical, historical and educational perspective.

Kuisma et al., (2010) in their study stated that based on a general framework of consumer perception and processing of advertising, this study examines the impact of animation and ad format on the attention and memorization of online ads. Consumer attention to a variety of real-world ads was measured with eye tracking and ad memory was assessed with recognition and recall tests. The results suggest that on average, animation had little or no effect on attention. We did nevertheless observe a strong interaction effect between animation and ad format, which suggests that the effect of animation is conditioned by ad format. Animation has a positive effect on attention to skyscrapers, but a negative one on attention to banners. As to memorization, animation improved recognition effects, but mainly for banners. Surprisingly, consumers could recognize ads without having looked at them, which suggests that online consumers are especially parsimonious in allocating their focal attention and memory resources to irrelevant ads when they are involved in other tasks.

Yoo et al., (2005) stated in their study that marketers often compete to incorporate fast-moving images in their online banner ads to break through the ad clutter, in the hope for a positive perception of the ads. However, the findings of this study suggest that this strategy may not work. An experiment was designed to explore the effects of the degree of animation on memory and attitudes toward ads. The results showed inverted U-shaped relationships between the level of animation and both recognition rates and attitude toward the ad, suggesting the existence of unintended negative effects of highly animated online banner ads. Under high-animation conditions, subjects experienced negatively valenced thoughts and unpleasant feelings, which negatively influenced attitude toward the ad. Also, subjects were highly aroused, as indicated by the increased level of emotional intensity; this arousal inhibited subjects' ad recognition performance. These findings show different processing mechanisms under different animation levels, and suggest that marketers should exercise caution when using animation in their ads.

Yoo et al., (2004) attempted to examine the effects of animated banner ads, as well as the moderating effects of involvement, on each stage of the hierarchy of effects model, and to explore the applicability of the hierarchy of effects model to the banner advertising environment through an online experiment. The results provide support for the notion that animated banner ads prompt better advertising effects than do static ads. Animated banner advertising has better attention-grabbing capabilities, and generates higher recall, more favourable attitude toward the ad, and higher click-through intention than static ads. Furthermore, an individual's product involvement moderates the effects of animated banner advertising on recall, attitude toward the ad, and click-through intention. However, the study does not provide solid evidence of the feasibility of the traditional hierarchical model (Cognition -> Affect -> Behaviour) in the online banner advertising environment. Several implications and limitations of these results are discussed, and future research is suggested.

Sundar et al., (2004) in their study stated that animated advertisements on the Web come in a variety of shapes, sizes, and colours; they also animate at different speeds. Although recent studies have shown animated ads to be more effective than still ads, the role played by the rate of motion in animated ads has been neglected. An experiment was designed to address this issue by focusing specifically on the physiological and psychological effects of animation

speeds in Web ads. Hypotheses derived from motion effects, excitation transfer, limited capacity, and vividness effects theories were tested via a mixed-design experiment wherein participants (N = 47) were exposed to both slow-paced and fast-paced animated ads in one of two sequences (fast then slow, or slow then fast). Arousal was monitored during reception, while memory, conation, and impression formation were measured via a postexposure paper-and-pencil questionnaire. Results indicate that animation speed is a psychologically significant variable. Theoretical and practical implications are discussed.

Bush et al., (1983) conducted a content analysis of the major networks and three cable networks to investigate the current status of animation in television advertising. A total of 2,454 advertisements were analyzed over a seven-day period. Findings suggest that advertisers are using animation as a method of execution in their TV advertisements directed at adults as well as children.

METHODOLOGY

This section of research paper addresses the research methodology and procedure used in this study to investigate the research problem. The main purpose of the study was to explore the effective use of animation for brand advertising. Following procedure was adopted for this research paper.

Research Design

The research design is defined as, “the plan for collecting and utilizing the data so that desired information can be obtained. This study has adopted descriptive research design. Descriptive research studies are those studies which are concerned with describing the characteristics of a particular individual, or of a group, concerned with specific predictions.

In this study the researcher has collected primary data, of Animation, Advertisements and Television by visiting the places of ad agencies, Animation Studios & viewers. The collection of secondary data was done from the books, journal and other electronic sources. The researcher has made the interpretation of collected primary data and study the Indian Animated TV advertisement in the last decade. The study has also included TV Ads & their impact on the Society.

Data Collection

Both primary and secondary data was collected in this study in order to assess the aim of the study. A pre-structured questionnaire was used in this study to collect the required data from the study subjects.

Primary Data

Primary data were collected through structured, organized and standardized interview schedules. About hundred respondents were approached for the purpose of primary data collection.

Secondary Data

This study was also systematically carried out on the basis of relevant secondary data such as, annual reports, weather monitoring centers of India, articles of professional journals,

proceedings of national and international seminars and conferences, media reports and other publications related to the research topic.

Population and Sampling

Study Population

Population or universe means the entire mass of observation, which is the parent group from which a sample is to be formed. The sample observations provide only an estimate of the population characteristic. The respondents included everyone, from consumers to Art Directors and animators to marketing professionals of brands.

Sample size

A sample size of about 100 respondents were approached for the purpose of primary data collection.

Sampling Method

The method of sampling was a mixture of Random and convenient sampling due to the nature of the study. Regions and branches were selected conveniently and the samples were selected randomly within selected branch for the study.

Statistical Tools and Analysis

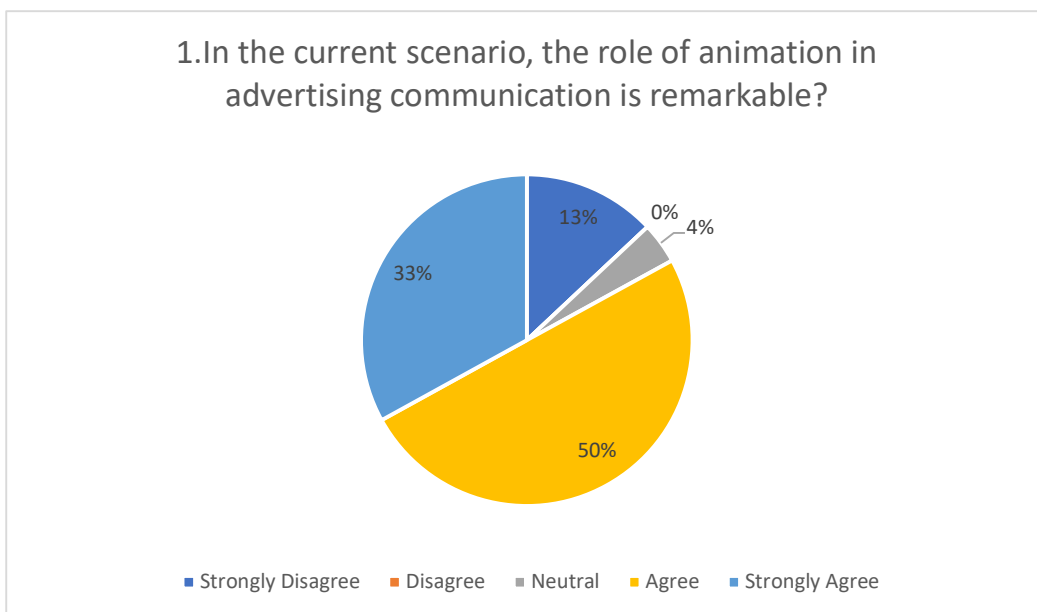
Cronbach alpha and pilot study were computed and conducted to test the reliability and validity of the questionnaire. The study being descriptive in nature, no parametric statistical tests were involved to draw inferences based on the sample results. The interpretation of the chi-square and contingency table analysis justify the assumption of independence which was primarily carried out at the 0.05% level of significance. In the present study the primary data collected on the role of media in weather communication in Karnataka and Andhra Pradesh states were analysed by the researcher and presented as frequency and percentages. Contingency table analysis was applied to find out the association between independent variables like age, gender, educational qualification, professional status, income and so on with the responses obtained (5-point scale) under each statement, tool or channels of communication. Chi-square test was applied to find out the significance of difference between frequencies of various responses under each statement, tool or channels of communication. These tests were carried out using SPSS software.

RESULTS

This chapter of the present study has represented the findings of the study in the form of table and pie chart. For this study, survey responses from the animation professionals involving both objective and interview type questions are considered for analysis. This section will analyse animation industry that were constructed from participants' responses. It has also analysed the trend which is being followed in the industry. Several themes emerged during the analysis of in-depth interview on animation commercials and industry future in India.

1. In the current scenario, the role of animation in advertising communication is remarkable?

| | Frequency | Percent |
|-------------------|-----------|---------|
| Strongly Disagree | 13 | 13.0 |
| Disagree | 0 | 0.0 |
| Neutral | 4 | 4.0 |
| Agree | 50 | 50.0 |
| Strongly Agree | 33 | 33.0 |
| Total | 100 | 100.0 |

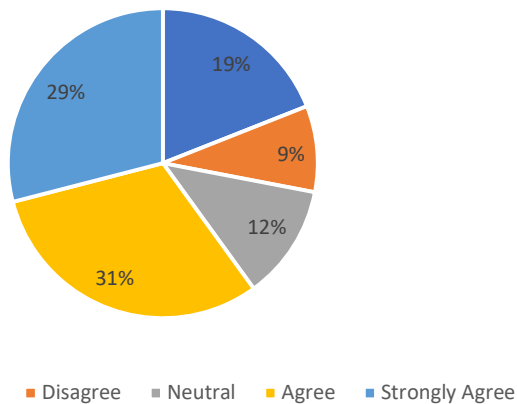


Looking at the above table and graph, it is clear that there are 100 respondents wherein on the subject of remarkability in the role of animation in communication through ads, 13 said they strongly disagree, 0 disagreed, 4 were neutral, 50 agreed, and 33 said they strongly agree. Thus, it can be said that in the eyes of animation professionals, animation has a remarkable role in communication through advertising.

2. Being professional how do you rate an animated ad?

| | Frequency | Percent |
|--------------|-----------|---------|
| Attractive | 19 | 19.0 |
| Humorous | 9 | 9.0 |
| Informative | 12 | 12.0 |
| Appealing | 31 | 31.0 |
| Recall value | 29 | 29.0 |
| Total | 100 | 100.0 |

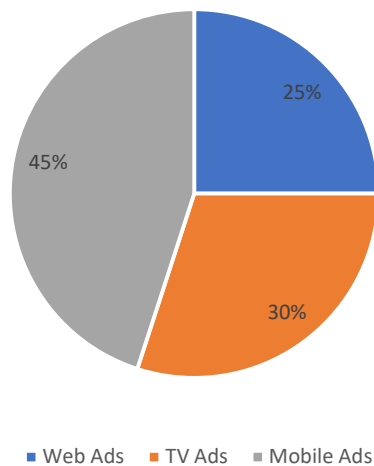
2. Being professional how do you rate an animated ad?



Looking at the above table and graph, it is clear that there are 100 respondents wherein on the subject of rating animated video ads while being a professional, 19 said they're attractive, 9 said they're humorous, 12 said they're informative, 31 said they're appealing and 29 said they've recall value. Thus, it can be said that animation professionals consider animated ads to have greater appeal and recall value.

| 3.....is the most popular medium for animated ads? | | |
|---|-----------|---------|
| | Frequency | Percent |
| Web Ads | 25 | 25.0 |
| TV Ads | 30 | 30.0 |
| Mobile Ads | 45 | 45.0 |
| Total | 100 | 100.0 |

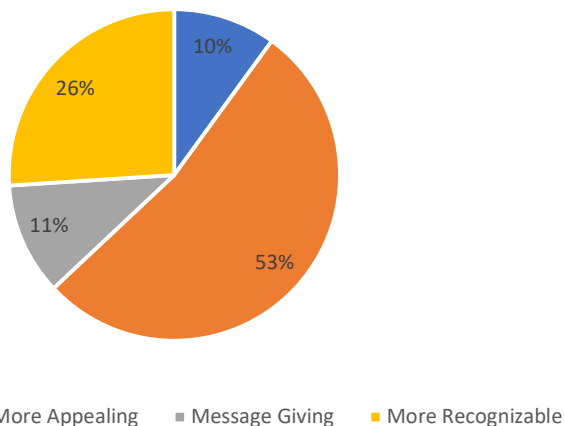
3.....is the most popular medium for animated ads?



Looking at the above table and graph, it is clear that there are 100 respondents wherein on the subject of most popular medium for animated ads, 25 said it is web, 30 said it is TV, and 45 said it is mobile. Thus, it can be said that animated ads are equitably distributed along various mediums, though, mobile platform dominates in it somewhat.

| 4.How do you rate Animated video advertisements VS Traditional video Advertisements? | | |
|---|------------|--------------|
| | Frequency | Percent |
| Cost-Effective | 21 | 21.0 |
| More Appealing | 27 | 27.0 |
| Message Giving | 17 | 17.0 |
| More Recognizable | 35 | 35.0 |
| Total | 100 | 100.0 |

4.How do you rate Animated video advertisements VS Traditional video Advertisements?

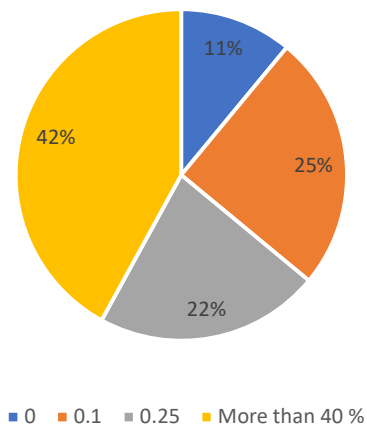


Looking at the above table and graph, it is clear that there are 100 respondents wherein on the subject of rating animated video ads vs traditional video ads, 21 said they're cost-effective, 27 said they're more appealing, 17 said they're message giving, and 35 said they're more recognizable. Thus, it can be said that animation professionals consider that compared to traditional ads, animated ads more appealing and more recognizable.

5.What is the percentage of animation used in traditional video advertisements?

| | Frequency | Percent |
|----------------|-----------|---------|
| 0 | 11 | 11.0 |
| 0.1 | 25 | 25.0 |
| 0.25 | 22 | 22.0 |
| More than 40 % | 42 | 42.0 |
| Total | 100 | 100.0 |

5. What is the percentage of animation used in traditional video advertisements?

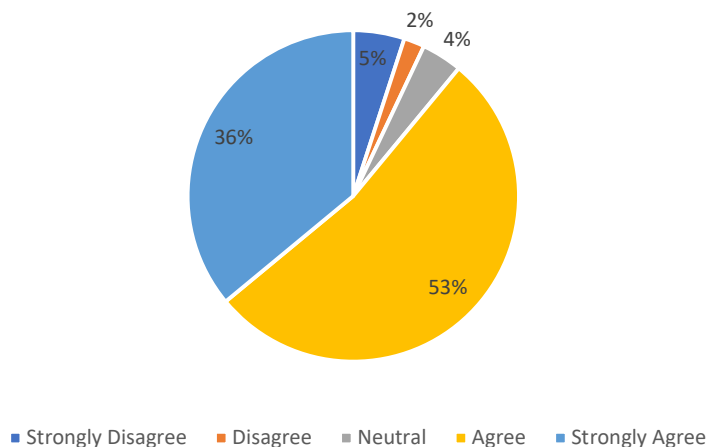


Looking at the above table and graph, it is clear that there are 100 respondents wherein on the subject of percentage of animation used in traditional video ads, 11 said they're used 0%, 25 said they're used 10%, 22 said they're used 25%, and 42 said they're used more than 40%. Thus, it can be said that animation professionals consider that the percentage of animation used in traditional video ads is high.

6. Whether Animation is a better tool for Communication for commercials in digital media?

| | Frequency | Percent |
|-------------------|-----------|---------|
| Strongly Disagree | 5 | 5.0 |
| Disagree | 2 | 2.0 |
| Neutral | 4 | 4.0 |
| Agree | 53 | 53.0 |
| Strongly Agree | 36 | 36.0 |
| Total | 100 | 100.0 |

6. Whether Animation is a better tool for Communication for commercials in digital media?



Looking at the above table and graph, it is clear that there are 100 respondents wherein on the subject of animation being a better tool for communication through commercials in digital media, 5 said they strongly disagree, 2 disagreed, 4 were neutral, 53 agreed, and 36 said they strongly agree. Thus, it can be said that in the eyes of animation professionals, animation is a better tool for communication through commercials in digital media.

In interview the respondents were asked to mention the impact of animation of viewers and its benefits. One respondent said that animation is successful in acquiring attraction of the people. The interview has signified that animation is widely used for communication in commercial digital media. The animation was also used for making animated commercials in public interest. People love animation, and it is very popular among the viewers specifically the young generation. One of the respondents said “animation is a best way to communicate with viewers.” Another respondent said that “animation videos are a better way to communicate with people and convey a social message effectively”. However, it was observed that there were also a number of hurdles that affects the animation industry. The interview has signified that there is a significant impact of animated ads on viewers.

In conclusion, the study found out that animated ads can be used to effectively communicate with the target audience and it is noticed, majority of the respondents think that it may deliver a specific message that may motivate viewers. The respondents have also mentioned the challenges in animation industry that impacts the production of animated videos and its viewership. Discussing about these challenges one of the respondents said that “may be India is not yet ready for animation ads”. However, the study found out that making creative, new videos with influential stories and implementation of technology, designing attractive characters may motivate the target audience. Therefore, it can be concluded that animated ads significantly motivate the target audience.

CONCLUSION

The study found out that animation has a remarkable role in communication through advertising. In agreement to this, Cook & Thompson, (2019) in their book argued that, throughout its history, animation has been fundamentally shaped by its use for advertising. Animation is a better tool for communication through commercials in digital media. Animated ads can be used to effectively communicate with the target audience. Animated ads significantly motivate the target audience. Agreeing to this, Bush, et al., (1983) suggested that advertisers are using animation as a method of execution in their TV advertisements directed at adults as well as children. On the other hand, Yoo & Kim, (2005) showed that under high-animation conditions, subjects experienced negatively valenced thoughts and unpleasant feelings, which negatively influenced attitude toward the ad.

The study found out that compared to traditional ads, animated ads more appealing and more recognizable. The study found out that animated ads to have greater appeal and recall value. Corroborating our findings, Yoo, et al., (2004) provided support for the notion that animated banner ads prompt better advertising effects than do static ads. Furthermore, they also proved that animated banner advertising has better attention-grabbing capabilities, and generates higher recall, more favourable attitude toward the ad, and higher click-through intention than static ads. However, in complete opposition, Kuisma, et al., (2010) suggested that on average, animation had little or no effect on attention.

The study also found out that percentage of animation used in traditional video ads is high and animated ads are equitably distributed along various mediums, though, mobile platform dominates in it somewhat. Respondents have also mentioned the challenges in animation industry that impacts the production of animated videos and its viewership.

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