

## UNLEASHING THE POWER OF ANIMATION IN MARKETING: INSIGHTS AND IMPLICATIONS

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### ABSTRACT

Animation has emerged as a dominant force in advertising, captivating audiences with its dynamic and attention-grabbing movements. However, there is a limited understanding of the diverse types of animation and its immense potential for effective marketing. This study aims to explore the fundamental concepts of animation and its utilization in the realm of marketing. Drawing upon existing research, we analyze the effectiveness of animation based on attributes such as attention, recall, and conversion rates. Additionally, we investigate the additional advantages that animation offers beyond these metrics. Our findings emphasize that animation is an exceptionally powerful tool in advertising, as it captures attention, enhances product or service recall, and drives increased conversion rates and overall engagement. Furthermore, animation has the ability to evoke heightened emotional engagement, improve brand image, and amplify social media sharing. This study unveils the substantial impact of animation in marketing, providing invaluable insights and implications for both practitioners and future research endeavors in this field.

**Keywords:** Animated advertising, Computer animation, Animation's styles, Disney, Warner Brothers, Animation's efficacy, Effective animation

### Introduction

Advertisers and marketers work hard towards create their products stand out from the competition. With this need in mind, animated commercials are one solution. People of all ages, from kids to teenagers to adults, love cartoons. Animated media allows for unrestrained use of creative faculties. The audience is whisked away to a fantastical realm created by the artists. The Vodafone Zoo Zoos are a perfect example of how memorable personalities can be. These ads serve to separate themselves from the rest. The history of animation and television goes hand in hand. In the wake of the explosion of television, commercials that featured animated characters quickly became a staple. Until enough businesses adopt television advertising, the number of those who use animation to promote their wares grows. Special effects, frequently involving animation and ludicrous humour, have become increasingly popular among advertisers in recent decades.

The World Wide Web was arguably the most useful programme for accessing the Internet. As a result, the web is now a vibrant and lively place. The age of the immobile billboard is over. The use of cutting-edge innovation in commercials is becoming the standard. In an age where banner click-through rates have plummeted into the single digits, the arrival of animation and interaction couldn't have arrived at a better time (Goel, Upadhyay, 2017). Due to this, animation has boosted advertising on television and the internet to new heights.

However a significant amount of study has indeed been undertaken on the effectiveness of static graphics in advertising, very small study has been complete just on effects of animation (Ausman et al., 2004). Towards the other instances, it is restricted to commercials geared only at children. Little study has been conducted on the effects that cartoon characters have on grownups; nonetheless, this presents a novel opportunity to apply our understanding of source effects to the subject of strategy building (Stafford, Stafford & Day, 2002). A considerable amount of the published study evaluating animation is already out of date, could be applied to marketing, and offers very little to solving the debate around animation (Choudhary, Roy 2022). In addition, the accessible data are unreliable and presented in a fragmented way. Consequently, the objective of this essay is to develop a grasp of animations in terms of its uses, styles, and marketing effectiveness. Using this article, it is intended that the building of a foundation for understanding the topic would stimulate future research on this aspect of advertising.

### **The Role of Television Advertising**

Television plays a crucial role in modern advertising for just a variety of reasons. One possible explanation for television advertising's rising popularity is that its messages reach more people. Given the positioned vicinity of televisions, it's safe to assume that the present globe will be capable of handling the rising number of info with their assistance (Coombs, Batchelor, 2014). In this instance, the purpose of television sets is to allow consumers to watch television without a television set. Innumerable live broadcasts are now accessible via smart phones and laptops, thereby expanding the function of television. A statistically significant percentage of the population can be reached by television commercials; this audience is growing and is a much larger cluster of purchasers than can be reached by radio or newspaper readers. Over ninety-nine percent of American households have at least one television, per research by Verhellen et al., (2014). This means that nearly all of these people may be converted into paying customers. Marketers don't have to worry about possible penetration or marketing strategy when trying to target adults and teenagers in the United States because the average American consumes at least five hours of live television every day (Blades et al., 2014). In order to periodically evaluate their marketing plan, television advertisers need only determine if they are communicating the correct message to their target demographic. Consequently, this same role of television inside the context of advertising necessitates showing an ad system in a way that simultaneously attracts quite so many customers as possible as well as expedites one's access to the wanted goods and services. The existing baby boomer generation comprises and over fifty percent of the population of the United States, but they control roughly seventy-five percent of deposit income. Because of this, advertisers use TV to disseminate crucial data in the shape of a convincing message and campaign tailored to the target audience in an effort to sway their purchasing decisions. The typical American spends 28 hours per week in front of the TV (Buijzen, 2014), hence it might be said that the function of television news for advertising is to sell the items to every prospective client, especially considering that the number of families in America is growing steadily larger. Commercials on TV are usually more effective than those on radio or in print because of their unique visual style. To win over potential buyers, advertisers employ a wide range of techniques, including the creation of entertaining and informative promotional movies (Kellner, 2018). While television plays a unique role in advertising, its effect is replicable through other mediums such as radio and print. Consumers gain a heightened sense of awareness and motivation thanks to television commercials, to the point that they will buy nearly anything based on how much they enjoyed the commercial for it (Segev, Wang & Fernandes, 2014). Given the receptivity of the business's current clientele to promotional messages, TV makes a lot of sense as a key source of information. The advantages & disadvantages using in television as an advertising tool

#### **The Advantages:**

Using television as just a promotional tool is useful since it allows you to reach a larger audience. This is because even a single tv ad has the power to promote a company's goods and services to a considerable number of possible consumers (Crommelin, Gerber, & Terblanche-Smit, 2014). It's hardly surprising that people could buy a product after viewing an ad for it on television, given how commonplace televisions are in households. It is predicted that well under half of today's television viewers will make a purchase as a direct result of seeing an advertisement on television, which is far higher than the response rates for advertisements seen on social media sites and other forms of online media. Due to the proliferation of regional radio channels, the majority of which serve a specific area, radio advertising's potential audience is far smaller than that of television (Brasel, Gips, 2014). Television advertising in contrast hand, creates more responsive audiences that are more likely to buy into companies' marketing techniques. People may be more excited about the ads than the football itself at the Super Bowl because of the novelty factor. TV commercials have the added bonus of letting businesses specifically target their ads to any demographic they choose. Because of this, we can reach a bigger audience. This is also the key technique for promoting interaction on additional channels, along with such social media, and extending its firm based merely just on impact the advertisement has had on its intended audience (Qualter, 2016). Television marketers have nearly endless powers because they have the right as well as the opportunity to purchase spaces at different times. While advertisements for bars and clubs would undoubtedly be more successful during sporting events, the toy industry typically promotes its wares during Saturday morning cartoons. Choices like maintaining a niche audience or a wide one, and backing a local or national Television channel are all factors to consider (Creeber, 2015). Advertising on television is an easy way to try to persuade individuals to purchase a product since a well-crafted commercial may reach a wide audience and raise awareness of a brand. With the help of social media advertising and cutting-edge technology, this procedure may have been simplified significantly. It's not surprising that after hearing positive feedback about a product from a friend, that friend could decide to buy it for themselves. These days, many people spend their free time glued to a screen of some kind (Stafford, Faber, 2015).

### The Disadvantages

A major challenge of television advertising is that viewers may choose to ignore the advertisements altogether in favour of more important matter throughout commercial break (Lim et al., 2015). As a result, viewers will ignore the commercial and carry on with the programme, providing zero exposure for the brand. However, television commercials are quite expensive to produce, which can have a substantial impact on a company's bottom line. The difficulty of luring viewers back to the TV screen is compounded by the fact that viewers can avoid ads by zipping through them on their DVRs or by switching channels during commercial breaks using their zipping and zapping capabilities built into their remote controls (Fransen et. al., 2015). However, in order to create high-quality advertisements, it is necessary to employ video professionals, screenplay writers, performers, and a variety of others who should be financially compensated for their time and work. Given that repeated exposure is the only way to boost an ad's efficacy, the firm will need to spend more money to buy additional ad slots. One challenge that cannot be avoided in television advertising is the failure to make changes in the later phases of distribution. You can't get out of this jam by ignoring the problem. Advertisers on television, on the other hand, are stuck with the final product unless they opt to re-edit or re-shoot their advertisements, whereas errors in radio or print can be quickly corrected (Harun et al., 2014). Until the proper advertisement is supplied to the content editors, there is no way to determine if the incorrect one will be presented more than once. However, there is no middle ground when it comes to the success or failure of a business's efforts to recruit new clients, and television commercials may be a horrible choice in this regard. This is why many companies fail to break into your market and become successful, despite investing heavily in advertising campaigns that reach a broad audience yet fail to resonate with your target demographic (Cole et al., 2017). Instead, companies should focus on honing their goods to serve a smaller but more dedicated clientele. The lack of discretion on the part of viewers is a further drawback of television advertising. When companies utilise television as a marketing tool without first determining whether or not their target audience is receptive to the advertised products and services, the result is often an overwhelming barrage of commercials that turns off the viewership and drives away potential customers (Redondo & Aznar, 2018). It decreases the efficacy of advertisements and prevents marketers from making the most of their available resources. It would be impossible for the team to target a specific subset of the population. Because nearly all television commercials are created to appeal to a wider audience than the target demographic, the cost of creating a successful advertising campaign soon puts small and medium-sized businesses out of the running (Duffett, 2015). Marketers are working to maximise the benefits of targeting consumers selectively, but they face stiff competition from tried-and-true channels like newspapers, radio, and direct mail. As one of the limits of the study, the short lifespan of television commercials is the final downside that may be discussed.

### Consumer Perception Towards Advertising Of Animation

For the object of this research, an experiment is conducted to examine the effects of animations and their relation to cognitions and conation responses. A significant difference in group values for modification indices was found on each path, according to the results of an inter confirmatory factor research that compared a low-type product to a high-involvement product in both high- and low-involvement settings. The outcomes of the 2015 study indicated that the triad attitude model (including cognition, attachment, or conation) would be more effective when applied to a reduced product type, rather than a highly involved group (Kuisma, 2015). This study makes a fundamental advance to our grasp of the connection which exists between animated marketing and the processing both of cognitive and emotional information. Animated commercials can be stimulating to the audience or can influence their emotional responses and their expectations of how they should behave. Advertising experts agree that animation has the potential to become a major inventive marketing design tool and a kind of visual art used in the entertainment industry. Animation, as a business that's also based on protagonists (for example, nonhuman members of the cast to promote a product, brand, as well as company), does have the ability to change the layout of adverts by implementing online media to various media, including the the web, mobile telephone new tech, and television. High-quality image dataset is a critical component of a successful animation advertisement (Suryawanshi et al., 2022). Adding animation to these platforms is one way to accomplish this goal. There is a lack of studies examining the emotional and cognitive effects of utilising animated advertising or animated characters as spokesmen, therefore this study set out to fill that need. Despite the minimal amount scientific study that has been conducted in animation has been and still is a popular choice for marketing campaigns. This study aims to examine the effects of animations and its relation to conative responses, as well as affective and cognitive processes, through an experiment conducted using two different experimental designs. Concerns connected to involvement are the topic of studies in the area of customer behaviour. Involvement is used to explain the process through which motivation mediates the connection between advertising exposure, cognition, and the attitude formation stage.

### **Animation in Online Banner Advertising**

Animation, which can incorporate moving images and graphics to highlight the presentation of compelling advertising messages (Yoo et al., 2004), is one of the unique aspects of banner advertisements (2004). Because of advancements in technology including such plug-ins, Java, Flash, or streaming video, the format of online banners as well as their level of interactivity have seen significant changes in recent years. Motion is believed to become the most significant component in animated banner advertising. This is due to the fact that animated banners are composed of a sequence of static images that are layered on one another in order to give the illusion of motion. In animated banner commercials, motion is regarded to be the most important component among the many other aspects that make up an advertisement (Kalyanaraman & Oliver, 2001). Researchers who examine the impacts of motion have shown that when people are shown moving images, they pay more attention to the source of the motion and digest the relevant information. This finding supports the hypothesis that motion has an effect (Sundar et al., 2001). This provides support for the hypothesis that people have a natural inclination to favour dynamic phenomena. Additionally, the researchers theorised that motion generates different emotions depending not just on the picture itself but also upon the associations that were expressed, like a "slow-moving" and "fast-moving image." The amount of animation that is incorporated in online banner advertisements can have a variety of different effects on people's reactions and how people perceive an advertisement. These effects can manifest themselves in a wide range of ways. In contrast hand, the study that has been done on motion does not appear to have addressed the problem of motion that occurs at varying rates. As the usage of animation in internet advertising becomes increasingly popular, it is anticipated that the rate that the animated function is performed out will impact the believe that the best way of advertising that are posted on the internet (Zhang, 2000).

### **Styles of Animation**

Animation has lived through a number of periods, each of which has seen different animators create their own own style of animation by drawing on their own personal creativity and innate abilities. As a result, there is an infinite number of different forms of animation, and some of the more common styles are described below:

- A. **Walt Disney Style** Some people consider Walt Disney to be the pioneer of animation; in fact, he is often referred to as the "father of cartoons." When one thinks about graphics, it is impossible not to think of Walt Disney. Walt Disney's 43 decades in the movie industry had revolutionised the way companies look at cartoons, and it is possible to say that he really is responsible for making cartoons more popular as they are now. Therefore, it would be difficult to argue that the title is not deserving of Walt Disney.
- B. **Warner Brothers Style** Harry, Albert, Sam, and Jack Warner led separate lives. Their parents were frequently on the go. The Nickelodeon was already in operation whenever the Warner brothers decided to go into business together. Eventually, by 1980, they were supplying theatres with film. In 1923, they were finally able to establish the Warner Bros. studio. By 1930, company Warner Bros released to the general public the cartoon series called Looney Tunes. Next year, they highlighted the Merry Melodies. Eventually, in 1940, Bugs Bunny entered the world, and he quickly emerged as one of the earliest cartoon celebrities. Even by 1950s, Warner Bros has built a formidable position in the entertainment sector, and had continued to deliver relief and humour to its audience. After taking a hit during WWII, the Warner Bros. Company started making a comeback in the 1990s because to the success of its TV shows.
- C. **Japanese Style Anime**, short for "animated cartoon," is a term used to refer to works of Japanese animation. This genre is vast and diverse, with its own set of conventions and aesthetics, and merits study on its own. Anime is not aimed towards a single demographic, but rather appeals to people of all ages. From gritty street battles to heartwarming love stories, outlandish fables to everyday stresses, there's a wide variety of topics covered. The storylines are only restricted by the anime painters' own imaginations, which, as we can see, is quite fertile.

### **The Various Kinds of Animated Advertisements**

1. **Whiteboard:** Go get began with one of the most common and widely used formats for animated commercial videos. Animated explainers typically last less than one minute and are employed to provide a concise and imaginative explanation of a product or service. B2B organisations are major supporters of this form of animation advertisement since it enables them to provide a clearer picture of what they're giving and communicate complicated messages in a very short amount of time.

2. **2D Animation:** For most customers' brains, the very first thing that springs to mind when they hear the word "animation" is the classic 2-dimensional style that was traditionally created with pencil and paper. It's usual to see 2D animation in corporate settings and news broadcasts. The short production time of 2D animation makes it a great option for new and burgeoning companies. It's economical and interesting enough to hold the attention of both young and old, so it's great for both.

3. 3D animation: The visual impact of 3D animation and CGI is so striking that it has quickly become the standard for companies seeking to produce professional-calibre videos. Producing 3D animations, while fantastic, can be too expensive. It also takes longer to integrate any changes made after production has wrapped. When considering cost and production time, 3D may not be the ideal choice.

4. Cartoon Animation: A film in which the inanimate subjects (such as puppets) are depicted in a series of drawings, digital images, or pictures that, taken as a whole, create the illusion of motion. The primary function of animation is for amusement. The usage of animation is ubiquitous, from television and mobile devices to the web. Most animated television programming is aimed towards kids since it is a source of amusement and may keep them occupied for hours.

5. Motion graphics: Commercials for apps, animated logos, and explainer videos are just a few examples of the many uses for motion graphics. This type of video lacks a central plot or recurring characters. Motion graphics, on the other hand, are all about putting moving images or words to good use. Its primary use is as a marketing tool.

6. Mixed styles animation: A mixed-media video combines animated elements with real-world footage and still images. Besides that, there isn't much else to say. Animated overlays are a common type of mixed-media animation; however 2D character animations and 3D info graphics are also common.

### **Objective of The Study**

- The research aims to analyze the effectiveness of animation in terms of attention, recall, and conversion rates, while also examining the additional benefits that animation can provide beyond these metrics.
- By drawing from previously published works in the field, the study seeks to provide valuable insights into the use of animation in advertising and its implications for management and further research.

### **Significance of the Research Study**

The significance of this study lies in addressing the limited understanding of animation and its various types, as well as its potential for effective use in marketing. Despite the increasing prevalence of animation in advertising, there is a need to explore its impact and effectiveness in capturing attention, enhancing recall, and increasing conversion rates. By examining the additional benefits that animation can offer, such as emotional engagement, improved brand image, and increased sharing on social media, this study sheds light on the holistic value of animation in marketing strategies.

Understanding the power and potential of animation in advertising has important implications for practitioners in the field of marketing. By recognizing the effectiveness of animation, marketers can make informed decisions regarding the inclusion of animation in their campaigns, potentially leading to improved audience engagement, brand recall, and conversion rates. Furthermore, the study offers a foundation for further research in this domain, encouraging scholars and researchers to explore and expand upon the use of animation in advertising. This study contributes to bridging the knowledge gap surrounding animation in marketing, providing valuable insights for both industry professionals and academia. By elucidating the effectiveness and additional benefits of animation, it paves the way for more innovative and impactful marketing strategies, driving advancements in the field and ultimately benefiting brands, consumers, and the advertising industry as a whole.

### **Research Methodology**

The study's participants, methodology, aims, hypotheses, sampling plan, equipment, stimuli, & data sources. This study is exploratory. The study will include secondary and primary data. The majority of data will be collected through surveys. Data will be collected using a standardised questionnaire. This poll lacks open-ended questions. An economic sample will test the preliminary questionnaire. Official records, financial statements, published documents, scientific journals, Indian survey figures, printed media, journals, research papers, seminar observes, major papers, expert panel research guide, department publications, Centre for Development Studies, as well as other research sources will be used to gather secondary data. The study has a sample size of 500 different Cities Selected for the Study and shopping mall.

### **Data Collection**

This study gathered primary data through questionnaires. Personal interaction, emails, interviews, and phone calls will be used to collect questionnaires for this study. Only those who are able provide useful data on the subject will be recruited. Before emailing or mailing the questionnaire to responders, the researcher will describe the study's purpose. The researcher will guide respondents in how to answer questions and assure them their answers will be kept confidential. Questions will be based on a literature study and expert contacts.

**Data Analysis**

Table 1 presents the gender distribution of respondents in a survey. The table shows that out of 500 participants, 312 (62.4%) were male, while 188 (37.6%) were female. The total percentage of participants in the survey is 100%.

Gender	Number of participants	Percentage (%)
Male	312	62.4
Female	188	37.6
Total	500	100

Table 1 Gender Distribution of Respondents

This table 1 provides useful information about the gender composition of the survey sample. The data suggests that the sample is predominantly male, with 62.4% of the participants identifying as male. This information may be relevant for researchers who are interested in studying gender differences in the context of the survey topic. However, it is important to note that the gender distribution of the sample may not necessarily be representative of the broader population. It is possible that certain factors, such as sampling bias or self-selection bias, may have influenced the gender distribution of the sample. Therefore, it may be necessary to take this into account when interpreting the findings of the survey.

Age	No. of Respondents	Percentage (%)
Less than 25	67	13
25-35	289	58
35-45	130	26
Above 45	14	3
Total	500	100

Table 2 Descriptive Statistics of Survey Respondents

The table 2 shows the age group distribution of survey respondents, including the number of respondents and their percentage. The survey respondents are divided into four age groups: Less than 25, 25-35, 35-45, and above 45.

According to the data, the largest age group of survey respondents was between 25-35, with 289 respondents (58%). The second-largest group was between 35-45, with 130 respondents (26%). The age group less than 25 years old consisted of 67 respondents (13%). The smallest group was above the age of 45, with only 14 respondents (3%). The total percentage of participants in the survey was 100%.

The table provides a clear summary of the age distribution of survey respondents, which is essential information for researchers to consider when analyzing survey results. The data indicates that a significant proportion of survey respondents were between 25 to 45 years old, which suggests that this age group may have a more significant impact on the survey results.

	Age	Gender	Location	Occupation	Income
Number	500	500	500	500	500
Missing	22	22	22	22	22
Mean	2.18	1.38	1.50	2.10	3.06
Std. error mean	0.03	0.02	0.02	0.03	0.055
Median	2.00	1.00	1.00	2.00	3.00
Standard deviation	0.68	0.48	0.653	0.78	1.25
Variance	0.47	0.23	0.427	0.61	1.56

Minimum	1	1	1	1	1
Maximum	4	2	3	3	5

Table 3 Descriptive Statistics of Survey Respondents

The table 3 provides the descriptive statistics of survey respondents for five variables: age, gender, location, occupation, and income. The data includes the number of observations, missing values, mean, standard error, median, standard deviation, variance, minimum, and maximum values.

According to the data, the sample size was 500 for each variable, but there were 22 missing values for each variable. The mean age of the respondents was 2.18, which indicates that the majority of the sample was relatively young.

The mean location variable value was 1.50, suggesting that most respondents were from a specific geographic region. The mean occupation variable value was 2.10, implying that the sample may have been composed of individuals with similar types of jobs. The mean income variable value was 3.06, indicating that the sample have been composed of individuals with relatively high incomes.

The standard deviation and variance values provide information about the variability of the data. For example, the age variable had a standard deviation of 0.68, indicating that the data points were relatively close to the mean. In contrast, the income variable had a standard deviation of 1.25, indicating that the data points were more spread out.

Overall, this table 3 provides an overview of the descriptive statistics of survey respondents, which is useful for understanding the sample characteristics and the potential impact on the survey results.

Sr. no.	Statement	(SA)	(A)	(NAD)	(D)	(SD)	Standard Deviation
(a)	Whiteboard Animation	94	160	84	108	54	38.96
(b)	2D Animation	100	156	87	109	48	39.01
(c)	3D Animation	95	160	82	111	52	39.91
(d)	Cartoon Animation	97	166	78	113	46	44.53
(e)	Motion Graphics	99	165	81	109	46	43.54
(f)	Mixed Styles Animation	100	170	74	115	41	48.17

Sr. no.: The serial number of each animation style  
Statement: The animation style being evaluated  
(SA): Number of respondents who strongly agree with the statement  
(A): Number of respondents who agree with the statement  
(NAD): Number of respondents who are neutral or have no opinion about the statement  
(D): Number of respondents who disagree with the statement  
(SD): Number of respondents who strongly disagree with the statement  
Standard Deviation: The standard deviation of the responses for each animation style

Table 4 Perception of Different Animation Styles among Survey Respondents.

Table 4 provides useful insights into the respondents' perceptions of different animation styles. The data suggests that mixed styles animation has the highest level of agreement among respondents, while 3D animation has the highest level of disagreement. Animation style (f) Mixed Styles Animation has the highest number of respondents who strongly agree with the statement at 100 and the highest number of respondents who agree with the statement at 170. Animation style (c) 3D Animation has the highest number of respondents who disagree with the statement at 111 and the highest number of respondents who strongly disagree with the

statement at 52. The Standard Deviation for all the animation styles is relatively similar, ranging from 38.96 to 48.17.

Various businesses recognize the benefits of advertising and employ diverse techniques to attract customers and gain their loyalty. The animated banner advertisement is a type of static banner advertisement commonly used by businesses. This study aimed to evaluate the effectiveness of animated banner advertisements as a platform for advertising through an online experiment using evidence-based analyses of their impact. The study

concluded that animated banners are more effective than static banners in terms of recall, favorable perception, and click-through rate. The level of product connection influenced the impact of animated banner advertisements on memory, attitude toward the advertisement, and click-through rates. However, the study did not provide evidence to prove that traditional advertising can be executed in an online context. The study has significant and restrictive implications, including that animated banner advertisements are more effective than static banners at every level of the modeling process. However, beyond a certain point, the effectiveness of animated banners declines due to the viewer's limited cognitive capacities or unpleasant affective reactions. Additional research is necessary to determine the mechanisms involved and whether this reasoning can be generalized.

Animation possesses an inherent power and vast potential when harnessed in the realm of advertising. As a medium that breathes life into static images and objects, animation captivates audiences, leaving a lasting impact on their perception and memory. Its ability to create movement and visual storytelling sets it apart from traditional static visuals, making it a compelling tool for marketers to convey their messages and promote their products or services. One of the key strengths of animation lies in its capability to grab attention. The dynamic nature of animated content naturally draws the eye and piques curiosity, breaking through the clutter of static imagery that inundates consumers. By employing movement, vibrant colors, and imaginative visuals, animation can instantly engage viewers and compel them to pay attention to the advertisement. Animation has proven to be highly effective in enhancing recall. The combination of visual stimuli, storytelling, and creative techniques ingrains the message in the minds of the audience. When animated characters, objects, or scenarios are connected to a brand or product, they become memorable and evoke stronger recall compared to static images or text alone. This increased recall boosts brand awareness and ensures that the advertisement remains in the viewer's memory for a longer period. In terms of conversion rates, animation has demonstrated its prowess in driving favorable outcomes. The captivating nature of animation not only captures attention but also sustains viewer engagement. By leveraging animation's ability to create emotional connections and compelling narratives, advertisers can effectively communicate the value proposition of their offerings and influence consumers' purchase decisions. Animated advertisements have the potential to evoke emotions, trigger desire, and cultivate a sense of urgency, thereby driving higher conversion rates. Animation offers additional benefits beyond attention, recall, and conversion rates. It enables advertisers to create immersive experiences that resonate with viewers on an emotional level. By infusing storytelling elements, humor, or relatable characters, animation can forge a deep connection between the brand and its target audience. This emotional engagement fosters brand loyalty, strengthens the brand image, and builds long-term relationships with customers. Additionally, the shareability factor of animated advertisements on social media platforms is noteworthy. Animated content tends to be visually appealing, entertaining, and highly shareable, leading to organic amplification of the brand's message. When viewers resonate with an animated ad, they are more likely to share it with their social networks, expanding the reach and impact of the campaign.

In conclusion, animation possesses immense power and potential in the realm of advertising. Its ability to capture attention, enhance recall, drive conversion rates, and create emotional engagement makes it a formidable tool for marketers. The dynamic and immersive nature of animation allows brands to stand out, leave a lasting impression, and connect with audiences in unique and compelling ways. As technology continues to advance and creativity thrives, the role of animation in advertising will only grow, offering endless possibilities for brands to convey their messages and achieve marketing success.

### Findings

1. The study found that product participation is unrelated to the role animation plays in attracting attention.
2. Consumers pay more attention to banner advertisements when they have an interest in the products being sold, regardless of the amount of animation used.
3. The study did not find empirical evidence supporting the hypothesized benefits of movement and involvement on recognition.
4. Many academics believe that recognizing material involves less mental effort than recalling it.
5. The short intervals used between advertisements and the recognition task in this study may have attenuated the effects of animation and participation on recognition metrics.

### Conclusion

Businesses use diverse advertising techniques to attract customers, including animated banner advertisements. The study found that animated banners are more effective than static banners in terms of recall, favorable perception, and click-through rates, but their effectiveness declines beyond a certain point. The level of product connection influenced the impact of animated banner advertisements on memory, attitude toward the



advertisement, and click-through rates. Further research is necessary to determine the mechanisms involved and whether this reasoning can be generalized. Product participation is unrelated to the role animation plays in attracting attention, and the benefits of movement and involvement on recognition were not found to be empirically valid in this study.

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