CHAPTER IV

CARTOONS AND CARICATURES IN MODERN INDIAN ADVERTISING

4.1 INTRODUCTION

Chapter four focuses on the changing trends of creativity in Indian advertising. The chapter also highlights upon the changing approach of visualisation and concepts adopted for persuasion and appeal in advertising. It also explores and scrutinises the various components of modern advertising such as multimedia, internet, online advertising, digital advertising, mobile advertising, and social networking. The chapter also attempted to evaluate the advertising campaigns of few assorted brands to understand the application and relevance of cartoons and caricatures in modern Indian advertising, its creative approaches, different visual elements and effective use of various modern age advertising tools and innovations in recent advertisements.

Advertising is about striking the right note of the many marketing chords that informs and persuades the consumers to buy a product, service or an idea. Advertising in India is also thriving with the traditional advertising trend with the latest innovative advertising strategies. In a small span of time, Indian advertising has occupied a niche for itself to place it on the global map of advertising which started with the need to sell by town criers and hawkers, was the oldest mode to advertise. As marketers looks for ways to keep pace with technology and media, advertising trend have changed dramatically. Newer technology has shifted the focus from mass promotions to target audiences. The Indian advertising industry is witnessing a sea change from the very time
of its inception into the Indian society and culture. The age old advertising trends in India had made a parallel practice with print advertising and other innovative trends like television commercials, outdoor, radio, internet, online advertising etc. The mode of advertising had shifted its focus from traditional media with the advent of new media of digital advertising. The new media has altered the trend of one way flow of information to interactive sessions, where the consumers have also become a part of the process. So instead of being force fed advertisement, users are now getting empowered to choose from a diversified set of new brands (Sharma and Singh, 2009).

With the advent of technology, the internet has positioned itself as one of the very few media alternatives that can be used for almost all advertising purposes across all possible market segments. It has become a major medium for communication and entertainment and is equally important when compared with the traditional media such as print and electronic media. It has revolutionised the advertising scenario as well, by introducing international brands and made them more acceptable, especially in urban India. It is one of the cost effective way to advertise a product which made easy accessibility for an advertiser to reach the consumers with a click of a mouse. With increasing number of channels and websites, advertising tends to keep track of the consumer’s need and changing buying patterns.

Modern advertising that flourishes with development of technology and research had led to increased sophistication in advertising in recent time. Digital enhancements of visual images were now possible with the help of various tools. The advent of digital advertising with internet and websites opened up new possibilities for the consumers as well as the advertiser. A new
means of shaping the brand image is now possible with the introduction of
digital media, where every page of the website is filled up with advertisements.
A synonym for internet advertising, new media advertising has brought a
revolution in the field of advertising and initiated a new dawn in branding and
promotion purposes. It is a powerful medium of advertising in today’s highly
competitive world targeting a huge online audience.

Online media advertising is one of the upcoming and growing segments
in Indian advertising sector. It is a form of promotion that uses the internet for
the purpose of delivering the messages. It may also be defines as a form of
marketing communication on the internet intended to persuade the internet
users. It is one such medium which is accessible by anyone to everyone, that
too in any part of the world (Gupta,2012). It is very interactive compared to the
traditional means of advertising, since the consumers can pick and choose the
information, sales message and buying modes that fit their individual needs.

The growth of this particular media attracts the attention of the
advertisers as more productive source to bring in customer. With the vast
accessibility and reach it has become one of the important parts of our daily
life. Various online business magazines has come up in recent time to keep a
close look at the changing trend of our lifestyle, consumer needs, fashion, food
habit etc. Advertising viewed or consumed on mobile phones or tablets is
increasingly an inherent component of online advertising today. The new age
advertising has opened up new communication options for personalised
customers. More prospective customers are going online everyday and they
are spending more on internet rather than traditional media.
4.2 CHANGING TRENDS OF CREATIVITY IN INDIAN ADVERTISING

From the hand painted hoardings to digital advertising, creativity in Indian advertising made a spectacular transition from its early stage to recent time. With innovative and creative execution of the advertising message, irrespective of theme, advertising appeal, visual elements, and execution style, a complete makeover is evident with widespread usage of various technique and rendition in recent time. Better techniques of visual representations were utilised to create positive appeal about the product. Line drawings were replaced by digitally enhanced visuals to make advertisements more lively and attractive. Fascinating presentation of visual elements such as photographs, illustrations, drawings, visual dramatisation of the advertising message etc. arouse interest about the product and establish positive association with the consumers (Rege, 1990).

Since print advertising in India had always remain to be the most widely used advertising medium for its consistency and effectiveness, different other mediums such as outdoor, transit advertising also implemented and utilised the flexibility of various creative concepts in printed format. As print advertisements in newspapers and magazines began to cater both local and national audiences with general and customised products, stirs the interest of the urban readers with various forms of advertisements that began to channelise a new sensibility for new concepts in advertising in India.

Along with the print advertisements, especially indoor medium, the growing trend of outdoor advertisements also indulged many advertisers to exploit the out of home campaign medium, popularly known as the ‘Hoardings’
in India to promote the brands. They were placed in different vantage points to catch the attention of the public in move. With the introduction of various practices of outdoor advertising mediums such as hoardings, LED signs, gantry, neon signs mobile displays, airport signage, mall advertising, metro advertising etc. the products has gained a rich impetus among the other modes of brand promotion (Paul, 1997).

Furthermore the digitalisation of the printing technology had replaced the traditional hoardings and billboards with vinyl sheets and flexography. The high tech tools and techniques of OOH advertising provide great flexibility in executing the campaign with less effort within a shorter amount of time.

Creativity in Indian advertising acquired a distinct space in Indian consumer’s mindset with innovative ideas to catch the attention of the consumers. It built up many unforgettable advertising campaigns that created many unique and classic brands of all time such as Surf, Colgate, Vimal, Amul, Pond’s, Vicco, Prestige Pressure Cooker, Hero Cycles, Fevicol etc. The recall value and positioning of these brands witnessed a dynamic change in Indian advertising scenario with new creative ideas and elements which relied heavily on product’s quality and commitment.

Advertising scenario in India has altered in many ways with the changing trend of technical and conceptual changes. The shifting mode of creativity and visualisation in advertising is well evident with the changing concepts and visual elements such as illustrations, photographs, colour and typographical application, that were adopted in various advertising campaigns throughout the different phases of the development of advertising in India. For example the
print advertisement of *Limca*, a soft drink brand shows the changing trend of visual revision. In its early advertisements, it has utilised the USP (Unique Selling Proposition) of the product with the aid of caricatures of human figures to support the visual with simple rendering of the typography and visuals in both halftone and colour. But in recent time, the visual elements and execution technique adopted by the brand experienced a complete makeover of the overall presentation of the advertising message in terms of conceptual and technical approach of the selling proposition. The print advertisements now features photographs of live model, enhanced typographic design with an appropriate headline and unique typeface against a refreshing colour scheme with new elements surrounding the model (Plate 4.1).

The transitions from manual illustrations and painted advertisements to the adoption of actual photographic representation of the products and models also impelled a new set of response and appeal among the Indian consumers. Striking dramatisation of visuals and pictures in multi colour, began to appeal the customers in a different mood. For example, the print advertisement of *Prestige Pressure Cooker*, made a complete visual transition from its early set of advertisements with simple execution of visuals and texts to create immediate impact about the USP of the product with effective execution style and innovative concepts to cater the changing Indian lifestyle (Plate 4.2).

Widespread usage of rich technology and new tool of advertising also began to generate challenging concepts and innovative ideas in Indian advertising. Today, graphical manipulation of images and artwork opened up new possibilities in promoting a product, service and idea using different design software and visual effects tools. All forms of print advertisements, outdoor and
transit campaigns were now viewed with latest visualisation style and techniques with the advent of multi colour printing technology (Paul, 1997).

The shifting tendency of creativity in Indian advertising is also evident with the changing trend of advertising appeal and response of the consumers towards the product. Different direct and indirect approach of visuals, themes, creative appeals and conceptualisation techniques were utilised by advertisers to attract the attention of the consumers. Combination of captivating graphics with imaginative and thematic contents created surreal environment for the consumers to establish an image that distinguishes them from their competitors. Many more brands have translated their marketing proposition into verbal and visual devices with creative ideas, which is an extremely challenging task to meet the objectives of advertising in recent time (Gupta, 2012).

The advent of computer technology and introduction of graphic software for image manipulation has created new facade for Indian advertising. The advertising message is now communicated with new innovative ideas, visual effects and rendition to instill humourous proposition. For example, the print advertisements of Happydent Wave Gum (Plate 4.3), has creatively crafted the symbolic idea of liquid filled quality of the gum with the bizarre appearance of human gesture to create quick response about the quality of the gum. It advocates to humourous appeal of the product with catchy graphical manipulation to express the idea for brand.

It is important to note that every piece of advertisement contain various creative elements of appeal that focuses on solving communication problems related to the selling of the product. But there are differences of opinion on the
context, to what constitutes advertising creativity, whether it focuses on the attention of the consumer or the product. The changing creative trend of Indian advertising made a complete visual transition from the soft sell, hard sell, informative style to a more deliberate, humourous and edgy approach.

Since the study focuses on the background of the importance and application of humour in advertising, there are many creative Indian advertisements envisaged in recent time which made a direct entry into the mind of the consumers with humourous proposition. These witty elements generated more intense emotional responses, which mobilises the opinion and attention of the consumers through creative persuasion, which is both direct and indirect in their approaches.

Humour in Indian advertising in current scenario had initiated a new set of creative appeal which made a parallel discourse with the conventional acceptance of commercial illustrations, cartoons, caricatures and other fictitious elements for easy brand recall, to a more conceptual arrangement of the theme of the advertising messages. Non specific images were notably replaced by digitally enhanced photographs and pictures using multimedia, showing specific real people and subjects from real life situation. Conceptual ideas of interesting and entertaining storylines were now used in the advertising campaigns, uses images and visuals associated with the USP (Unique Selling Proposition) of the product. They distracts the audiences from the stereotyped representation of illustrative images to a more intense, indirect and exciting visualisation. Such entertaining situation is well depicted in various print advertisements and TVC with memorable slogans and advertising jingles. The print advertisement of *Colgate Toothpaste* and *Happydent White* (Plate 4.4), presents a perfect
example of using an interesting and indirect approach of visualisation, other than unadventurous visuals to tell the consumers about the selling proposition of the product. The immediacy of the visuals bestows brand image with fun and excitement and help the brand to attain its selling proposition. Such unusual depiction of the advertising message makes the advertisement interesting and memorable, which had transcended the stereotyped visual depiction of humour.

But it is also interesting to note that the changing trend of using such creative approaches sometimes disgrace our social norms with unethical advertising also, which contradicts the acceptance of such visuals for selling a product. Distorted images and inappropriate visualisation to establish humourous appeal sometime creates abusive impression in the mind of the consumers. Even though the humourous representation of the advertising idea encourages visual indulgence about the product with the consumers, it sometimes becomes disapproval and insulting to accept the contents of such messages.

The inappropriate caricature and mockery become insulting and deplorable for both the brand and the product which might get rejected by the consumers. Humour in advertising does not always enhance the visual appeal of the consumers. The exaggeration claims of the advertising message also brings offensive and repulsive attitude towards the product. The caricatures and cartoons used in the advertisements were sometime discourteous for the viewers and make unexpected condition for the consumers to violate the norms of social values. An inappropriate visual element distorts the brand image of the product and makes the product unsuitable for consumption. In a recent case, teaser campaign used to promote the Ford Figo car in India causes controversy
among the people and the Ford Motor Co has apologized for making such exaggerated claims about the car’s USP (Unique Selling Proposition) by using caricatures of celebrities. The trio advertisement showcased three different situations using celebrities from different professional fields (Plate 4.5). The first one features a caricature of former Italian Prime Minister Silvio Berlusconi at the driving seat flashing a victory sign, with three women bound and restrained in the car’s cargo bay. The Tagline “Leave your worries behind with Figo’s extra large boot”, had pushed the limits of public acceptance through exaggerated claims. Of the other series of advertisements, another showed a caricature of Formula One driving ace Michael Schumacher with three rivals, Sebastian Vettel, Lewis Hamilton and Fernando Alonso also stuffed and their mouth tapped in the cargo trunk. Another advertisement shows a Paris Hilton like character hauling what appear to be the Karashian sisters in the cargo bay.

To a large extent modern day advertising is significantly different from the traditional approaches of the past. Quite a good number of present day advertisements seem to be totally unrelated to the selling any particular product at all (Kazmi and Batra, 2008). There seems to be an obsession with the changing creative trends of the images and feelings in the recent advertisements which shows almost absence of any concrete claims about the product. For example brands such as Nike and Adidas say little if anything about athletic shoes, but rather concentrate on concepts such as winning and unifying spirit of sports.
4.3 CARTOONS AND CARICATURES IN MODERN INDIAN ADVERTISING

Cartoons and caricature had made a new dimension for visual gratification and appeal in modern Indian advertising. With technological and conceptual changes, new innovations in the field of advertising had prompted new target audiences. Fictitious characters, puppets, animated mascots, anthropomorphic animals, are some of the few visual components that had used the animation technique in recent time to make better visual impression on the mind of the consumers about the product with humorous appeal. The vast domain of modern Indian advertising is offering an immense potential for the growth of animation programming with computer generated image in both 2D and 3D animation. It provides two main areas of work: designing animated characters and adding special effects to advertisements. With special effects and animated humour in commercials, the audience is automatically glued to watching the same programme instead of flipping channels between breaks.

Though the study focuses on the framework of print advertisements, it is also apparent and imperative to understand the application and execution of cartoons and caricatures with the electronic media of advertising such as television commercials, internet etc. and new age media of advertising like social networking sites, digital advertising, online shopping portals which formulated the trend of new consumerism with new set of visual gratification along with print advertisements.

Television as an electronic medium provides the ability to communicate sight, sound, motion and emotion. If a picture is worth a thousand words, a moving picture is worth ten thousand words. Advertising can generate trust,
emotion and excitement and create long lasting and memorable brand with television. The interaction of sight and sound offers tremendous creative flexibility for an advertiser to persuade the consumer with quick response (Sharma and Singh, 2009).

Television commercial made a tremendous entry into the Indian advertising arena with motion pictures, animated films and advertising jingles. The application of animation technique used in television commercials made a narrative approach of putting the message across the audience with animated images, had explored a new genre of advertising in India through storyboard illustrations. For example, the television commercial of Clinic Plus Shampoo, featured a mischievous and playful animated character of a girl named Chulbuli, who propagates hygiene through clean and healthy hair in the Indian television commercial in the early days of its inception in a subtle flat 2D treatment of animation technique (Plate 4.6). But in recent time, a more profound and realistic approach of animation is established with multimedia and 3D animated film with better visual reliability about the presentation of the advertising commercials. The new set of animation is well evident in the TVC of Perfetti Van Melle confectionery product Mentos Mint. The product attract the consumers with its tagline ‘Dimaag ki Batti Jala De’, which had triggered the evolution of mankind from monkey to man. Caricatures of three characters - a monkey, a man and a donkey were used in animated film format to convey the idea of the changing intelligent quotient of human kind, enlightened by Mentos Mint.

The unlimited scope of accommodating creative talent and the capability for experimentation in the advertising world has created a niche space for
animation. The concept of animation in brand endorsements gives room to creative experimentation and the flexibility to make the character in both 2D and 3D formats to do things that are beyond the reach of humans. The impact and success, however, depends on how effectively it conveys the brand values and the ideals that consumers would associate with. Animation provides an important identity to the brand and helps fixing it firmly in the imagination of the targeted consumers. The developments and application of animation had challenged the monotony of the static characteristic of the presentation in recent time and have provided a new domain for creative advertising in India. For example, Fevicol has re-invented the humour appeal of the brand image from the static 2D logo in its recent animated TVC with the playful gesture of the 3D images of the two elephants, celebrating the power of bond, ushered a new trend of humour Indian advertising (Plate 4.7).

Since mascots and moppets forms the most common element to arouse amusing situation, that is been utilised by the advertisers for promoting a product which inspire humour in advertising to attract the attention of the consumers, the changing trend of technological advancement had flourish the new age mascots. It provides a lasting appeal and lends a whole new dimension to the brand with the adoption of three dimensional images, as competently as any celebrity does. Animated mascots such as Pillsbury Doughboy- mascot of Pillsbury, Duracell Battery- Pink Bunny, Bajaj Allianz Insurance mascot- Super Agent, and the queen of all endorsers - the animated mischievous Amul Girl (Plate 4.8 a,b,c,d) whose charisma is still unmatchable, and splashed across all forms of media, made a new entry as animated
character recently in the advertising campaign of Amul Butter, personifies the particular product.

Animation had also added a new variety of visual effects with special lighting, character animation, and texture in recent advertising trend also. The soft drinks brand such as Fanta for example, has initiated this new trend by using animated characters to promote the product (Plate 4.9). The refreshing quality of the soft drink is well depicted in the advertising campaign that uses computer generated 3D images for the characters and backdrops, in the form TVC and print advertisements, made the campaign very adorable especially amongst the children.

With the world of advertising turning more experimental, animated characters are increasingly becoming the face of Indian brands. With more and more animated advertisements being shown on Indian television, it is evident that instead of using models or celebrities, companies are more open to using the tool of animation in advertising. This includes advertisements being made with the help of 2D, 3D and clay animation.

The transition from conventional depiction of fictitious characters in 2D drawings and illustration used in print advertisements to the adoption of 3D modeling use in TVC and film is evident with a new form of animation called Claymation. It is one of many forms of stop motion animation where models are made of malleable substance, usually plasticine clay. Each of the animated piece, either the character or background is deformable. All traditional animation is either done by cell animation or stop motion technique. Each frame or still picture is recorded on film or digital media and then played in rapid
succession, creating a fairly convincing illusion of continuous motion. But in clay animation each object is sculpted in clay around a wire skeleton called armature.

In current time, advertisers are trying to create a character that matches the characteristics of the brand, lending it a fresh look and promoting a new medium of communication using claymation technique. For example, Amaron Battery, ICICI Prudential, and TATA AIG are few of the several brands that have succeeded in presenting the brand in an animated (Claymation) version. The Television commercials for automotive battery brand, Amaron Battery, executed entirely using the claymation technique to persuade the consumers with caricatures of human characters (Plate 4.10). In view of the same, another character that was sculpted using the claymation technique is prominent with ICICI Prudential mascot called Chintamani. The mascot seems to solve all the worries of a middle class Indian, haunted by taxes and less savings, paving a new way with the tag line ‘no chinta, only money’ (Plate 4.11). Animated characters called Sukhi and Dukhi, executed using claymation technique for TATA AIG Life Insurance advertising campaign, made a humorous approach in delivering the message of the offerings of the insurance company. A unique combination of witty and live action made the commercial memorable (Plate 4.12). In recent time, claymation also made a new entry with various promotional activities with television channels, movies and advertising films apart from being used in advertising consumer products. For example the enticing claymation sequences used in the title track of the film ‘Taare Zameen Par’, has added a new dimension to the existing scene of visual appeal in film.
promotion along with the stereotyped printed posters and simple animation (Plate 4.13).

Cartoons and caricatures also had a decisive role to carry out with the association of personification of animals and other living creatures in advertising which was discussed in the preceding chapter. They are often used in advertising, especially in print and television commercials, giving a human characteristic which makes humourous appeal with their special physical appearances. These animals are neither real animals nor real humans but are hybrids or fake animals. Advertisements that feature anthropomorphic representation of the image of animals are often very successful due to the hilarious approach of the presentation which associates the creature with human activity. The changing trend of concept and technology had instigated few such occasions where 2D and 3D characters of animals were used in advertising to create positive brand identity in real life situation. Advertisements for brands like *Mortein*, *Harpic*, *Allout*, and many other brands, featured animated images of tiger, frog, cockroaches, mosquito, spiders etc. to create new dimensions for depicting the humourous image of an animal within a new set of effective forms which shows a fresh approach for visual embodiment of anthropomorphic representations (Plate 4.14). They were not intended to be real, but carry the animated characters for hilarious appeal. Their presence makes the brand memorable due to the unexpected condition created around the storyline of the advertising message with almost real life like illustrative approach. Everything in the field of advertising has changed with the changing trend of creativity and technological innovations. The advent of new media in Indian advertising had also opened up endless possibilities for the consumers.
in recent time to purchase a product at a click of the mouse. The concept of online advertising had amplified the brand recall with new appeal and approaches by using various animated mascots and fictitious characters, portraying immense success through social networking media (Gupta, 2012).

The frequency with which different brands are exploiting the social media platform using cartoons and caricatures as humourous elements of promotion, has added a new facade to the brand strategies. Introducing cartoon characters bestow the brand and its product with greater creative flexibility in contrast to celebrity endorsement. It not only humanise the brand but also bring them closer to the customers. Various social media platforms had revived and restructured the discourse of cartoons and caricatures in recent trends of advertising.

Virtual brand mascots are now playing another greater role in advertising that not only persuade the consumers with humourous characters, but also associate and endorse the brand with digital platforms, which renders a much wider and fairer space to communicate. Social media sites like Facebook, Twitter, and You Tube, and various shopping portals etc. had created a more flexible marketing strategy with unlimited space and time to communicate the consumers. The consumer of today, love to interact online- like, comment, tweet and share with these cartoon characters other than with faceless brand communication. For example, in recent time, companies like Amul, Vodafone, ICICI Direct with their animated mascots had utilised the social networking site like Facebook and Tweeter to capture the attention of the consumers with virtual mascots, other than interacting through traditional techniques (Plate 4.15). Social media also displays a strong attributes towards implementing the
use of cartoons and caricatures in advertising, rather than celebrity endorsement in recent time. Because if we look at celebrity endorsement, one cannot avoid the fact that they come with higher costs. To many brands using a particular celebrity sometimes causes confusion in the mind of the consumers and makes poor brand recall. Such approach is likely to affect the brand personality and the complete brand association might be lost, while using humourous characters instead of celebrity endorsement makes unique association with the brand.

Recently, lot of other brands in India have started setting standards with cartoons and caricatures on social media to make social causes interesting, reaping amazing benefits for the company on social media and web pages. Customer service gets a facelift with humourous characters to solve their queries and problems. For example TATA Tea “Jaago Re” campaign had utilised the virtual caricatures of politicians, corrupt officials etc. with an aim to make tea more appealing to the younger generation with a message of awakening. The online advertising campaign attempts to get the youth out of their homes to participate and contribute to the cause of the nation against various socio political evils (Plate 4.16).

With emerging competition, application of cartoons and other fictitious characters in advertising through social media platform, propels greater brand association and loyalty for a product. The current trend of conveying the advertising message and brand attributes through various online innovations such as interactive games, blogs, virals and many more to come has rendered a new forum for branding a product.
4.4 CONCLUSION

The chapter had established the facts, that the conceptual and technological development has brought the consumer and the product to a position of invisible reliability. Advertising had succeeded to persuade and motivate the consumers with better visual relish of the advertising messages. It is evident from the study that brand mascots and different cartoon characters play an important role in creating brand image with its humourous appeal and execution. It is been observed in the study that sophistication of advertising appeals and application of high quality graphic images had changed the perception of humour in advertising. Direct and indirect approaches of humourous representation made a new genre of creative persuasion which was limited to print advertisements with minimal visual appeal in early phase of the development of advertising in India.

The changing mode of visualisation is noticeable from the study of various advertising campaigns which had explored the advent of computer generated image and multimedia, that had surpass the changing trend of creativity from the traditional two dimensional presentation using caricature, cartoons, illustration and photographs to 2D and 3D animation. It is also pertinent in the study that use of cartoons and caricatures in the form of animation in Indian television commercials and digital advertising in recent time had showcased a parallel attribute with hand drawn cartoon characters, which we can see with the outstanding advertising campaigns of the brand Amul, which had explored the outdoor advertising campaign since the time of its inception to the new media of advertising in recent time with digitally enhanced animated image of the brand mascot to disseminate the information in humourous means with
positive attributes for the products. It is been observed from the study that the accessibility of new age techniques such as multimedia, animation and computer generated images had not overstated the traditional media of advertising, but had helped retain their individual characteristics to embody humour appeal.

It is been established from the study that, even though the changing trends of creativity had utilised the technique of art of hand drawn illustrations, cartoons and caricatures and other witty images etc to endorse the product with humourous appeal, the modern Indian advertising made a transition from such stereotyped representation into a more subtle mockery in recent time with intense persuasive advertising using non specific images. Conventional sets of caricatures and cartoons using line drawings and simple illustrative styles were explored and re-innovated further with indirect and conceptual approach of utilising real life humourous situation using funny human and non human characters with more intense visual appeal and pictorial dramatisation of the advertising message. It is also been evident that such indirect approaches also instigated the idea of disgrace advertising messages in some occasions which seems to demoralise the attribute of the real purpose of using cartoons and caricature for humourous appeal.
Plate 4.1: Print advertisements of *Limca*
Plate 4.2: Print advertisements of *Prestige* Kitchen appliances
Plate 4.3: Print advertising campaign of Happydent Wave
Plate 4.4: Print advertisements showing humorous suggestion
Plate 4.5: Print advertising campaign of *Ford Figo*
Plate 4.6: Animated character *Chulbuli* of Clinic Plus Shampoo
Plate 4.7: Changing execution style of the mascot of *Fevicol*
Plate 4.8 a: *Pillsbury Doughboy*, mascot of Pillsbury

Plate 4.8 b: *Pink Bunny*, Duracell Battery mascot
Plate 4.8 c: Bajaj Allianz mascot, *Super Agent*

Plate 4.8 d: Amul India animated mascot, *Amul Girl*
Plate 4.9: Print advertising campaign of Fanta
Plate 4.10: Claymation characters in *Amaron Battery* advertisement

Plate 4.11: ICICI Prudential mascot *Chintamani* in claymation
Plate 4.12: Advertising characters - *Mr Dukhi* and *Mr Sukhi*

Plate 4.13: Title track design in claymation for film, ‘*Taare Zameen Par*’
Plate 4.14: Animated anthropomorphic animal characters
Plate 4.15: Animated brand mascots on social networking sites
Plate 4.16: Online advertising campaign of TATA Tea
References


http://www.qsrmagazine.com/reports/are-mascots-outdated (accessed on 13th March 2011)


