2.0 REVIEW OF LITERATURE ...................... 58
2.1 INTERNATIONAL .......................... 58
2.2 NATIONAL, REGIONAL AND LOCAL ..... 70
2.0 REVIEW OF LITERATURE

Motion graphics is a new area and hence, much study and research has not been undertaken in this field. Some works and related studies found at the international, national regional and local levels are listed below. This list is presented year wise.

2.1 INTERNATIONAL LEVEL

Krugman, H. E. (1965). Explained that just by changing perceptions of the product in the course of merely shifting the relative salience of attitudes, especially when the purchaser is not particularly involved in the message. This arresting thesis has important implications for noncommercial as well as commercial persuasion efforts.

Hagan, T. G. and R. H. Stotz (1972). This article states that predicting the future is a hazardous enterprise - especially in high technology where seers tend to be too optimistic in the short run (3-5 years) and over-cautious in the long run (10-20 years). In computer graphics, the forecasts started about 10 years ago, and so far almost all seem to have been too optimistic. But the pace now quickens, and the next 10 years’ developments may at last outstrip the visions of 10 years ago. At least, so it seems now to us, and so we join the optimists, even though to date they’ve all been wrong.

Barry, T. E. and R. W. Hansen (1973). They showed separate groups of 30 black and 30 white Texas 2nd graders 2 TV cereal commercials. Generally, no race differences were found in recall of commercial content. Commercial and brand preference were positively related to the presence in 1 of the 2
commercials of a black boy for the black.

Goldberg, M. E. and G. J. Gorn (1978). The results of this study with preschool subjects suggest that TV Advertising directed at children may: (a) lead the child to select material objects over more socially-oriented alternatives, (b) potentially increase parent-child conflict, and (c) may lead to a more disappointed, unhappier child.

Badler, N. I. (1984). He proposed that perhaps the single most important reason to investigate methods of motion graphics, description and control is that these modalities verify that a representation is adequate to describe motion phenomena. Whether designed for human or computer vision, a motion representation often only serves as a target for information extracted to accomplish a particular task, such as pattern recognition, classification, change detection, or shape description. Often this motion representation is selected by convenience and need only distinguish between phenomena of interest, possibly incorporating rather rudimentary notions of direction, velocity, and shape.

Bush, A. J., J. F. Hair Jr, et al. (1983). This study employed content analysis to examine animation and animated spokes-characters in TV Advertising. The majority of spokes-characters observed in this study were humans, animal personifications, or product personifications. Characters were more likely to speak for the product than provide visual demonstration although they did both in more than half the cases. There were far more non-celebrity than celebrity spokes-characters, and a large majority of them were male.
Goldberg, M. E. (1990). A Quebec law eliminating advertising to children on Quebec TV stations left American border TV stations as the only source of TV commercials for toys and children’s cereals. As a result, English-speaking children in Montreal who watch more children’s TV on American stations were exposed to more advertising than French-speaking children who watch more children’s TV on French-language Quebec stations. This situation facilitated the structuring of a quasi-experimental design comparing the two groups of children. As expected, English-speaking children were able to recognize significantly more toys available in the marketplace and reported having more children’s cereals in their homes than did French-speaking children. Correlational analysis within each language group helped confirm the role of exposure to American TV (and hence of the Quebec law) as the probable cause of the observed differences.

Hurley, C. and A. Buja (1990). Proposed new methods for analyzing high-dimensional data, based on real-time graphics, are described. Three-dimensional point cloud rotations provide the canonical example of the applications of motion graphics to data analysis. Similarly, motion may be used to good effect to explore data of arbitrarily high dimension. This will be demonstrated by describing how a data analyst guides a projection plane as it moves through high-dimensional data space.

Alwitt, L. F. and P. R. Prabhaker (1992). Stated that the cross-national applicability of advertising measures is becoming increasingly important,
especially in rapidly changing countries such as Russia. Therefore, our study’s purpose is first to demonstrate recommended procedures for testing the cross-national equivalence of advertising belief and attitude measures. Then, we conduct an initial cross-national comparison of beliefs and attitudes toward advertising in general between student samples from both the U.S. (n=148) and from Russia (n=64). Results indicate that, while Russian respondents felt advertising is more essential, U.S. respondents felt advertising resulted in greater negative social effects.

Doyle, M. (1992). In this article, I examine the economic environment that will shape future efforts to deliver television news to multinational audiences in a common format. I distinguish international, multinational, and global television and assess the development of these three categories. On the basis of data from the television business press, supplemented by a selection of interviews with executives involved in international broadcasting, I conclude that the new technological and regulatory environment of the 1980s has, in complicated ways, served to strengthen national broadcast systems rather than simply to unify separate markets.

Callcott, M. F. and W. N. Lee (1994). They employed content analysis to examine animation and animated spokes-characters in TV Advertising. The majority of spokes-characters observed in this study were humans, animal personifications, or product personifications. Characters were more likely to speak for the product than provide visual demonstration although they did both in more than half the cases. There were far more non-celebrity
than celebrity spokes-characters, and a large majority of them were male. Significant differences were found in the use of animation across day parts, program types, product classes and product categories. Although no increase was evident in the use of animation since the last study was completed, there was evidence to suggest that the role of animation has been changing in the past decade. Findings indicate that animated spokes-characters are being used more often to present high involvement products to adult audiences.

Mittal, B. (1994). Examined consumer perceptions of TV Advertising by surveying 202 members of a consumer panel maintained by a southern state university. Results confirm a negative picture of consumer attitudes toward TV Advertising, with about half of the Ss expressing a dislike compared with only about one-fourth expressing a liking for Advertising. Ss credited only a small proportion of commercials with honesty and enjoyment and characterized much of the advertising as being misleading, boring, irritating, offensive, silly, and trivial. Ss are described as having thought that advertising creates undesirable effects ranging from increased cost of goods to spreading materialism, promoting sex, and taking advantage of children. (PsycINFO Database Record (c) 2012 APA, all rights reserved). What is the role of motion graphics in design industry? Motion graphics is one of the most influential developments in the world of animation, computer graphics and graphic design; it is also one of the most demanded approach to graphic design in today’s media culture. It is in no doubt that designers and media producers are keen in exploring “the motion graphics’ world” regardless of the growing new
media industry. In order to understand the significance of motion graphics, one has to start with the questions “what is motion graphics? Its history, earliest form of motion graphics and why is it so important to today’s media culture” followed by supporting research for my motion graphic project which will briefly talk about movie title sequence, cutout animation and one of the motion graphic software called ‘Motion’.

Zandpour, F., V. Campos, et al. (1994). Examined advertising industry environments and advertising messages from 23 countries to address the growing need of global marketers to communicate effectively with people from a wide variety of cultures. A set of cultural and market related factors were identified that were likely to shape TV Advertising messages, and a global model was developed to provide specific directions for selecting advertising creative strategies, levels of in formativeness, and styles that are most likely to fit cultures and market environments. Results indicate that characteristics of both the advertising environment and cultural traits (such as individualism-collectivism, uncertainty avoidance, power distance, and perception of time) independently affect the creative approach, substance, and style of TV Advertising. (Psyc INFO Database Record (c) 2012 APA, all rights reserved)

Lodish, L. M., M. Abraham, et al. (1995). The authors analyze results of 389 BehaviorScan® matched household, consumer panel, split cable, real world TV Advertising weight, and copy tests. Additionally, study sponsors-packaged goods advertisers, TV networks, and advertising agencies-filled out questionnaires on 140 of the tests, which could test common beliefs about how TV Advertising
works, to evaluate strategic, media, and copy variables unavailable from the BehaviorScan® results. Although some of the variables did indeed identify T.V. advertising that positively affected sales, many of the variables did not differentiate among the sales effects of different advertising treatments.

Lewis, M. K. and A. J. Hill. (1998). Stated that half of the 828 adverts were for food products, 60% of which were for breakfast cereals and confectionery/snacks. Food advertisements used significantly more animation, stories, humor and the promotion of fun/happiness/mood alteration. In Study 2, significant interactions between advertisement type and overweight were observed on ratings of perceived health and appetite for sweets. While small changes are apparent, advertisements during children’s television are still dominated by those for foods of questionable nutritional value, in a manner designed to engage attention and emotional response. That overweight children appeared more influenced by their personal enhancement message, suggests the value of further work identifying who is most influenced and by what features of advertising.

Gerszberg, I., J. S. Martin, et al. (1999). This invention provides an efficient solution for regulating the amount of advertisement directed towards a particular consumer. In its broadest sense, the present invention gives advertisers the ability to expose consumers to advertisements for a specified period, as well as collect information on the exposure that a customer has had with an advertisement or group of advertisements before a purchase is made. Based on this information, advertisers can make strategic decisions on how to more efficiently market their products. Additionally, the present invention eliminates
the wastefulness associated with advertising to a non-existent audience and audiences that have already been continuously exposed to previously similar advertisements. The advertisements will only be shown when someone is present to view them. As a result, the manner in which advertisements are presented to consumers can be monitored and more efficiently managed.

Jedidi, K., C. F. Mela, et al. (1999). They explained that manufacturers have become increasingly disposed toward the use of sales promotions, often at the cost of advertising. Yet the long-term implications of these changes for brand profitability remain unclear. In this paper, we seek to offer insights into this important issue. We consider the questions of i) whether it is more desirable to advertise or promote, ii) whether it is better to use frequent, shallow promotions or infrequent, deep promotions, and iii) how changes in regular prices affect sales relative to increases in price promotions. Additional insights regarding brand equity, the relative magnitude of short- and long-term effects, and the decomposition of advertising and promotion elasticities across choice and quantity decisions are obtained. To address these points, we develop a heteroscedastic, varying-parameter joint probit choice and regression quantity model. Our approach allows consumers’ responses to short-term marketing activities to change in response to changes in marketing actions over the long term. We also accommodate the possibility of competitive reactions to policy changes of a brand. The model is estimated for a consumer packaged goods category by using over eight years of panel data. The resulting parameters enable us to assess the effects of changes in advertising and promotion policies on sales and profits.
Hall, P., J. Hirschfeld, *et al.* (2000). Stated that dynamic synthesis of such diverse media as film, animation graphics and music, video design provides an expansive view into the many states of contemporary creativity. Pause tracks and contextualizes the visual and technological trends that mark the work of the most innovative video designers. As well as broadcast work, Pause examines demo reels, music videos, film titles, animation and experimental 3-D graphics.

Frantz, M. *et al.* (2003) Motion graphic design has been considered a speciality skill, usually handled by artists that concentrate on designing for television broadcast or films. Within the next 10 years, not only will the majority of graphic designers work with time-based media, but the general population will associate graphic design more with moving imagery on television screens or computer monitors. The current association of graphic design as images and text printed on paper, clothing, or billboards will remain, but the commonly held belief that graphic design refers just to static imagery will disappear completely.

Halford, J. C. G., J. Gillespie, *et al.* (2004). They studied the impact of television TV advertisements (commercials) on children’s eating behavior and health is of critical interest. In a preliminary study we examined lean, over weight and obese children’s ability to recognize eight food and eight non-food related adverts in a repeated measures design. Their consumption of sweet and savoury, high and low fat snack foods were measured after both sessions. Whilst there was no significant difference in the number of non-food adverts recognized between the lean and obese children, the obese children did recognize significantly more of the food adverts. The ability to recognize the food adverts significantly
correlated with the amount of food eaten after exposure to them. The overall snack food intake of the obese and overweight children was significantly higher than the lean children in the control (non-food advert) condition.

Sundar, S. S. and S. Kalyanaraman (2004). They investigated 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 advertisements to be more effective than still advertisements, the role played by the rate of motion in animated advertisements 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 advertisements. 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 advertisements 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.

Jordahl, S. J. et al. (2007). Stated that design and art converge with technology, light, and the human form. LED lights placed on dancer’s project streams of light and create a type of motion capture. The interactive rhythmic movements of dance are transcoded to a digital medium where time is remapped.
Sound, images, animations, and illuminations are manipulated to both generate
patterns and lines and to choreograph interactions of figure and ground. As a
result, a modernistic motion design piece and performance are created. This work
unites humanity with code and technology, while re-capturing human expression.

Skjulstad, S. (2007). This article investigates the mediation of online
portfolios of contemporary designers working with motion graphics. It sees
digital mediations such media rich websites in terms of complexity-hybridity,
and coherence convergence. It uses those combined approaches to unsettle
prevailing notions of web interfaces, and applies multilinear spatio-temporal
montage to address designers’ inclusion of motion graphics in web design.
The article also develops a Communication Design perspective in relation to
wider online mediation.

Babic, N., J. Pibernik, et al. (2008). The article explains the interplay of
design, technology and inter activity shaping the production of motion
graphics. It combines the perspectives on media technology and systems with
an awareness of the creative process, the audience and the trends shaping
content. Motion graphics is used as a means of expression for millions of people,
a fact which, with all its advantages and limitations compared to static design,
ensures it a place in recent history as no other means of creative expression
or communication has had. Such a change in the relationship user/audience-
producer/designer will surely result in another great change in the structure
of digital space. Using the interpretative method of media analysis, the paper
explores the genre, narrative and technological features of motion graphics.
Galcheva, S. V., V. M. Iotova, et al. (2008). Food/beverage advertisements accounted for 124 (33.4%) of all commercials, with 96.8% being for unhealthy foods. 57% of them were aimed specifically at children as the most advertised products were salty/sweetened snacks and cereals, sweets, soft drinks/carbohydrate juices and salty foods, with no fruit or vegetable commercials. Food advertisements used more themes of adventure, animation, music and gifts to attract children’s attention, and gave information based on the product’s taste, physical qualities, novelty, and presence of premiums/prizes. Of all food/beverage advertisements, 27.4% contained health-related information about the products; three-quarters of the advertisements were shot with young normal-weight actors with a good/healthy appearance.

Paik, Y. J., K. Mahnoo, et al. (2009). Studied the aspects of audio/visual synergy within the general field of motion graphic technology. Contemporary research suggests that the preeminence of image in motion graphic production is giving way to a strategic fusion of sound and image as the paramount carrier of information and emotional impact. Visual information is conveyed through a perceptual media. Audio information is conveyed through a physical medium, (the body actually resonates with incoming acoustic vibrations) and it is primarily through physical means that subliminal, emotional and linguistic information is transmitted. This was not always the received view. For years it was accepted that visual information was the signature carrier of media data and media effect. Recent data, especially IT and neuro-linguistic research,
advance the notion that acoustic effects are actually more “effective” than information conveyed by purely visual means. Motion graphic technology is time based media with distinctive ‘spatial’ characteristics, and is well suited as a laboratory for experiments in ‘media effect’ with regard to sound and image. This paper will outline a series of prototypes and experiments utilizing ‘Mind Sensor II software and brain wave topology interface (ECTI) in the relative effectiveness of various sound/image combinations conveyed through motion graphic media. This paper will conclude with an executive summary of the experimental data, and a review of recent developments in the synergistic effects of sound and image.

2.2 NATIONAL, REGIONAL AND LOCAL LEVEL

The researcher has discovered that many companies in India, working in the Graphic Design and Advertising field focus primarily on commercial advertisements for television media. Some firms have been recipients of national and international awards. But these works have not been systematically recorded and scientifically documented.

These firms have the beauty and experience of using the software, which compounds the making of video clips, 2D and 3D illustrations, typography, light and Sound Effects, Camera Movements and production. The harmonious composition of all the above mentioned elements is quintessential to make a good TV commercial. They are very powerful at present.

The use of motion graphics in commercial advertisements on television is
very rare these days. Most commonly used motion graphics in advertisements are for movement of the logo, typography and illustration which come across as effects of different software’s such as After Effect, 3D Max, Adobe Flash, etc. The majority of the work cannot be classified under motion graphics. They either come under the ambit of motion graphics or animation.

After conducting extensive research in India, the as found that many companies are working in the field of commercial advertising, but a limited number of them are engaged in motion graphics. An extensive study of the works of these companies helped me to understand that most of the creativity sourced from the Creative Director, Designer or Art Director is the result of years of experience in this field as opposed to structured education in Advertising and Motion Graphics. They have enough knowledge of advertising, animation or illustration to create convincing and memorable advertisements, which is worthy of appreciation. Nonetheless, professional degrees in the same field will only better their work and aid in successful advertising.

The researcher would like to share a list of companies in India that have forayed into Television advertising and their activities have been of great value to the public:


**BBDO India**: 7up, HP, Louiz Banks-Joe Alvarez Collective, Aviva Life Insurance, Bajaj Allianz, Audi A4.

**Capital Advertising**: Tata Voltas AC, Maruti Suzuki, Apollo Tyres, Swift, Escotel, Maruti Suzuki Service Network.

**Creativeland Asia, India**: Mango Frooti, Audi A8 L, Hippo, LMN, Parle Agro,
Frooti, Saint Juice and Nakshatra.

**Contract:** Tata Teleservices, Cadbury, Asian Paints Ltd., HSBC bank (The Hongkong and Shanghai Banking), Lava Mobiles, Domino’s, SpiceJet, Morphy Richards, American Tourister, Cadbury Celebrations, Tata Indicom, NIIT, 06 Cadbury - Eclairs, Shopper’s Stop, Celebrations, Halls - Polar Bear, Vatika, DaburVatika Shampoo, Mitsubishi Outlander, Tata Photon+, Domino’s Pizza, Domino’s Pasta, Del Monte, JP Greens, Samsonite, Asian Paints Royale, Whirlpool, Bharti AXA General Insurance, Disney Baby, Aegon, Religare, DaburVatika Black Shine, Bubbalao Blueberry, Robbialac, NIIT Swift, Chiclets, Bajaj Sunny Zip.

**DDB Mudra:** Volkswagen Passat, Volkswagen Beetle, Volkswagen Vento, Volkswagen Polo, The Economic Times, Reliance Mobile, Henko, Reliance Broadband, Beetle, Savsol, Big TV, Mccann Erickson, Nescafe, Coca-Cola, Reebok, Easytone, Happydent, Stayfree, Videocon d2h, Nirlep, TVS Scooty Pep Plus, Subway, Neo Cricket, L’Oreal Paris, Scooty Pep Plus, Onida Mobile, MasterCard, Alpenliebe, Pears, Neo Sports, Britannia Cookies, Nerolac Impressions, Greene King IPA, MetLife India, Parachute Advansed, HP, Nestle Poland Spring, Grand Shoes, General Motors, TVS Star City, Onida Theatre, Onida Wash, Nerolac Impressions, Reebok, Kotak Mahindra Bank, Britannia, DainikJagran.

**Dentsu Communications:** Aircel, EcoNavi Air Conditioner, Panasonic AC, Toyota Etios, Panasonic India, Toyota Etios, Park Avenue, Yamaha Fazer, Yamaha Gladiator, Toyota Innova.

**Euro RSCG:** Dettol, Colon 101, MakeMyTrip.com, Veet, Dettol.

**JWT Delhi, India:** Berger paint limited., LG products, suzukimaruti, Nike, Sony, Birla Sun Life Insurance, Mountain Dew, Kellogg’s Chocos, Slice, Airtel Digital TV, Airtel, Apollo Munich Health Insurance, Mirinda, Timex, Horlicks Foodles, Kit Kat, Horlicks, Kellogg’s, Lay’s, LIC JeevanAnand, Huggies Diapers, Godrej, Pizza Hut, Rogan BadaamShirin, MRF, KurkureDesi Beats, Hero Honda, Nokia, RinGodrej Eon, Horlicks, ET Now, Bar One, Good Knight, Murugappa, Lifestyle Stores, LIC, Nestle, National Geographic Channel, Iodex Headfast, Reynolds, Kurkure, Weinbrenner, Bing, Pepsi Max, BSA Champ, Ahuja Constructions, Monster.com, Levi’s, Tropicana, Shell Helix, Huggies Diapers, Mountain Dew, Sunfeast, ITC Sunfeast, Aliva, Godrej Security Solutions, Rin, Kingfisher, Kellogg’s, Khaitan Fans, Ford Figo, Microsoft Bing, Listerine, Kotak Securities, UNICEF/NACO, Ford Everest, ING Vysya Bank, Lux, Birla Sun Life, Insurance, Safi, Aliva, Kotak Mahindra Bank, Benadryl, Slice, Petroleum Conservation Research Association(PCRA), Boost, The Times of India, Teach India, Philips, Lead India, India Poised, Godrej, Horlicks, Brylcreem.

**Leo Burnett:** McDonald’s, WWF Earth Hour, Minute Maid Nimbu Fresh, Bajaj Fans, Maaza, Thums Up, Tata Capital, HDFC Life, Uninor, Car One, Samsung Monte, Tide, Sunrise Communication, Kellogg’s Cornflakes, Sony Entertainment, Television, Allstate Car Insurance, MTN, Complan, Minute Maid, HP Engine, Oil, Coca-Cola, Vedanta.

Mudra Communications: Prestige Induction Cooktop, Emirates, Fairever, Cycle Pure Agarbathies, LIC Pension Plans, Godrej No.1, Big Bazaar, Pudin Hara, Nilon’s, The Power of Ideas, Boomer Gumlairs, Volkswagen Jetta, Clean and Clear, Simplymarry.com, Orpat, McDonald’s, Monsterindia.com, Himani Navratna Lite.


OGILVY: Ikea, Miptv 2010, Indian railways 2010, Bajaj auto ltd., Production house - little lamb films (bournvita ++ tvc), WWF reap, Madhya pradesh tourism, ICC cricket world cup 2011, Apex ultimaasain paints, BRU, Brusagar (bangalore), Bru coffee hamam offer (bangalore), Hamam, Medimix, Tata safari dicor 2.2, Spice mobility, Titan (bangalore), Pond daily facewash, Cadbury bournville: legend, Honda jazz “bubbles” india, Madhya pradesh tourism, Idbi federal wealthurance, Perfetti van melle (centerfruit “atm”), Comfort cloth speak (hindustan lever limited), Vodafone “zoozoos – the story of an iconic campaign”, Coca-cola sprite “seedhibaat, no bakwaas” and Vodafone “happy to help”.

Onions Creative Media: Dentsu

Orchard Advertising: Blackberry, Fair Glow, Colours, Cinthol.

Publicis Ambience: Citibank, TBZ, Elle 18, Nerolac Eco clean, RBI, Vicks, V.I.P, Park Avenue, K7 Computing, Maggi, Parachute Therapie, Himani Fast Relief.

Publics Capital: Maggi, Angel Broking, Cleartrip.com