



Influence of Creative Animation in Advertising on Youth Consumer Attitudes towards Brands in Chandrapur District

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Abstract

The study involves examining the impact of creative animation in advertising on the youth feeling towards the brands in the Chandrapur District. The study used a descriptive and analytical design; the data used are primary data and collected from 200 youth respondents by structured questionnaire with an observation technique which was used by the Likert scale instrument with five points. In this study, the effect of animation on the cognitive, affective, and behavioural aspects of brand attitude is studied. The results suggest that creative animation is effective in favourably capturing attention and increasing entertainment value, brand awareness and recall, and brand response, in terms of emotions. The correlation analysis shows that a strong positive relationship exists between creative animation brand attitude ($r = 0.682$). The regression analysis revealed that creative animation has a significant effect on brand attitude ($\beta = 0.682$, $p < 0.001$) with an R square value of 46.5%. It points out the relevance of animation as a youth-oriented advertising approach, in the study.

Keywords: Creative Animation, Advertising, Youth Consumers, Brand Attitude, Brand Awareness, Consumer Behaviour, Chandrapur District, Advertising Creativity

1. Introduction

With the advent of digital media, life styles, and competition among brands, advertising has gone through significant transformation. Marketers are more and more turning to inventive visual strategies to capture the attention of consumers and effectively convey brand messages, in an atmosphere defined by advertising noise. The power of animation as a creative advertising tool stems from its ability to visualize product, character, situation and brand messages through imagination and creativity, which makes them easy to present and understand, thereby attracting users' покупательская attention and gaining acceptance. Animations can be cartoon characters, motion graphics, animated logos, computer-generated imagery or product demonstrations of any kind that are no other than what was created through a process on computers. With younger consumers, who often see advertising on social media, on video, via mobile apps, and through digital entertainment, the creative approach has a special value.

Basically, advertising creativity is that of an advertisement having originality and suitability towards its communication purpose. Smith et al. (2007) showed that both divergence and irrelevance affected consumer perception of advertising creativity, which in turn had an effect on the nature of consumer processing and responses to the advertising. Similarly, Rosengren et al. (2020) in a meta-analysis of the results of 67 studies and 878 advertising effect sizes (au revert to ANOVA conventionally, although they are actually non-ANOVA, and hence agreeable data were only extracted for the advertising and brand attitude measures) concluded that advertising creativity had generally positive effects on consumer responses, in particular, on advertising and brand attitudes. The researchers also underlined the fact that the effectiveness of creativity is more significant if originality appears in its combination with appropriateness rather than emphasis is placed on novelty.

Animation could enhance advertising creativity by creating a different type of movement, visual novelty, humour, fantasy and memorable characters. But animations do not necessarily have the same effect. Yoo and Kim (2005) reported a U-shaped curve between the degrees of animation and the advertising outcomes. A large amount of animation can create harmful thoughts and feelings, which negatively affect the positive attitudes regarding ads. Likewise Kuisma et al. (2010) discovered a greater impact of animation than it should have had in an



increase in attention and memory depending on the format that the advertisement was presented in.

More specifically, for youth consumers, the link between animation and brand attitude is of great importance. Dynamic moving objects and visual components can establish unique brand connotations and make audiences more engaged. Heiser et al. (2008) found that ads with the use of cartoon-based spokespeople resulted in more positive attitudes toward the ads and brands, and had a higher purchase intention than ads using conventional human spokespeople. Cian et al. (2014) also showed that the perception of motion for brand logos has an impact on consumer engagement resulting in brand attitudes. Recently, Peng et al. (2022) showed that varying versions of the brand logos made using animated prominent features can increase attention, perceived animacy, and brand attitudes, lending additional evidence that the use of animated visual elements can enhance evaluations of the brand.

Padhy and Sawlikar (2017) conducted research in Indian environment that examined relationship between cognitive, affective and conative dimensions of the tripartite model to understand the process by which an animation created an attitude toward them. Their results demonstrated that animated commercials have the potential to affect the cognitive and the affective responses of consumers, as well as their behavioural responses. But there is not much empirical study conducted on the district level on young consumers' perception of creative animation in the ads and the effect of ads on their attitudes towards the brand in these districts of India. Hence the present study revolves around youth consumers of Chandrapur District, investigating the effect of creative animation on the cognitive perceptions, emotional reaction, general attitudes of the young consumers towards advertised products.

2. Literature Review

A basis in the area of study of advertising creativity will give clues to the possibilities of influence of animated advertising. Schema theory of advertising creativity was developed by Smith et al. (2007) suggesting that the creativity of advertising is derived through the combination of divergence and relevance to crowded concepts and this, in turn, influences consumer processing and subsequent response. Their conclusion is the lesson that makes it essential for creativity to not only grab attention but also do so with a message that is meaningful and relevant. Modig and Rosengren (2014) also found that creativity of an ad influences perceived product quality and value, and positively affects the retailers' brand attitude and purchase intention.

In particular, Rosengren et al. (2020) offer strong evidence with their meta-analysis. Their results suggest that creative advertising has significant benefits with respect to consumer reactions, which are greater for attitude reactions than for memory reactions. They also found that creativity based on both originality and appropriateness is more effective than originality alone. This is applicable to Animation because any kind of animation must be consistent in visual with product, brand personality and ad message.

It is revealed that there are positive and conditional findings based on specific studies concerning animation. Moderate amounts of animation can evoke positive advertising responses, while too much animation can evoke negative emotional responses and make it difficult to recognize the advertising (Yoo and Kim 2005). The effectiveness of animation on attention and memory is dependent on the form of the advertisement (Kuisma et al., 2010) so the use of animation should be deemed as part of the broader advertising context.

Cartoon spokespeople are capable of providing a unique advertising experience and enhancing attractiveness of the ad and the brand, according to Heiser et al. (2008). Brasel and Hagtveldt (2016) built on this idea to investigate attitudes towards animated brand logos, concluding that incongruent animated brand logos do not necessarily have a negative impact on attitudes when the agent's animation enhances the brand's personality. Cian et al. (2014) also showed the



capacity for dynamic imagery to stimulate consumers' involvement, and that involving then had a positive effect on brand attitudes.

Mechanisms of emotions and cognition that underlie animation are also important. As demonstrated by Zhang et al. (2020), the change of such product presentations influences attentional allocation but also imagery fluency, which in turn influences purchase intentions. Likewise, the use of animated images in an e-commerce setting have been shown to evoke increased joy and increased favourable attitudes followed by increased purchase intention (2022). Fennell and Schneider (2022) also showed that the nature and direction of the visual movement are important factors in identifying different levels of arousal that different forms of visually dynamic imagery provide to consumers.

This particular study of padhy and Sawlikar (2017), who studied animation in three connotations of consumer attitudes (cognitive-affective-conative) is quite relevant to the present study. Their experimental results indicate that an animated commercial may induce cognitive and emotional reactions and affect the behavioral expectations and that product involvement may predispose these reactions. The study by O'Donoghue et al. (2021), however, indicated that while animation can be particularly effective for some companies, it is not always the preferred approach and execution plays a key role alongside the context.

In general, the studies reviewed suggest that creative animation can impact consumer attention, emotional reaction, involvement, brand evaluation, and purchase-related outcomes, which are based on its quality, relevance, intensity, the format of the ad, and the situation of product involvement and congruence with brand personality. Despite the aforementioned growing body of research, there is a need to provide evidence for location such as young consumers' districts in India. The present study, therefore seeks to cover this lack in looking at the effects of creative animation of advertising on the attitudes of youth consumers towards marketers of Chandrapur District with a special reference to the cognitive, affective and behavioral attitude dimension of the youth consumers.

3.1 Objectives:

The study has aimed to explore the relationship between creative animation in advertising and attitude of youth towards a brand in Chandrapur District, to investigate the impact of creative animation on three response variables namely cognitive, affective and behavioral, to explore the cognitive, affective and behavioral responses of youth towards the advertising and to find out the role of creative animation in attracting attention and enhancing brand recall among youth.

3.2 Methodology:

The study will be descriptive and analytical type of research because of the research will be an examination of the effect of creative animation in promoting advertisement on youth attitude towards the brand in Chandrapur district. The study will rely mainly on primary data, which will be collected from the target group in selected urban and semi-urban areas of Chandrapur District by using convenience sampling method and purposive sampling method of youth consumers (18-35 years). The questionnaire will have five-point likert scale (cognitive, affective, and behavioral) and measure perceptions of creativity of animation, its visual appeal, entertainment value, attention and brand recall and consumer attitudes. About 200 samples will be considered in the study who are suitable. Secondary Data is gathered by researching in Research journals, Books or Reports and other credible sources available online.

4. Result and Analysis

The authors have used primary data of 200 respondents of Chandrapur District to analyze the impact of creative animation in advertisement on the attitude of youth towards brands in the field of advertising. The analysis examines the demographic data, the exposure to animated advertisement, perception towards the creative animated advertisements, and its influence on the cognitive, affective, and behavioral attributes of brand attitude.

Table 1 Demographic Analysis

Demographic Variable	Category	Frequency	Percentage
Gender	Male	108	54%
	Female	92	46%
Age	18–21 years	62	31%
	22–25 years	71	35.5%
	26–30 years	43	21.5%
	31–35 years	24	12%
Education	Higher Secondary	32	16%
	Graduate	96	48%
	Postgraduate	54	27%
	Other	18	9%

200 youth respondents are in the sample. The sample consists of 54% males and 46% females. The largest age group is 22–25 years (35.5%), followed by 18–21 years (31%). As for education, 48% of graduates, suggesting that the sample is very young (education) and educated (consumers) that can be confronted the advertising in digital and social networks.

Table 2 Exposure to Animation-Based Advertisements

Frequency of Exposure	Frequency	Percentage
Very frequently	48	24%
Frequently	72	36%
Occasionally	58	29%
Rarely	17	8.5%
Never	5	2.5%
Total	200	100%

According to the findings 60% of the respondents frequently or very frequently come across ads using animation as the medium and 29% occasionally. Those who do not encounter them at all or only rarely or never do so make up just 11% of all other users. This meant that Chandrapur District youth consumers demonstrated considerable exposure to animated advertisements, making it a suitable medium for research of the impact on brand attitudes.

Table 3 Perception of Creative Animation in Advertising

Statement	SA	A	N	D	SD	Mean
Creative animation attracts my attention towards advertisements.	76 (38%)	82 (41%)	24 (12%)	12 (6%)	6 (3%)	4.05
Animation makes advertisements more interesting and entertaining.	84 (42%)	78 (39%)	22 (11%)	11 (5.5%)	5 (2.5%)	4.14
Animated advertisements are more memorable than ordinary advertisements.	72 (36%)	86 (43%)	25 (12.5%)	12 (6%)	5 (2.5%)	4.04
Creative animation makes product information easier to understand.	68 (34%)	84 (42%)	29 (14.5%)	14 (7%)	5 (2.5%)	3.98
Animation makes advertisements visually appealing.	91 (45.5%)	76 (38%)	19 (9.5%)	10 (5%)	4 (2%)	4.20
Animated characters/storytelling increase my interest in advertisements.	79 (39.5%)	81 (40.5%)	23 (11.5%)	12 (6%)	5 (2.5%)	4.09

Overall Mean = 4.08

The overall mean score of 4.08 aims to the high level of agreement about the positive creative features of animation-based advertising. The best mean score (4.20) is on aesthetics, indicating that visual attraction is one of the areas of animation which are their strongest. The ratings for entertainment value (4.14) and animated stories (4.09) are also high. The results of the study show that creative animation is an effective tool to attract young people and make the contents of advertising interesting and memorable.

Table 4 Influence of Creative Animation on Brand Attitude

Brand Attitude Dimension	SA	A	N	D	SD	Mean
Cognitive Attitude						
Animation helps me understand the advertised brand better.	70 (35%)	88 (44%)	24 (12%)	13 (6.5%)	5 (2.5%)	4.03
Animated advertisements improve my awareness of brands.	76 (38%)	82 (41%)	25 (12.5%)	12 (6%)	5 (2.5%)	4.08
Animation helps me remember brand names and logos.	73 (36.5%)	85 (42.5%)	23 (11.5%)	14 (7%)	5 (2.5%)	4.04
Cognitive Dimension Mean						4.05
Affective Attitude						
Animated advertisements create positive feelings towards brands.	71 (35.5%)	84 (42%)	26 (13%)	14 (7%)	5 (2.5%)	4.02
Animation makes brands appear more attractive and appealing.	79 (39.5%)	83 (41.5%)	21 (10.5%)	12 (6%)	5 (2.5%)	4.10
I enjoy watching advertisements that use creative animation.	85 (42.5%)	78 (39%)	22 (11%)	11 (5.5%)	4 (2%)	4.14
Affective Dimension Mean						4.09
Behavioural Attitude						
Animated advertisements increase my interest in trying advertised products.	62 (31%)	83 (41.5%)	31 (15.5%)	18 (9%)	6 (3%)	3.89
Animation influences my preference for certain brands.	61 (30.5%)	81 (40.5%)	32 (16%)	20 (10%)	6 (3%)	3.86
I am more likely to consider purchasing a brand after seeing an appealing animated advertisement.	58 (29%)	84 (42%)	34 (17%)	18 (9%)	6 (3%)	3.85
Behavioural Dimension Mean						3.87

The findings show that creative animation was more impactful than the behavioural dimension (mean = 3.87), while the affective (mean = 4.09) and cognitive (mean = 4.05) were relatively high. Youth participants strongly believe that animation makes brands "cute" and "fun", and improves their awareness of brands and their recall. Positive scores are also seen in behavioural measures, but at a lower mean that suggest that good attitudes toward advertising may not reflect equally for purchasing.

Table 5 Overall Assessment of Creative Animation and Brand Attitude

Construct	Mean Score	Interpretation
Creative Animation	4.08	High
Cognitive Brand Attitude	4.05	High
Affective Brand Attitude	4.09	High
Behavioural Brand Attitude	3.87	High
Overall Brand Attitude	4.00	High

The overall mean score is at 4.00 which shows a positive youth attitude towards the brands promoted using creative animation. The findings indicate a primary role of animation to create positive emotional resonance, improving brand awareness and recall, appreciate entertainment and attract attention. The influence on the behavioural intentions is positive although relatively weak.

Table 6 Correlation between Creative Animation and Youth Brand Attitude

Variables	Creative Animation	Brand Attitude
Creative Animation	1.000	0.682
Brand Attitude	0.682	1.000
Significance (2-tailed)	—	0.000
Sample Size	200	200

The Pearson correlation coefficient of $r = 0.682$ shows that there is a strong positive correlation between creative animation of advertising and youth consumer attitudes towards brands. The p value of 0.001 is very low and considered statistically significant. Therefore, greater creatively animated perceptions lead to more positive brands' attitudes.

To assess the effect of creative animation on youth consumer attitudes towards brands, a simple linear regression analysis was performed.



Table 7 Regression Analysis

Model	R	R ²	Adjusted R ²	F	Sig.
Creative Animation → Brand Attitude	0.682	0.465	0.462	172.25	0.000
Predictor	Beta (β)	t-value	Sig.		
Creative Animation	0.682	13.13	0.000		
Constant	1.218	5.94	0.000		

Based on the regression results, creative with animation is a variable that makes a significant contribution to youth's consumer brand attitude ($\beta = 0.682$; p Value < 0.001). This R^2 value is equal to 0.465, where about 46.5% of the variance in the attitude of the youth to brands can be predicative and explain by creative animation in advertising. The remaining 53.5% may also be explained by other factors including the quality of the product, its price, brand reputation, celebrity endorsement, social influence and the previous purchase experience of consumers. The high value of the f (172.25, $p < 0.001$) indicated that the regression model is statistically significant.

Table 8 Hypothesis Testing

Hypothesis	Statistical Test	Result	Decision
H ₀ : Creative animation has no significant influence on youth consumer attitudes.	Regression	$\beta = 0.682$, $t = 13.13$, $p < 0.001$	Rejected
H ₁ : Creative animation significantly influences youth consumer attitudes.	Regression	$R^2 = 0.465$, $p < 0.001$	Accepted

The result is significant at $\alpha = 0.05$ level because the significance value is lower than this threshold level. Therefore the analysis results show that there is a positive and statistically significant relationship between creative animation and attitudes of the youth towards brand in the Chandrapur district. Furthermore, in this study the relatively high beta coefficient indicates that creative animation is an important variable to shape the favorable opinion attitude of youth towards brands.

5.1 Conclusion

Based on the study, the researcher reached a conclusion that creative animation in advertisement plays a positive and significant effect on attitude of youth towards the brands in Chandrapur District. The result clearly shows that animated ads can successfully capture people's attention and provide entertainment, strengthen the brand image and recall, and stimulate positive emotions. The overall mean score of 4.00 shows that people generally have favourable attitudes towards the brands promoted using creative animation. The mean for cognitive dimension was 4.05, behavioural dimension was 3.87 and affective dimension got a higher mean of 4.09. This means that animation definitely works well to gain attention and positive emotions about brands, although it has a relatively low impact on the actual actions which lead to buying.

The results of correlation and regression are further confirmative that creative animation is essential in molding the attitude of youth on brand. Strong positive correlation was found between creative animation and overall brand attitude ($r = 0.682$), and regression result showed that creative animation has significant prediction on brand attitude ($\beta = 0.682$, $p < 0.001$). The model captures around 46.5% of the variance of youth consumer attitudes towards brands. Based on that, the study results make it the conclusion that using creative animation as a means of advertising can be applied very well for businesses to communicate with young consumers. It is important animation isn't just for the sake of visual novelty, but is relevant, appealing, entertaining and linked to the overall brand message.

5.2 Regression Analysis

The result of regression analysis is sufficient to indicate that there exists a relationship between creative animation in advertising and attitude of youth towards the brands that is statistically significant. The result of young consumer brand attitudes (0.465) with creative animation (0.682) has a strong positive correlation, the creative animation provides explanation for 46.5% of the variance of young consumer brand attitudes. After making adjustments the explanatory power of the model was not significantly reduced (R^2 of 0.462 after those adjustments). In addition, the F -value of 172.25 ($F < 0.001$) supports that all the regression is statistically



significant. The regression coefficient ($\beta=0.682$) shows how change in favourable perceptions of creative animation are correlated with corresponding changes in all the way around brand attitude.

$p < 0.001$ is far less than the level of significance of 0.05. Hence, the null hypothesis assumed that creative animation in advertising has no significant influence towards the attitudes of the youth on the brand is rejected and alternative hypothesis is accepted. It is concluded that creative animation means a significant predictor on the attitude of youth consumers in the Chandrapur district. Yet, the result of the R^2 value show that there is other factor influencing the processes of brand attitude formation which is out of the scope of this study namely product quality, price, brand reputation, frequency of the advertising process, social influence, celebrity endorsement, and previous consumers experience because it remains 46.5% of the variation that cannot be explained with this study.

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