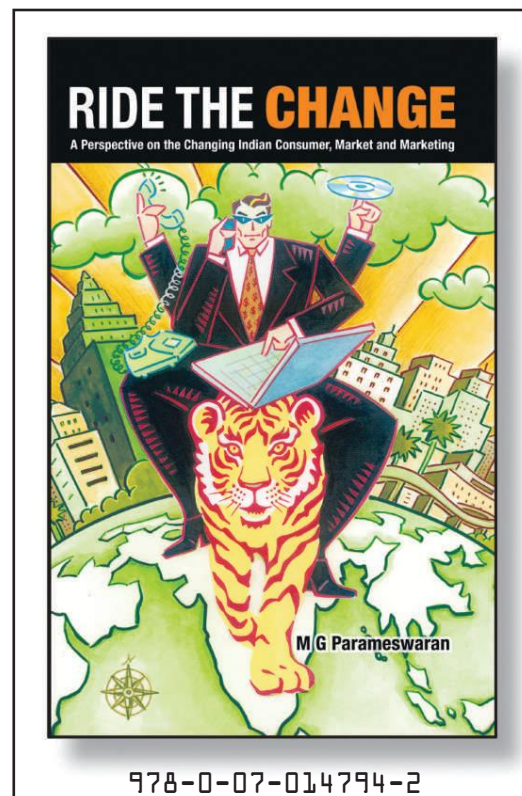
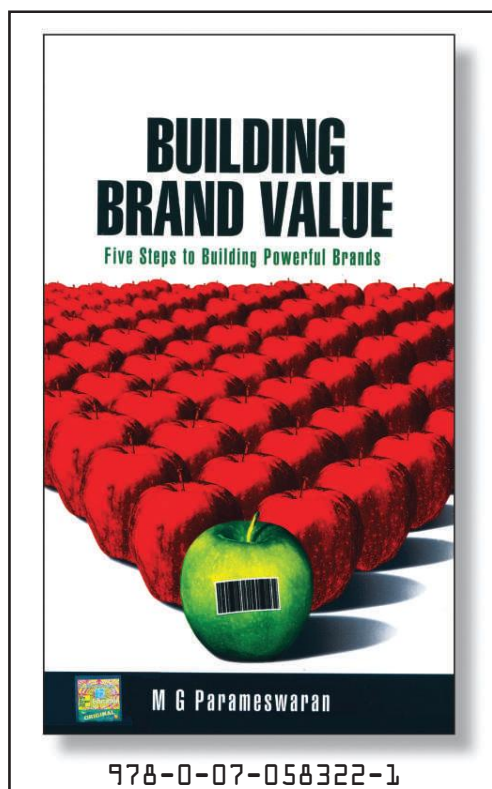
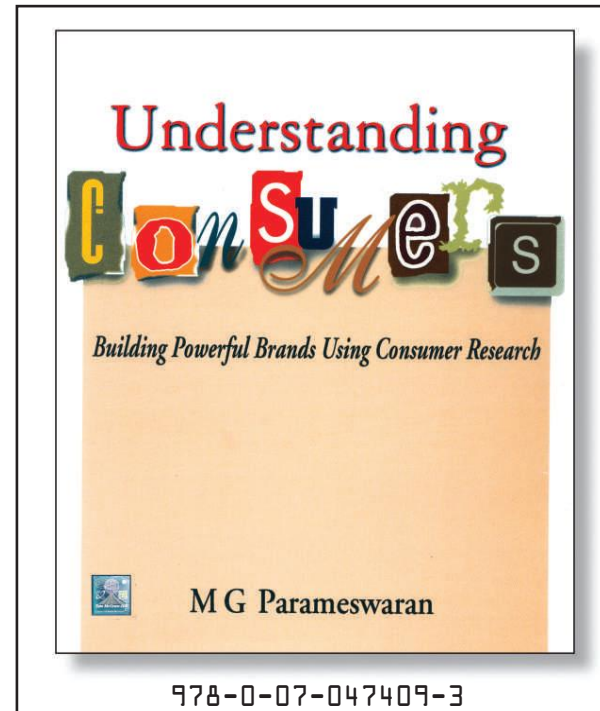
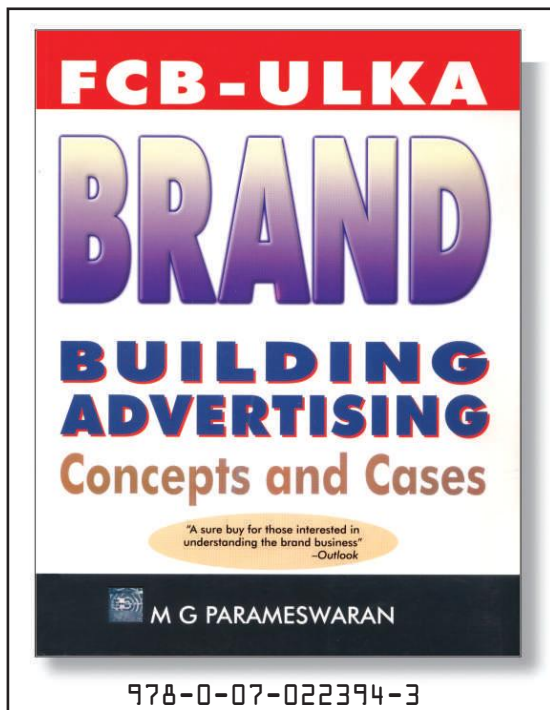


DRAFTFCB+ULKA
BRAND BUILDING
ADVERTISING
Concepts and Cases
(Case Book II)

Other Titles by M G Parameswaran...



DRAFTFCB+ULKA
BRAND BUILDING
ADVERTISING
Concepts and Cases
(Case Book II)

M G Parameswaran

Executive Director and CEO

DRAFTFCB+Ulka

Mumbai

Kinjal Medh

Chief Operating Officer

Cogito Consulting

Mumbai



McGraw Hill Education (India) Private Limited

NEW DELHI

McGraw-Hill Offices

New Delhi New York St Louis San Francisco Auckland Bogotá Caracas
Kuala Lumpur Lisbon London Madrid Mexico City Milan Montreal
San Juan Santiago Singapore Sydney Tokyo Toronto



McGraw Hill Education (India) Private Limited

Published by McGraw Hill Education (India) Private Limited,
P-24, Green Park Extension, New Delhi 110 016.

DRAFTFCB+Ulka Brand Building Advertising Concepts and Cases (Case Book II)

Copyright © 2013, by McGraw Hill Education (India) Private Limited.
No part of this publication may be reproduced or distributed in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise or stored in a database or retrieval system without the prior written permission of the publishers. The program listing (if any) may be entered, stored and executed in a computer system, but they may not be reproduced for publication.

This edition can be exported from India only by the publishers,
McGraw Hill Education (India) Private Limited.

ISBN (13): 978-0-07-107817-7

ISBN (10): 0-07-107817-7

Vice President and Managing Director—Asia Pacific Region: *Ajay Shukla*

Publishing Manager—Professional: *Mitadru Basu*

Manager—Production: *Sohan Gaur*

DGM—Sales and Business Development—Professional: *S Girish*

Asst. Product Manager—Business and General Reference: *Priyanka Goel*

General Manager—Production: *Rajender P Ghansela*

Asst. General Manager—Production: *B L Dogra*

Information contained in this work has been obtained by McGraw Hill Education (India), from sources believed to be reliable. However, neither McGraw Hill Education (India) nor its authors guarantee the accuracy or completeness of any information published herein, and neither McGraw Hill Education (India) nor its authors shall be responsible for any errors, omissions, or damages arising out of use of this information. This work is published with the understanding that McGraw Hill Education (India) and its authors are supplying information but are not attempting to render engineering or other professional services. If such services are required, the assistance of an appropriate professional should be sought.

Typeset at Text-o-Graphics, B1/56 Arawali Apartment, Sector 34, Noida 201301 and printed at S.D.R. Printers, West Jyoti Nagar, Shahdara, Delhi 110 094

Cover Printer: S.D.R. Printers

RAALCRDCDZYBZ

Preface

This book is the second in the series of case study books that DRAFTFCB+Ulka, one of India's top five marketing communication groups will be supporting, as a part of its endeavour to share learning with the young professionals in the industry and students of marketing and advertising.

All the cases featured in this book are based on real-life brands handled by the various teams at DRAFTFCB+Ulka Advertising. These cases have been used extensively in internal training programmes and some have also been 'tested' in brand management courses taught by the authors at various business schools.

To set the tone of the book, the first chapter gives a snapshot of the advertising process.

DRAFTFCB+Ulka was one of the first marketing communication groups in the country to set up a dedicated brand consulting division, Cogito Consulting. In addition to handling client assignments, the division also conducts projects to understand the changing dynamics of the Indian consumer. These studies are published in *Cogito Journal*, a controlled circulation publication. Some of these articles are timeless and we have included three such articles that deal with interesting topics, like 'How Advertising Works', 'Celebrity Endorsements' and 'Promotions in Car Marketing'.

The book features 12 cases broadly classified into three groups: consumer products, consumer durables and services. It should be noted that the fundamentals of brand building advertising are common across all types of products, but the nuances change with product class (high involvement-low involvement), competitive scenario, etc.

To set the template for each group we have provided a chapter highlighting some of the key issues involved in the creation of brand building consumer product advertising, consumer durable advertising and services advertising.

The book also provides a glossary of common advertising terms.

It should be noted that all the cases featured in the book are drawn from the archives of the agency, dating back five to 10 years. Many of the brands featured here have grown dramatically over the last 10 years and the case is

not a reflection of the current reality of these brands. However, the basic fundamentals of creating brand building advertising shown in these cases are as applicable today as they were four or 10 years ago.

Another key feature of the book is that almost all the cases featured here are for brand campaigns that have won accolades in various industry forums, especially the Advertising Effectiveness Awards.

The book has been written in a reader-friendly style, with a lot of visual material and can be read by a management student, as well as, by a working non-MBA executive.

When the first book, *FCB-Ulka Brand Building Advertising—Concepts and Cases* was published in 2001, only one other book was available that had been written by a practising Indian executive featuring real-life marketing cases (S Sengupta – *Brand Positioning*). We are happy to report that in the last 10 years we have seen numerous marketing/branding books by Indian executives that have hit the bookshelves. We have drawn inspiration from all of them, and in no particular order, Rama Bijapurkar, Ram Sehgal, Santosh Desai, Ivan Arthur, Kurien Mathew, Jayanta Sengupta, A G Krishnamurthy, R Sridhar, Anand Halve, Sanjay Tiwari, Ramesh Narayan, Arpita Menon....all deserve our thanks.

We do hope the next decade will see a lot more books on Indian brands and Indian markets made available to students and young executives.

M G PARAMESWARAN
KINJAL MEDH

Acknowledgements

The entire credit for the book should go to the numerous DRAFTFCB+Ulka teams—creative, planning, servicing media and digital who work with a great sense of commitment and dedication to create powerful brand building campaigns. All the cases featured here have in fact been co-authored by teams that worked on these campaigns. We owe them a deep debt of gratitude.

The book would not have been possible without the active encouragement and support of DRAFTFCB+Ulka clients. Our clients have always encouraged us to share learnings with students and young professionals. This was amply evident from the comments we received from our clients after the publication of the first book of case studies.

We would like to place on record our deep sense of gratitude and appreciation for all our clients whose cases are featured in this book.

With due deference to confidentiality needs of the clients and the data relating to their products, we have taken necessary care and caution not to divulge any information relating to the clients or their brands which are not already in the public domain.

The stated case studies are based on factual data and developments, and shortcomings, if any, in the reproduction of the cases are unintended.

R Chandra Sekhar of Tata McGraw Hill has our sincere thanks. Without his support, the book may have taken many more years to reach you.

Our able assistants, Jency George and Mincy Fernandes worked on the numerous drafts of the cases. We owe a big thanks to them.

Our overwhelming thanks to our families for having helped us get private time over the weekends when most of the writing and editing was done.

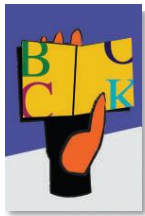
We do hope the book lives up to all your expectations, dear reader. Thank you for your support.

We gratefully dedicate this book to the DRAFTFCB+Ulka team which made this book possible in many more ways than one.

M G PARAMESWARAN
KINJAL MEDH

Contents

<i>Preface</i>	v
<i>Acknowledgements</i>	vii



SECTION I

Introduction

1

Building Strong Brands	2
How to Create Brand Building Advertising?	3
Advertising Process: A Guideline	3
References	5

Chapter 1 Advertising Today

7

Good Advertising	7
Good Strategy is the Backbone of Successful Advertising	8
The Future of Brand Building Communications	8
The Future of Advertising	8
Exciting Times Ahead	9
The Advertising Industry in India	9
The Future of Indian Advertising	10

Chapter 2 The Method to the Madness: FCB Grid

13

Grid Overview	13
Understanding the Axes	14
The Indian Version of the FCB Grid	15
Summary	19

Chapter 3 Twinkling Stars!

21

Summary	28
---------	----

Chapter 4 Do Promotions Sway Brand Choice in Car Purchase?

29

Car Marketing and Promotions	29
Interpretations and Findings	32
Attitudes of Car Buyers Towards Promotional Offers	33
Role of Promotions in Car Buying	35



SECTION II

Brand Building Consumer Product Advertising 37

Consumer Products	37
How Does Advertising Work	38
Brand Tracking	39
Cases	39

Chapter 5 Tropicana: Creating a New Taste Paradigm 41

Campaign Objectives	43
Creative Strategy: A New Definition of Taste	44
The Results	48

Chapter 6 Amul: The Real Winner 49

Amul	50
The Marketing Challenge	50
Amul's Vision	50
Changing the Paradigm	51
Understanding the Consumer	52
The Real Milk Story	52
The Communication Strategy	53
The Results	56

Chapter 7 Mint-O-fresh: Market Ko Karna Hai Impress! 57

Enter ITC	58
Competition	59
The Objective	60
The Consumer	60
Creative Strategy	61
The Results	65

Chapter 8 Zod! Are You Game? 67

The Challenge for the Zodiac Clothing Company Limited	68
Gearing Up for Battle	69
The Positioning	70
The Creative Idea	70




SECTION III

Brand Building Consumer Durables Advertising 79

Consumer Durables	79
How Does Advertising Work	80

Brand Building Advertising	82
Cases	82
Chapter 9 Tata Indica: The Car that Changed the Market	83
The Background	83
The Agency as Partner	83
The Starting Line	84
The Pre-launch Strategy	84
The Insight	86
The Positioning	87
Execution	87
Indica Races Ahead!	91
The Indica V2—Building a New Mountain	93
Creative Strategy	93
The Results	96
Chapter 10 Tata Indigo: An Indian Sedan that Spoilt an Entire Nation	99
The Indian Auto Market—A Consumer's Delight	99
Phase I: The Tata Indigo Launch, December 2002	100
The Strategy	101
The Creative Strategy	102
The Results	105
Phase II: Taking the Positioning Forward	106
Phase III: The Communication Strategy	106
The Results	110
Summary	111
Chapter 11 Compaq: Colour My E-life	113
Home PCs	113
Home PC Competition	114
Compaq Home PC Thrust	114
Buyer Behaviour	115
Targeting the Right Audience	115
Communication Strategy	116
Creative Strategy	117
The Results	119
Chapter 12 Whirlpool	121
The Whirlpool Challenge	121
The 'Umbrella' Positioning Strategy for Whirlpool	121

Whirlpool Washing Machines	123
The Category Challenge	124
Positioning Whirlpool Washing Machines in a Credible and Relevant Manner	124
The Creative Strategy	125
Impact of the Campaign	128
1999: A New Product Launch—Whirlpool Whitemagic	128
The Results	131
Chapter 13 Whirlpool Refrigerators: Chills to Thrill!	133
Communication Strategy for Launch of Frost FreeRange	135
Creative Strategy	136
The Results	138
	
SECTION IV	
Brand Building Services Advertising	141
Services	141
Cases	144
Chapter 14 Naukri.com.—Guess You Have Heard of Them!	145
The Recruitment Market	145
How Did it all Start?	146
Competitive Space	146
The Challenge	147
Campaign Objective	147
Understanding the Consumer	148
The Creative Strategy	149
The Results	152
Chapter 15 UTI Mutual Funds: Welcome to UTI Country	155
Issues and Challenges Facing UTI Mutual Fund	157
Building a New UTI	158
The Communication Strategy	159
The Results	161
Chapter 16 Tata Consultancy Services Limited: Truly Global	165
Tata Consultancy Services	165
SEBI—IPO Guidelines	167
The Real Communication Challenge	168
The Communication Strategy	168
The Results	169

Chapter 17 Zee Cinema: Bringing Alive Movies, Masti, Magic	173
Zee Cinema—The Battle of the Remote	175
The Strategy to Revamp Zee Cinema	175
Recreating the Magic	175
Revamping the Image	176
Consumer Insight	177
The Creative Strategy	177
The Results	183
 <i>Suggested Readings</i>	 185
<i>Glossary</i>	191



McGraw Hill Education (India) Private Limited

Published by McGraw Hill Education (India) Private Limited,
P-24, Green Park Extension, New Delhi 110 016.

DRAFTFCB+Ulka Brand Building Advertising Concepts and Cases (Case Book II)

Copyright © 2013, by McGraw Hill Education (India) Private Limited.

No part of this publication may be reproduced or distributed in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise or stored in a database or retrieval system without the prior written permission of the publishers. The program listing (if any) may be entered, stored and executed in a computer system, but they may not be reproduced for publication.

This edition can be exported from India only by the publishers,
McGraw Hill Education (India) Private Limited.

ISBN (13): 978-0-07-107817-7

ISBN (10): 0-07-107817-7

Vice President and Managing Director—Asia Pacific Region: *Ajay Shukla*

Publishing Manager—Professional: *Mitadru Basu*

Manager—Production: *Sohan Gaur*

DGM—Sales and Business Development—Professional: *S Girish*

Asst. Product Manager—Business and General Reference: *Priyanka Goel*

General Manager—Production: *Rajender P Ghansela*

Asst. General Manager—Production: *B L Dogra*

Information contained in this work has been obtained by McGraw Hill Education (India), from sources believed to be reliable. However, neither McGraw Hill Education (India) nor its authors guarantee the accuracy or completeness of any information published herein, and neither McGraw Hill Education (India) nor its authors shall be responsible for any errors, omissions, or damages arising out of use of this information. This work is published with the understanding that McGraw Hill Education (India) and its authors are supplying information but are not attempting to render engineering or other professional services. If such services are required, the assistance of an appropriate professional should be sought.

Typeset at Text-o-Graphics, B1/56 Arawali Apartment, Sector 34, Noida 201301 and printed at S.D.R. Printers, West Jyoti Nagar, Shahdara, Delhi 110 094

Cover Printer: S.D.R. Printers

RAALCRDCDZYBZ

Section I

Introduction

Advertising is to modern society, what mythology was to primitive ones

Anonymous

This quote not only describes the central role that advertising plays in our day-to-day lives, but also places a huge responsibility on us as marketers, advertisers, media owners and advertising agencies. Advertising today occupies a great deal of the average person's environment. We have a responsibility not to fill it with stuff that is ugly, stupid or offensive.

So what is good advertising? While there are multiple answers to this question, most marketers and practitioners of advertising believe that good advertising changes or reinforces perceptions, attitudes and behaviour.

The task of advertising is clearly laid out. Good advertising manages to meet any one of these objectives.

Advertising is, however, just one element of the marketing mix. All marketing problems need not, and often cannot, be solved by advertising. Therefore, it is critical that what is expected of the advertising should be clearly defined as advertising objectives.

Today, advertising has taken a quantum leap beyond just salesmanship of products in print, to persuasion of human minds through a whole range of communication media. The bottom line of advertising is to sell by creating positive impressions about a product, service or a concept.

Advertising is also no longer about awareness and information, but has transformed into a means of engaging, entertaining and persuading the customer to purchase the brand.



BUILDING STRONG BRANDS

Management thinkers today strongly believe that the customer is King. The single most important job in marketing is the job of creating and retaining a customer. Numerous research studies across the world have proven that the best way of creating and retaining customers is by building strong brands. So, what are brands? Products? Enhanced products? Products with names? In a simple equation:

$$\text{Brand} = \text{Product} + \text{Images}$$

A brand is a great deal more than the mere product it stands for. It is an amalgam of the physical product and the notional images that go with the brand. When we recall a brand, not only do we recall the physicality of the product but also the images it conjures.

Indica V2 = *A hatch back car + more value for money + trust + pride in an Indian product + quality of experience + space (comfort) + power + safety + great looks + pride of ownership*

Minto Fresh = *Mint sweet + fresh breath + confidence + social attraction + winning against an adversary*

Compaq = *Computer + processor + work tool + entertainment device + social interaction + smart looks + lifestyle denoter + makes one 'cool'*

Marketing guru, Philip Kotler, put it across rather succinctly as, "Today's smart marketers don't sell products; they sell benefit packages. They don't sell purchase value only; they sell use value".

Sales and Brand Building

The task of advertising is to go beyond mere selling. It has to create positive images that linger in the consumer's mind and lead to 'brand' building. Advertising that only sells will end up, in today's market environment, merely creating commodity brands. The task of advertising is, therefore, to sell and simultaneously endow the brand with all those positive values that will make it more attractive to the target consumers.

Today the brand is not just a product with a label but includes all the facets and associations that consumers conjure up while describing it. Brands are both communal and individual. They hold personal relevance because they

embody social relevance, whether it is within a family, a group of friends or the world at large.

HOW TO CREATE BRAND BUILDING ADVERTISING?

The global marketplace is littered with skeletons of brands that died too soon. The Indian market is no exception. For instance, if one were to count the number of failures in categories like soaps alone, the number would be incredibly high. But is it all due to advertising? Well, not entirely. However, advertising could have saved a number of those brands by resorting to focused ‘brand building advertising’, because that is the kind of advertising that sells the brands today and builds enduring brand value over time.

Brand building advertising is not an accident or a mere fluke. It is an orchestrated attempt by a team of well trained people to use the right processes and procedures of total teamwork with the other agency teams (servicing, creative, planning, media) and client teams (brand management, development, etc.).

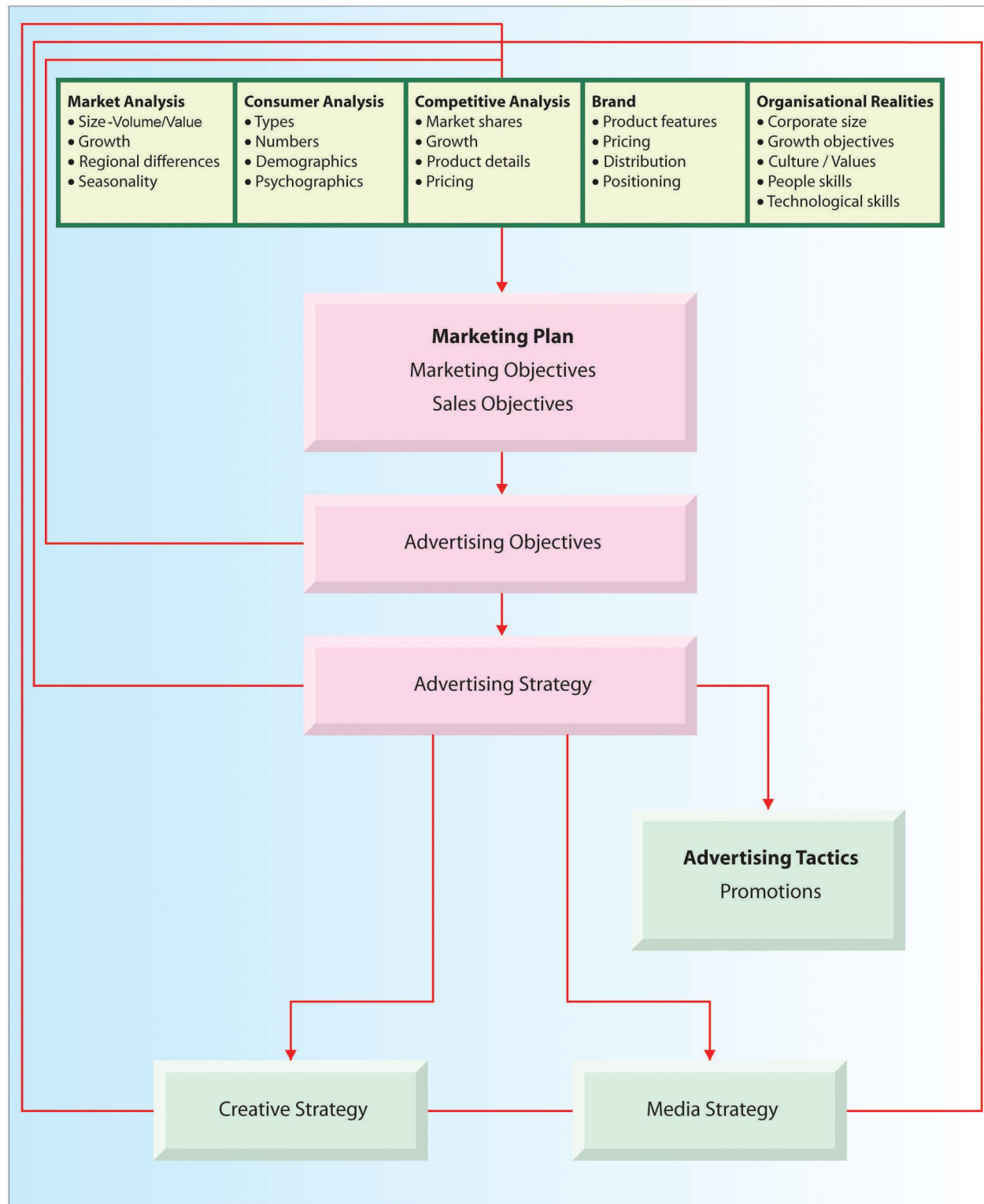
Brand building is a result of this teamwork and understanding. Brand building advertising is the right blend of ‘sell’ and ‘build value’, the yin and the yang of advertising. This calls for a lot of patience and understanding from clients, and for sustained hard work and creative efforts from the agency team.

ADVERTISING PROCESS: A GUIDELINE

Advertising is an element of the marketing mix and hence, advertising objectives are derived, per se, from the organisation’s marketing objectives. From objectives, we move on to advertising strategy and advertising execution. But great advertising often needs the agency to go back several stages—back to the base camp; to ground zero.

Better advertising is born out of a total understanding of all the variables impacting the brand. These may be new consumer trends, new competition or new technological breakthroughs.

Brand building advertising is created only after a cohesive interface between A-B-C-D-E of analysis. Such advertising is often right on strategy; but great advertising gives strategy the golden glow of creativity. When selling a washing machine the benefit is not the wash itself, but spotless clothes. An ice cream from being merely an indulgence can become a source of nutrition as well with ‘Real milk. Real ice cream’.

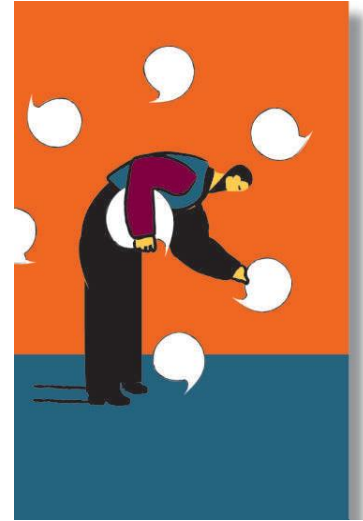


REFERENCES

- Aaker, David A, Rajeev Batra and John G Myers, *Advertising Management*, Prentice-Hall of India Pvt. Ltd., 1999
- Belch G E, Belch M A and Purani K, *Advertising and Promotion*, Tata McGraw Hill, New Delhi 2010
- Bogart, Leo, *Strategy in Advertising*, Grain Books, Chicago, 1984
- Jones, John Philip, *What's in a Brand*, Tata McGraw-Hill Publishing Company Ltd., 1980
- Kotler P, Keller K L and Koshy A, *Marketing Management – A South Asian Perspective*, Pearson Education, 2007
- Levitt, Theodore, *The Marketing Imagination*, Free Press, New York, 1983
- Parameswaran M. G, *Building Brand Value*, Tata McGraw Hill, New Delhi, 2006
- Parameswaran M. G, *FCB-Ulka Brand Building Advertising—Concepts and Cases*, Tata McGraw Hill, New Delhi, 2001
- Ries, Al and Jack Trout, *Positioning: The Battle for Your Mind*, Warner Books by arrangement with McGraw-Hill Book Company, 1980
- Sengupta S, *Brand Positioning: Strategies for Competitive Advertising*, Tata McGraw Hill, 2005

Chapter 1

Advertising Today



Advertising has been around ever since there were buyers and sellers. Only the nature and the means of communication have undergone a change. In fact advertising is responsible not only for the discovery and application of new media vehicles, but has also often been the most significant means of survival for these media. Print, radio, television and now the internet, owe their all-pervasive presence to the fact that advertising provided a source of revenue which helped these media to prosper and be available to a large mass of people.

Advertising, therefore, can legitimately claim to be one of the backbones of democracy as well.

GOOD ADVERTISING

Claude Hopkins, a legendary copywriter and author of *Scientific Advertising*, once said, “Frivolity has no place in advertising; spending money is serious business.”¹

If this was true in the 1920s, it is even more so today. Large sums are being invested in advertising and brand building. Clients and their brands are under unprecedented pressure from rising consumer expectations, from the explosion of choices for the consumer and from aggressive competition, and especially in India, from rapidly changing market dynamics. It is in this environment that advertising has to significantly improve the chances of connecting in a relevant manner with the consumer and creating a preference for brands.

Peter Drucker, the renowned management guru, once said, “The man with a creative imagination will have more imaginative ideas for sure, but whether they will turnout to be more successful is by no means certain.”

Success, delivered consistently, is going to be the difference between good advertising and bad advertising; between a good advertising agency and an average one; and between a good advertising or marketing professional and an average one.

GOOD STRATEGY IS THE BACKBONE OF SUCCESSFUL ADVERTISING

Agencies and advertising practitioners will therefore need to focus more and more on good strategy. 'A job well begun is half done' is an old saying. In the advertising context, good strategy is a job well begun.

THE FUTURE OF BRAND BUILDING COMMUNICATIONS

Advertising is one of the few businesses that brings together theories and tools from traditional fields like psychology, economics, statistics, neurosciences, social sciences, art, theatre and cinematography.

An advertising professional, perhaps even without realizing it, would probably touch all these in the process of creating brand building advertising.

More and more, the demands on the advertising professional are acquiring a much larger dimension. Advertising is no longer constrained by boundaries of print and TV advertising. It is no longer about just ads, but a lot more from internet interactivity, mobile connect, retail experiences, and moving from soft metrics like awareness and image to more real metrics, like engagement and action.

Any professional responsible for a brand, whether as a brand manager or as an advertising professional managing a brand, therefore needs to understand the impact and implications of all these changes.

All this then needs to be brought together in a seamless, sound strategy that helps the professional to leverage the understanding and make better connections with the consumer.

THE FUTURE OF ADVERTISING

The future, as it unveils, will lead to further and possibly more dramatic changes in the structure of the industry.

The Internet has been on the horizon for some years now. While there was a lot of hype around it in the initial stages, it seems to have been belied so far. The telecom revolution in the last few years, the easy availability of broadband and the rapidly expanding telecom infrastructure will change the role of the internet significantly—in much the same way as FM radio has done for the medium of radio and radio advertising.

Similarly, technology for outdoor applications, the changing retail landscape, rapid growth of multiplexes and new media like mobile phones are going to see substantial changes in advertising formats, technology and creativity.

But perhaps the most fundamental changes will happen in one of the older mediums namely, television. CAS, DTH, digital cable, IPTV and PVRs like TIVO are going to change the way consumers use entertainment and the way they view advertising.

Some of these will also end up redefining how advertising and advertising agencies work.

EXCITING TIMES AHEAD

Perhaps no other industry extracts as much power and juice from the brains as advertising does. It can be argued that it would be similar in a research and development team. Working in advertising is like working in a huge scientific laboratory—a laboratory that is constantly working on new projects, new ideas, new products and brands, constantly studying the ever-evolving and ever-changing environment of its consumer, and constantly seeking new ways to reach out to consumers, entertain them, engage them and persuade them.

THE ADVERTISING INDUSTRY IN INDIA

The advertising industry was estimated to be around Rs. 4500 crore in 1995 and around Rs. 21,000 crore in 2009—a more than threefold increase. This is an amazing growth rate by any standards.

The share of various media has also undergone a significant change. The approximate share of spending of various media is shown in Table 1.1.

Table 1.1 Share of Spending on Various Media

Media	Share of expenditure (%)
TV	40.55
Press	47.00
Radio	3.20
Cinema	0.70
Outdoor	6.80
Internet	1.75

This indicates a big change from 1995 when press accounted for 61% of the spend and TV 30% with the rest contributing 9%. The big battle has been between the press and TV with a dramatic shift in spend between these two categories.

In a sense the advent of satellite television changed the nature of advertising and the advertising industry dramatically.

THE FUTURE OF INDIAN ADVERTISING

In 1995, Indian advertising accounted for nearly 0.4% of the national GDP. In 2008, it had risen to about 0.5% and this is just the beginning. In developed countries advertising accounts for 1.0–1.5% of GDP.

As we go forward, Indian advertising will move closer to this figure. Combined with India's excellent GDP growth, one can hazard a guess that in the next 10 years, Indian advertising will witness a level of growth that may make the growth in the last 10 years seem insubstantial.

Advent of New Media

The internet has established itself as an important medium today. Global brands like Google, Yahoo, and Wikipedia have a significant following in India. Indian brands like Rediff.com, Naukri.com, IRCTC, Makemytrip and Indiatimes (amongst a host of others) have acquired a loyal base of users. Properties like Orkut, Facebook, LinkedIn and Twitter are building a whole new social framework.

In certain categories like automobiles, financial services, travel, recruitment and education, etc., the impact is noticeable. The internet has become the medium of choice for search, information, analysis and even transactions.

In terms of consumer segments, in India the medium has really exploded amongst the Urban, Upper Income and youth, especially from an advertiser's point of view.

Internet penetration in India has been constrained by low ownership of home computers and low penetration of broadband. As a result, it remains a relatively smaller medium accounting for 2–3% of total advertising spends (as compared to around 10% in the US and 15% in S. Korea). Various industry estimates indicate that advertising spends in India on the internet medium will go up to 5–8% in the next 3–5 years.

However, these estimates may well be proved wrong because in India, rather than remaining a computer driven interface, mobile internet is likely to play a far more significant role in India.

As access increases, the nature of content too will change. A sharp increase in language content will prove to be an inflection point and internet penetration on mobiles will grow rapidly. A lot like what happened in Japan or Korea. This

may force a revision in these estimates and has important implications for the advertising industry.

Technology often has a way of making predictions look silly. And this might be one more such case. All we can look forward to are some exciting days ahead!

Chapter 2

The Method to the Madness: FCB Grid



These are some of the questions both marketers and advertisers face on a day-to-day basis, which if answered, can make advertising more effective.

- ☐ What advertising will work in my category?
- ☐ Should it be high on rational information or should it focus completely on the emotional aspects?
- ☐ What is the buying behaviour of my target audience?
- ☐ Do they mostly buy on impulse or is it a thought out purchase?
- ☐ What are their motivations for buying?
- ☐ Is it fulfilling a rational need, is it a purchase driven by habit or is it fulfilling a desire?
- ☐ Should advertising differ for different motivations?

These were the questions that intrigued Richard Vaughn, Strategic Planning Director at FCB Los Angeles. Way back in 1980, he published an article in the *Journal of Advertising Research* titled, “How advertising works—A planning model”. The article talked about the FCB Grid—a powerful model to help create effective advertising. The effectiveness and virtues of the FCB Grid have been discussed in the *Journal of Advertising Research* (Vaughn, 1980, 1986; Ratchford, 1987; Ratchford and Vaughn, 1989; Rossiter, Percy and Donovan, 1991), and it is now a textbook model for advertising planning.

The grid in a tangible, graphic way captures how consumers approach the purchase of a particular product or service and then links it to the kind of advertising that would best address that purchase behaviour. It goes on to suggest specific media and creative implications.

GRID OVERVIEW

The primary grid validation study was conducted in the United States among 1,800 consumers across some 250 product categories. It was followed by an international study on the grid, conducted across 20,000 consumers in 23 countries.

Vaughn pulled together major theories of consumer behaviour to formulate the FCB Grid. He reviewed four traditional behavioural theories and observed that insight into human behaviour can be viewed differently, depending on each of the following theories:

- Socialists favour the theory of ‘economic’ man, the search for value, the need for information with advertising seen purely as information—applicable to economic theory
- Freudian and other psychological theories give us the notion of behaviour governed by unconscious impulses—applicable to psychological theory
- Pavlovian theory of purchases is influenced by conditioning and repetition—applicable to the responsive theory
- Finally, there is the theory deriving from Veblen, of people as consumers who buy to join, emulate or belong to a group—applicable to social theory

Each theory is applicable to the four quadrants in the FCB Grid. These are developed in the matrix based on the following two dimensions:

- Level of involvement: High vs Low
- Think vs Feel

UNDERSTANDING THE AXES

Involvement

Involvement is defined as “attention to something because it is somehow relevant or important” (Ratchford, 1987). Purchase decisions differ according to the consumer’s level of involvement.

The involvement adopted in the FCB Grid is summarized into three kinds of consumer involvement. The three scales defining involvement encompass:

- Decision importance
- Degree of thought required
- Perceived risk of choosing the wrong brand

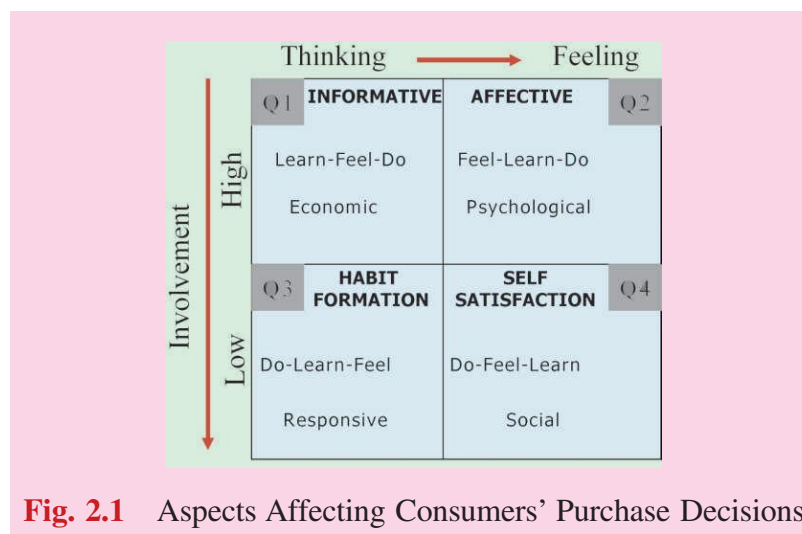
Thinking/Feeling

Vaughn separated consumers’ purchase decisions into thinking-led and feeling-led decisions. This decision conceptualisation is somewhat, but not totally, based on brain specialisation.

Just as the hemispheres respond differently—the left for verbal, sequential processing and cognitive, and the right for spatial, parallel-processing, and emotional stimuli—so also there are thinking-dominant and feeling-dominant purchase decisions.

Thinking aspects in purchase behaviour are logical, objectively verifiable descriptions of tangible product features. Feeling aspects in purchase behaviour are emotional, subjective impressions of intangible aspects of the product. (Holbrook, 1978)

Products with thinking-dominant purchase decisions will be on the left of the grid and vice versa for products with feeling-dominant purchase decisions. In case of equal amounts of think/feel, the product will be in the middle.



THE INDIAN VERSION OF THE FCB GRID

Cogito undertook a large scale quantitative study to assess the FCB Grid's implications for Indian audiences. The study was conducted across three cities, namely Mumbai, Delhi and Chennai with a robust sample size of over 3,000 respondents.

The study covered around 20 product categories and studied them across age groups, genders and SEC A/B. The fieldwork was carried out using the same principles used internationally. The sampling methodologies followed were in accordance with international best practices, albeit modified to suit Indian conditions. The research was used to create 'grid plots' for the various product categories.

The Indian version of the FCB Grid clearly captures the differences in the attitudes and purchase process for various product categories among different consumers.

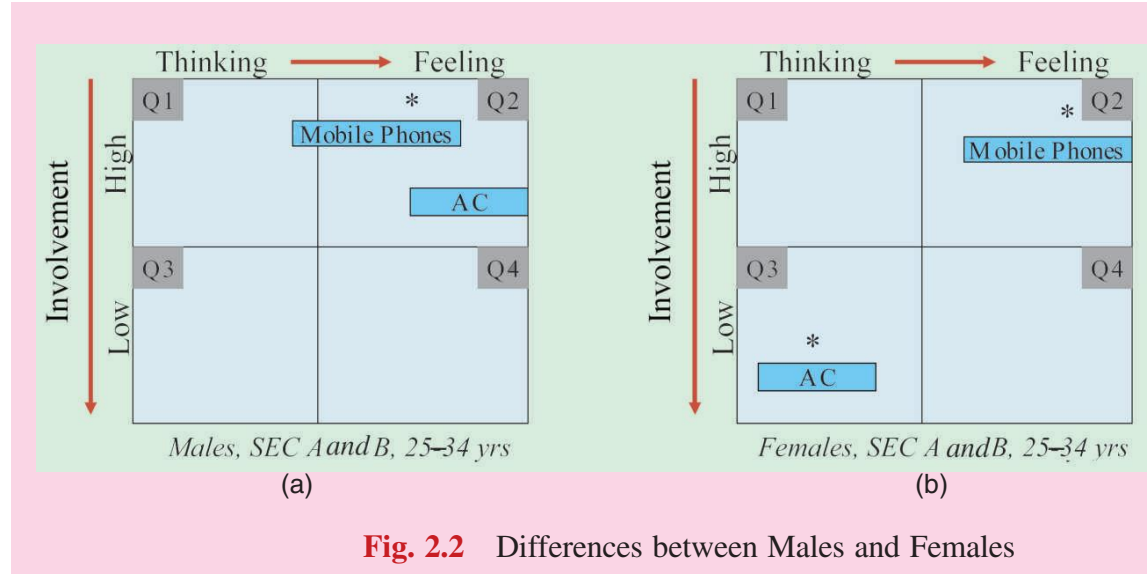


Fig. 2.2 Differences between Males and Females

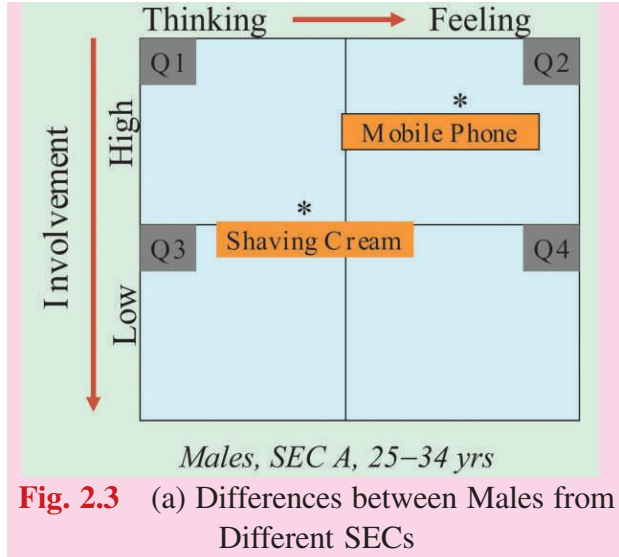
In Fig. 2.2 (a and b) mobile phones for both men and women fall in Q2 that is high on involvement and is a feeling quadrant. With mobile phones becoming more of a personal accessory than just being a plain communication gadget, it is easy to understand why they are high on involvement. What explains their presence in the feeling quadrant is the fact that they are increasingly becoming lifestyle statements for both men and women.

Contrast this with ACs, another durable category whose sales have risen strongly over the last few years.

Given that it involves a significant cash outlay, it is a high involvement purchase for men, [Fig. 2.2(a)]. By contrast, women seem [Fig. 2.2(b)] to be less involved and interested in this category possibly because of the perceived 'techiness' of the product. It is a category they do not regard as their domain. While they may have an opinion on looks and price, it is the male who attempts to understand its core benefits and is therefore a high involvement purchase for him.

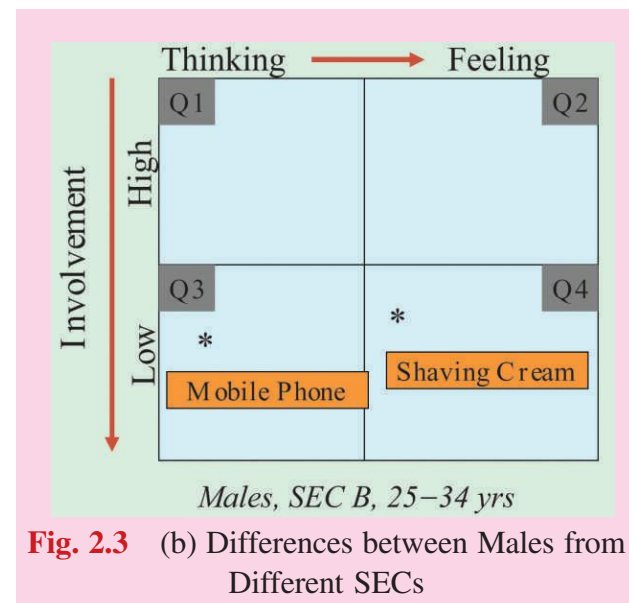
When we look at the grid plot separately for SEC A and SEC B the differences become even more revealing. Taking the same category, but now splitting it by SEC, the grid plot [Fig. 2.3(a)] shows that for SEC A mobile phones fall in Q2 whereas for SEC B they fall in Q3 [Fig. 3.3(b)].

This is obviously related to affordability and the perceived usage benefits. The SEC B respondents are more likely to consider these phones a necessity for work, and look for basic features and functional attributes, as against the SEC A respondents who see it more as a lifestyle product and therefore are more involved in high-end features and brands.



A look at the shaving creams category suggests that while all men may shave the same way, there are differences in the way they buy shaving cream. For SEC A men [Fig. 2.3(a)], it is a decision that is high

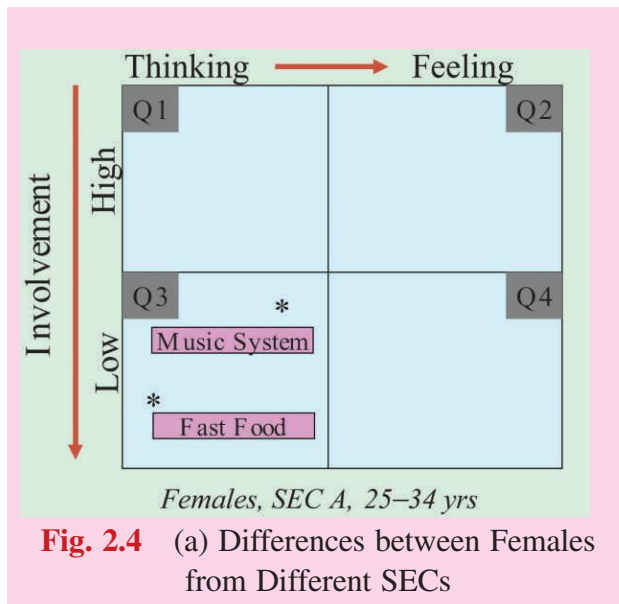
involvement whereas for the SEC B men, [Fig. 2.3(b)], it is a low involvement purchase. What may be driving this is SEC A's higher interest in personal grooming, his awareness about different brands and the fact that he can actually afford better brands.



On the other hand, for the SEC B male this is a routine buy, something that he does not give a second thought to. It is a required but not an important buy for him and therefore his level of involvement is low.

Even amongst women, different SECs show different purchase attitudes.

Music systems move from Quadrant 3 [Fig. 2.4 (a)] to Quadrant 2 [Fig. 2.4(b)] a clear shift in terms of



involvement, as well as emotional motivation as one moves from SEC A to SEC B. This higher involvement for SEC B could be because it is the only ‘personal entertainment’ durable available other than the TV set, whereas SEC A respondents are likely to have a greater choice for in-house entertainment.

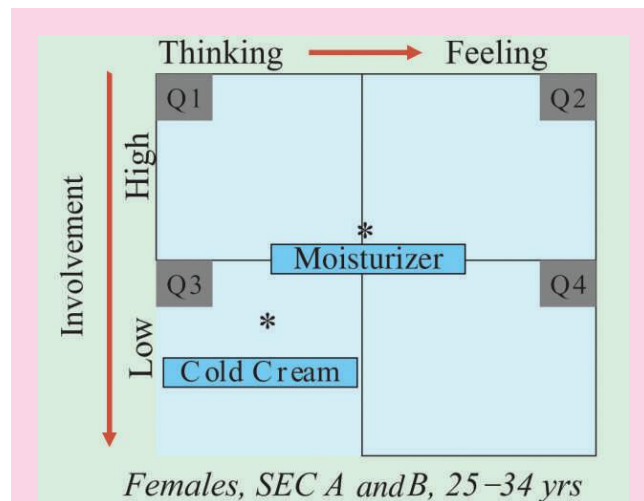


Fig. 2.5 (a) Differences between Females from Different Age Groups (25–34 yrs)

The level of involvement is understandably low for both age groups; however, both approach the purchase differently. For young women it is a purchase that is routine, something that they do out of habit and mostly will stick to a brand. For the older women the stakes are higher and what they want out of a cold cream is probably much more, which is why it is a ‘feeling’ purchase for them—it is something that is satisfying a personal need.

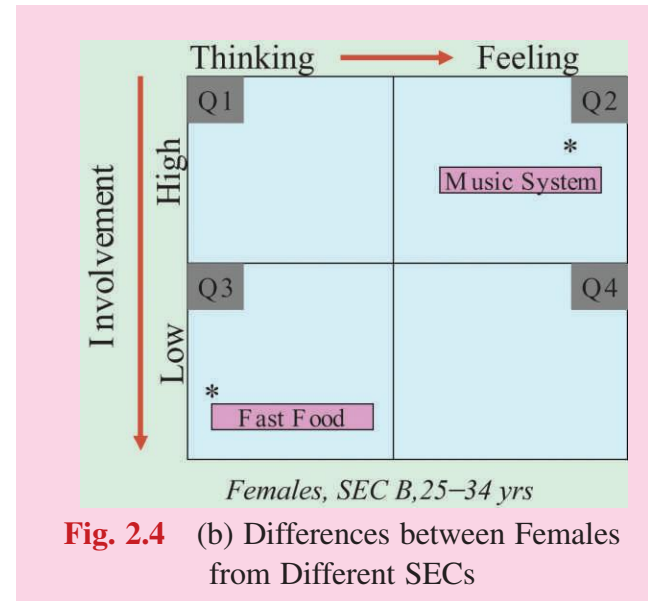


Fig. 2.4 (b) Differences between Females from Different SECs

Different age groups buy differently too. Cold cream as a category falls in Q3 that is low involvement/ thinking quadrant for younger women, [Fig. 2.5 (a)] whereas for older women [Fig. 2.5 (b)], the category falls in Q4, that is low involvement/feeling quadrant.

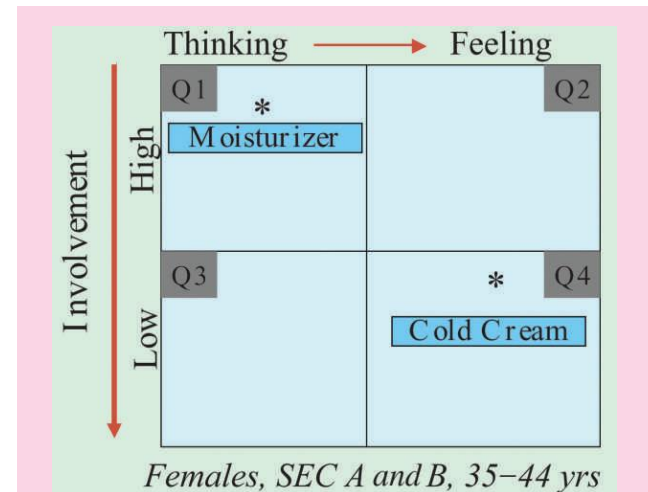


Fig. 2.5 (b) Differences between Females from Different Age Groups (35–44 yrs)

A look at moisturizers indicates more involvement and less 'feel' for the older women. This could be because the younger women are more familiar and comfortable with this relatively 'high-end' (compared to cold cream) product.

SUMMARY

The Grid brings alive the evaluation, influence and decision making process in the consumer's mind.

The FCB Grid is a powerful advertising and communications development tool that has not only stood the test of time, but keeps on re-inventing itself.

Further analysis is also possible with the grid when comparing various brands and their strategies. Students may also find it interesting to plot various brands around the grid as it offers a good framework to analyse and dissect the strategies of key players and competition. It encourages students to probe on the basic premise of arriving at the choice of the category and the brands.

Whether it comes to positioning of brands, creative executions, media strategy or the CRM programs, the FCB Grid can be used to make a more powerful impact on strategy.

The FCB Grid can be extremely useful in developing differentiation and engagement strategies within a category as well as between brands.

The Indian version of the FCB Grid will be of immense value to students of marketing and advertising in arriving at strategically focused solutions.

Team Cogito, Cogito Journal, July 2005.

Chapter 3

Twinkling Stars!



From very early days, firms have been juxtaposing their brands with celebrity endorsers. With the recent spate of celebrities flashing on our telly screens, this trend seems to have become more pronounced. At present, the choice of a celebrity is dependant on the gut feel and personal biases of the brand manager. “Should I drop the bait with Sachin, Ash or Hrithik or even the Big B? Or should I choose a celebrity who is not over exposed?” Such questions often arise.

Planning to use a celebrity for your next ad campaign?

As the debate on the topic heats up (yes they work, no they don't!) brand managers are latching on to the celebrity brand wagon lest they miss out on the brownies (if there really are any).

To make some sense of the madness, Cogito undertook a study to understand the ‘conditions’ under which celebrities work and how important it is for the celebrity to mirror the brand’s personality. The study limited the respondents to relatively younger (17–24 years) profile as most of the brands using celebrities have a ‘young’ appeal (most of the celebrities used being young too).

It was a quantitative study done across 200 consumers in Mumbai, Delhi and Bangalore. The methodology was as follows:

- Consumers were divided into two matched panels and exposed to words describing personality traits.

Panel 1—To identify discriminating traits of the celebrities (Sachin Tendulkar, Tabu, Amitabh Bachchan, Shah Rukh Khan, Govinda, Salman Khan, Leander Paes, Hrithik Roshan, Aishwarya Rai Bachchan, Aamir Khan, Preity Zinta) from a list of traits.

Panel 2—To identify discriminating traits of the brands (Samsung, Adidas, Pepsi, Coke, Thums Up, ICICI, Clinic Plus, Mirinda, Santro, Home Trade, Tamarind) from the same list of traits.

- The scores looked at for analysis were as follows:

Traits Fit Index —A traits fit score is derived based on the top five brand personality traits and the top five celebrity personality traits. For example, if between Pepsi and Sachin the only common trait (amongst their respective top five discriminating traits) is one (friendly), their trait fit score is 1. This has been indexed (using the highest trait fit of 4 between Preity and Pepsi as 100).

Compatibility Index —The compatibility score is derived based on the respondents' perceived suitability between the celebrity and the brand (on a scale of 1–5). Indexing has been done using the same principle as above (taking the highest score of 3.1 as 100).

Unaided Association —The percentage of consumers spontaneously associating the celebrity with the brand.

So, what do we have to say?

Compatibility index seems to be more important than trait fit index

While it is difficult to concretely say what incremental gain each creative would have delivered, with or without a celebrity, a higher compatibility index in some form reflects an existing or potential positive effects of the celebrity. It definitely does help in creating an association with the brand. (See Table 3.1).

Brand	Celebrity	Unaided Association	Compatibility Index	Trait Fit Index
Thums Up	Salman	93	93	100
Coke	Aishwarya	89	98	75
	Hrithik	83	100	50
Tamarind	Hrithik	76	76	75
Pepsi	Sachin	73	95	25
	Preity Zinta	38	68	100
Adidas	Sachin	73	85	25
	Leander	29	41	25
Samsung	Tabu	54	68	25

If a celebrity has a high (more than 70) compatibility index, it seems to get reflected in high unaided association with the brand (the converse could also be true).

And that's irrespective of the trait fit index. Sachin has a low trait fit (25) with Pepsi. See Fig. 3.1. However, he still enjoys a high unaided association (73) with it.

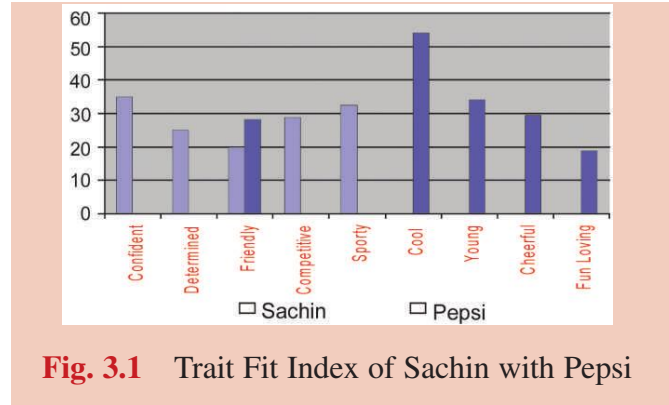


Fig. 3.1 Trait Fit Index of Sachin with Pepsi

Similarly, in the case of Hrithik and Coke, there is a low trait fit index (50) yet there is high unaided association (83)! On the other hand, Preity Zinta despite a very high trait fit index (100) with Pepsi has a low compatibility index (68) and thereby low unaided association with it. (Salman Khan is a rare example of a high trait fit index and a high compatibility index.)

Since the compatibility index seems to be a better indicator of the overall suitability (of a celebrity and a brand) than the trait fit index, let's try and understand what makes for a high score on the compatibility index.

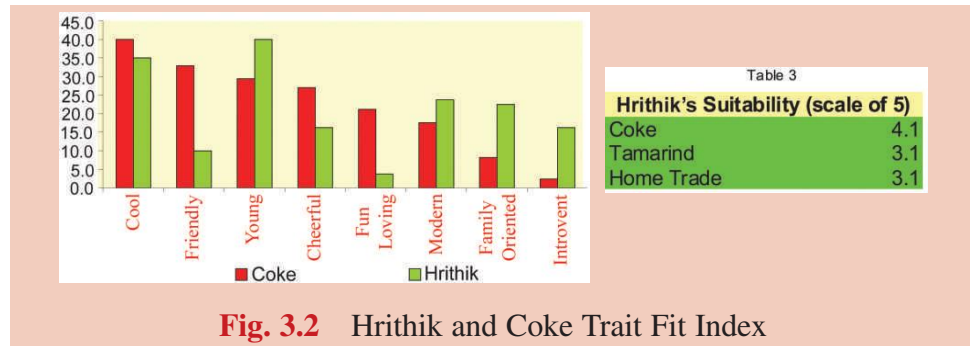
If you are a 'Desh Ki Dhadkan'...well that is about enough!!

When a celebrity falls in the league of Sachin or Amitabh Bachchan, who are larger than life, then a high compatibility index seems to be a natural corollary. To illustrate...

Sachin Tendulkar is seen as a confident, sporty and competitive person. But the brands he endorses have their own personality traits which may be different from Sachin's. Pepsi is about being cool and young. On the other hand Visa is family-oriented and a solution provider. However, these differences do not seem to impact Sachin's compatibility index with either of the brands. See Table 3.2.

Table 3.2 Sachin and Pepsi Trait Fit Index		
Sachin	Compatibility Index	Trait Fit Index
Pepsi	95	25
Visa	90	0
Adidas	85	25

Similarly with a trait fit index of only 50 with Coke, Hrithik has a high compatibility index of 100. See Fig. 3.2.



In fact, a celebrity's aura can be so overriding that even the negative traits tend to get ignored. For example, there may be some negatives associated with Shah Rukh Khan (e.g., too proud) but his 'aura' ensures that the consumer sees an overall fit for Santro (73) and Clinic (73). This, despite a trait fit index of 50 with Santro and 25 with Clinic.

It seems that powerful celebrities are able to overcome the personality gap with the brand, traits be damned!

On the other hand, a celebrity with a somewhat lesser aura, e.g., Govinda, may have to pass muster in the traits area to score a high overall fit. Govinda's trait fit index of 100 for Mirinda and 50 for Rupa undergarments, are directionally similar to the compatibility index—a 78 for Mirinda and a lower score (63) for Rupa. Therefore, it seems that when the celebrity does not have an overpowering aura, a high trait fit index can actually drive up the compatibility index.

As the celebrity moves further down the aura ladder, even a high trait fit may not translate into high compatibility. Preity Zinta exemplifies this! Despite a high trait fit index with the brands that she endorses, the compatibility index is quite low in all the cases. See Table 3.3.

Table 3.3 Preity Zinta: High Match on Trait, Low on Compatibility		
Preity	Compatibility Index	Trait Fit Index
Pepsi	68	100
Perk	59	100
Liril	63	75

The absence of the aura is affecting her compatibility index considerably. Could it be because she first made her mark in advertisements and then went on to become a celebrity, while for all the others it was the other way around?

Similarly, Tabu despite being a fine actress has an average compatibility index with Samsung (68).

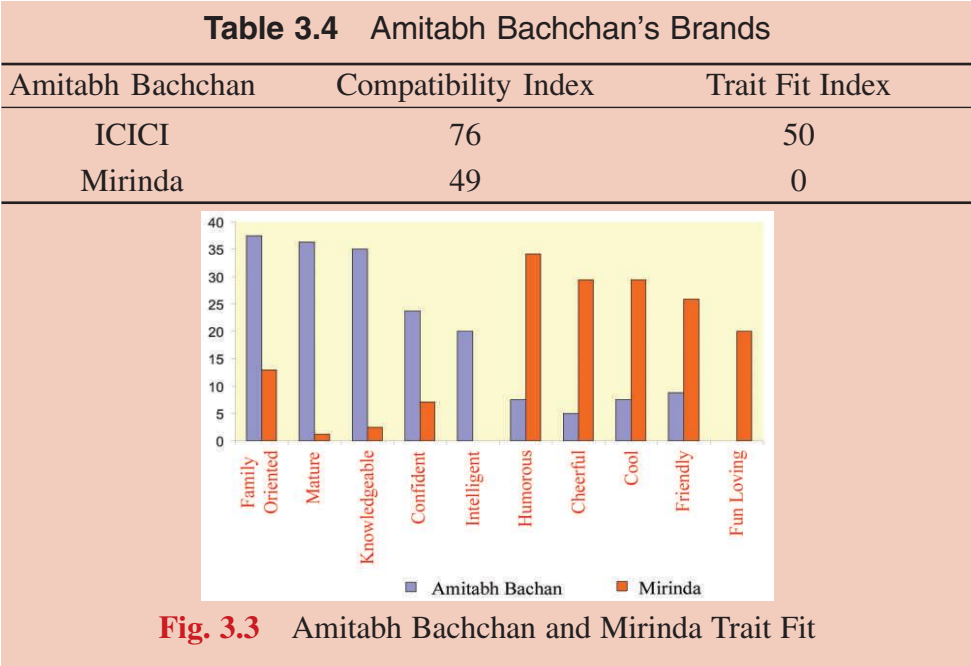
What is the implication of all this?

It is therefore preferable to invest in getting a celebrity with an aura rather than save money by taking in a celebrity slightly lower down the spectrum and then wonder if you are deriving any benefit! Get a Sachin, Hrithik, Amitabh Bachchan or Shah Rukh Khan to endorse your brand and Voila! you’ve hit the nail on the head.

Well... almost!! It really means that as with any rule, here too, once in a while there is an exception.

An ‘aura’ cannot overcome a complete conflict of the celebrity with the brand’s personality.

Amitabh Bachchan, despite being larger than life (more so than anyone else!), has a low compatibility index for Mirinda (49) because Mirinda is diametrically opposite of what Mr. Bachchan stands for. Mirinda is about being humorous, cheerful and fun (a la Govinda), while Amitabh Bachchan is family oriented, mature, knowledgeable, etc.



And this brings us to another one of those exceptions to the ‘aura’ rule! When it comes to finance, a young icon is not convincing enough. In fact, even three young icons are not good enough. See Table 3.5.

Table 3.5 Finance Brand-Misfit		
Home Trade	Compatibility Index	Trait Fit Index
Sachin	54	0
Hrithik	54	50
Shah Rukh Khan	49	25

Despite their being heartthrobs, consumers fail to see a great fit for Home Trade with Sachin, Shah Rukh Khan or Hrithik. Of all the brands that Sachin endorses, the lowest compatibility index is for Home Trade. Similarly for Hrithik and Shah Rukh Khan.

Another possibility is that many consumers may not know what exactly Home Trade as a product is (though the association with finance would have increased in the last few weeks!), and this could be affecting the compatibility index. The emerging learning seems to suggest that for new concept products, celebrities may not be too appropriate as they may tend to overshadow the consumers' understanding of the product.

On the other hand, Amitabh Bachchan's discriminating traits make him more suitable for ICICI, with a relatively higher compatibility index of 76 vis-à-vis a compatibility index for 49 for Mirinda. (See Table 3.3.) On the face of it, what looks like an odd couple is not so odd after all. So, when it comes to serious stuff like finance, a celebrity needs to be chosen with caution.

In the case of youth brands, it is especially important to get the latest heartthrob. When brands seem to be reflective of the aspirations of the youth, what else would work but the latest craze?

To illustrate...

Aamir Khan, though a great actor, is not so great for Coke any more (compared to Hrithik and Ash) though the compatibility index by itself is good (78). Hrithik and Ash have taken him up on that one. (See Table 3.6.) Post all the *Lagaan* hype, Aamir's scores could perhaps be different...?

Table 3.6 Comparing Celebrities		
Coke	Compatibility Index	Trait Fit Index
Hrithik	100	50
Aishwarya	98	75
Aamir	78	75

But how long does a celebrity remain high on the craze list? Obviously, only as long as the box office cash registers are ringing and the fours/sixes are flashing off the blade (and captaincy is retained?).

Coming back to the original question... does using a celebrity work? Use of celebrities helps in breaking clutter.

Is there any proof? Not irrefutable proof, but to get some indications we looked at the unaided recall of advertisements vs. the GRPs.

For brands like Pepsi and Coke, the GRPs could have affected ad recall. However, Tamarind and Home Trade, in spite of relatively lower GRPs

(Jan–Sept 2001), are among the top six ads recalled at an unaided level. (See Figures 3.4 and 3.5.)

And Britannia and Nescafe, despite higher GRPs, do not register a high recall. Interestingly, except for Cadburys, all the top six ads recalled feature celebrities.

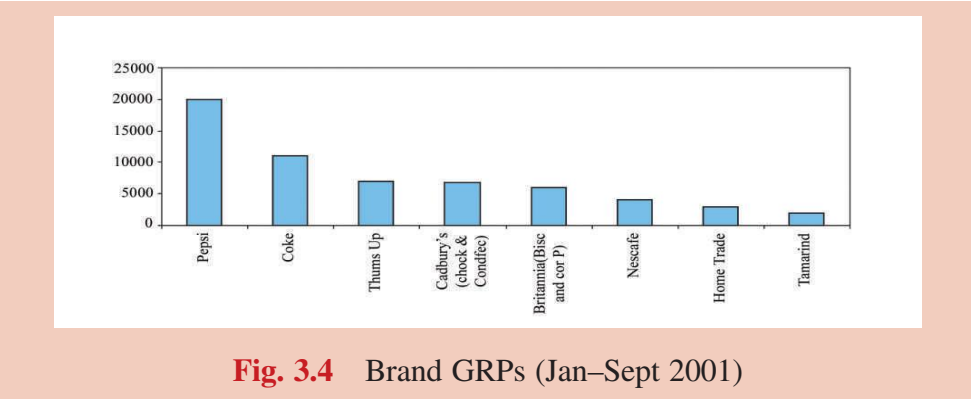


Fig. 3.4 Brand GRPs (Jan–Sept 2001)

A celebrity in an ad definitely seems to be a showstopper; someone who ensures that the viewer sees the ad at least once, if not more. So, rest assured that celebrities are a sure way of breaking through the clutter! However, the rub-off they have on the brand is affected by myriad factors and that is what needs a closer look while selecting a celebrity.

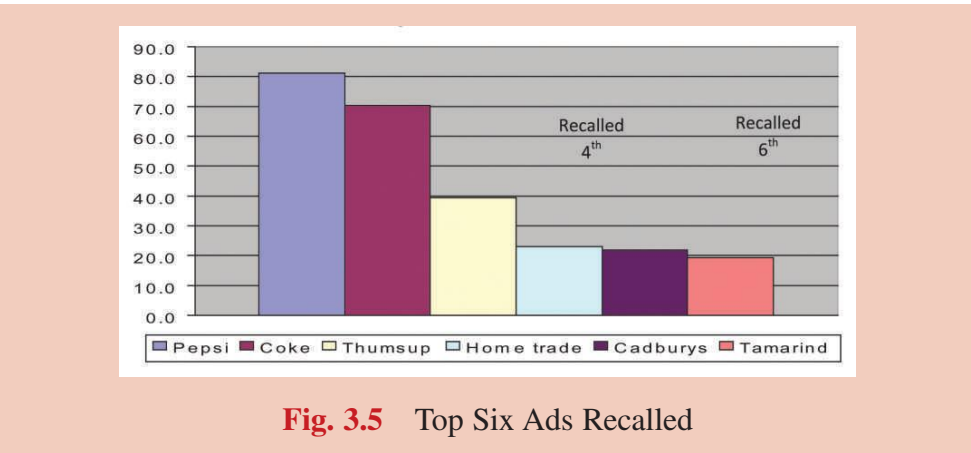


Fig. 3.5 Top Six Ads Recalled

Table 3.7 summarizes the interplay between aura, trait fit index and compatibility index for celebrities. For celebrities whose aura can be described as ‘high’ the compatibility index is ‘high’, irrespective of the trait fit index. Conversely, for celebrities with a ‘low’ aura the compatibility index is ‘low’ again, irrespective of the trait fit index. But for celebrities with a ‘medium’ aura, the compatibility index moves in tandem with the trait fit index; a higher fit of the brand and the celebrity’s personality is desirable in such cases.

Table 3.7 Interplay between Aura Trait Fit Index and Compatibility Index for Celebrities

Celebrities	Aura	Trait Fit Index Index	Compatibility
Sachin, Amitabh	High	Low	High
Aishwarya, Hrithik		Medium	High
Shah Rukh Khan		High	High
Aamir	Medium	Low	Low
Salman		Medium	Medium
Govinda		High	High
Preity Zinta	Low	Low	Low
Tabu		Medium	Low
Leander		High	Low

Thus, some celebrities can actually work, if we make them work! To make a celebrity work harder, either choose one who is the latest craze; or if the budget does not allow this, get a personality with a mirror image of your brand. (But ensure that he/she has at least some aura or at least has strong personality traits). If you are a youth brand, then make sure that the latest heartthrobs are included in your portfolio/you can't do without them. On the other hand if the brand falls in the serious category, choose someone who radiates maturity and credibility.

SUMMARY

This research was originally conducted in 2002. Since then a lot has changed. The celebrities mentioned in the article have not only added many more campaigns to their names, but also done a remarkable number of diverse new films.

There has also been a significant escalation in the use of celebrities in advertising.

A whole host of new celebrities have entered the fray, mainly sportsmen and women.

In spite of these changes, over time, what has undoubtedly been proven is that, the basic framework and parameters of this study would remain the same. The principles that drive celebrity selection will remain the same.

For use of the celebrity to be successful, it is very important to consider factors like trait fit and compatibility index and not go merely by the popularity of the celebrity.

Cogito Journal, Delhi, June 2002.

Chapter 4

Do Promotions Sway Brand Choice in Car Purchase?

‘Consumer is the King’ couldn’t have been more appropriately used than to describe the tribe of consumers in present times, whether it is FMCG, financial services, brown and white goods or hospitality. A slew of promotions characterize every category today, freebies and discounts are freely dangled to woo the consumers.

The question then is, “have promotions assumed overwhelming significance surpassing attributes like performance, product quality and brand image?” Again, does it also mean that all the money spent on brand building is actually coming to naught? Are consumers moving from one brand to another based on promotional offers?

These and similar questions led us to dig deeper into the fast-changing face of the consumer durables industry in India.

We decided to check this in arguably the most ‘brand driven’ category namely, automobiles. Here, brand image probably plays a more important role in driving brand preference than in any other category and paradoxically, there have also been a host of promotional schemes on offer.

CAR MARKETING AND PROMOTIONS

Strategically, promotions are used to encourage consumers to either try new products or enhance repeat purchase. In a competitive situation where there is product parity in terms of attributes offered and benefits sought, promotions are also used as incentives for consumers to display brand preference.

Although cars have always been advertised largely on lifestyle benefits and aspirations, promotions have been used more aggressively in car marketing during the last decade. Typically, these offers are provided by dealers, as well as, by the car marketers and comprise price discounts and gifts like gold coins, diamond rings, free accessories, gift vouchers, etc. For example, Maruti Suzuki had announced a price discount along with a gold coin for their slower



moving model Versa, while Sai Service, who is their dealer in Mumbai, added free accessories like leather steering cover, three additional free services and free registration of the vehicle. At the start of every festive season we can see most of the car advertisements carrying one or more promotional offers. It is assumed that these promotional offers will lure a customer to prefer one brand or one dealer over another. This study is an attempt to investigate the role of promotions in car buying.

The Objective

To obtain an in-depth understanding of the role of promotions in car buying, we conducted a nationwide study with the following objectives:

1. To map various criteria a consumer uses for brand choice and to know whether promotions is one of them
2. Understand the relative importance of various brand choice criteria and whether there are any regional or city-wise differences in the same
3. Understand the car buyer's attitude towards promotions and whether promotions can affect brand choice

Research Design and Methodology

Both exploratory and quantitative research studies were carried out to address the study objectives.

Phase 1—Exploratory research to develop hypotheses

Affinity groups amongst car buyers and in-depth interviews with car dealers were conducted to develop hypotheses regarding the brand choice criteria in car buying. This study was conducted in Ahmedabad and Mumbai.

As expected, the car buying process is an involved one and buyers use multiple criteria in choosing one brand over others. Some of the key criteria are:

- Uniqueness and the looks of the car
- Features and technology
- Luxury and comforts
- Brand imagery and social acceptability
- Budgetary considerations and cost of operations
- Promotional offers

Buyers as well as dealers mentioned promotional offers as one of the criteria for choosing one car brand over another. A study of car advertisements and visits to dealerships in Mumbai and Ahmedabad emphasised these hypotheses. Car advertisements and dealer displays carried promotional offers prominently,

in addition to specific brand promises. Table 4.1 summarizes the brand promises made in the advertising and the promotional offers on the brands.

Table 4.1 Most Common Brand Promises and the Promotional Offers	
Brand promises in advertisements	Promotional offers highlighted in advertisements and at dealerships
1. Technological superiority	1. Price discounts
2. Lifestyle and status symbol	2. Free insurance
3. Comfort and luxury	3. Free registration
4. Economy in terms of fuel efficiency and affordability	4. Free accessories
	4. Gold coins and diamond rings
	6. Gift vouchers
	7. Lower rate of interest for finance

Phase 2—Quantitative research to test the hypotheses

To validate the hypotheses, a detailed quantitative survey was done using a questionnaire at six centers—Mumbai and Ahmedabad (Western India), Delhi and Jaipur (Northern India) and Chennai and Cochin (Southern India). A battery of 39 statements was developed using a five-point Likert scale for understanding the criteria for brand choice in cars and the role and importance of promotions in this process. The relative importance of these criteria was also judged by getting the respondents to rank them.

Respondent Profile, Sampling and Data Analysis

The respondents for this research were males of 25+ years, who had bought a car after September 1, 2003, or were planning to buy a car before March 31, 2004. The existing industry classification of cars was used as a guide for sample distribution. There was near equal representation of respondents from each region and each segment of car buyers. In all, 220 respondents who were either owners or intending buyers of the following cars were interviewed:

- A segment—Maruti 800
- B segment—Santro, Indica, Zen, Palio and Wagon R
- C segment—Indigo, Esteem, Honda City, Ikon and Accent
- D segment—Sonata, Lancer and Accord

A region-wise break-up of respondents is presented in Table 4.2, and the segment-wise break-up of respondents is presented in Table 4.3.

Table 4.2 Region-wise Break-up of Respondents		
Region	Cities	Number of Respondents
Northern	Delhi and Jaipur	75
Southern	Chennai and Cochin	72
Western	Mumbai and Ahmedabad	73

Table 4.3 Segment-wise Break-up of Respondents	
Car Segment	Number of Respondents
A	60
B	60
C	60
D	40
Total	220

INTERPRETATIONS AND FINDINGS

Brand Choice Criteria

It is evident that the buyers of different car segments have different criteria on which they choose one brand over another and the relative importance of the factors on which a car brand is chosen varies across segments. A and B segment car buyers use simple criteria primarily based on budgets and cost of operation. C segment car buyers come across as the most complex buyers and use multiple criteria ranging from technology, features, uniqueness and luxury, to fuel economy. Segment D car buyers also use simple criteria based on features, luxury and technology. However, promotions do not feature as an important criterion in choosing a brand over another in any of the segments and are the least important criterion for a car brand choice.

Of the six most important criteria for brand choice, promotions feature as one of the criteria, the other five being uniqueness in looks and design, value for money, popularity of the car, peer recommendations and status attached to the car. Though buyers of A, B, C and D car segments have different evaluation processes and brand choice criteria, promotions are ranked the least important criterion for brand choice across regions, in metros and smaller towns and across car segment owners and intenders. Figure 4.1 gives details of the relative importance of the brand choice criteria in car buying.

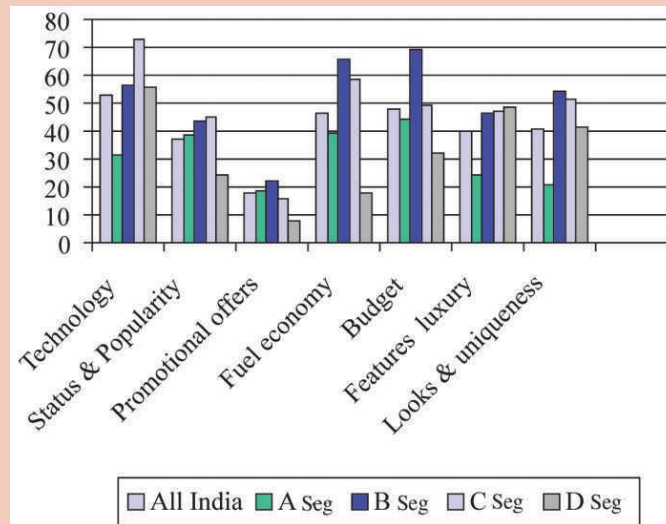


Fig. 4.1 Relative Importance of Brand Choice Criteria

C segment car buyers are the most complex and demanding

These buyers come across as the most demanding. They look for all the factors, i.e., features, uniqueness, luxury, peer and family opinion, advertising imagery, status attached to the brand within a stipulated budget and also look for the cheapest and most fuel efficient cars within the choice set.

Does this mean that promotions do not have any role in car buying? If so, why are they so abundantly used by car marketers? How do car buyers feel about the promotional offers? What role does promotion play in overall brand choice?

ATTITUDES OF CAR BUYERS TOWARDS PROMOTIONAL OFFERS

Metro and non-metro buyers have different attitudes towards promotions

Car buyers in non-metros believe that promotional offers are the norm of the day and every manufacturer offers them. This belief spans across the different segments.

However, buyers from metros have a different opinion and feel that offers will differ from dealer to dealer. Across towns, buyers of A and B segment cars feel that every dealer will give similar promotional offers; however, C and D segment buyers feel that the offer would differ from dealer to dealer.

Promotions adversely affect the brand image for D segment buyers

Promotions can have negative effect on D segment buyers in both metros, as well as, in non-metros. However, for buyers of A, B and C segment cars, promotions do not have any negative effect on the brand in terms of image and status. Therefore, D segment buyers may seek promotions in their buying process, but the offer will certainly lower the image of the brand in their minds. Figure 4.2 explains this point, where a percentage of total respondents from each car segment agreed to the statement regarding promotional offers.

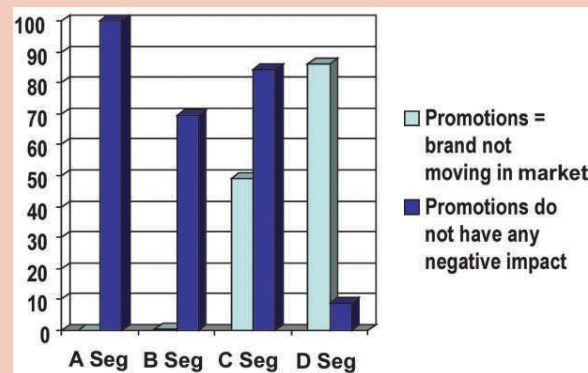


Fig. 4.2 Attitude towards Promotional Offers

For a C segment buyer, a promotional offer means that the brand is open for further negotiation

C segment buyers across town class feel that promotional offers indicate that the brand is either moving slowly or is not moving at all and the marketer is open to negotiating the deal! This attitude is more prevalent in the smaller towns as compared to the metros. On the other hand, segments A and B buyers do not have this kind of attitude towards promotional offers. As figure 4.2 indicates, on one hand segment C buyers do feel that a promotional offer means that the brand is not moving in the market and at the same time, they are positive towards a promotional offer. In other words, they will try to extract the maximum, once a brand starts offering a promotion since they feel that it is not moving and at the same time also come from the context that there is nothing wrong with the brand / product per se. One of the possible explanations of this attitude could be that a C segment buyer is stretching his limits to move into a higher segment and therefore, wants to minimise his financial outlay and yet fulfill his aspirations.

A C segment buyer from a small town is more negotiation savvy as compared to his metro counterpart

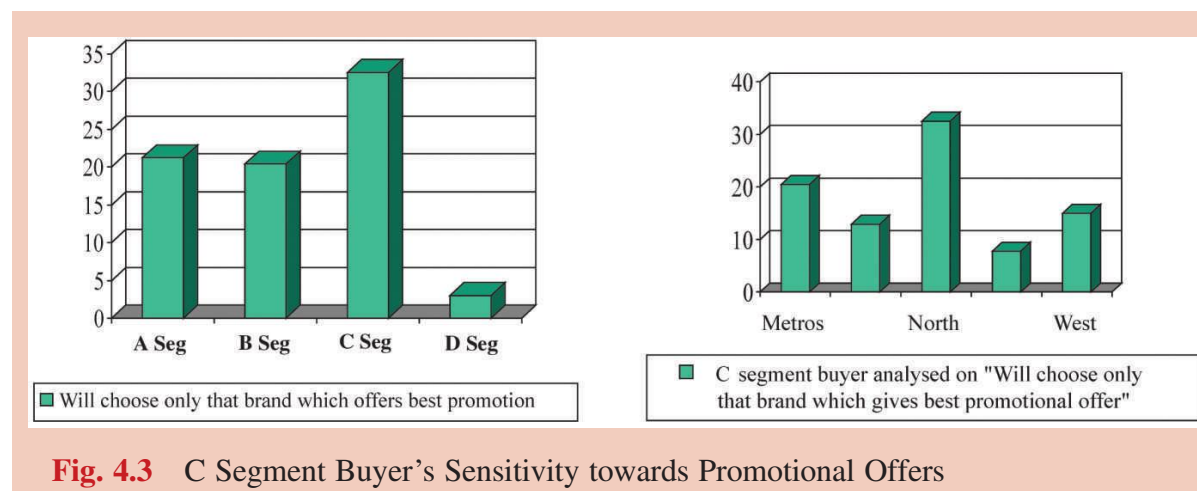
Buyers from smaller towns strongly feel that the rate of interest can always be negotiated on a car purchase once you have finalized a brand. This attitude is more prevalent in C segment buyers as compared to A and B segment buyers in these towns.

ROLE OF PROMOTIONS IN CAR BUYING

C segment buyers especially from North India are more prone to promotional offers

Discounts and free offers can have a considerable effect on the brand choice for North Indian buyers across car segments and more so for C segment buyers. For other regions, promotions may not affect brand choice, especially in South India, where promotions have nearly no effect on the choice of brands across car segment buyers.

Similarly, a low rate of interest on finance will affect the brand choice for C segment buyers across metros and small towns.



Car buyers across segments are generally sure about the brand they are looking for and are not affected by promotions in terms of their brand choice. For them promotional offers can, at best, affect dealer choice.

Promotions can sway the brand choice between two brands of similar social status

Across all segments of buyers in metros and non-metros, peer opinion on their brand of preference holds far greater importance than the promotional offer on the brand. However, where there are two comparable brands, the one with an attractive promotional offer wins the customer. This phenomenon is

particularly true for C and D segment cars and is equally prevalent in metros and smaller towns.

Issues raised by this research

Is the C segment artificially created?

The C segment buyer seems to be most prone to promotional offers and tends to actively negotiate for deals. It is evident that the C segment buyer stretches himself to upgrade his status.

This also proves that if the price points can be reduced a little or the rate of interest on car finance can be further brought down, the C segment is likely to see an explosive growth. So, what could be the ideal price point to motivate larger chunks of buyers for that stretch?

Similarly, would the C segment disappear if prices go up in the wake of increasing raw material costs or higher taxes?

SUMMARY

Promotions actually have very little effect on brand choice if the brand is differentiated well.

Brand differentiation is the key to counter promotions. Once they have decided on a brand, buyers generally stick to their choices even in the case of a long-term offer like lower interest rates on the loans. However, if the brand is not differentiated and there is parity in terms of imagery and features, free offers and promotions can shift the brand choice, as in the case of C segment buyers. The study also suggests that though car buyers expect promotions to be offered, the attitude towards promotions differs across car segments and markets. Therefore, promotions should be used only if it is not possible for the brand to differentiate itself in terms of image, features, technology, etc.

Section II

Brand Building Consumer Product Advertising



The rate at which companies lose their leadership positions doubled from the mid-70's to the mid-90's

The McKinsey Journal

The most challenging aspect of the market today, as against 10 years ago, is the degree and intensity of competition. In category after category new entrants, international brands, even new categories and new retail formats are changing the competitive landscape rapidly; more significantly so, for consumer products.

CONSUMER PRODUCTS

The term consumer products or FMCG (Fast Moving Consumer Goods) is used to describe a whole range of products that are 'consumed' by consumers in some form or the other. The products here range from the lowly salt to exalted perfumes, from wheat flour to shampoos, and from soaps to pickles.

By definition, consumer products are bought by consumers at regular intervals almost like clockwork. Also, product differentiation is the least in the case of consumer products. A soap is a soap. If this is the case, why should a consumer choose a particular brand and stick to it month after month?

In the case of consumer products, our brand equation will probably read as:

Brand = Product + Images + Experiences

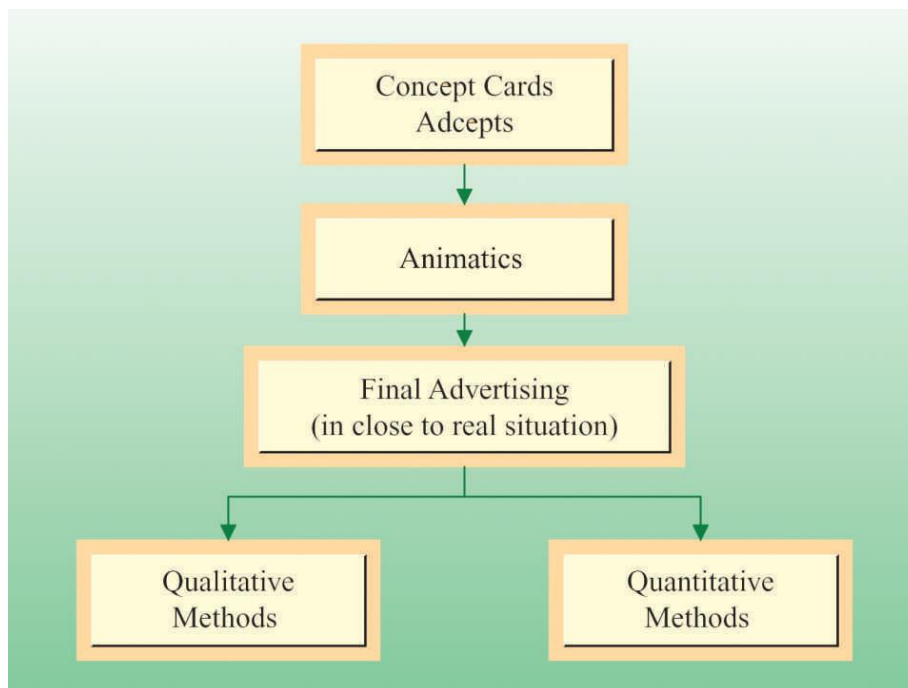
HOW DOES ADVERTISING WORK

Foot, Cone & Belding, America's leading agency, did pioneering work in the 1970s to understand how advertising works in building brands for both consumer products and durables. The model they developed has been much written about as the FCB Grid, which appears in the early sections of this book.

Brand Building Advertising

Consumer products advertising is probably the most researched form of advertising. It also makes eminent sense to research it thoroughly since in no other product does advertising comprise such a large part of investment. However, it is necessary to research advertising for consumer products with a lot more sensitivity. Often we are dealing with 'feelings' and human emotions. Unless we are careful, it is likely that great brand building advertising would get rejected by a group of women sitting in a room, sipping tea in a remote town, such as Muzzafarpur.

The usual process of advertising testing consumer products is lengthy and often well-documented.



Today, a large part of consumer product advertising is on television. This makes testing all the more difficult. However, much you try, you can never create the magic of the final commercial in a 'ripomatic' or an 'animatic' storyboard. Hence, each brand needs its own advertising 'look' and 'feel'. Research, at best, will give vital clues on how consumers will react to the final commercial.

BRAND TRACKING

In no other product category can one 'track' brand equities as well as in consumer products. This is probably because in India customised/off-the-shelf brand trading studies are available primarily for consumer products. Further, given the parity status across brands, the brand tracking studies give a marketer and the agency a reading of brand health and potential. While brand tracking studies are important for any brand advertising, they are of major importance in consumer products, for the reasons mentioned earlier. Brand tracks help to keep track of the brand in the key consumers' minds covering:

- Top of mind awareness
- Unaided awareness
- Current usage
- Brand Image scores across
 - Product dimensions
 - Benefit dimensions
 - Personality dimensions

CASES

The following section consists of four cases covering a range of consumer product brands. Each case is an example of brand building advertising, from level zero. One case is an example of a well-known international brand entering India for the first time, another talks about a strong Indian brand extension into a new category and yet another talks about creating a new category.

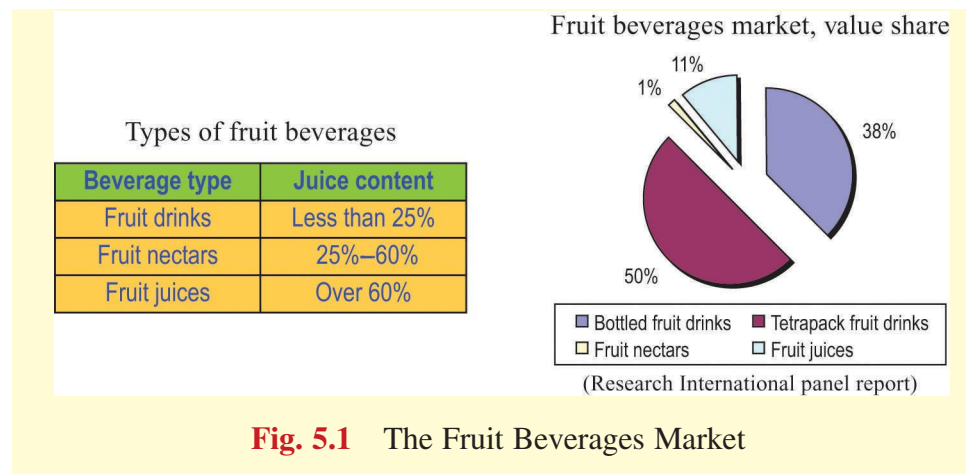
Chapter 5

Tropicana: Creating a New Taste Paradigm

By all accounts, in the late 90s the Indian beverage market presented a daunting if not discouraging face to any new player planning to enter the packaged juices segment. To begin with, Indian consumers are primarily hot beverage consumers, with tea and coffee being the most popular choices.

Amongst cold beverages too, it is carbonated soft drinks that dominate the market, with squashes coming in next.

Fruit juices faced competition not just from carbonates and squashes (both significantly lower cost options) but also from other forms of fruit based beverages that are usually lower cost due to lower concentration of fruit juice in them.



Maaza and Slice dominated the bottled fruit beverage market and enjoyed the distribution muscle of Coke and Pepsi.

Frooti, a mango drink from Parle, opened the Tetrapak category in the mid 80s being the first to offer the convenience of ‘drink and discard’ packaging.

Others, such as Lipton’s Tree Top followed, but failed as they could not match the Parle muscle.

The mid-90s (1995) saw the birth of the packaged fruit juice segment with the launch of Real from Dabur. Their portfolio included orange, tomato, pineapple and later mango. Around the same time another orange juice brand Onjus was launched

1998–99: Enter Tropicana

It was with this backdrop that Tropicana decided to enter the Indian market in 1998–99.

Tropicana was a highly successful brand internationally. It was owned by Pepsi but most Indian customers would be hearing of it for the first time.

Tropicana's entry vehicle was to be their premium 100% juice product that would have to contend with a growing but miniscule market of Rs. 30 crore. However, this category was dominated by Real and Onjus that enjoyed the early mover advantage.

It was very evident that a small, under-developed market was not the only challenge Tropicana faced in the Indian market. There were many other issues that threatened the success of the brand.

- 1. The product taste challenge:** Consumers studies with the Tropicana product were positively discouraging. On virtually every parameter, the product did not match up to what had been the Indian consumer's experience (and therefore expectation) with orange juices.
 - a. Colour—This is the most important cue for any food product as it indicates the nature of food and authenticity and influences perceptions of all product attributes. Tropicana's yellowish colour did not meet with consumer approval. 'This can't be orange' was their reaction! Instead, they felt that the colour seemed more appropriate for a mango or sweet lime juice.
 - b. Aroma—As a cue for taste and freshness, Tropicana's aroma was found unfamiliar and strongly evoked negative responses. The smell cued preservative/synthetic content (going against Tropicana's positioning of natural/no preservatives).
 - c. Taste—With the Indian taste skewed towards sweetness, Tropicana's taste was not appreciated at all. Consumers felt that the taste was too sour and bitter, so much so that they felt they would need sugar/salt or other condiments to alleviate the sour taste. Only a miniscule few who had tasted foreign orange juice appreciated the taste.

‘(While) the difference in colour can be explained the taste of the product can not be explained away—it needs modification for regular usage by consumers’ —Research recommendation after the product test

To cater to the taste expectations of the consumers, Real and Onjus were selling juices that were sweetened. In a competitive blind test, it was not surprising therefore that a high majority of the consumers preferred the Onjus taste over Tropicana. Despite this knowledge, the Tropicana taste could not be tampered with, as it would compromise the 100% juice values which the brand stood for worldwide.

2. **The price challenge:** Tropicana was to be priced at least 40% higher than existing brands on the shelves. Being the benchmark set by earlier players, consumers clearly indicated that they were not willing to pay above what they were used to paying.
3. **The ‘chicken and egg’ challenge:** Tropicana was to operate on a ‘self sustaining’ model. This meant that the budgets for advertising would have to come from the revenues generated by sales in India. This quite clearly meant that the budgets would barely be enough to fund threshold levels of advertising—much lower than Dabur’s Real.
4. **The distribution challenge:** Distribution for Tropicana had to be set up from scratch as, unlike competition, there was no existing distribution to ride on.

CAMPAIGN OBJECTIVES

DRAFTFCB+ULKA, the agency on the brand, was briefed to develop a communication strategy that would:

1. Introduce Tropicana and create awareness of it being the only 100% natural and pure juice brand in the country
2. Overcome the taste and pricing disadvantages
3. Impart a premium and international image

Insights: Exploring the Consumer Psyche for Opportunities

Qualitative studies pointed out some key consumer insights that directed the communication strategy.

1. **Juices are a between-meal filler**—Unlike in the western countries, where juices are seen as breakfast food, in India such an idea was largely dissonant with the consumer beliefs and practices regarding the consumption of cold and sour liquids as early morning beverages. It was likely to be more synergistic with Indian values as a between-meal filler.

2. **Freshly squeezed juices were seen to be better**—Given the perceived freshness advantage, freshly squeezed juices, whether bought or made at home, were seen as superior alternatives to the packaged variety. The advantages of packaged juices were in the areas of convenience (when compared to home made) and hygiene (when compared to bought juices).
3. **Food trend; accepting innovation and convenience**—Greater exposure to cable and satellite TV and eating out was resulting in consumers opening up to newer taste experiences. Also, with the rise of nuclear families, the woman of the house was seeking greater convenience in home food to accommodate her expanding activities basket.
4. **Seeking better health, the easy way**—Another impact of satellite TV and more sedentary lifestyle was on the rising concern about health and fitness. Exercising and eating right were seen as the two main routes to better health. Of the two, with exercising being the more difficult to follow option, health consciousness seemed to manifest itself far more in the changes in food habits. This was evident in efforts to eat lighter and use less oil in cooking.
5. **Willing to make a small compromise on taste for health reasons**—Consumers were willing to make some accommodation for healthier food; however they clearly did not wish to completely lose out on taste.

CREATIVE STRATEGY: A NEW DEFINITION OF TASTE

It is not difficult to create great communication on any of these aspects which would have led to trials. However, when it comes to building brands, the real challenge is to get consumers to keep coming back to the brand. The team believed that the one key factor that Tropicana needed to handle was to make the taste acceptable. Changing taste habits is a very uphill task as any food or beverage manufacturer would endorse. Changing the taste of the product was not going to be possible. Therefore, Tropicana had to change the perception of the kind of taste that they can expect from Tropicana and convert the difference in taste from a disadvantage to an advantage.

It was decided that Tropicana would be positioned on health and in doing so, present the taste of Tropicana in the context of the health benefit it offered. Consumers were willing to look at a brand which did not meet their expectations on taste, provided it offered a stronger benefit like health.

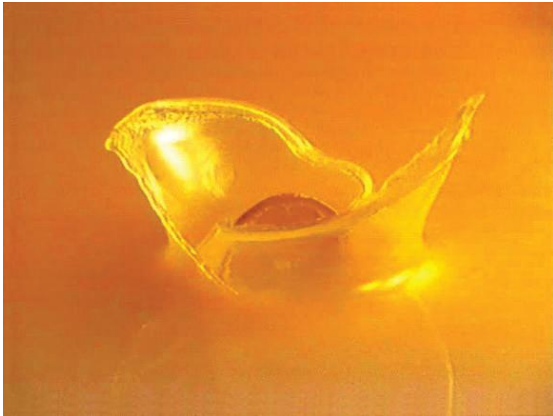
That is what led to the creative with the baseline that captured this thought:

The Taste of Good Health

It cued in taste along with health and implied that the slightly different taste of Tropicana was the taste of health that the consumer was urged to graduate to.

Across all creative units, the appetite appeal of the product was translated visually by showing the juice in all its glory, thereby also creating acceptance of the different Colour of the juice. The look and feel of the communication imparted the premium international imagery necessary to create the preference and acceptance of the higher price.

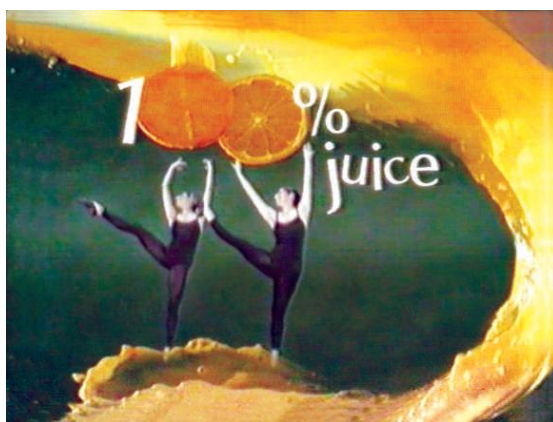
Health cues were further amplified by showing various people flitting across the screen, indulging in sporty activities. The visual experience of juice and sports matched to a rhythm and timing combined with an international sounding soundtrack captured the essence of the brand.



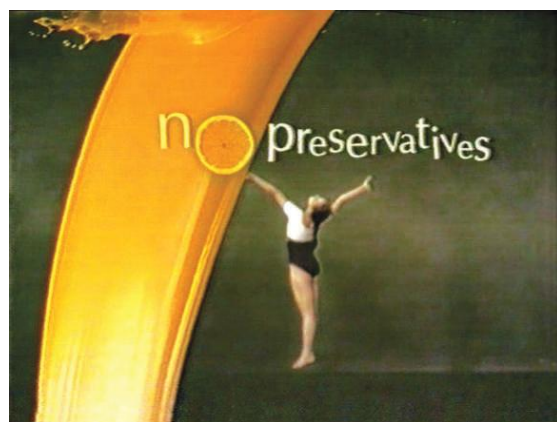
Film opens with a slice of orange twisting



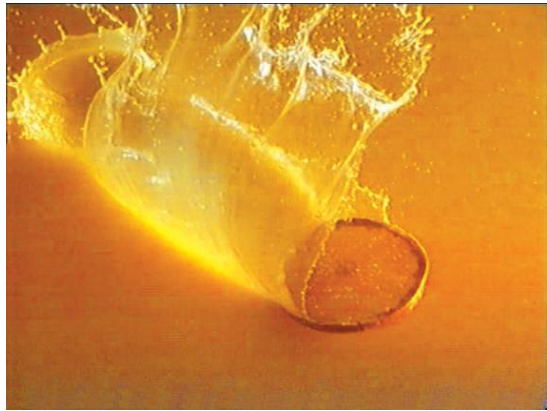
Tropicana logo in the shadows with orange juice flowing over it



Two ballerinas dancing
Visual: 100% juice



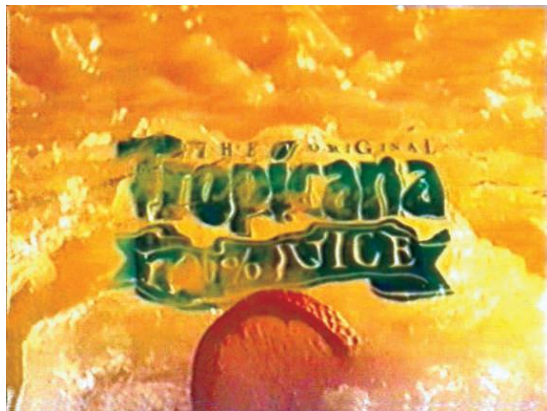
Visual: No preservatives



A slice of orange skimming over juice



Two gymnasts jumping
Visual: No added sugar



Tropicana logo revealed in full glory



Three ballerinas performing
on an orange slice



A basketball player slam dunks
orange slice with juice spilling after dunk



Pack shot of Tropicana with various flavours
VO: The taste of good health

Fig. 5.2 The TV Commercial Storyboard



Fig. 5.3 The Poster and Press Advertisement

Other Communication Programs

The launch was supported by extensive surround activities comprising the following elements:

- Point of purchase material
- Collaterals
- Sampling program
- Website

- Restaurant promotions
- PR
- Institution of Tropicana Club to develop a database of loyal customers and to reward them

THE RESULTS

Within six months of its communication launch, Tropicana achieved 17% awareness, while Real had an awareness of 32% after six years in the Indian market with much higher media spends.

The brand image scores showed Tropicana was successful in addressing all challenge areas.

By the year 2000, Tropicana had edged out Real in both market leadership as well as in the mind share battle.

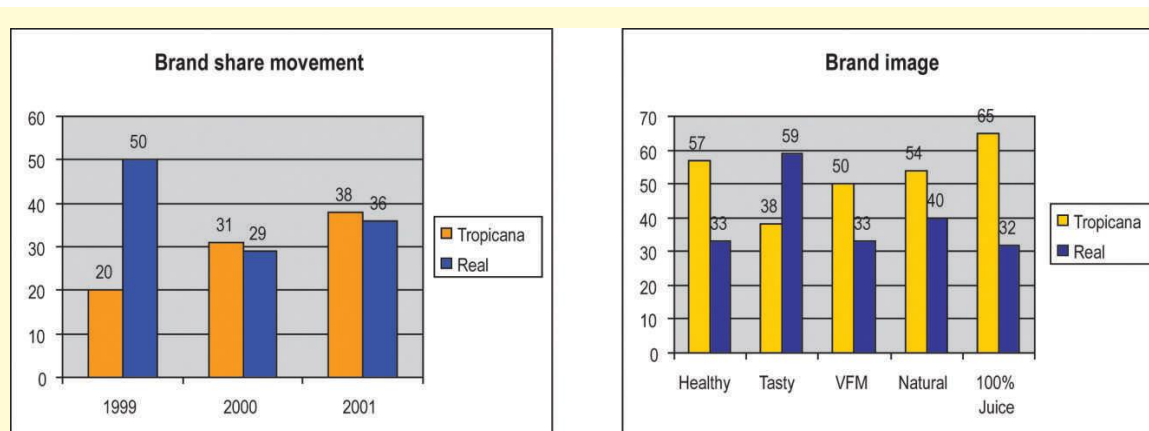


Fig. 5.4 Brand Share and Image—Tropicana vs Real

TURNING CONVENTIONAL WISDOM ON ITS HEAD TO BEAT ALL ODDS

- Instead of changing the taste of the product to suit the consumer palate, advertising changed the consumer expectation of taste.
- Instead of softening price to meet consumer expectations, advertising delivered compelling value for the premium.

The Tropicana communication won an Effie Award for Advertising Effectiveness, in 2001.

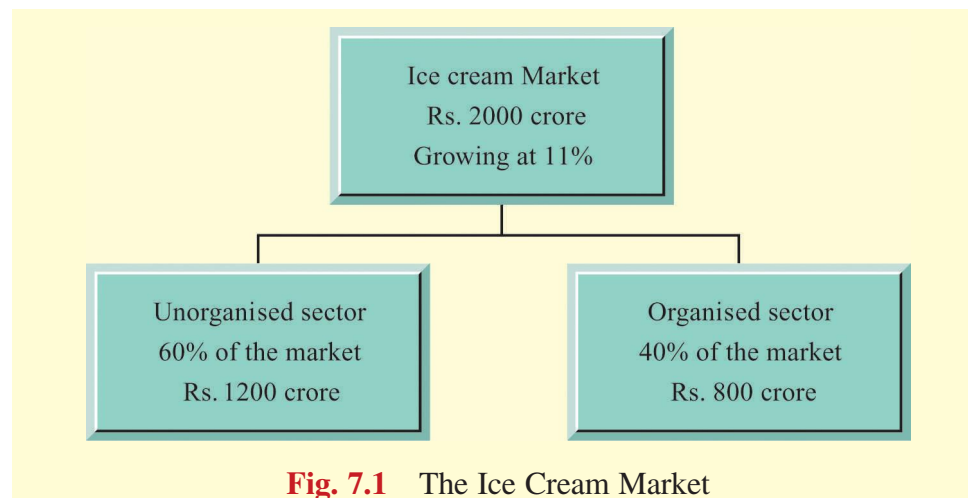
This case is based on the submissions and presentation made at The Advertising Club, Bombay's Effie (Advertising Effectiveness) Awards.

Chapter 6

Amul: The Real Winner

In the early nineties, ice cream was the largest packed food category in India and accounted for 80% of the total packed food volume. Despite that, per capita ice cream consumption was abysmally low at 106 ml per annum compared to 300 ml in Pakistan and 22 litres in the USA. The key reason for this was the perception of ice cream as a premium product, only for the elite.

Another major stumbling block was the dominance of the unorganised sector, accounting for almost 60% of the market. The organised segment was growing at around 14%, with Kwality (a local Indian brand) being the only player with national presence.



The market dynamics changed when the long-standing brand, Kwality was acquired by Hindustan Lever Ltd (Unilever India) in 1995 and became ‘Kwality Walls’—the company’s master brand for ice cream. HLL then decided to follow the acquisition route and took over other brands—Dollops (from Cadbury) and Milk Food (Delhi). Kwality Walls, thus, succeeded in getting a lion’s share of the organised segment.

Kwality Walls then focused on building a distinct imagery—of a brand catering to the youth. Other regional players like Vadilal, Dinshaw and Pestonji were

no match for the financial and distribution muscle of Kwality Walls. Thus, Kwality Walls truly became a brand to reckon with and enjoyed not just a good market position, but an aspirational imagery to match.

AMUL

Amul is the flagship brand for a variety of dairy products marketed by the Gujarat Cooperative Milk Marketing Federation (GCMMF). In order to make the best possible use of the growing quantity of milk at its disposal, GCMMF had expanded its portfolio to include milk derivatives too.

As a part of this strategy, GCMMF decided to launch Amul ice cream in 1995. Amul already enjoyed tremendous equity in the market for being the pioneer in introducing branded products like milk, butter and shrikhand. Thus, ice cream was a logical extension to its portfolio.

THE MARKETING CHALLENGE

Though Amul was a well-known brand for products like milk and butter, it was new to the ice cream category. It was the first time that Amul was moving from its domain of traditional products to a more evolved category, i.e., ice creams, also essentially a western concept.

Moreover, it had the disadvantage of being a late entrant in a pretty complex market. It was up against several competitors—on one hand were the regional players who had price and regional distribution strengths on their side, and on the other was Kwality Walls, a brand which was synonymous with the category and enjoyed the support of a giant like HLL.

Distribution was a key competitive strength that the competitors enjoyed. Ice creams being highly perishable, one of the key requirements of good distribution was to have a large network of freezers which stored the product. As incumbents, the competition had a distinct advantage with a network of retailers who stocked their ice cream and had set up branded exclusive ‘parlours’ for their ice creams.

AMUL’S VISION

Amul believed that to become a leader it was critical to change the paradigm of how ice cream was marketed and how consumers saw ice cream and for this it had to manage the marketing mix well.

Knowing that availability, affordability and excitement were the three pillars for the ice cream business, Amul made no mistake in ensuring the ice cream

launch was backed by a robust on-ground strategy. The basic premise of the Amul ice cream strategy was to gain market share by increasing ice cream consumption and thereby expand the market.

In the process, Amul revolutionised the ice cream business. It changed the paradigm in all respects—from pricing to promotion to distribution.

1. Pricing

In keeping with its philosophy of value, Amul ice cream was priced at about 30% lower than the competition. It provided the taste of a premium ice cream at a very affordable cost.

2. Distribution

Amul tied-up with deep freezer manufacturers for a one-of-a-kind deep freezer programme called ‘Hamara Apna Deep Freezer’. Under this programme, a dealer could buy a freezer at 45% of the normal cost on the condition that he exclusively stocked Amul products in them. He could also pay the money in installments and own the deep freezer within five years. This created a win-win situation for Amul and the dealers, and made it possible for Amul to penetrate every nook and corner of the nation.

3. Product

Amul ice cream unlike that of the competition contained no vegetable fat. In fact, while most competitors had switched to vegetable fat-based ice cream to cut costs, Amul ice creams were made from fresh milk and fresh cream. (In fact, vegetable fat based ice creams are not even called ice creams; they are termed ‘frozen desserts’!).

Amul launched its ice cream in 14 flavours, many of which were a first in the market. Amul believed that to increase consumption, it was critical to increase in-home stocking of ice cream. To enable this, Amul launched an aggressive promotion to increase consumption of ‘party’ and ‘family’ packs.

Amul had entrusted DRAFTFCB+ULKA with the responsibility of creating the Amul ice cream brand without losing out on the core values that Amul stood for.

It was critical for the communication to differentiate Amul ice cream and create consumer preference for it.

CHANGING THE PARADIGM

Consumers believed that ice creams were for special occasions, they were for celebrations and ice cream eating was a means to treating themselves.

Parlours and category advertising had only strengthened this positioning over a period of time.

But Amul came from the mindset of a missionary and wanted to change the paradigm for the industry. To be able to do this, Amul had already taken crucial steps with the other elements of the marketing mix. The challenge for the communication was to change perceptions and move consumers from seeking out ice creams for pure indulgence to seeking out Amul ice cream because of values including and beyond consumption pleasure.

UNDERSTANDING THE CONSUMER

The DRAFTFCB+ULKA team set out on a nationwide research to understand how consumers related to ice cream and their perceptions of various ice cream brands, as well as brand Amul.

Using a proprietary tool called Mind and Mood, the team at DRAFTFCB+ULKA spoke to hundreds of people across cities.

With the help of the Mind and Mood technique, which facilitates real conversations with consumers without barriers, the DRAFTFCB+ULKA team was able to delve deep into the consumer psyche.

The endless hours of conversation with consumers finally bore fruit when the team unearthed a hidden truth about what Amul ice cream can really stand for in the consumer's mind!!

THE REAL MILK STORY

The first name that came to the consumer's mind when it came to quality of milk was Amul. Amul and the goodness of milk were near synonymous. Amul stood for pure milk, and they associated the same benefit with all Amul's products.

When it came to ice cream, the team discovered that while ice cream consumption was related to celebrations/indulgence/gratification, some mothers used ice cream for a different purpose.

As nurturers of children's health, mothers were very concerned when their children did not consume their required dose of milk.

A few such 'concerned' mothers revealed a secret. They would give their children ice cream because they believed that even if the child did not drink milk, they could entice their children to consume milk in the form of an ice cream! When probed more specifically, they agreed that they would willingly offer their children Amul ice cream as a fun alternative to milk.

The advantage of being a milk based ice cream lay in the fact that the ice cream contained a lot of vitamins—A, D, E and K to be specific—which means that if a child is not drinking milk, he/she can have one cup of Amul ice cream, which equals one glass of pure milk. This was articulated by mothers!

THE COMMUNICATION STRATEGY

DRAFTFCB+ULKA used the insight about Amul's strong milk values of purity and quality and combined it to arrive at a communication proposition that leveraged the idea.

The agency decided to position Amul ice cream as 'Real Milk. Real Ice Cream'

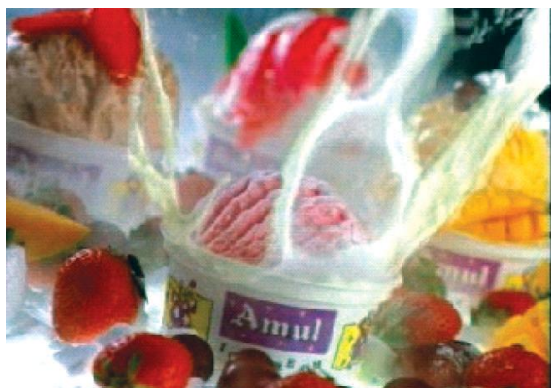
The communication had to not just convey that proposition, but it had to be done in a manner that captured the imagination of the consumers and generated more excitement about the brand.



Chalo chalo chalo



Chalo milkar chalein wahan
real fun real ice cream hai jahan



Chalo chalo chalo
Let's go out for an Amul ice cream



Sair to bas bahana hai,
Papa ko kulfi jo khana hai



Chalo chalo chalo
Let's go out for an Amul ice cream



Khoob saare flavours, khoob yum yum



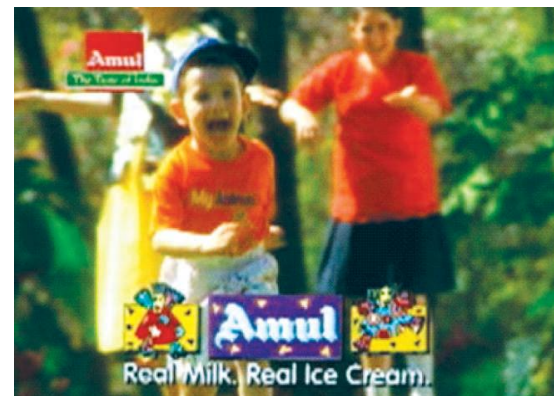
Mango, pista badam lo, lo, lo chalo



chalo let's go, let's go

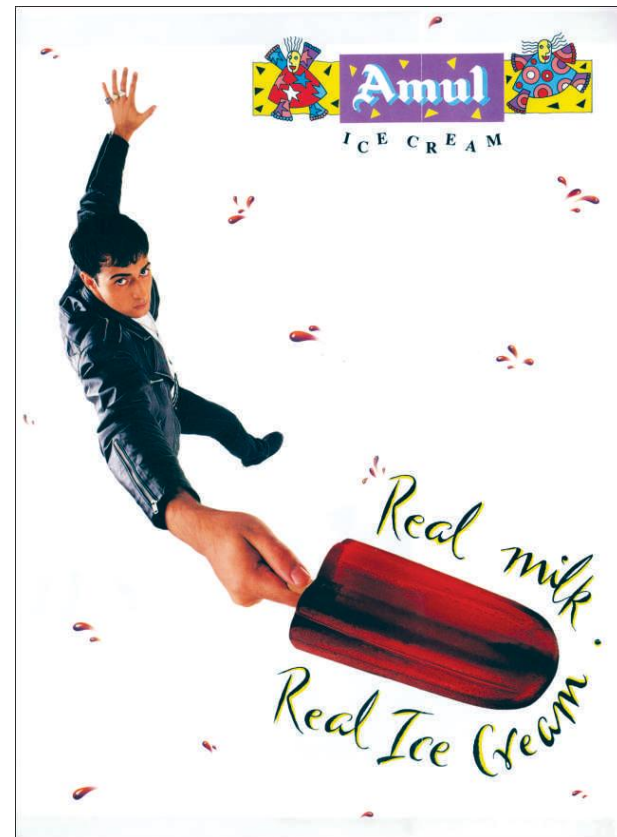
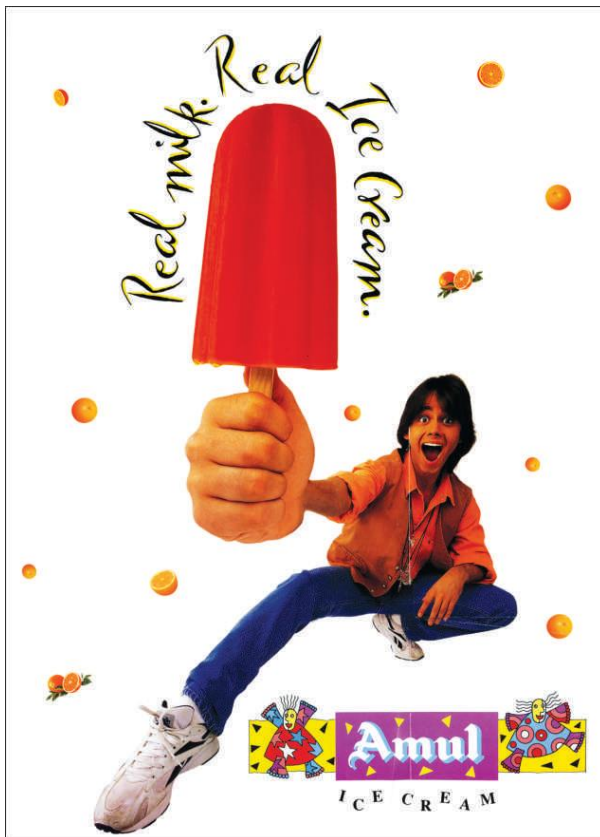
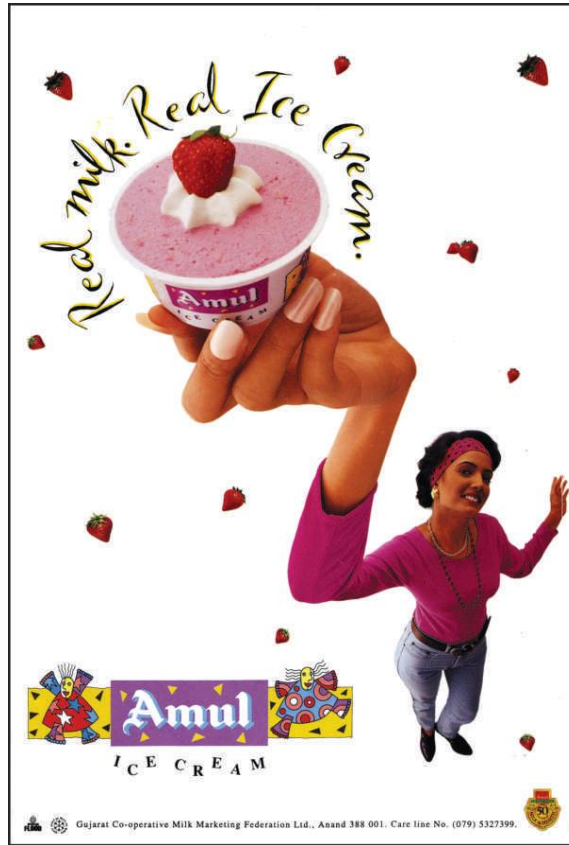


Amul, Real Milk, Real Ice Cream
Chalo chalo chalo



I want more... Let's go out for an
Amul ice cream....
Super: Real Milk, Real Ice Cream

Fig. 7.2 The TV Commercial Storyboard



THE RESULTS

Research revealed that the ‘Real Milk, Real Ice Cream’ idea was immensely liked by consumers.

What is even more heartening is that this idea has remained the core of all the communication for Amul ice cream till date!

Backed by a strong marketing mix, the communication strategy helped Amul ice cream scale great heights. In less than a year from its launch, Amul ice cream commanded a dominant share in Gujarat and by the year 2002–2003, it overtook HLL’s Kwality Walls to become the market leader nationally.

Chapter 7

Mint-O Fresh: Market Ko Karna Hai Impress!

The Indian confectionery market is a large, complex, dispersed market, with a variety of offerings from a large number of players, both Indian and MNC. The total size of the market in 2001 was in excess of Rs. 10 billion (Rs. 1000 crore) in value terms and over 100,000 tonnes in volume terms.

At one end of the market are expensive throat lozenges like Strepsils that retail at Rs.1.50 per lozenge and at the other end are unbranded hard boiled sweets that retail at 25 paise per piece or less. The market is largely unbranded with almost 65% of the volume sales coming from small scale operators who are scattered all over the country, supplying their wares to the 4 million plus retail outlets in urban and rural India.

The organized sector has traditionally had three large confectionery players, Parrys, Nutrine and Parle. These companies offered hard boiled candies (HBC) like Orange, Mahalacto, etc., and toffees (such as CoffyToffy, Melody, etc.) These two categories (HBC and toffees) accounted for roughly 70% of the tonnage of the market. Into this market came Perfetti, which launched its offensive with Alpenliebe around the mid 90s. Backed by a superior product (deposit candy), high power advertising and deep pockets, Alpenliebe (inspite of its tongue twister name) became the market leader in about five years. On the back of Alpenliebe, Perfetti launched a whole slew of new offerings covering all the other categories in the confectionery market.

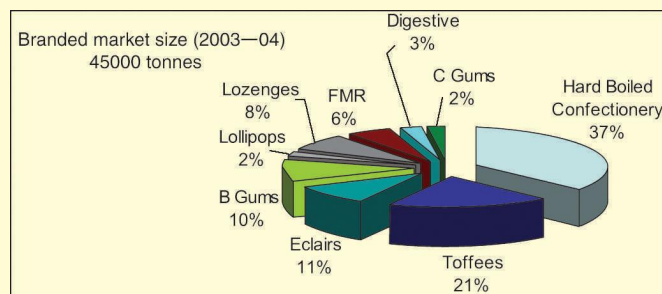


Fig. 7.1 Total Confectionery Market

The other segments in the market are eclairs (dominated by Cadburys), bubble gums, lozenges (Halls, Vicks, Stepsils, Chlormint, Clorets) digestives (Hajmola), chewing gums and lollipops.

The confectionery market has not been an easy play for many companies. Hindustan Lever (Unilever India) tried its hand with Max, in early 2000 only to beat a hasty retreat. Wrigley's too has not had it easy and in fact, took over Joyco to gain some traction. Lotte of Korea took over Parrys in 2001, when the Murugappa Group decided to pull out of this low margin game.

Due to the increased merger and acquisition action in the 2000s decade, the market has witnessed several launches, relaunches and increased promotional activities.

ENTER ITC

ITC, the Indian FMCG major, decided to enter the confectionery market since there were strong synergies in the distribution system the company had for its tobacco products. The company acquired the brand Mint-O from its Indian owners and relaunched Mint-O Rolls in 2001–02. The company followed Mint-O with the launch of its kids' confectionery brand, Candyman. While Mint-O was positioned as an adult mint brand, Candyman was to focus on hard boiled candies, deposit candies, toffees and eclairs.

The battle lines were now drawn. Mint-O would be the brand that would get into the more adult end of the market with exciting new offerings.

Mint-O Fresh

Following the success of Mint-O Rolls ITC figured that it was time to expand the Mint-O franchise into lozenges. This category was estimated to be about 5500 tonnes and worth Rs. 1 billion (Rs. 100 crore) in 2002. The category was witnessing growth of 9% aided by activities from brands like Chlormint.

Minto-O Fresh was to be offered in two variants (peppermint and spearmint) and was to be priced at 50p, the norm that prevailed in the market. (In fact, Halls had tried a 75p pricing strategy in the late 90s only to witness a huge fall in its sales; it reverted back to the 50p price point).

Mint-O Fresh was to be offered in attractive pillow packs and the lozenge was formulated to look transparent. ITC had geared up its entire sales and distribution systems to give the brand a big push. Additional inputs like 'jar schemes' were also planned to give the brand a strong sales boost.

COMPETITION

The lozenges segment can be broadly seen to be sub-categories:

Medical—Vicks, Strepsils

Menthol dominated—Halls, Clorets, Chlormint

While Vicks came from the Procter & Gamble stable, Strepsils was from Boots, Chlormint from Perfetti and Halls/Clorets from Cadburys (after Cadburys acquired these brands from Warner).

All these companies had strong marketing orientation with powerful sales and distribution machineries. Perfetti had a mint-chew, Mentos, that was also actively promoted.

Vicks and Strepsils were promoted for throat irritation. Vicks had an international formula ‘galey mein Kich-Kich’ (an ahem bug in your throat) that had been running in India for decades. Strepsils too had the ‘gale mein kharash’ (throat trouble) promise that was well entrenched in the consumer psyche.

Halls Mentholypus as it was known, had traditionally been promoted for the throat and nose, but over the years its promotions had been diluted to move into the area of mouth freshness, supported by the ‘vapour action’ promise.

Clorets had been launched by Warner as a mouth freshener, ‘after any meal’, but following a huge initial trial the brand did not gain traction in the late 90s. Warner was also a little diffused in its approach to promoting Clorets vs Halls.

Chlormint from Perfetti had been backed by heavy advertising. The brand was positioned as a mouth freshener with a special ingredient. The brand’s advertising aimed at humorously portraying the fact that ‘you don’t need a reason’ to have a Chlormint.

Mentos from Perfetti was promoted as a fun mint chew that ‘lit up’ your mind.

As can be seen, the lozenges brands straddled a wide range of promises from strictly medicated like Strepsils, to the strictly ‘time-pass’ like Chlormint. While in the past lozenges had some seasonality, their promotion as mouth fresheners had evened out the seasonality of the market. Many brands were therefore promoted throughout the year.

THE OBJECTIVE

After having established a strong position in the compressed mints category dominated by Polo with its Mint-O Rolls, ITC was ready to take the brand into new territories. However, it was clear that the new offering Mint-O Fresh was not to be an also-ran. The brand had to move into a leadership position rapidly in order to justify the investments planned.



THE CONSUMER

Lozenges are consumed for a number of reasons starting from the serious problem-solution to the time-pass.

Brands like Vicks and Strepsils were consumed for throat irritations, while Halls and Chlormint were strictly seen as casual consumption.

Even in the casual consumption area there were many reasons that were touted by consumers:

- after smoke
- instead of a smoke
- after a meal
- any-time mouth freshener

Most of the brands were used interchangeably for any of the above reasons. The category was seen as 'adult candy' and the reasons touted by the brands were 'adult rationalisation' reasons.

Demographically the consumers cut across a broad spectrum—from college going teenagers to office goers and blue collar workers—the category saw consumption across all the groups.

The category was not seen as a serious, high-involvement purchase. Often the retailer could replace/switch the brand and at times the product was doled out instead of a 50p coin (Chlormint had even done an ad playing up the 50p coin story).

Brands were attempting to break through this consumer ennui through over-the-top humour in their advertising.

The product Mint-O Fresh while looking different overall, was very similar in the benefits delivered (such as Halls and Chlormint). While those brands spoke of special ingredients like Herbasol and vapour action, Mint-O Fresh had to chart a different course of action in order to stand apart in the category.

‘Mouth freshening—Fresh breath’ were the generic benefits. Mint-O Fresh had to figure out a way of laddering this up to something different that could become a long-term property for the brand.

The communication had to be universal in nature so that the brand could appeal to the rather wide target audience for the category.

The communication had to appeal to the SEC B blue collar worker who led a rather monotonous life and looked for little pleasures. At the same time the communication had to appeal to the SEC A who saw the product as a smoke alternative. The brand had to appeal to the ‘cool dude’ set without antagonising the ‘desi cool’ set.

The Insight

The young adult and the teen had one thing in common; both aspired to be popular, both aspired for increased social confidence and acceptance, and both desired to get noticed. The most visible manifestation of this social confidence is in attractiveness to the opposite sex. Our research indicated that ‘winning’ was no longer a strong enough motivation. The motivation was stronger when you were challenged by an adversary and managed to overcome him. This had to be presented in a tongue and cheek manner to avoid being taken seriously.

CREATIVE STRATEGY

The challenge of appealing to two different target groups meant that the communication had to find a common ground that would appeal to both.

There was one area where the entire country, irrespective of age, class, caste, creed or language, seem to come together—the drama of Indian feature films. Interestingly, the ‘grammar’ of most films made in India is around the same theme—boy meets girl; woos the girl; then there is a villain, an adversary who is mean and powerful; and the climax of the film usually ends with the hero overcoming the villain.

The agency knew that the execution of the brand proposition had to be entertaining and fun. This prompted them to design communications that borrowed heavily from Bollywood style.

The films that went on air showed a simple hero winning his girl thanks to Mint-O Fresh and its 'Tazgi' (fresh breath).

One film featured a scene near a village community well. The hero is with his cronies when his heartthrob comes to draw water from the well. Enter a villian who starts making moves on the girl. The hero pops a Mint-O Fresh and like magic its unique fresh breath action pulls the girl into our hero's arms— 'Ladki ko karna hai impress, to khao Mint-O Fresh (to impress the girl, just pop a Mint-O Fresh!)'.

The film was made in Hindi with a similar Tamil rendition for the Tamil Nadu market.



A village belle is drawing water from a well and looking very angry. Jingle: *"Ek din jab Laila roothi"*



Her lover setting nearby gets worried on seeing her like this. Jingle: *"Majnu ki kismat phooti"*



Immediately he starts apologizing. *"Jab Laila lagi satane, tab majnu lage manane:"*



Just then villain arrives on the scene. Jingle: *"Utne mein tapka khota sikka..."*



...filmi style mein full Laila." He approaches the heroine and asks her, "Rani, pani."



At this, "Majnu ke party main hui hulchul." But he stops them, "Wait, that's my gal."



When asked, he takes out a Mint-O-Fresh Jingle: "Majnu ne khayi Mint-O-Fresh...Laila phir se..."



...hui impress." Soon 'Majnu' blows out Mint-O-Fresh breath. MVO: "Aur is bar bhi Majnu ne kuch nahi kiya jo kuch..."



...bhi kiya Mint-O Fresh ki tazagi ne hi kiya." She pushes the 'Khota sikka' out and goes back to her 'Majnu'



MVO: "Oye yadd rahe, Laila ko karna ho impress, to har Majnu ko khaana hoga Mint-O Fresh. Bole to ekdum fresh."

Fig. 7.2 The TV Commercial Storyboard

Brand Surround

In addition to powerful television advertising Mint-O Fresh was also supported with merchandising, jar schemes and a few unique brand surround ideas:

- In Mumbai Mint-O Fresh was sampled through the dabbawallas who deliver lunch boxes to thousands of office goers
- ITC ran a contest on MTV titled 'Dia ko karna hai impress' where viewers were invited to impress the star Dia with their smart quips
- Mumbai's popular tabloid has a Page 3 pin-up girl (*Midday Mate*) picture everyday. During Mint-O Fresh launch the Midday Mate became 'Midday Mint-O Fresh Maina'

ITC ran topical press advertisements to keep the brand in the news.



Fig. 7.3 Outdoor Hoarding



Fig. 7.4 Topical Press Ad.

THE RESULTS

Within three months the brand achieved awareness scores ahead of IMRB's benchmark awareness scores for new FMCG brands.

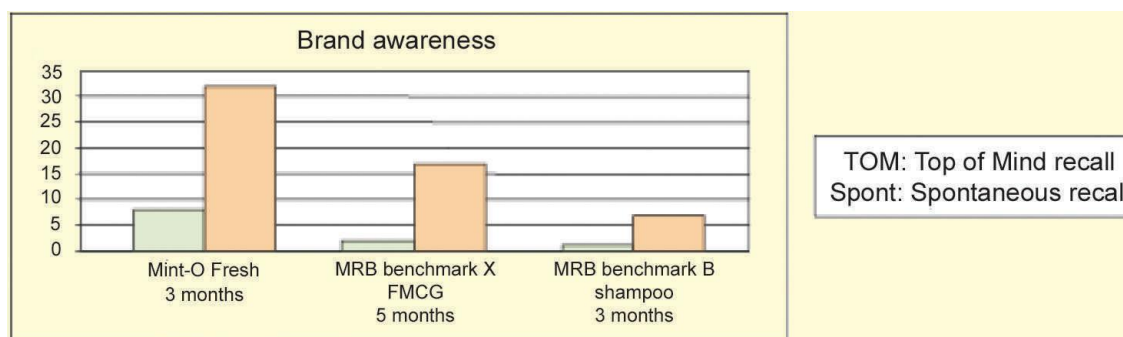


Fig. 7.5 Awareness Scores Beat Benchmarks

In spite of being a new entrant, Mint-O Fresh had awareness scores that compared very favourably with brands that were many years older in the market.

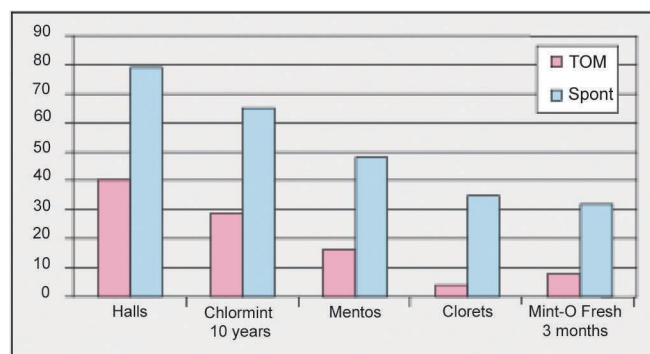


Fig. 7.6 Brand Awareness Scores—Mint-O Fresh vs Other Brands

In terms of scores on critical parameters like fresh breath, confidence and appeal to young people, Mint-O Fresh had the top scores.

Base: Male, 15–34 years, users of mint	Mint-O Fresh	Halls	Chlormint	Mentos	Clorets
	* of users				
Fresh breath	75	40	52	43	42
Feel confident	54	31	37	27	28
Appeals to young people	65	42	42	43	35

*All figures from quantitative study done by IMRB amongst 1060 males in Dec. 2004

Fig. 7.7 Image Scores Beat Competition

Mint-O Fresh leads on benefit parameters over well-established brands and the acid test, Mint-O Fresh gained a market share of 17% within a few months of launch, clearly eating into Chlormint shares.

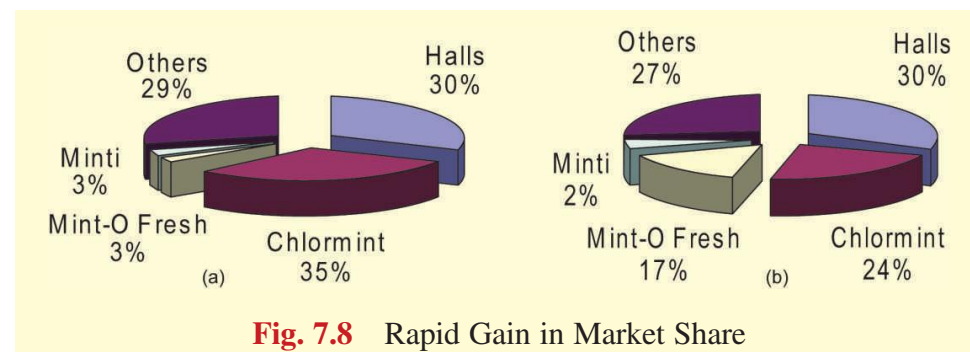


Fig. 7.8 Rapid Gain in Market Share

The Mint-O Fresh case was awarded an Effie for Advertising Effectiveness in that year. Its success was aided in large measure by the strong distribution support of ITC that went behind the brand. At the same time, the advertising played an important role in presenting a mint candy in a new light, in an entertaining manner. Through looking up for a 'ladder-up' benefit for the brand, ITC managed to create a property which went beyond just 'time-pass' that was touted by the competition, and one that can be built over the years with new, refreshing contemporary campaigns.

This case is based on a presentation made at The Advertising Club, Bombay's Effie (Ad Effectiveness) Awards. Mint-O Fresh won an Effie in the year 2004 for Ad Effectiveness in the Consumer Products category.

Chapter 8

ZOD! Are You Game?

Catering to over one billion people, it is no surprise that the Indian domestic textile industry is among the largest in the world. It is estimated at Rs. 493 billion and growing at the rate of 13% per annum. Of this, the menswear segment is estimated at Rs. 227 billion.

While traditionally the fabric (tailor-made) has been the major constituent of this market, recent years have seen the market shifting to readymades.

The readymade market itself can be bifurcated into branded and unbranded or locally branded. While the branded accounts for 30% of the total readymade market, today this segment is witnessing a high growth rate of over 20% propelled by rapid growth in disposable incomes and rising aspiration levels among Indian consumers.

Shirts constituted the largest pie of the total branded menswear category at 35%, whereas trousers constituted 15%. The rest of the pie was covered by inner wears, traditional wears, t-shirts and jeans.

Among shirts, while formal wear is more or less an established market with established brands, the segment that was witnessing maximum action and growing the fastest was the market for premium non-formal/casual wear. This segment was estimated at Rs. 450 crore, growing at a rate of 30%. The potential in this segment can be estimated from the fact that it had attracted not just Indian companies but many leading brands were also in the process of trying out their fortune in this segment.

Based on this, Zodiac had created a premium position for itself in the Indian menswear segment. The brand is synonymous with the finest quality formal wear, be it shirts, ties, blazers or trousers.

THE CHALLENGE FOR THE ZODIAC CLOTHING COMPANY LIMITED

In 2002, when ZCCL decided to enter the men's casual wear segment, it was aware of the task ahead. ZCCL knew that the casual wear segment was a

cluttered space with many players eyeing a share of an already small pie. At one end, there were established branded players like Provogue, Allen Solly, Color Plus, Dockers, Scullers and Wills Sport, who were big on size, scale and financial muscle. At the other end were local apparel stores and boutiques posing stiff competition to branded players.

Therefore, the company knew that entering this segment was like going to the war front with many companies battling it out to hold their own.

While the market conditions were challenging, ZCCL also had to find answers for two important issues:

1. What should be the branding strategy? Should they take brand Zodiac or launch a new brand with appropriate imagery and attitude?
2. How to combat big established brands who were still investing heavily in brand building?

What Zodiac's marketing team and DraftFCB+Ulka did in 2002 in terms of 'smart branding' and 'effective use of integrated communication' not only helped the company overcome these hurdles but also helped them to create additional business and a successful brand called 'ZOD!'

The Critical Issue—The Legacy of Zodiac

Zodiac is a premium menswear brand with a long standing reputation and a 50-year old heritage.

It is the only Indian clothing brand to have asserted its presence in Europe, the UK, US and the Middle East, competing with premier international brands at similar prices. The brand took the 'made in India' label to foreign shores and is recognised as the hallmark of unflinching quality.

The Zodiac legacy had two sides to it. On the one hand, Zodiac was an established brand in the menswear segment and entering the casual wear segment with the Zodiac brand name would help the company to benefit from the equity of Zodiac, viz., familiarity and trust.

The flipside was that Zodiac was seen as an old classic brand, with the core target being 35+. This could mean a negative rub-off in the casual wear domain which was meant for younger audiences.

GEARING UP FOR BATTLE

At this juncture, ZCCL teamed up with the DraftFCB+Ulka team to devise the branding and communication strategy for the launch of the new brand.

Step 1: Back to Basics

The moment the DraftFCB+Ulka team was on board, the first step was zeroing in on a brand name.

After much deliberation it was decided to launch a new brand that would have the attitude and imagery appropriate for the category and still leverage the legacy of Zodiac in a manner that does not dilute the equity of Zodiac earned over 50 years in the formal wear segment.

The name 'ZOD!' was finalised as it was found to be most appropriate.

It was derived from the first three letters of Zodiac. It was ideal as it cued an association with Zodiac but still sounded new and unique. Being short and easy to remember, it would also appeal to the youth. The brand was also christened with an '!', as a property that cued an unmistakable association with style and fashion.

Step 2: Doing the Ground Work

After closely evaluating the market situation, the team was faced with a strategic question:

What should ZOD! be positioned as?

Casual wear was too broad a description as it encompassed everything from home wear to denims and party wear. ZOD! had to be defined clearly so that it created a desire for itself.

Based on the product designs planned, ZOD! was more of a social/party wear brand. This was also the time that partying, pub and nightclubs were catching people's fancy. Therefore, the team decided to innovate with a new descriptor for ZOD!—Club wear.

Step 3: Getting the Strategy Right

The team embarked on an extensive countrywide consumer research study. The objective was to understand the 25–45-year old, SEC A male; his habits, preferences, and perception and attitude towards casual wear.

The research revealed that club wear was not just worn to a party/disco, but was a connotation for clothes worn at important informal occasions such as dinners, weekends, etc.

The research also threw up two distinct segments within the core audience:

- Reluctant party goers
- Compulsive party animals

Compulsive party animals were successful people who believed in the philosophy ‘work hard and party harder’. Some of their key characteristics were:

- Always dressed right; no formal wear when partying
- Loved to flaunt the latest look
- Believed in spending money and leading a good life
- Looked for a sense of challenge, both at work and play
- Looked for cuts, styles and textures in line with what the world was wearing (Polynosics and cargo pants were not trendy enough for them)

The main segment that would buy club wear more frequently would be the compulsive party animals.

The research also revealed that there was no Indian brand satisfying the needs of the ‘compulsive party animal’ and therein lay an opportunity for ZOD!

THE POSITIONING

In order to stake a claim in the club wear domain, it was essential that:

- ZOD! not just be about club wear, but club wear with a distinctive attitude. An attitude which embodied the sense of challenge that appealed to the target audience. An attitude that captured the magnetism the consumer hungered for.
- The ZOD! brand personality was therefore described as a mysterious, contemporary, bold and sexy brand; for the compulsive party animal.

THE CREATIVE IDEA

The challenge was to capture an attitude that the brand could own. Research had indicated that the target consumer actively seeks excitement. Therefore, the team decided to project the ZOD! man as someone who is mysterious and dares to take up challenges.

The essence of this attitude was captured as:

ZOD!—“Are you game?”

Reaching Out to the Compulsive Party Animal

Media analysis of the compulsive party animal revealed that he is a difficult person to reach. He watches less TV and consumes less print than others. In fact, he spends very little time at home!

Therefore, the media challenge was to reach out to him at the places of entertainment and socialising that he frequents.

ZOD! used innovative media to give the club wear consumer a complete brand experience. This served two objectives:

1. It enabled ZOD! to connect directly with its core users
2. It helped develop a database of potential targets which could be used for future activities like promotions, loyalty programmes, etc.

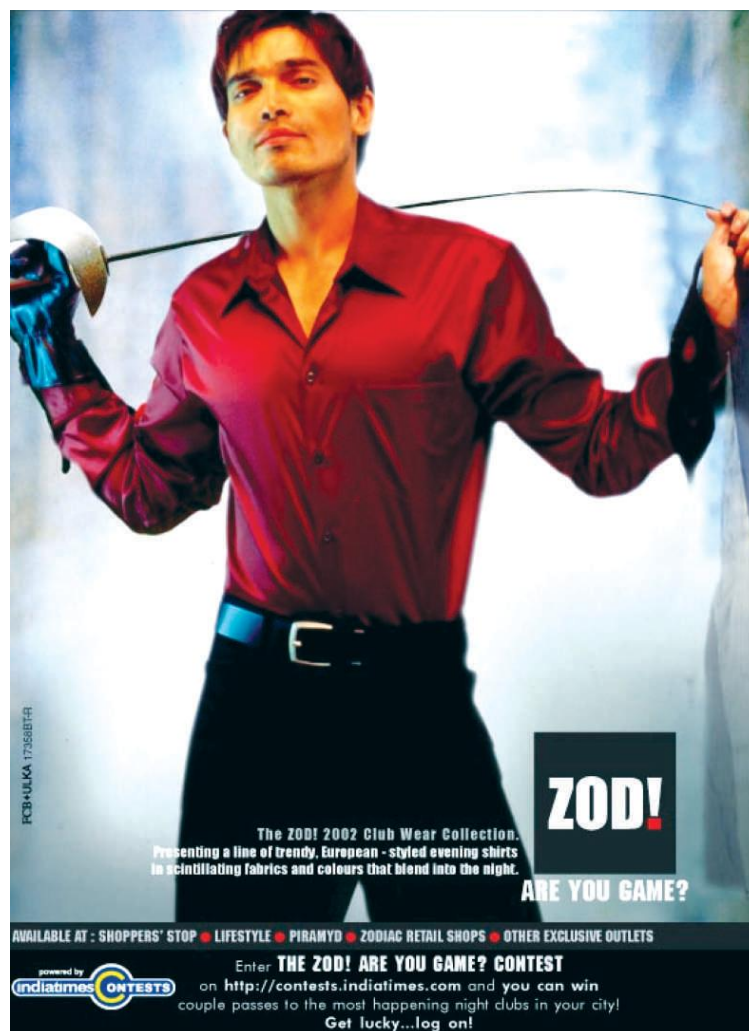


Fig. 8.1 The Press Advertisement

First Move—Press Launch

An ad campaign was launched in major dailies and magazines

Second Move—Giving Consumers a Taste of ZOD!

The entire ‘challenge’ position of ‘Are you game?’ was brought alive and made experiential by using innovative media and innovative engagement led activities like contests and quizzes.

- The internet played a key role in driving the brand experience through:
 - * A series of gaming contests on youth portals (Indiatimes, Hungama, Yahoo) along with e-mail (pop ups and banners)
 - * Games displayed the range and established the right personality
 - * ZOD! Fashion Quotient—Innovative property around fashion consciousness
 - * ZOD!-O-Meter—A game which associated the brand with a sense of challenge
- ZOD! for all occasions
- ZOD! hit the night spots
- The range was displayed at discos and ZOD! games which could be played there were created

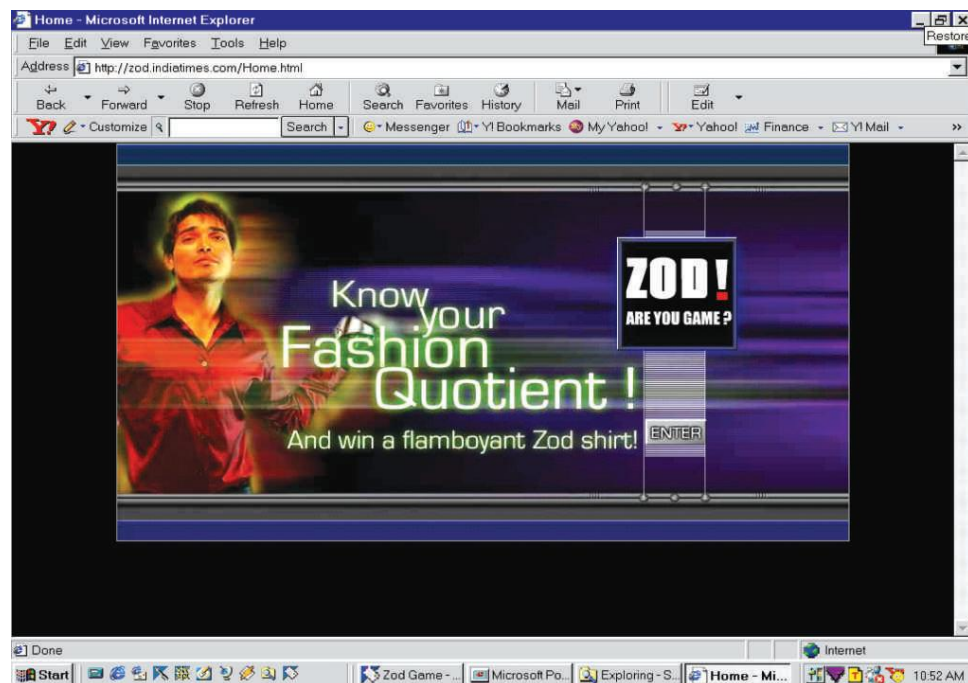


Fig. 8.2 On-line Engagement

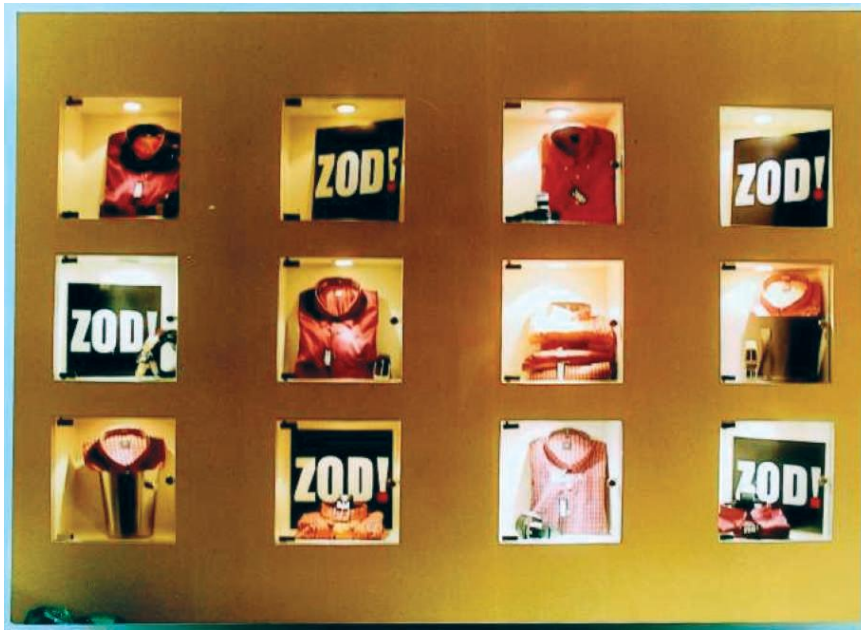
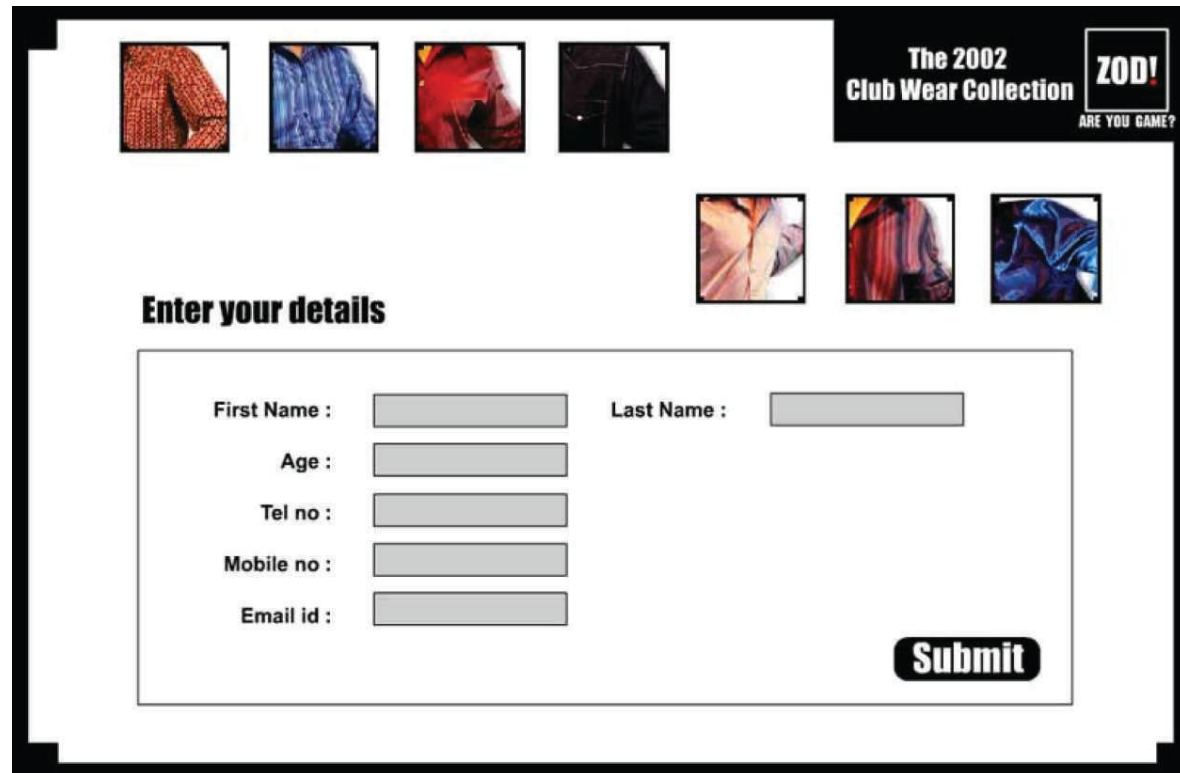


Fig. 8.3 ZOD! Range Displayed at the Entrance to Athena



Fig. 8.4 Laptop Games on Pub Counters



The 2002 Club Wear Collection **ZOD!**
ARE YOU GAME?

Enter your details

First Name : Last Name :

Age :

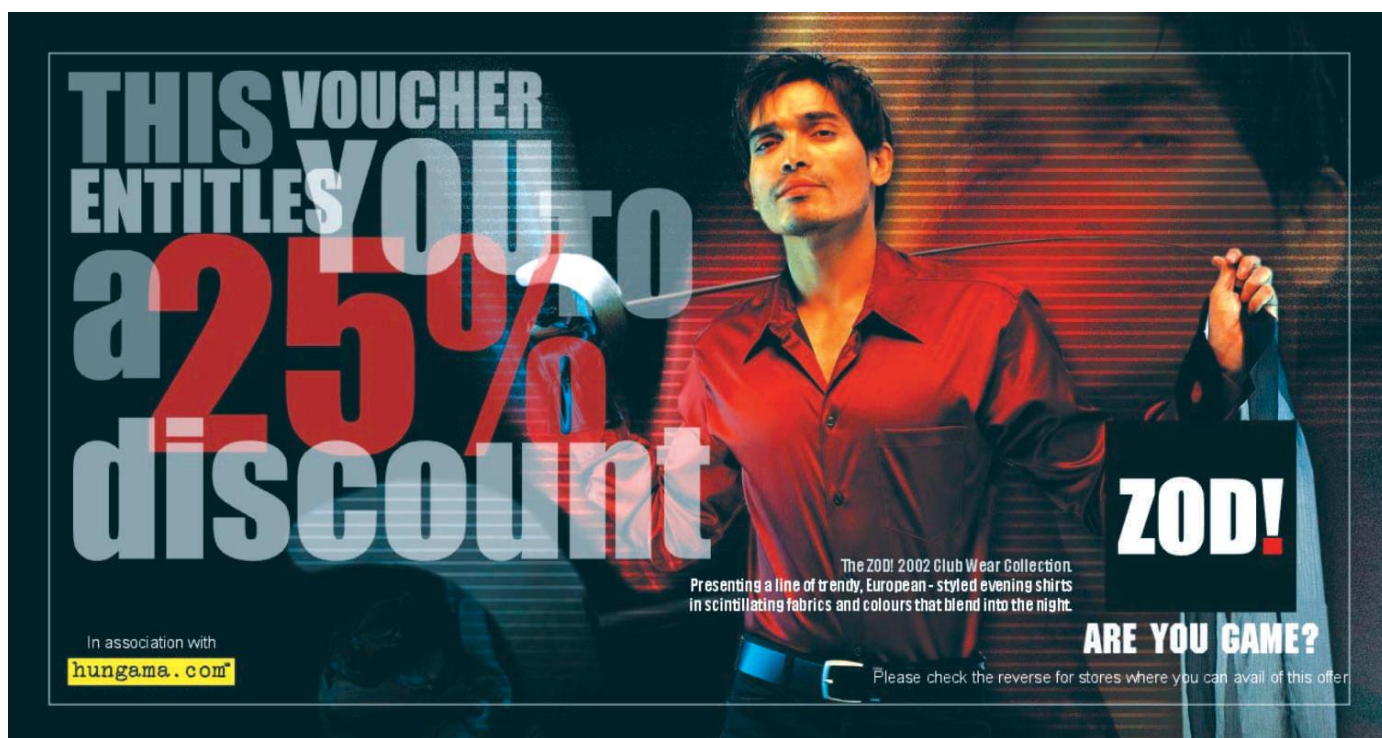
Tel no :

Mobile no :

Email id :

Submit

Fig. 8.5 Data Capture



THIS VOUCHER ENTITLES YOU to a 25% discount

ZOD!
ARE YOU GAME?

The ZOD! 2002 Club Wear Collection.
Presenting a line of trendy, European - styled evening shirts
in scintillating fabrics and colours that blend into the night.

In association with **hungama.com**

Please check the reverse for stores where you can avail of this offer.

Fig. 8.6 Dance Floor Leads to Brand Purchase

**EXPERIENCE 15
FREE CLUB NIGHTS
AT VELOCITY
ON PURCHASE
OF ZOD! 2002
CLUB WEAR
WORTH
Rs.1,500/-***

- Shoppers Stop
- Zodiac Retail Outlets
- Adams
- Topsons XM
- Milan Mens Wear
- Bluez Formalz
- KBN
- Akbarallys
- Trendz

VELOCITY
ENTRY CARD
ADmits ONE COUPLE
0001

The 2002 Club Wear Collection
ZOD!
ARE YOU GAME?

Club ZOD!
indiatimes.com

- Pass is valid for 15 entries or 3 months from first entry whichever is earlier.
- Free entry not valid on Saturdays.
- Club entry is valid for 1 couple.

Want your friends to get lucky too? Forward this offer to them!

Fig. 8.7 Purchase Leads Back to the Dance Floor

**ARE U
ON THE
ZOD!
LUCKY
SEAT**

The ZOD! 2002 Club Wear Collection.
Presenting a line of trendy, European-styled evening shirts
in scintillating fabrics and colours that blend into the night.

In association with
hungama.com

ZOD!
ARE YOU GAME?

AVAILABLE AT : SHOPPERS' STOP • LIFESTYLE • PYRAMID • ZODIAC RETAIL STORES • OTHER EXCLUSIVE OUTLETS

Fig. 8.8 Cinema Theatre Promos Created Excitement

- Picture perfect Cinema for ZOD!
- ‘Are you on the ZOD! lucky seat’ cinema theatre promos helped create excitement

ZOD! on FM

ZOD! sponsored the first ever RJ hunt on ground mileage at shopping malls, colleges and youth hangouts.



THE RESULTS

At the end of the whole exercise, the ZOD! sales team had a database of 1,13,468 potential ZOD! customers. As a result, ZOD! was able to sell 1 lakh shirts and surpass its sales targets by 25%.

This case is based on a presentation made at The Advertising Club, Bombay's Emvies (Media Effectiveness) Award.

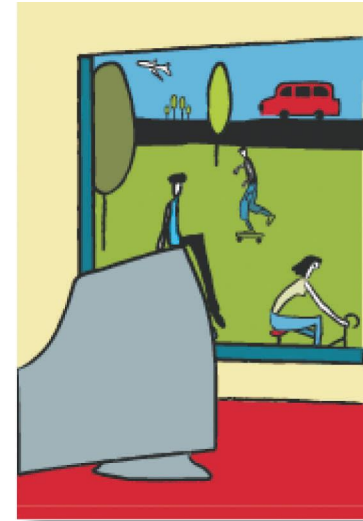
Also noteworthy was the fact that in a category with an average advertising to sales ratio of 20%, a new brand like ZOD! achieved a Rs.10 crore turnover in the first year with an advertising to sales ratio of only 5%.

Another true sign of success came in the form of industry recognition with ZOD! being awarded the 'Emerging Brand' and 'Best Launch of 2002' by Clothing Manufacturers Association of India (CMAI).

ZOD! also won the Emvies (Awards for media effectiveness instituted by the Advertising Club, Bombay).

Section III

Brand Building Consumer Durables Advertising



*If you buy something for purely rational reasons,
you'll never be happy. If you buy something for
purely emotional reasons, you'll never be satisfied*

Jonathan Harries, Worldwide Creative Director, DRAFTFCB

Consider the iPod, one of the most talked about durables in the market today. It wasn't the first portable music device nor is it the latest or the cheapest, but month after month the iPod managed to stay ahead of its competitors. iPod's success has much to do with its innovation, simple-to-use technology and amazing design. Its success revolves around the intangibles of the brand in terms of imagery, the 'cool' factor and the personality it evokes of the user.

CONSUMER DURABLES

How does one define what is a consumer durable? How is it different from a consumer product FMCG:

- In price
- In longevity
- In involvement

Consumer products are bought by consumers at regular intervals. Cigarettes are purchased daily, soaps are probably bought monthly, and so on. As a result, every time the consumer goes to make her purchases, she can change the brand. In effect, brand loyalty is under test every day, every week, every

month. No doubt, because of this constant choice opportunity, the maximum amount of 'brand' studies have been done in the area of consumer products.

Unlike consumer products, consumer durables by definition are not bought at short periodic intervals. Often the replacement cycle can run into years. In the case of some products, like cars, it could even be a decade. Given this long lock-in period, the role of the 'brand' becomes somewhat different. Further, the value of the purchase is often counted in terms of the number of months of salary is spent on it. All this leads to making the consumer decision-making process a long, detailed and time-consuming one.

So if we were to go back to our first equation of $\text{Brand} = \text{Product} + \text{Image}$, in the case of consumer durables the equation may be as follows:

$$\text{Brand} = \text{Product} + \text{Images}$$

HOW DOES ADVERTISING WORK

In the FCB Grid examined earlier, consumer durables would fit into the High Involvement, Think or High Involvement and Feel quadrants.

By their nature consumer durables, TVs, refrigerators, washing machines, two-wheelers, music systems, etc., are all high value purchases. Every purchase is preceded by several mandatory processes varying with the type of product and the socio-economic class of the consumer.

Consumer Check List

- Typically consumers have more questions to ask when it comes to choosing durables.
- Some of the questions they ask themselves, towards building their confidence in the brands, are:
- Heard of the brand? Used it earlier?
- Know anyone using it? What do they say?
- Where is it available? Where else?
- Which are the leading brands? Model options?
- What after-sales service is needed? Who offers the best?
- What features do we need? Any others?
- What financing options are available? Cash discount?
- What is the price? Any extras?

- What is the expected life? Resale value?
- Do I really need it now? Is it the right brand?
- Did I take the right decision? Any assurances?

BRAND BUILDING ADVERTISING

Advertising with respect to consumer durables has to play several roles from building awareness, to demonstrating the product, creating aspirational values, etc. In addition, advertising plays the role of reassuring consumers who have the brand, that they have made the right choice, and reducing post-purchase dissonance.

Does this mean that all consumer durables advertising has to be packed with data and be very rational and very direct?

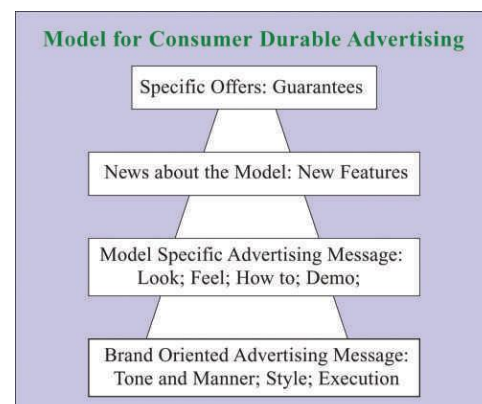
If we layer the requirements of consumer durables advertising with what advertising is, some answers emerge. Advertising by its very nature is intrusive. So to be visible advertising has to:

- Sound and look unique
- Be relevant to the target consumer
- Be believable

Over and above all this, advertising has to be 'likeable'. Increased likeability increases brand recall and brand preference.

In addition, consumer durable purchases are long drawn and the entire process could run into months. Advertising, during this process is actively 'consumed' by the target, but it needs to stand out from the clutter and keep the consumer hooked on to the brand right through the process.

After purchase, it is often the advertising both in media and through guarantees, service, internet and direct mail, that needs to keep the consumer happy with his/her purchase.



So, while it is true that in consumer durables a lot will depend on the features, price-value offering and after sales service, a lot can also be achieved through consistent brand building advertising.

Most importantly, consumer durable advertising is often focused on specific features, new model offerings and new offers. If advertising, across various product/model offerings can stay tuned to the 'brand', advertising budgets can work extra hard and brands can be built across products.

CASES

The following section consists of five case studies covering a range of consumer durable brands. It includes cases on two brands of cars, addressing two different consumer segments; two cases of umbrella brands getting to leadership in two different categories; and one case on building preference for a technology brand.

Chapter 9

Tata Indica: The Car that Changed the Market

Can one car change a market? That's exactly what the Tata Indica did. From a path-breaking launch till today, the Tata Indica has set several milestones and along the way has become one of the greatest marketing success stories in India.

THE BACKGROUND

Until the mid 1990s, the Indian auto sector consisted of just a handful of local companies. The two best-known Indian cars were the Ambassador and the Premier Padmini.

In the early 1980s Maruti 800, a Suzuki-derived model was rolled out and triggered the first auto revolution in India. Owning a Maruti 800 was considered to be a matter of great pride; every Indian dreamt of having one.

The year 1998 was a landmark year in Indian automobile history. It was a year which witnessed the highest number of small car launches. Hyundai and Daewoo had wheeled out their small cars Santro and Matiz respectively, to take on the mighty Maruti Suzuki. General Motors and Fiat also tried to gain ground. The sudden influx of international cars in the Indian arena led Maruti Suzuki to relaunch the Zen as the 'World Car.'

This made the Rs. 300,000 to Rs. 500,000 price segment the most competitive automobile category in India.

Tata Motor's Indica was slated to hit the roads in the month of September 1998. However, this was later shifted to December and Indica was the last brand to be launched in the small car market. Car advertising was at an all time high. To add to Indica's woes, other cars had the coveted 'foreign' aura and Tata Motors was seen as a 'desi truck company!'

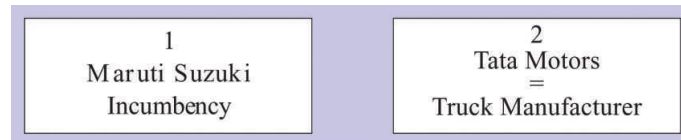
THE AGENCY AS PARTNER

At this juncture, DRAFTFCB+ULKA was invited to play the role of a strategic communications partner. The team was given the challenging task of launching

India's first home grown car which could compete as an equal with foreign cars. Globally, all eyes were set on the Indica launch; therefore the responsibility was compounded!

THE STARTING LINE

The challenges facing Indica were complex and multiple in nature. Research revealed that the challenge was made difficult on two grounds:



The third challenge was that as the last car brand in the market, Indica had to do something dramatic in order to get people to postpone purchase and wait for it.

Given all the odds this was definitely a major task.

Indica was India's first ambition to take on the world; it was Tata Motors' passion on wheels. A conscious decision was made to assume a confident, aggressive approach to instill a sense of pride in owning a world class 'Indian' car right from day one.

THE PRE-LAUNCH STRATEGY

Indica faced the last mover disadvantage. The challenge was to get the customer to wait for the Indica rather than buy a competitive brand. Therefore, the strategy had to be to build anticipation for the Indica.

In a category that connotes social standing, no consumer wants to be seen as making a compromise. Therefore, while the competition and the market kept describing the category as a 'small car' category, it was decided not to refer to the new car as a small car in any mention.

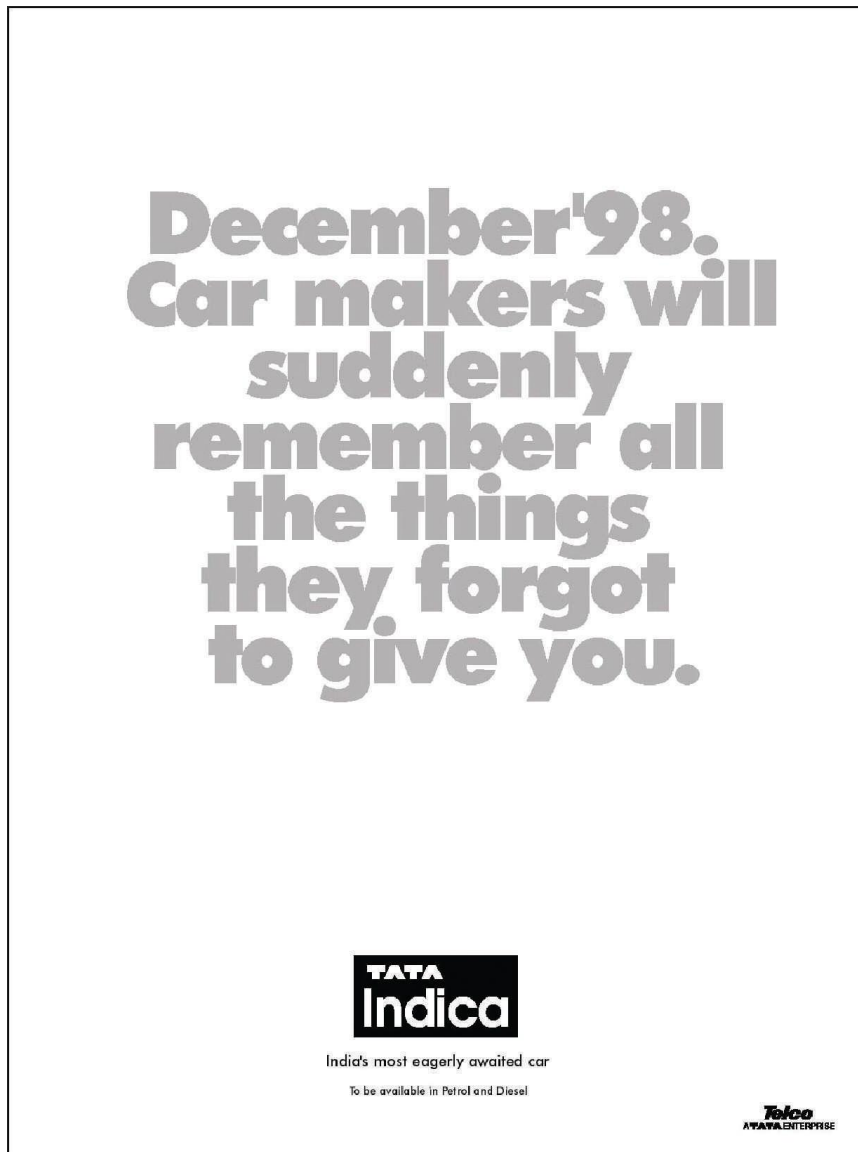
Instead, the strategy adopted was to re-position other cars as small cars.

It was also necessary to instill faith and confidence among prospective buyers. It had to become aspirational and as coveted as its 'foreign' peers. The only way to do this was to re-position the competition as inadequate offerings.

Pre-launch Ads

The pre-launch campaign created a huge anticipation and hype around the new car from the Tatas. The tagline 'India's most eagerly awaited car' added

to this mystique and hype. The tagline became so famous that it was picked up by the media and used actively. In fact it was used to announce the arrival of a new Prime Minister as 'India's most eagerly awaited Prime Minister'.

A black and white advertisement for the Tata Indica car. The main text is in a large, bold, sans-serif font, arranged in a blocky, stacked manner. At the bottom, there is a Tata Indica logo, a small line of text, and a small Telco logo.

**December'98.
Car makers will
suddenly
remember all
the things
they forgot
to give you.**

**TATA
Indica**

India's most eagerly awaited car
To be available in Petrol and Diesel

Telco
AVAILABILITY



Fig. 9.1 The Pre-launch Ads

THE INSIGHT

The DRAFTFCB+ULKA team did a complete ‘product interrogation’. The team took test rides, not only of the competing brands but also test drove prototypes of the new car.

This extensive ‘product interrogation’ revealed some interesting details. The Tata Indica was in fact better than the competition on several grounds—it offered higher power, better space and looked absolutely great. The Tata Indica offered a lot more than other cars.

Most consumers who would buy this car were expected to be Maruti 800 owners. These consumers saw a change of car as a signal of moving up in life. More importantly, this consumer was also very value-driven and would think through the car purchase decision very carefully.

THE POSITIONING

The product interrogation led to a crucial insight. The positioning statement had to be based on the insight that reflected the psyche of the average Indian consumer—‘Why settle for less?’ It had to be in sync with the Tata ethos of always having delivered more than promised.

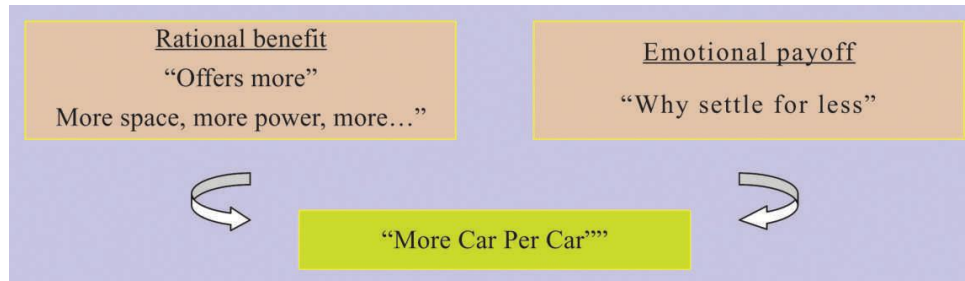


Fig. 9.2 Positioning Strategy

EXECUTION

Indica had to have a positive and confident attitude if it had to hold its own against fiery competitors. It had to have an attitude of a winner right from the word go! Indica had to be layered with dollops of attitude to break free from the ‘Indian manufacturer’ image. Communication had to add leadership to the brand. The tone had to be hard hitting yet cool.

Launch Ads

As budgets were limited, a conscious decision was made to only use print for the first nine to 12 months of the launch phase. Indica was the first car in India to be launched only with press and outdoors!

The TV commercials which were released in September 1999 became one of the most loved car commercials!

**December '98.
The end of the year.
And the end of
the small car.**



Launching December 29

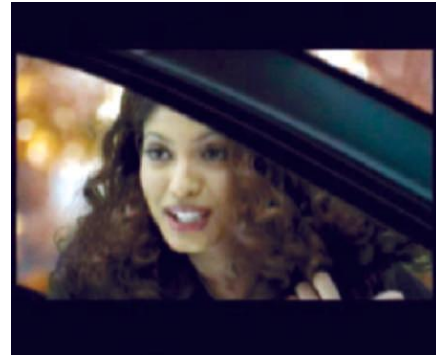


India's most eagerly awaited car

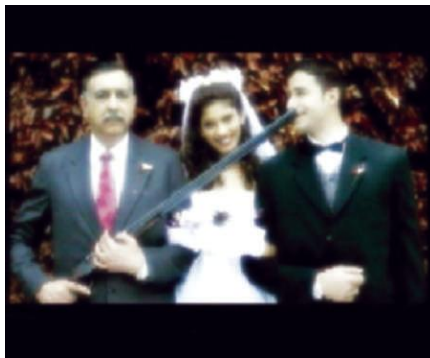
Telco
A TATA Enterprise



Shot of a young man in his Indica. Background music



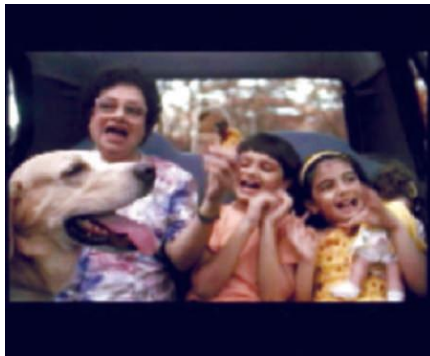
A young lady looking out for a lift. Background music



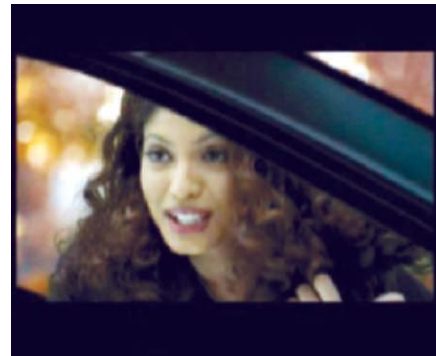
The young man is completely swept off his feet and starts dreaming, imagines he gets married to the lady



Having a baby



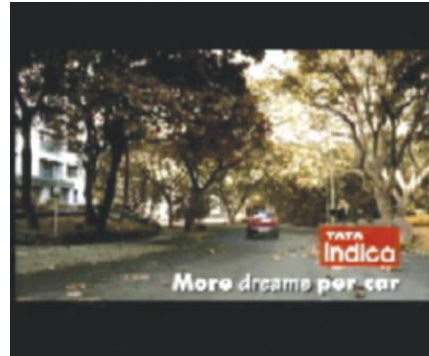
Travelling with his entire family, singing noisily



Suddenly he is jolted back to reality by the young lady asking him for a lift



He smiles at his silly imagination



VO & Super: Tata Indica more dreams per car

Fig. 9.4 The TV Commercial Storyboard

INDICA RACES AHEAD!

The launch received an overwhelming response. While Santro had managed bookings of around 15,000 cars, Indica created a record of highest ever ‘fully paid’ booking. 115,000 bookings in eight days flat!



The Tata Indica Campaign Broke Several Rules

Right through its pre-launch and launch strategy the Tata Indica campaign had gone ahead and demolished several myths. It did not speak of any foreign lineage, while not flaunting its Indianess as ‘Be Indian, Buy Indian!’

Foreign is Better

In a country where ‘foreign is better’ was the perceived norm, Tata Indica managed to convince consumers that Indian cars are not to be scoffed at!

Consumers Want a Small Car

A whole category had been defined around this myth. The reality was that while consumers wanted an affordable car, they did not want to be told that they had a ‘small’ car.

Must Show the Car

The looks of the Indica was one of its strong points. The strategy was to surprise the consumer with the looks of the car at launch. Therefore, right through the pre-launch stage, the car was consciously not shown in the advertising.

Press Alone Cannot Deliver

All other car brands used press and TV and huge spends on both to build their brands. The entire Tata Indica launch strategy focused single mindedly on creating maximum impact through press only and still emerged a winner.

Features, Features, Features

Most car advertising was focusing on loading their advertising with features like Bhp, engine, capacity, transmission technology, engine technology, etc. All this was very important to the car makers, but of little relevance to intending car buyers. Instead, the Tata Indica communication used benefits like power, space and style which connected instantly with consumers.

Diesel Will Erode Image

All the new cars launched were petrol cars. Tata Motors had a strong diesel heritage and expertise. Diesel cars, till then, were perceived to be noisy and less efficient. However, Tata Motors decided to play to their strength and play on the diesel story to their advantage.

The Going Gets Tough!

After its dream debut, Indica woke up to harsh realities. The car market had slowed down due to price hikes triggered by increase in sales tax. Stiff competition, unfavorable press and slowing consumer acceptance took a toll on its volumes and Indica closed 1999–2000 sales at much below what was expected.

Highs had turned into lows and Indica had to really do something if it wanted to stay in the race.

The Tough Get Going!

The Tata Motors team decided to get back to the drawing board. Tata Motors went out and talked extensively to its buyers. Based on these customer interactions, the Tata Motors team worked very hard and made changes in

the car. The Indica was modified and the new improvised version was ready to be rolled out in January 2001.

THE INDICA V2—BUILDING A NEW MOUNTAIN

There was a need to make consumers believe that this was a new Indica. The launch of the new Indica V2 had to be viewed as a next generation of cars from the Tata Motors stable rather than just a mere ‘nose job’.

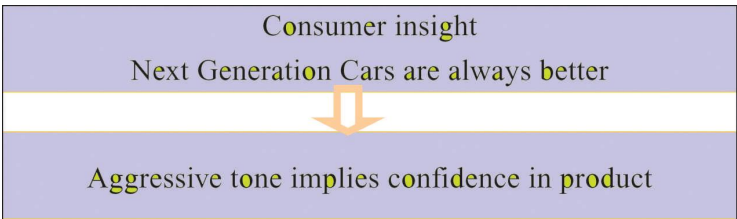
The first step was to make the change tangible, which led to it being called Indica V2.

The need of the hour was a strong message to overcome consumer resistance. The new Indica V2 had to drive into the consideration set of car buyers.

The communication had to be strategic and focused in order to deliver. Adopting a defensive and apologetic tone and manner would have made matters worse.

CREATIVE STRATEGY

The rational route was adopted. The communication showcased the new features, benefits and performance of the Indica V2. The idea was to reinforce the functional and good aspects of the car.



The strategy was to carry forward the confident and assertive tone and manner that had helped create the brand. The approach consciously looked at re-positioning competition as ‘small cars’ v/s Indica as ‘more car per car’.

Bad roads will be a distant memory. As will small cars.

The new Indica V2, the next stage in car evolution.

You'll never suffer bad roads again. Thanks to the new Indica V2, enhanced by a range of new features. The SmoothRide suspension, fortified by tie members, enhances ride comfort. BlockShock absorbers cushion you from the roughest roads. The quieter SuperDrive engine combines the best mileage in India with the cost efficiency of diesel. The EasyShift gearbox lets you effortlessly up the pace. High-grip WideTread tyres enhance an extraordinary safety record. And thoughtful touches, discovered while driving, complete the V2 experience. While the new V2 model, with Power Steering, simplifies city driving. All this, reinforced by the Tata assurance of a large service network. So why would you drive any other car? Test drive the Indica V2 and send small cars where they belong. To the past.

Indica V2
More car per car

TATA ENGINEERING

40 x 6 NET / VCI - Delhi / Northstar Times (B&W)

Gentle on your wrist. Merciless on small cars.

The new Indica V2, the next stage in car evolution.

Driving a car has never been more enjoyable. Thanks to the new Indica V2, enhanced by a range of new features. The new V2 model, with Power Steering, simplifies city driving. The EasyShift gearbox lets you effortlessly up the pace. And the quieter SuperDrive engine combines the best mileage in India with the cost efficiency of diesel. The SmoothRide suspension, fortified by tie members, enhances ride comfort. BlockShock absorbers cushion you from the roughest roads. Wide high-grip WideTread tyres enhance an extraordinary safety record. And thoughtful touches, discovered while driving, complete the V2 experience. All this, reinforced by the Tata assurance of a large service network. So why would you drive any other car? Test drive the Indica V2. And drive away from small cars forever.

Indica V2
More car per car

TATA ENGINEERING

40 x 6 NET / VCI - Delhi / Northstar Times (B&W)

Fig. 9.5 The Press Communication

While the press advertising focused on the changes in the car, the task of the TV communication was to build conviction in the new generation car and live up to its promise.



Film begins opens with a shot of a test track....



Test Track... Somewhere in Asia



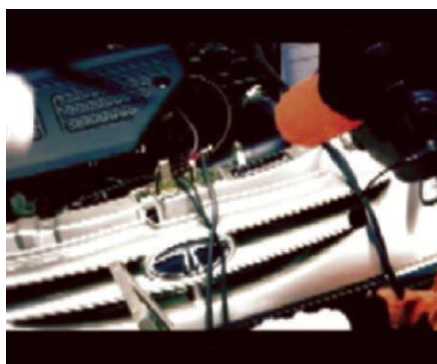
The Indica is put to test on severe conditions



Indica on tough terrains



V0: They drove it



V0: They tested it



V0: They respected it



V0: Indica V2

Fig. 9.6 The TV Commercial Storyboard

Complete Brand Surround

Mass media was supplemented with a host of brand surround activities.

- ‘Kaun Jeetega Indica V2?’: A contest riding on the popularity of *Kaun Banega Crorepati* which featured in the TV game show, websites and direct mail.
- Indica V2 Mega Show: To generate test drives, a large promotion offering tickets to the Indica V2 Mega show was launched. For the first time, two of the biggest singers—Asha Bhonsle and Daler Mehndi—in their respective genres were brought together on stage. Mega shows were conducted in metros which also created brand buzz for the Indica V2.
- The Indica Club: Direct marketing was used strategically to build excitement around the Indica V2 through members of the Indica Club.
- Internet: An attractive website and aggressive online advertising helped create a lot of hype around the launch of the Indica V2.

THE RESULTS

Despite an overall economic slowdown, Indica sales improved dramatically in 2001–2002. It recorded a year on year growth of 46% versus segment B growth of 10% for the same period. The growth rate was especially heartening given that other competitors like Santro clocked a sales growth of only 5% for the same period.

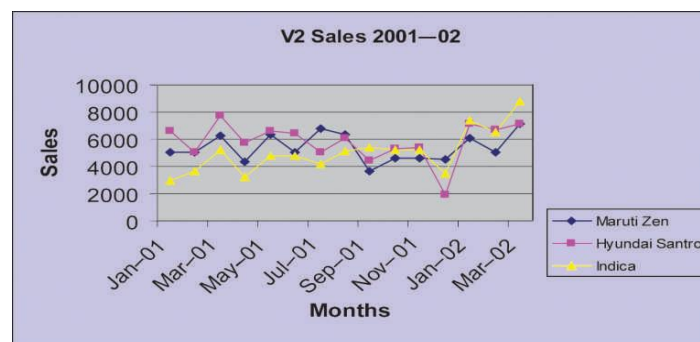


Fig. 9.7 Tata Indica V2 Sales Climb Rapidly

And finally More Glory per Car....

‘The Indica sprinted through adversity, vaulted through obstacles and finally leapt towards success!’

Tata Motors built one of India’s largest brands amidst a high degree of scepticism. In a category where ‘foreign’ spelt almost instant success, Indica took away the crown!

Indica's tagline is one of the strongest brand properties in the Indian auto market. 'More car per car' remains integral to the brand. The Indica story has been truly inspirational in the quest of achieving a dream. The Tata Group had fulfilled the dreams of the Indian middle class of owning a world-class car at an affordable price!

"V2 spells Victory spelt twice for Indica"
-Hormazd Sorabjee- Editor, *AUTOCAR*

The case is based on published articles and Effies awards submission.

Chapter 10

Tata Indigo: An Indian Sedan that Spoilt an Entire Nation

In the past decade or so, the Indian economy has undergone a sea change. From a seller's market, it has become a buyer's market. The Indian consumer too is going through a metamorphosis. The effects are seen at both the rural and urban level. Post liberalization, expenditures have also included hedonistic indulgences. Easy availability of credit is the driving fuel behind some major categories such as consumer durables like air conditioners, flat screen televisions, cars, etc. Access to international brands and technology meant that the Indian consumer had access to the best from anywhere in the world.

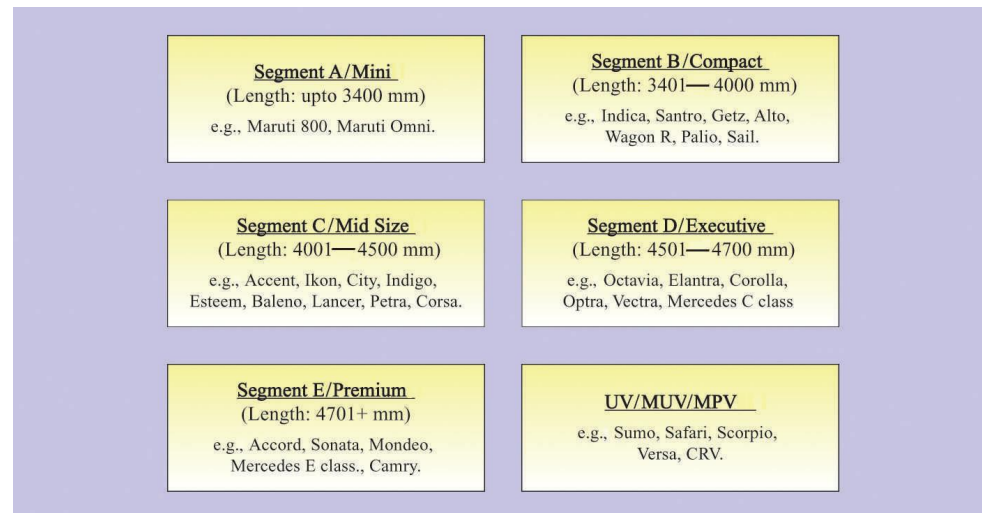
In parallel, changes in demographics like the mushrooming middle class, increasing disposable incomes and the rise of the salaried class had led to a rise in consumerism, the likes of which the country had never seen before.

THE INDIAN AUTO MARKET—A CONSUMER'S DELIGHT

With the Indian economy growing, the automobile sector was looking up. The Indian middle class was no longer satisfied with the 'run of the mill' hatchbacks that were available. The consumer wanted more—more comfort, more class, more style—and all this at an affordable price. After tasting success with the Indica V2, Tata Motors decided to enter the 'sedan' segment in the year 2002. The sedan segment was already very crowded with nine international manufacturers offering close to 50 models vying for the lucrative but small base of 75,000 Segment C (sedan) intenders. (In comparison, the hatchback segment with cars like Maruti 800, Zen, Tata Indica accounts for 85% of the total Indian car market and sold over 600,000 cars!

The automobile category is arguably the most 'brand driven' category coupled, with the fact that the Indian consumer had an ingrained 'foreign is better' attitude.

The SIAM (Society of Indian Automobile Manufacturers) classifies passenger cars into six categories. This classification is done on the basis of the length of the car which places all passenger cars into segments A, B, C, D, E, UV/ MUV/ MPV.



PHASE I: THE TATA INDIGO LAUNCH, DECEMBER 2002

The Tata brand in passenger car connotes ‘value’ and ‘economy’, an equity that was limiting in the context of a sedan buyer. There was a widespread notion that Tatas could launch a car in the ‘value’ segment but not in the luxury segment. In a category where the consumer is highly discerning and image conscious, the Tata sedan would not only have to overcome its ‘value for money’ equity but also counter the ‘foreign’ badge enjoyed by the competition.

The Tata Sedan Challenge

The Tata sedan was a product that met the norms of the category. However, unlike the Tata Indica which truly offered ‘more car’ than the competition, the Tata sedan did not enjoy too many distinct product advantages over the competition.

Evidently, industry analysts and consumers were curiously awaiting the Tata sedan launch in 2002. In anticipation of the launch, competition had upped their ante by increasing the media activity and also revising their pricing downwards to ensure that the new Tata sedan would have a difficult time entering the segment.

In a market full of similar looking products and similar sounding communications, the big challenge for the new car was to find a relevant differentiation point.

THE STRATEGY

The Product

The new car looked uncannily similar to the Tata Indica from the front. However, because it was a sedan, the addition of a 'boot' was clearly a product plus over Tata Indica. However, this was not seen as a big enough differentiator since all sedans have a boot.

Product interrogation revealed that the interior space was the only differentiating factor from the competition. The challenge for the sedan was heightened by the fact that the front of the car had a strong resemblance to the existing hatchback Tata Indica V2.

The Brand

The first issue was the branding of the sedan. Should it be given a totally different brand name? Or should it be treated as just an extension of Indica, and be called Indica Sedan?

It was felt that the new car needed a new brand name to stand apart from its hatchback sibling, but the brand name could be derivative of Indica. That led to the brand name Tata Indigo.

Tata 'Indigo', reflected the aspirations of 'India on the Go'. Therefore the challenge was to create an identity and personality for the Tata Indigo, which was distinct from the Tata Indica V2 and in the process also achieve the ambitious sales target of 1500 cars per month set by Tata Motors.

Consumer Insights

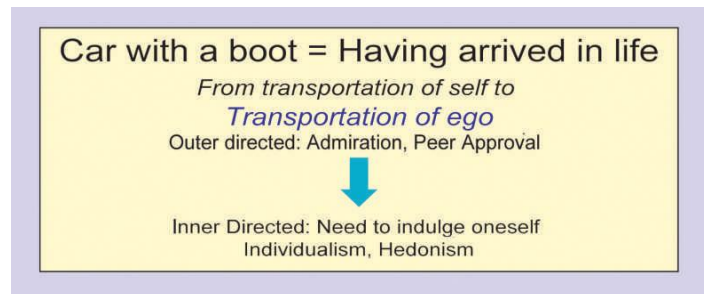
Extensive research with the consumer revealed two key consumer insights.

Firstly, sedan intenders are not first time buyers of a car; they are current small car owners looking to upgrade. Sedans act as a signal of success and strongly represent a sense of 'self gratification'.

As a result, the target audience was a more 'evolved' car owner who wanted to communicate to the world that he has 'arrived in life'.

Secondly, and more importantly, a large-scale study of automobile consumers conducted by DRAFTFCB+ULKA called AutoMood had unearthed a key

insight—while a small car was for ‘transportation of self’, a sedan was for ‘transportation of ego’.



The Communication Strategy

The communication strategy had to tap into the sedan intender’s desire to feel good about the purchase. At the same time, there was a need for a rational hook to make inroads into his small consideration set. Detailed ‘product interrogation’ through car clinics revealed that the interior space was the most appreciated feature of the car, followed by an independent 3-link rear suspension. As a result, the car promised the most comfortable rear seat ride.

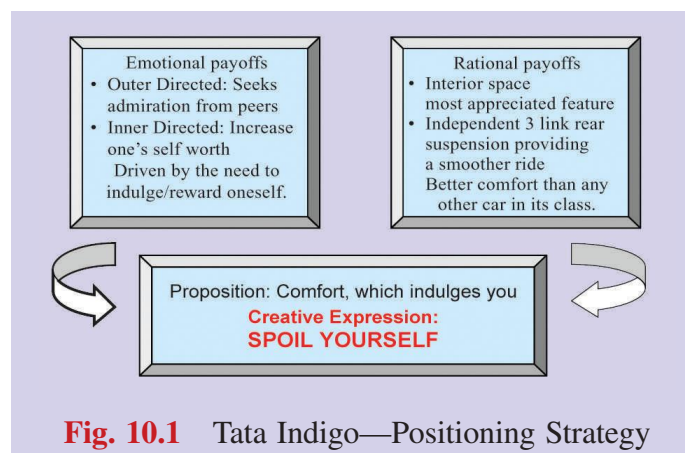


Fig. 10.1 Tata Indigo—Positioning Strategy

THE CREATIVE STRATEGY

An armchair or a sofa denotes comfort and luxury. This was the base on which the launch creative was built. The creative execution used a ‘Sofa’ as the metaphor to bring alive the core proposition and help the brand cut through the clutter.

Initially, only the sofa was shown in a ‘teaser’ campaign to incite interest during the launch phase. This execution broke many norms.

Also the impact was enhanced due to synergies built by using the common creative element ‘sofa’ across media.



Fig. 10.2 The Teaser

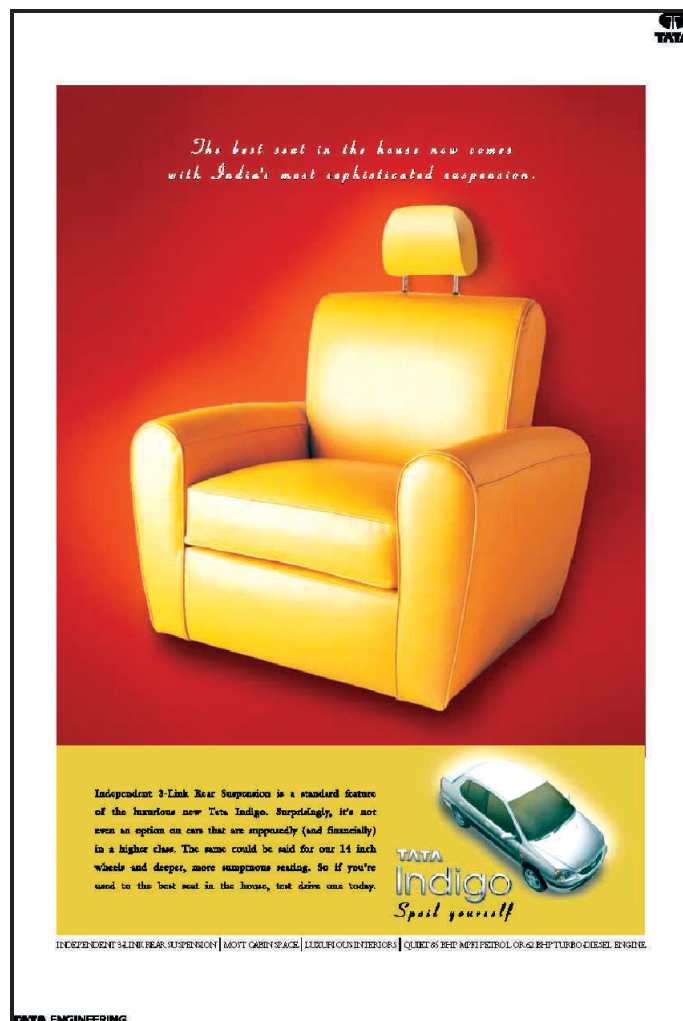


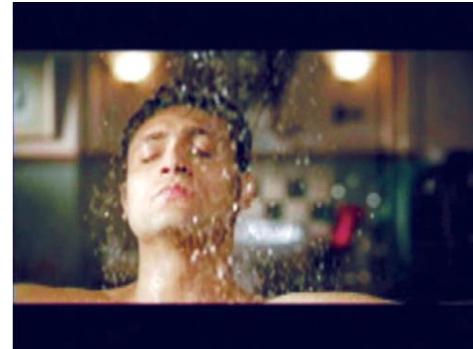
Fig. 10.3 The Print Ad

Tata Indigo (Sofa TVC)

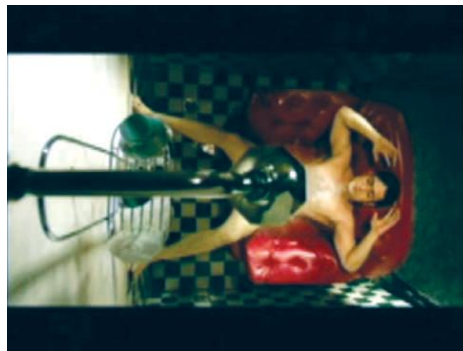
While the competition flashed images of cars zipping past on the road, the Tata Indigo launch television commercial went against the very grain of car advertising: using the 'sofa' as a perfect metaphor for luxury.



Shot of a man lounging in a plush red sofa in his kitchen



The next shot shows him taking a shower



In the comfort of the sofa...



Stepping out of the elevator, where too he was sitting on the sofa



He sprints to a gleaming Tata Indigo parked outside



Super: Spoil yourself

Fig. 10.4 The TV Commercial Storyboard

The television commercial focused on a man who is not willing to give up his luxurious sofa for anything except for a ride in the Tata Indigo.

In addition, outdoors, direct mail and an online campaign on the internet were also created to ensure complete brand surround



Fig 10.5 Outdoor Hoarding

THE RESULTS

The Indigo launch strategy hit the 'bull's eye'. Aided by a sound pricing strategy, focused advertising and the excellent Tata Motors distribution network, the Indigo became the largest selling car in its class, surpassing its own ambitious target of 1500 cars per month!

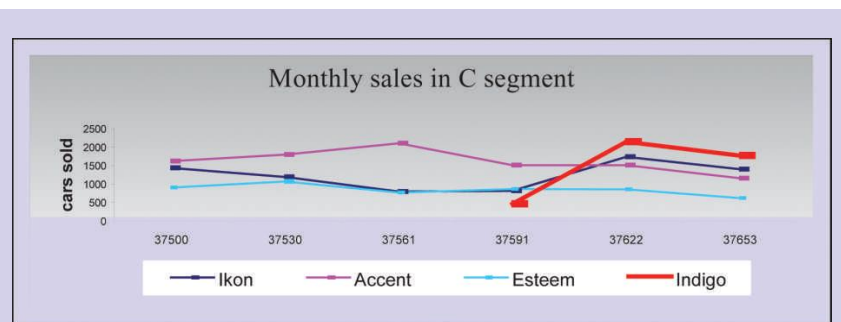


Fig. 10.6 Tata Indigo Races to Leadership

Another amazing fact was that in just three months of its launch, the Tata Indigo achieved 60% of Hyundai Accent's awareness score, which Accent had taken four years to build.

Also the intended message of 'luxury' hit the mark with the audience. An independent survey revealed that the audience regarded the Indigo as more of a 'luxury car' than the Ford Ikon or the Hyundai Accent!

PHASE II: TAKING THE POSITIONING FORWARD

After a successful launch, Tata Indigo was giving the competition a run for its money. Despite coming from an Indian manufacturer's stable, the Indigo became a very strong brand in the C segment. Feeling threatened, the competition stepped up marketing pressure with a slew of sales promotions designed to woo the consumer. This resulted in a slowdown in the growth for Tata Indigo in the latter half of 2003.

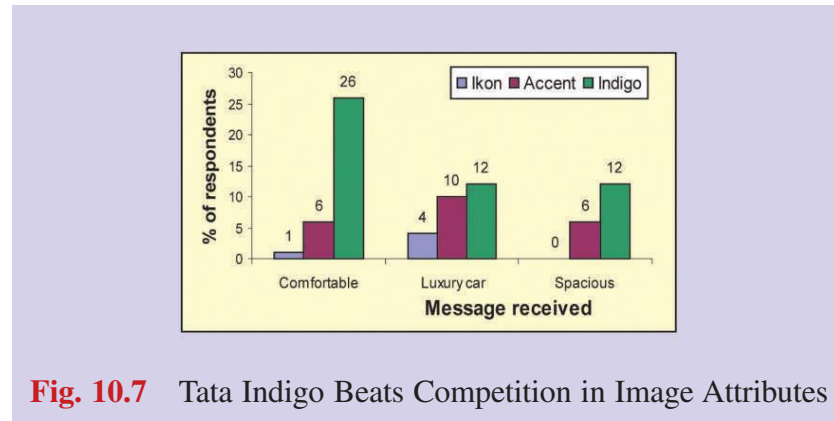


Fig. 10.7 Tata Indigo Beats Competition in Image Attributes

Tata Motors wanted a solution to this move by the competition.

Strategically, promotions are used to encourage consumers to either try new products or enhance repeat purchase. In a competitive environment where products are more or less similar in terms of attributes offered and benefits sought, promotions are also used as incentives for consumers to disturb brand preference.

Extensive research done by the agency found that the Segment C buyers view promotions more as an incentive to buy a car brand that is slow moving or has low off-take. Therefore, promotions in the automobile sector often end up weakening the equity of a brand.

Hence, the strategy in a category where brand imagery is crucial, was to invest in the brand with brand building advertising and invigorate sales.

At this time, Tata Motors took a tough yet brave decision. Instead of spending money on promotions and price discounts, Tata Motors decided to invest in the brand.

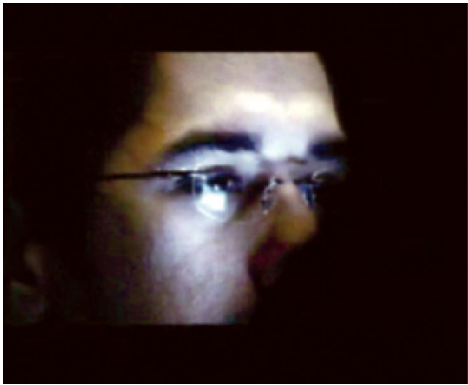
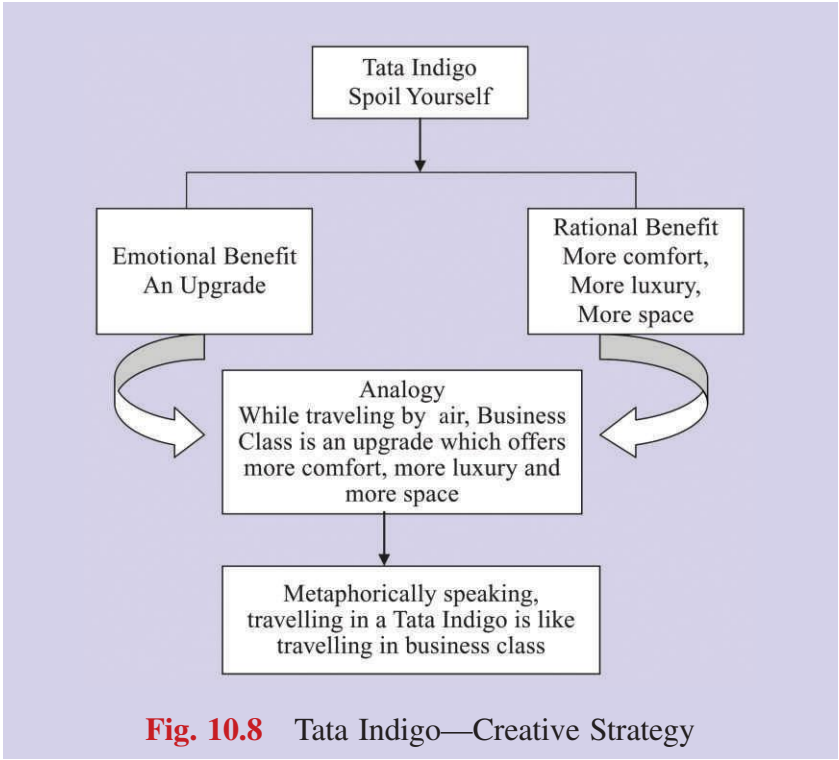
PHASE III: THE COMMUNICATION STRATEGY

Tata Indigo had achieved its initial objective of establishing the brand as a leader in its category. The brand had a well-articulated positioning in 'spoil

yourself’ which had clearly established the brand benefits in the area of comfort and luxury.

The communication challenge was to take this positioning forward. The task was to take the brand to the next level in terms of aspirational values while retaining its core positioning of comfort, luxury and spaciousness.

The fundamental premise for the brand was that it offered an ‘upgrade’ to all owners of hatchbacks. Therefore, it had to be positioned as a mode of travel that was one notch higher.

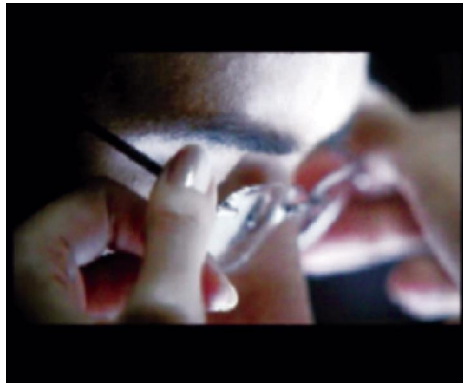


Film begins with a close up shot of a man



Cut to shot of a passport indication of an outbound travel in an aircraft

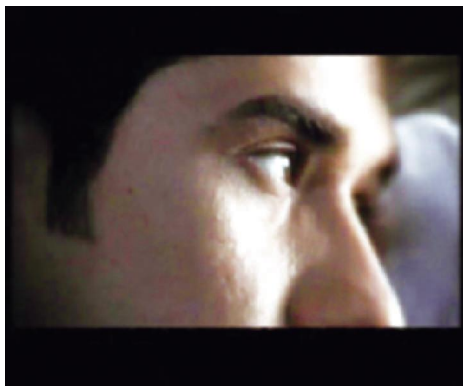
The creative execution used elements of ‘business class’ as the visual metaphors to bring alive the fact that travelling in a Tata Indigo was like travelling in the business class of an airline.



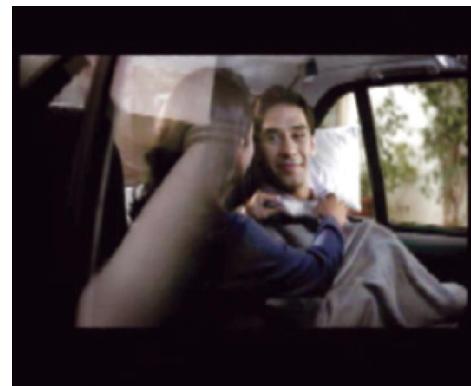
Gradually he falls asleep...and a lady takes care of his glasses



VO: There's nothing frequent fliers like more than an upgrade...



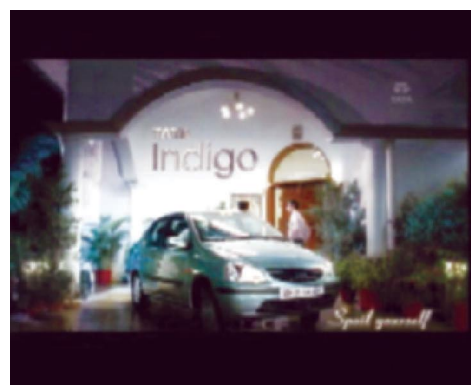
Sunshine awakens then man...



And we discover that the man was actually in a car



Shot of the Tata Indigo



VO: Spoil yourself

Fig. 10.9 The TV Commercial Storyboard

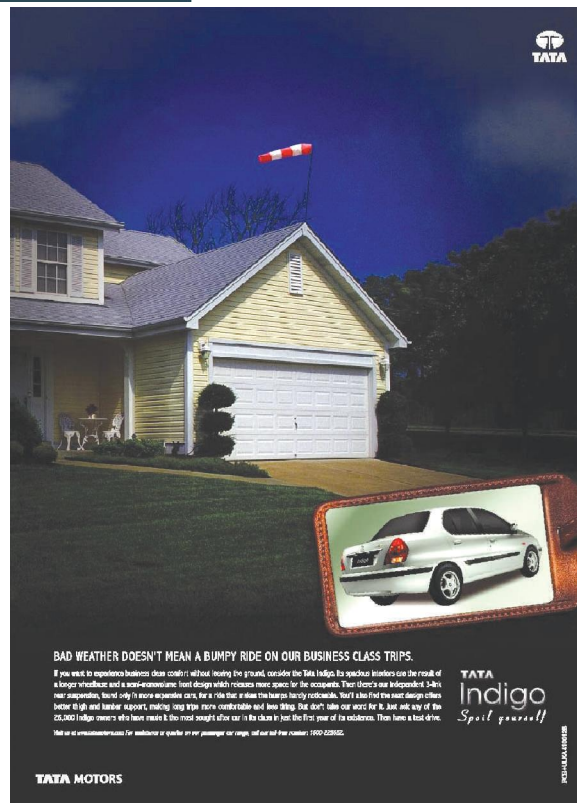
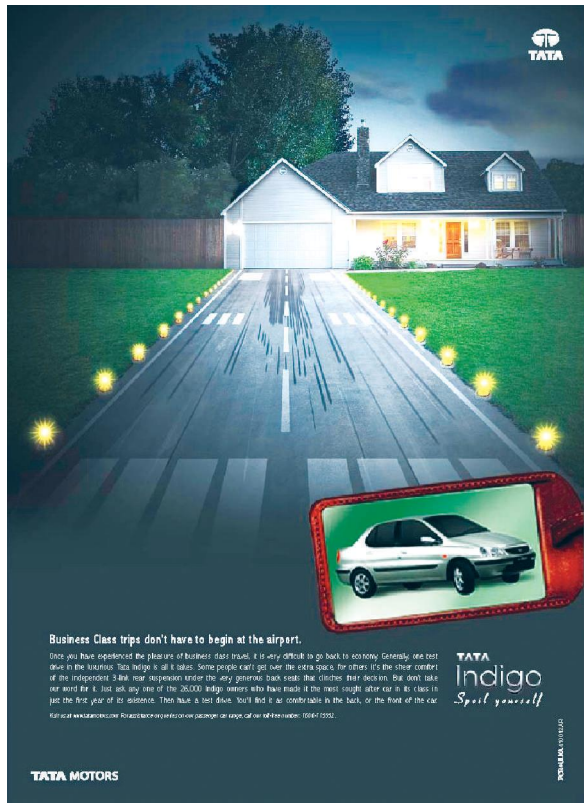


Fig. 10.10 The Print Ad



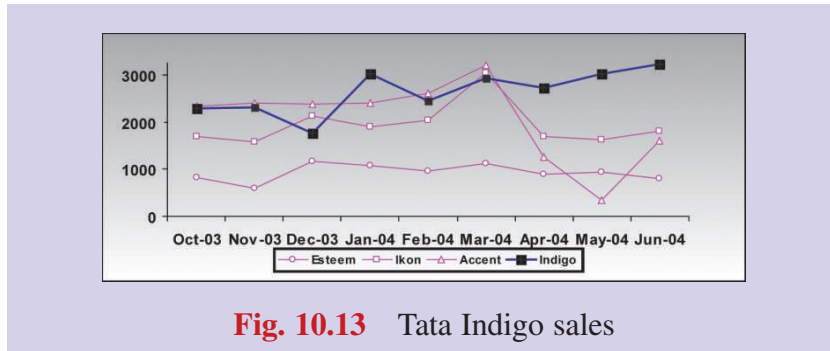
Fig. 10.11 The Outdoor Hoardings

THE RESULTS

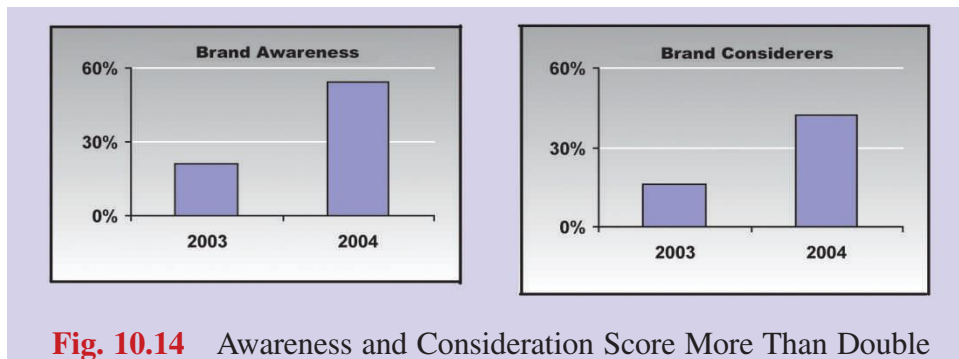


Fig. 10.12 The Result Spoke for Themselves

Sales steadily moved up from an average of 2000 cars a month in 2003 to over 3000 a month in 2004.



The AC Nielsen Brand Track showed that the brand awareness of the Indigo increased from 21% to 54% and brand consideration increased from 16% to 42%.



SUMMARY

The success of Tata Indigo in an already overcrowded segment proved that Indian car brands do have what it takes to overcome and beat the world's best car makers.

All it takes is a little ingenuity, a good product, great pricing and a sound branding strategy to stand up to the competition!

Tata Indigo won the Effies Awards for Advertising Effectiveness twice: once in 2002 and again in 2004!

This case is based on the presentations made at The Advertising Club, Bombay's Effie (Advertising Effectiveness) Awards.

Chapter 11

Compaq: Colour My e-Life

India had almost missed the IT/PC revolution. In the early 90s while China was sucking up a million PCs a year, India could offer a market for just 100,000 PCs. A combination of high import/customs duty, excise duty and duty on software made PCs unaffordable for home users and even small or medium enterprises. In large corporates too, PC usage had a ratio of one for every three white collar workers.

The market was dominated by the grey operators who could offer significant savings on the price. Indian players like Wipro and HCL were struggling, while MNC brands like IBM and Compaq were taking tentative steps. Companies like Intel and Microsoft too were disappointed with the laggard tempo of the Indian market.

All this changed in the mid nineties, with the Government of India rapidly lowering duties and tariffs on PCs, software and accessories. The market witnessed rapid growth during the late 90s, making it a happy hunting ground for Indian, Western and Far East Asian brands.

While PCs were entering a greater number of offices, banks and shops, PC penetration at the home level was still very small, for a country of India's size.

HOME PCs

Some experts had predicted that the home PC market will explode when PCs become available at a sub Rs. 25,000 price. This had not yet happened in 2001, but there were signs that the market would grow exponentially in a few years.

According to NRS 2001 (National Readership Survey), there were about 187 million homes in urban and rural India; of these, about 54 million were in urban India and among these hardly 3.8 million had a PC. Compare this with other durables like TVs, refrigerators, two wheelers and music systems, each

of which has penetration levels in excess of 40% (or 20 million homes+) and you get a clear picture.

While home PCs were making their presence felt in SEC A homes in urban India, they were yet to enter SEC B homes, although many SEC B consumers used PCs in offices, colleges and internet surfing centres.

Research conducted among SEC A and B households in the years 2000-01 revealed that PCs and ACs were the most desired home appliances. The PC was also seen as a multi utility device which the father and children could use.

HOME PC COMPETITION

With the growth (and the forecasted growth) of the Indian PC market, the number of competitors vying for a share of the pie kept increasing by the month.

At one end were the well-established organised sector Indian brands like Wipro, HCL and Zenith. They expanded their range to straddle the lowest end (at sub Rs. 30,000 price) to the top end, aimed at corporate users.

The MNC brands too were offering a wide range with IBM, HP, Compaq, Acer and others fighting for a share. The MNC brands commanded a small but significant premium over the Indian brands.

At the other end were the multitude of Indian unorganized sector players. There were many of the 'assembled' type who operated in specific towns and states, catering to a captive group of customers and retailers. These players offered a significant saving on hardware costs and often bundled a huge amount of software for no charge. While their share of the overall market, had dramatically dropped from the mid 90s, they still accounted for over 30% of the market in the early 2000s.

Most organized sector brands were advertised in the mass media with product feature dominated messaging. While the overall media spends were modest, most of the money was spent on catalogue type advertising in newspapers and magazines.

COMPAQ HOME PC THRUST

Compaq had a strong business base in corporate India, with a complete range of products from servers, PCs, laptops and more. In 1999–2000, Compaq decided to make a strong thrust into the home PC segment with Compaq

Presario, the sub-brand chosen for the task, with several features of interest to the home user viz: webcam, DVD ROM, CD Read/Write, JBL speakers, cordless mouse, etc. Compaq also decided to make their home PC more user friendly with colourful bezels; these interchangeable bezels on the front face of the monitor and speakers could help the home user to set the look of the PC to suit his/her mood, room or temperament.

How could this PC be presented to the home user? Who is he? What is s/he looking for?

BUYER BEHAVIOUR

A home PC buyer was possibly buying a PC for the first time in his life. While he had heard of the many technical terms like RAM, ROM, speed, chip, etc., he possibly knew very little about their role and importance.

A home PC buyer could also be a person who was already used to a PC in the office environment, but wanted one at home for his family and his personal use. This person was better informed about the product and definitely knew how to use a PC.

At the other end was a buyer who knew very little about a PC but bought one for his children; and may be he too could learn a bit at home.

While a home PC was paid for by the head of the household, research revealed that kids play a very critical role in the decision-making, especially with respect to the features, benefits, etc.

Whom should Compaq target and how?

TARGETING THE RIGHT AUDIENCE

Compaq was a well-recognised, well-respected brand in corporate India.

It was felt that if the head of the household was using a Compaq in office, he would definitely consider the brand when he wanted a home PC.

However, for a non-user of a PC, Compaq was a new name, and he was likely to seek advice from a lot of people before he made his brand choice. Possibly the most critical role would be played by his school/college going children!

Can Compaq Presario be aimed at this critical influencer without antagonising his parents? Can the communication be created so as not to trivialise the brand in front of the more knowledgeable office user of Compaq?

COMMUNICATION STRATEGY

Compaq decided to target the young user of home PC for its Compaq Presario home PC.

It was felt that the young home PC user could be reached best through TV and importantly, TV would help Compaq demonstrate the product. It was also felt that the communication had to make Compaq Presario a 'cool' brand to have at home. The 'cool quotient' of TV channels like MTV were way ahead of what any newspaper could give.

The decision was taken to do a TV commercial which would appeal to the young user and would 'up' the cool quotient of Compaq Presario.

The challenge was to re-position other brands as 'boring boxes' and present Compaq as offering an exciting range of PCs, which were not mere computers but lifestyle statements.

Compaq felt that product features were important and the commercial had to showcase them; but these features were available in almost all brands of PCs. Compaq Presario had one point of difference compared to all other brands, at that point of time: interchangeable color bezels that could make the PC look red, blue, green with a few deft moves.

The agency and the client team debated hotly the rationale behind playing up such an insignificant feature for a product that could cost upwards of Rs. 30,000.

The teams agreed that while the bezels would be the hero of the story, the PC and its features should also have a big role.

The challenge was to add a strong emotional quotient to a very rational purchase by:

- De-mystifying technology
- Making the brand fun, exciting, aspirational
- Making the brand more relatable

The strategy was to establish core values of 'young, cool, trendy' for the brand and have a pay-off that symbolised this.

These were very courageous decisions at that point in time—spending most of the budget on TV when the competition was in press; spending a significant sum in production of the TVC; appealing to the youth and not the executive and focusing on a relatively unimportant benefit.

CREATIVE STRATEGY

The challenge posed to the agency creative team was to demonstrate a high-end feature of the Compaq Presario, while playing up the interchangeable color bezels feature of the brand.

It was felt that video mail was an aspirational high-end feature that Compaq Presario offered. This could demonstrate the webcam feature, the speakers, the speed of the processor, etc.

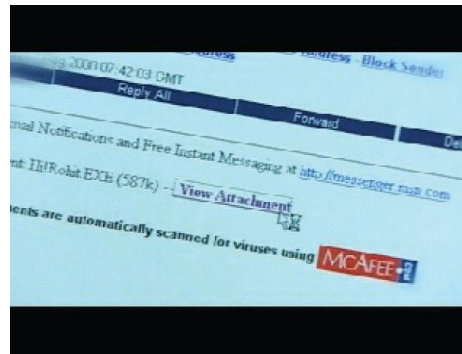
The television commercial therefore, starts with a young man checking his e-mail, only to discover a video mail from his girlfriend saying she will see him at 11am. He realises that it is already 11am and she is getting off her bicycle outside his home. To impress her he switches his computer color (through bezels) to match her parka (blue). And then he notices she has a green jacket under her parka, so he switches to green. And finally, when she walks into his room she has on a red T-shirt, leaving our young hero grabbing for red bezels.

The TVC demonstrates the high-end feature but the action was all focused on our young hero and his attractive girlfriend as they go through a shadow dance from blue to green to finally red, as he finally says “What a coincidence, you’re wearingred!”

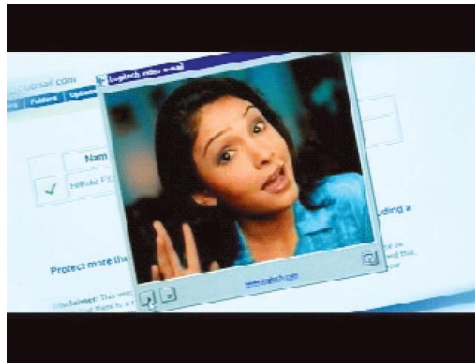
The TVC had an ‘Intel bong’ in the middle since Compaq was participating in the ‘Intel Inside’ programme; but the intrusion was used by the script writer to do the final colour switch in the girl’s dress from green to red.



The film begins with a young man on his Compaq Presario



Checking email, he sees a mail from a girl whom he wants to impress



The attachment shows the girl telling him that she will arrive at 11 a.m.



He rushes to the window to see the girl arriving



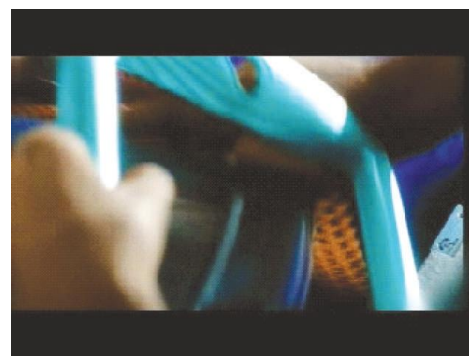
He sees the girl wearing a blue sweater



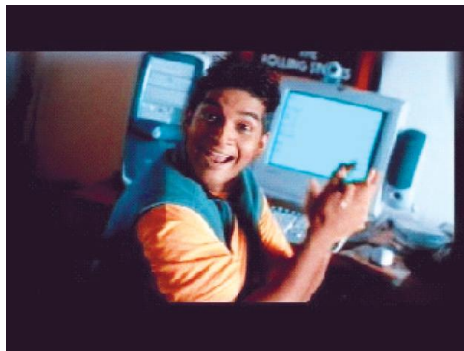
So he quickly interchanges the existing bezels of his Compaq...



But the girl removes her Jacket revealing a green t-shirt



Again the bezels are changed to green



But taken by surprise and completes the sentence by saying "...RED!"



End shot with the Compaq Presario logo and base line

Fig. 11.1 The TV Commercial Storyboard



Fig. 11.2 The TV Print Ads

THE RESULTS

Compaq Presario saw a strong consumer pull within a few weeks of the release of the campaign.

Compaq Presario became the largest selling organized sector home PC brand within six months, unseating well-entrenched Indian players.

Compaq's image track showed that the brand improved significantly in many of its scores on the lifestyle dimensions like youthful, appealing, etc., as well.

The campaign won the HT Tech4U and Techies award and the Compaq India Marcom team won worldwide recognition for the campaign.

The brand was also a finalist at the Ad Club Bombay's Effie (Advertising Effectiveness) Awards; the only PC brand to have been in the finalist short list in the history of Indian Effies.

Compaq Presario's campaign broke several long held beliefs in the Indian PC marketers mind set: the brand used television when all the other leading brands were exclusively in newspapers and magazines.

The brand targeted the young user and not the person who was possibly going to pay for the PC.

And finally, in a hi-tech category, Compaq Presario played on lifestyle features like interchangeable color bezels, to make a strong consumer connection.

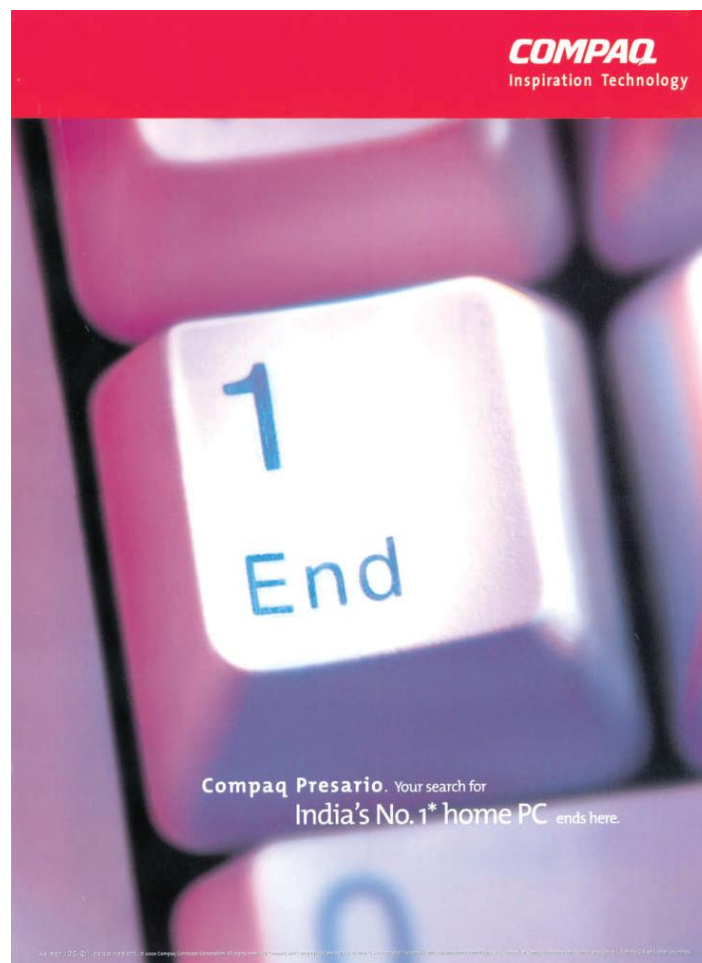


Fig. 11.3 Press Ad

This case is adapted from the submission made to The Advertising Club, Bombay for the Effie (Advertising Effectiveness) Awards in the year 2000.

Chapter 12

Whirlpool

The 1990s witnessed a boom in the ‘white goods’ or home appliances market. Refrigerators are the largest segment in this category, followed by washing machines. A booming economy, growing incomes and increasing consumerist trends were the main contributors to the buoyancy in the white goods market. As a natural outcome of this boom, this segment witnessed a huge proliferation of brands—both Indian and multinational—leading to a cut-throat competitive environment.

When Whirlpool came into India in the 1990s, the key competitors were some of the biggest and most established Indian players like Videocon, BPL and Godrej. Each one of these brands was a household name. As against this, Whirlpool was a completely new name for Indian consumers. Korean players like LG had also made aggressive forays into the Indian market.

THE WHIRLPOOL CHALLENGE

Whirlpool had a tough task ahead. It found challenges on several fronts. In terms of being a recognised and trusted brand, it did not have the heritage of Godrej, BPL or Videocon. In terms of technology, it did not have the international sheen and presence in some high-end technology areas (TVs, computer monitors, etc.) that LG and Samsung had.

Therefore, Whirlpool had to clearly define what it stood for. Given the fact that the other brands had captured the technology and features high ground, Whirlpool had to offer an emotional benefit that was relevant and striking.

THE ‘UMBRELLA’ POSITIONING STRATEGY FOR WHIRLPOOL

In a category with multiple offerings, it was critical to establish an ‘Umbrella’ positioning for Whirlpool. While individual communication for individual products would vary, based on the features and benefits of the various products, the ‘Umbrella’ positioning would cut across and provide an ‘overarching’ benefit and be consistent across all products/models.

After extensive work with the consumer the DRAFTFCB+ULKA team came up with the positioning: ‘You and Whirlpool, the world’s best homemakers’.

Whirlpool Umbrella Promise

Proposition: Whirlpool is not just about a ‘better product’. It is about being a partner to the homemaker:

- Help her keeping her cool when others would lose it
- Give her confidence in her ability to handle a challenge
- Whirlpool Positioning: ‘You and Whirlpool—The world’s best homemakers’

The word ‘homemaker’ had special importance. The ‘homemaker’ (as distinct from housewives/mother/women, the commonly used description) was someone who went beyond chores and made the house into a home. It implied a person who was a manager, an active catalyst, a person who was in control and played a huge emotional role as well. While complementing the woman who played this role, the ‘homemaker’ association with Whirlpool also helped imbue the brand with a similar personality.

This positioning was defined as the positioning that would run across the entire brand irrespective of the category.

Challenges of an ‘Umbrella’ Brand Positioning

In the case of Whirlpool it was critical to bring alive the positioning statement ‘You and Whirlpool, the world’s best homemakers’ in every product communication, which would synergistically add up to the umbrella positioning.

In a category like durables, where each product serves a different need, where each product works differently and has different technologies, it is always a challenge to create synergies between different pieces of communication.

Therefore, the strategy was to create a ‘Whirlpool Mom’. The Whirlpool Mom had to become a common factor between the various product communications. She therefore had to epitomise the Whirlpool persona of a ‘homemaker’. This persona had to be seen as unique, and the ‘core’ of the brand.

The Whirlpool Mom character was deliberately created as a working woman, always in command, and able to defeat all crises in the home—all-in-all a cheerfully, accomplished, modern mom. This persona connected instantly with the consumers. The Whirlpool Mom became an instant hit. In fact, several

researchers, sociologists and strategy gurus have acknowledged that the Whirlpool Mom completely redefined the way women and especially mothers have since been portrayed in Indian advertising.

WHIRLPOOL WASHING MACHINES

The ‘Acquisition Stairway’ for Durables

The following is the ‘Acquisition Stairway’—an indication of the sequence in which various products are acquired by consumers. So for example, in SEC A1, a refrigerator is acquired right after consumers buy a TV and an LPG stove. However, a washing machine is bought much later, with other products like mixer/grinder, electric iron, radio, two wheeler getting a priority over washing machines. As one goes down the SEC, lets say SEC C, many other product categories enter a household even before a refrigerator.

Acquisition Stairway					
2005	SEC A1	SEC A2	SEC B1	SEC B2	SEC C
Any TV	97	94	94	90	86
Any Refrigerator	81	68	60	49	34
Mixer/Grinder	81	71	70	61	54
Electric Iron	80	72	70	64	55
Any Radio	77	68	64	56	51
Any Two Wheeler	61	61	56	48	32
Any Washing Machine	50	32	24	16	8
Cameras (Still)	43	31	25	17	11
Air Coolers	38	31	26	23	15
Any Four Wheelers	36	18	9	6	2
Toaster	28	15	10	7	3
PC/Laptop	23	10	6	3	1
Air Conditioners	19	8	3	2	1
Microwave Oven	12	4	2	1	0
Digital Camera	10	5	3	2	1
Video Camera/Handycam	5	2	1	1	0
Electric Oven	4	2	1	1	0

Even in higher SECs, penetration of washing machines has a long distance to cover. For example, in SEC A1, penetration of washing machines is only 50% compared to 75% penetration of refrigerators in the same profile. So essentially, 50% of people who can actually afford to buy a washing machine, haven’t yet bought it. As one goes lower down the SEC, washing machine penetration plummets. In SEC B2, the penetration stands at 16% and just 8% in SEC C.

THE CATEGORY CHALLENGE

The washing machine category faced big challenges.

- For the relatively affluent, affordable household help is always easily available. The psyche is that it is easier to control a maid and get your kind of washing done rather than controlling a machine.
- A majority of women consider washing clothes as a part of their role and hence do not feel the need for a machine to do that chore.
- More importantly, there exist apprehensions around the cleaning ability of a washing machine—“will it remove stains from collar/cuffs as effectively?”

Washing machines as a category had been grappling with one key problem for a long time now: an extremely low penetration level. Unlike refrigerators that enjoy fairly high levels of penetration, especially in the urban markets, washing machine penetration, even at the urban levels is abysmally low.

The Challenge for Whirlpool Washing Machines

Whirlpool was a late entrant in the washing machine category. Unlike other brands, the Whirlpool image did not support technology on feature led advantages. Therefore, the strategy was to build Whirlpool washing machines under the ‘Umbrella positioning’. At the same time Whirlpool washing machines had to offer a strong category benefit to be able to take on the competition.

POSITIONING WHIRLPOOL WASHING MACHINES IN A CREDIBLE AND RELEVANT MANNER

Given the apprehensions around the washing capabilities of a washing machine, it was clear right at the onset that a washing machine has to deliver superior wash as a product promise. Consequently, this became the preamble to the Whirlpool strategy, the communication task being to:

- Position Whirlpool on superior wash
- Establish the functional credibility of the product/establish a strong reason why a Whirlpool washing machine delivers a superior wash

A superior wash has many manifestations:

- (1) The load/capacity that the machine can take

- (2) A washing mechanism demonstrating how a superior wash can be achieved
- (3) Drying capacity of the machine

The key question at this stage was: which aspect of a superior wash should the communication leverage?

Since the communication task was to establish Whirlpool on the plank of superior wash, the best way to do so was by establishing a rationale through the washing mechanism. Whirlpool washing machines had a mechanism called the Agitator, which facilitated better cleaning.

Insights

Handwash was the ‘gold’ standard of washing. All stubborn stains were believed to get cleansed through handwash. Anything matching this standard was likely to go down well with women.

Hence, the insight leveraged was to promise a superior wash through the Agitator mechanism—‘hand-like wash 1-2, 1-2’.



Fig. 12.1 Handwash Demonstration

The whole communication centered on wash through the Agitator mechanism being equivalent to hand-like wash.

Given that women have the highest involvement with the category, it was clear that Whirlpool would address the woman of the house. The challenge was to connect with this target group most impactfully, and in a manner that differentiated Whirlpool from other brands.

THE CREATIVE STRATEGY

Both Agency and Client spent considerable amount of time understanding the soul of the homemaker—what moves her, what are her dreams/ aspirations, lifestyle nuances, and so on.

Key Insights

Research threw up some interesting insights that reflected the essence of a homemaker. Insights generated were more towards the homemaker and how she manages her home and her relationship dynamics with various family members, than product usage per se.

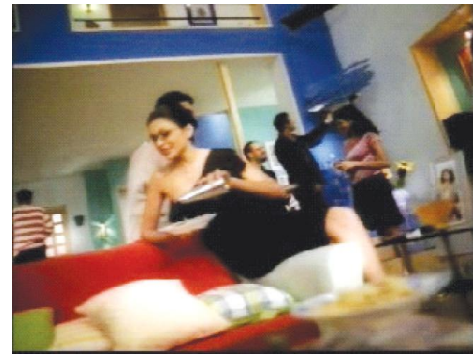
Three interesting insights emerged from this deep-dive into consumer lifestyle:

1. The lady of the house likes to be in control of things; she likes to do all chores to perfection
2. She always has a card up her sleeve to bail the family out during crisis situations
3. The ultimate test of any washing is the extent to which the washing washes white clothes and recreates the original whiteness of the material

Taking a cue from these insights, the communication revolved around the homemaker being an 'in control' problem solver, a person who cheerfully manages a disastrous incident and emerges successfully. Further, the Agitator mechanism 1-2, 1-2 allowed for better visualization, and hence, enhanced credibility.



The film begins with a party happening in a house



One of the guests is seated on the sofa



She accidentally spills
sauce on the cushion



The children snigger and question
whether their mother's magic will work



The next time the father
drops his spoon on the
dining table



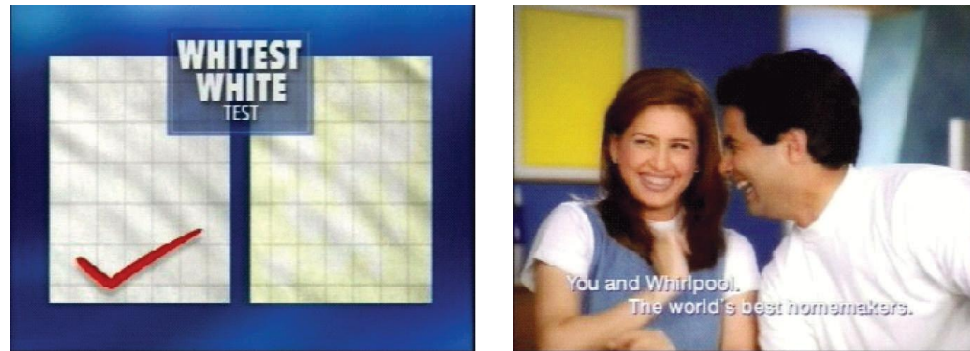
The children continue to ask
"Will Mummy's
magic work?"



The mother joins them and answers
that her magic will work in getting
rid of the stains



Animation of the internal agitator system
of Whirlpool washing machine displaying
the 1-2 action



V0: Clothes pass the whitest white test

End shot with supers: You and Whirlpool,
the world's best home makers

Fig. 12.2 The TV Commercial Storyboard

IMPACT OF THE CAMPAIGN

Consumer take-out from the communication was in-line with the intention. The Agitator feature was clearly comprehended as a technology that enables a hand like wash. The brand registered a healthy growth in terms of preference and awareness and its market share reflected a consistent growth.

1999: A NEW PRODUCT LAUNCH—WHIRLPOOL WHITEMAGIC

Brand Promise

Having experienced stupendous success, Whirlpool readied itself for a new product launch. It was decided that communication would retain a certain flavor from the previous communication. It would continue addressing the homemaker and reach out to her dreams and aspirations. Since the product feature was by now well-established, the task was to take the communication forward by focusing on the benefits, namely, superior wash.

Taking the Communication Forward

Consumers clearly articulated that the acid test for cleaning is removal of stains from white clothes—‘stains are most easy to see on white clothes ... if they remove stains on white clothes, then even the colored clothes will be spot free’.

It was quite clear that removal of stains from white clothes was the acid test for cleaning.

Creative Strategy

Hence, the communication focused on the promise of superior wash, through the credible support of the Agitator that washes white clothes well.

It was decided that the communication will celebrate the homemaker rather than the machine, with Whirlpool enabling her to take better care of her family.



The film begins with the Whirlpool mom looking at a white gown of her child



The mother starts dreaming about the competition in which the girl has to wear the white dress



In the dream, the child is dancing on stage with her dress standing out from the crowd



The child is crowned Miss Snow White



The dream is interrupted by the husband



But the mother is sure that her daughter will win the Miss Snow White award



Animation of Whirlpool agitator system displaying the 1-2 action



Resulting in the Whirlpool mom's dream turning to reality



Find with super: You and Whirlpool the world's best homemakers

Fig.12.3 The Storyboard

Fig. 12.4 Press Ads

THE RESULTS

The campaign had the strongest cut-through in the category. Consumers were able to connect hand-wash equity with Whirlpool. The brand was also perceived to deliver a superior wash vis-a-vis competition. All this added to an increase in market share for the brand and took the brand to leadership in the category.

Whirlpool Washing Machine won an Effie Award for Advertising Effectiveness in 2001.

This case is based on the presentations made at The Advertising Club, Bombay's Effie (Advertising Effectiveness) Awards.

Chapter 13

Whirlpool Refrigerators: Chills to Thrill!

Refrigerators and washing machines are two of the largest white goods segments. Other categories falling under this segment include air conditioners and microwaves, among others. But of all these categories, refrigerators have tasted maximum success. Data suggests that refrigerators have been able to penetrate into the upper and middle class significantly. Other categories are struggling to take-off even in the upper crust of society (refer Table13.1).

Table 13.1 Penetration of Select Durables

2005	SEC A1	SEC A2	SEC B1	SEC B2	SEC C
Any Refrigerator	81	68	60	49	34
Any Washing Machine	50	32	24	16	8
Air Conditioner	19	8	3	2	1
Microwave Oven	12	4	2	1	0

Refrigerator Scenario (1996–1998)

While frost free refrigerators are a common phenomenon today, way back in the 1990s, it was the direct cool segment that used to account for the bulk of sales in terms of volume and value. Frost free and higher end refrigerators were just image enhancers. In terms of market composition, direct cool was a larger category with 75% market contribution vis-a-vis 25% of frost free. In terms of pricing, lower end direct cool models were the entry level refrigerators. However, it is interesting to note that the direct cool category has been gradually decreasing, while the frost free segment is increasing its share of the pie. Given this market reality, most companies had a portfolio skew in favour of direct cool/low-end refrigerators. And Whirlpool was no different. Its range of refrigerators then comprised only direct cool/low-end refrigerators.

A lot had begun to happen in this category in the 1990s. A buoyant economy and increasing consumerism resulted in more new manufacturers/players

entering the white goods arena. Players like LG, Samsung and Electrolux had begun to make their presence felt in the home appliances and consumer electronics category.

Challenges for Whirlpool—1996–1998

With the influx of new players and emergence of LG and Samsung as brands to reckon with, Whirlpool saw itself pushed against the wall on many fronts. Its portfolio suddenly seemed inadequate and media spends not enough to out-shout competition.

GE, Daewoo, Samsung and LG had launched their products at the top-end of the market, which in turn provided a tremendous image rub-off for the rest of the range. Suddenly, high-end was ‘in’ and this is where Whirlpool did not have much of a presence. What added to Whirlpool’s woes was that the Korean brands were quick to magnify their presence. Their launches were not just limited to refrigerators/washing machines, but also electronic products like audios and colour TVs, that rank at a higher level in the consumer hierarchy, resulting in Korean brands being perceived as dynamic, exciting, international and offering the latest technology.

These players pursued an aggressive strategy both at the dealer level and in terms of advertising.

There were more than 30 campaigns being churned out in a year. Competition was trying different positionings. The brand spends of LG, Samsung and BPL were more than double those of Whirlpool.

At the other end of the spectrum were the established Indian brands, still extremely popular—Godrej dominating with 31% market share and BPL with a stranglehold of the frost free market (51% markets share of frost free refrigerators).

Along with intensifying competition, Whirlpool also had other challenges; Indians were still unfamiliar with the brand; imagery was diffused as people believed that they are yet to come in with their best products in India, a manifestation of their absence in the frost free segment.

Whirlpool therefore, had to battle it out on two fronts: fighting the volume leaders who were popular household names like Godrej and Kelvinator; and the image leaders (the Koreans and BPL) who had become unabashed in their marketing approach.

It became clear that Whirlpool had to correct its portfolio in order to battle it out with the competition. The frost free range was also critical from the point

of view of building a positive image for the brand. This effort culminated in the launch of its range of frost free refrigerators. However, there was a catch-22 situation—with limited marketing resources, both direct cool and frost free segments could not be supported in media. While frost free was critical for image building, direct cool accounted for the bulk of sales. It was decided that frost free would be the public face for Whirlpool, which in turn would have a positive rub-off on direct cool.

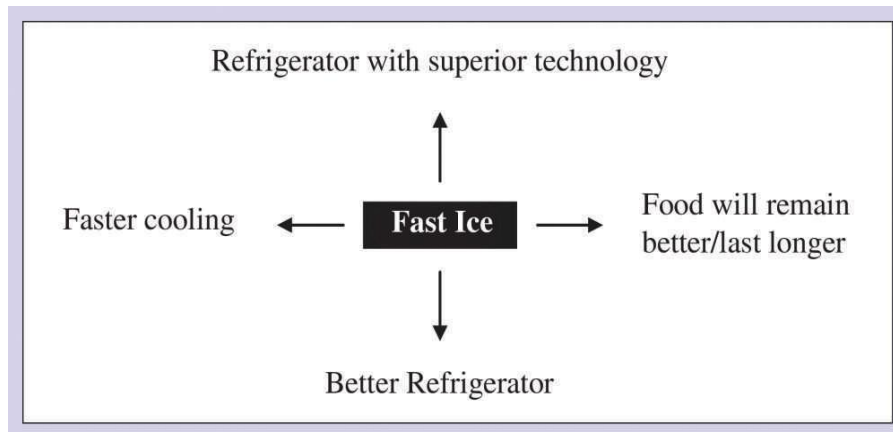
COMMUNICATION STRATEGY FOR LAUNCH OF FROST FREE RANGE

Market assessment clearly indicated that technology could not be the hero as features alone would not be compelling enough to sway the consumer in your favour. The communication had to go beyond “techno jargon” and create a unique, consistent, unified personality for the brand.

Consumer research showed that a refrigerator’s ability to cool is most critical. However, Kelvinator had a stranglehold of this positioning. Hence there were two strategic questions to be addressed:

- What would be the unique positioning in the area of cooling?
- What dimension of cooling needs to be leveraged?

Extensive consumer research revealed an interesting aspect of cooling: ‘strongest proof of a refrigerator’s cooling ability is its ability to make ice fast’. In fact, fast ice laddered onto many other benefits as well.



Communication Objective

Make fast ice unique to Whirlpool and interpret it in the context of the homemaker’s life.

CREATIVE STRATEGY

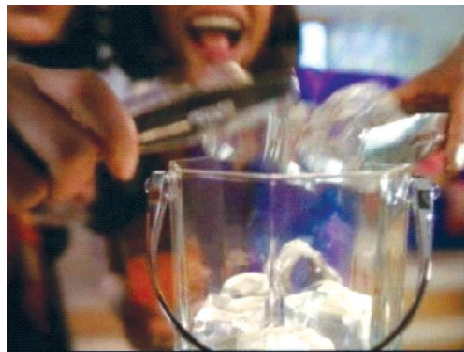
The creative strategy was rooted around understanding what ice or rather the lack of it meant to the homemaker. The following is what the consumer had to say about ice and how much it meant to her:

- In peak summer, running out of ice is a constant problem
- Running out of ice had some logistical and emotional repercussions on the homemaker
- She would then turn to her neighbour to borrow ice
- However, this act would embarrass her a lot, especially when guests were over

Given the above understanding, the proposition for Whirlpool Quick Chill refrigerator revolved around the homemaker's solution for fast ice.

It would give the homemaker ice when she needed it, thereby instilling confidence in the cooling ability of the refrigerator. Anytime ice, would also enable her to be the 'smarter one', who is always in control.

Taking a cue from the above, communication focused on the ability of the homemaker to be in control in a tricky situation: the need to impress the boss and fast ice becomes a facilitator in impressing the boss.



Film begins with a party thrown by the husband to impress his boss



But before the boss arrives, all the ice is over

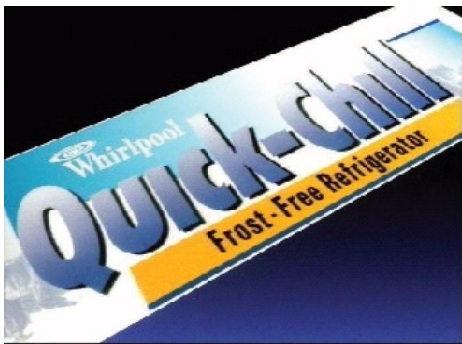


Three women notice this and are happy that the Whirlpool mom would now lose face in front of her husband's boss

Three women are happy that no refrigerator will form ice so quickly...



Created a branded property

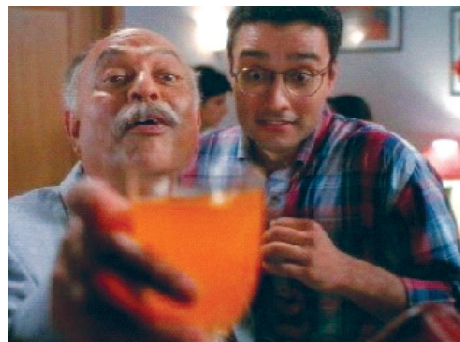


... and when the boss arrives he will not get cold water



The Whirlpool mom then puts the ice tray in the ice box

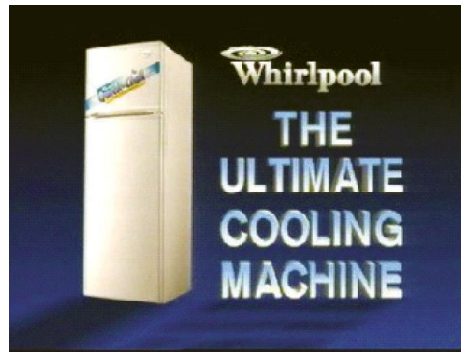
When the boss is offered a drink, everybody is anticipating that no ice will be served to him





But surprisingly, the Whirlpool Refrigerator has formed the ice quickly

The boss is happy that his drink is served with ice and the husband is also very happy that his wife has everything under control



End shot with supers: Whirlpool the ultimate cooling machine

and the three women are left high and dry seeing that the Whirlpool mom has saved the day



Fig. 13.1 The TV Commercial Storyboard

THE RESULTS

This piece of communication went down extremely well with consumers. Communication scores soared on 'cut-through' and intended positioning parameters. There was an overall improvement in the brand health scores as well (as shown in Fig. 13.2). Scores on ad recall, ad awareness, consideration and preference increased by many points after the campaign.

It was not just the brand health scores that shot up, the market shares also started to look up for both frost free and direct cool. The market share for frost free went up to 7% from zero in just one year and from 5% in '96 to 27% in '98 for direct cool.

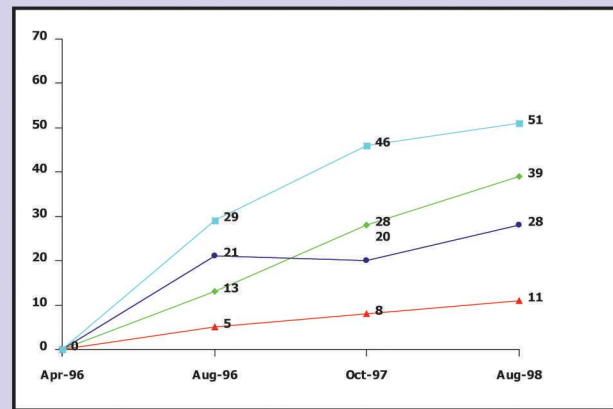


Fig. 13.2 Brand Health Scores

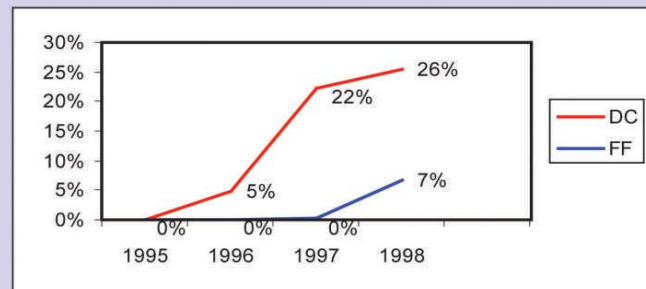


Fig. 13.3 Market Shares for Frost Free and Direct Cool

The brand won the Adworks Trophy for Advertising Effectiveness.

YEAR 2000—A NEW REFRIGERATOR AND NEW CHALLENGES

Whirlpool's success continued in 2000 as well. Its position was being consolidated and it was gaining market share steadily. Indian players like Godrej and BPL were losing ground steadily—they were de-growing in market and mindshare. On the other hand, LG was beginning to emerge as a big threat. With its cricket association (World Cup 2000), LG's salience was soaring. Further, brands like LG, Electrolux and Samsung had started to talk about more evolved benefits in their communication. LG positioned itself on health, while Samsung and Electrolux focused on freshness.

WHIRLPOOL ICE MAGIC LAUNCH

In the context of the emerging competitive context, Whirlpool was readying itself for the launch of its direct cool refrigerator called Ice Magic. It was a superior offering in the segment with better aesthetics, styling and technology.

Communication Task

The fast ice promise had worked well for both DC and FF. The decision was to continue with the platform, but take it to the next level—a higher order benefit.

The Communication approach was to continue celebrating the ‘in control’ homemaker in context of the Ice Magic refrigerator.

Ice Magic was defined as not just fast ice but laddering fast ice to a larger meaning—all things ‘cold’ create magic, and joy. Ice Magic is about the joy of ice: Ice magic is about the moments of happiness, togetherness and playfulness that you and Whirlpool bring to the family. The emotional payoff—homemaker in control, even in impromptu situations—was further strengthened.

Whirlpool strengthened its leadership on ‘cools faster’ as well as consolidated its position regarding the latest technology. Post campaign also witnessed an increase in market shares for both DC and FF as seen in Fig. 13.4.

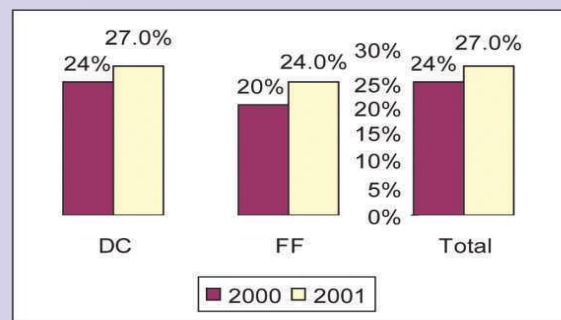


Fig. 13.4 Post Campaign Increase in Market Shares for Frost Free and Direct Cool

This case is based on the submissions for Advertising that Works and Effie Awards of Advertising Club, Bombay.

Section IV

Brand Building Services Advertising



*We aren't in the coffee business serving people.
We are in the people business, serving coffee*

Howard Schultz, CEO, Starbucks

Credit cards, telecom services, airlines, retail, housing loans and hotels—all offer services to customers and satisfy consumer needs in different ways. They are classified neither as consumer products nor as consumer durables. Hence, a convenient sub-group name is given to them: services.

SERVICES

How do you define services? Is it something you don't touch and feel? Is it something that is there yet not there?

With product parity being the rule of the day in consumer products and consumer durables, all products, in a way, are 'services' brands. Today, a number of products are positioned on the better services platform. But here we are not looking at them. We are looking at 'services' brands.

What services brands can one think of in the Indian context?

- Airlines: Indian Airlines, Jet Airways
- Credit Cards: Citibank, Standard Chartered, ANZ Grindlays, HSBC
- Telecom: MTNL, Tata Indicom, Airtel, Hutch
- Housing Loans: HDFC, CitiHome, LIC Housing
- Television: Doordarshan, Zee, Star, Sony
- Hotels: Taj, Oberoi, Welcomgroup

Financial Institutions: ICICI, IDBI, SBI, UTI, Bank of Baroda and many more.

Unlike consumer products or consumer durables, none of these brands can be touched or held in our hands. So how does branding work?



It is important to note that every time a consumer interacts with a service brand, it will change perceptions in some way. Unlike consumer products and consumer durables, every single interaction may be different. How often have we heard comments like:

“Last time I got much better service at this hotel.”

So, most services brands are focused at the first level to offer the same quality of services whenever a customer interacts with it. This in itself is a great achievement and builds the foundation for an image-building effort.

How does advertising work?

In the FCB Grid examined earlier, services will feature across many quadrants:

Low involvement feeling: Television channel
Low involvement thinking: Cellular service
High involvement thinking: Credit Loans
High involvement feeling: Hotels

Advertising efforts in services are aimed not just at creating an ‘image’. They often extend beyond image creation to soliciting a response, a visit or an enquiry.

In services advertising, it is often also necessary to consider all the various players who go on to build the brand. In the case of a tourist hotel, for example, this may include brand agents, town guides, hotel staff, food and beverage (F) & (B), etc.

Some of the most successful services brand advertising campaigns have worked first on the company staff. This is almost a litmus test on the effectiveness of such advertising.

Brand Building Advertising

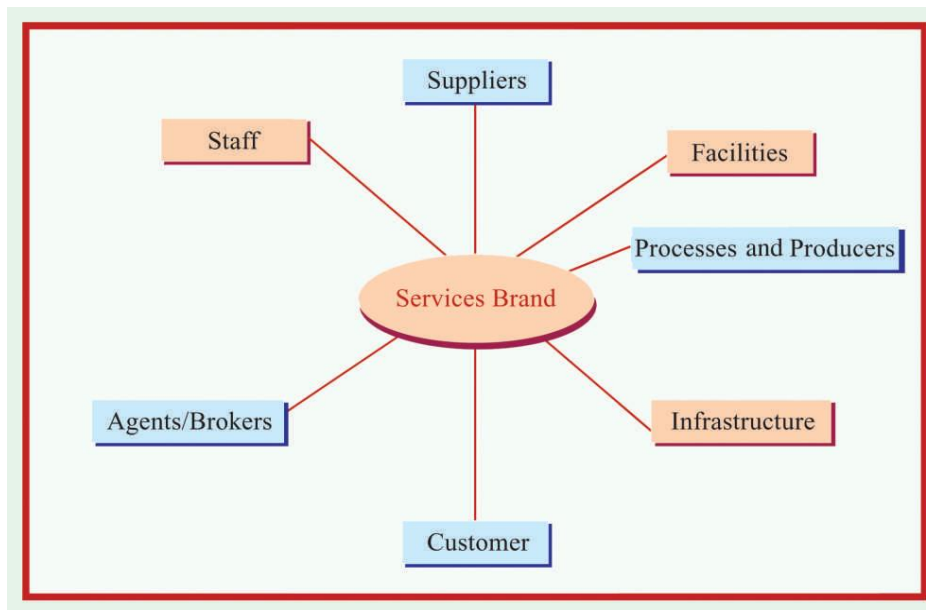
Brand building advertising for services brands faces the challenge of appealing to various target groups, to create various responses. In fact, it is often necessary to fine-tune the objectives.

- Is advertising done to generate hard-leads?
- Is advertising done to generate positive associations?
- Is advertising aimed at building goodwill with associates, etc.?

Given the fact that services brands present virtually a different face every time a customer interacts with them, it is critical to ensure that the brand advertising always presents the same face. No wonder then that some of the most standardised-formatted advertising is done in the hotel and airline industries! Who can forget the 'German' look of Lufthansa advertising, or the softer 'British world' look of British Airways advertising.?

At the next level is services brand advertising, which is task-driven. It is always a challenge to create a response-driven ad while staying tuned to the brand look and feel.

Lastly, advertising is often used to build a relationship with customers, agents and other associates. This too is a part of the brand building efforts for a services brand.



CASES

This section consists of cases in services brands covering a job site, a mutual fund, a software company and an entertainment giant. As can be expected, these cases present a diverse range of tasks performed by services brand advertising. In that sense, they may not be 'brand' focused. But seen in the wider context, these advertising efforts too were geared towards building these brands, in 'oh so many different ways'!

Chapter 15

UTI Mutual Funds: Welcome to UTI Country

In 1963, the then Finance Minister of India, T.T. Krishnamachari set up the idea of a unit trust that would be ‘open to any person or institution to purchase the units offered by the trust’.

Unit Trust of India was formed in 1964 by an Act of Parliament at the initiative of the Government of India and RBI. The objective in establishing the Unit Trust of India was to mobilise the savings of the small sector and individual investors and make it available for the industrial development of the nation. Thus, on one side, while the Trust provided an opportunity for the middle and lower income groups to invest in the equity market, on the other side it gained significance as it was in a position to contribute to the growth and diversification of the country’s economy through its operations.

The flagship scheme of UTI was US-64, launched on 1st July, 1964 and with this began the era of mutual funds in India.

Changing “Attitude to Savings”

At the time of its launch, there was no equity culture in the country. With the exception of promoters and a few stockbrokers, very few people owned shares in any company. The prevalent way of saving money was savings bank accounts. As a matter of fact, it was precisely with a view to fostering an equity culture among the investing public that UTI was formed.

Instead of approaching just a small number of affluent people, UTI tapped the much larger savings capacity amongst the middle and lower income groups.

For years UTI enjoyed the privilege of being the prime mover and ruled the mutual fund industry with the support of the government.

UTI and its Investors

In the 1970s and 1980s a combination of favourable circumstances allowed UTI to strengthen and flourish and in turn enabled the institution to pay high dividends to its investors. As for any open-ended scheme, the primary commitment of the US-64, Fund was that UTI would make available the sale and purchase of those units and provide liquidity in the units, no matter what happens. The decision to suspend the sale was seen as a breach of trust by the middle class investors and when for the first time in 2001-02 UTI did not offer any dividends to its unit holders, it lost most of what it had earned over decades, i.e., the trust and confidence of investors. Some experts in the industry wrote it off as an irreparable failure but UTI had helped to successfully inculcate the habit of investment as a means of savings. The US-64 scheme was considered an essential investment by most middle class Indians. Ergo, UTI had an investor base of 20 million and an AUM (Assets Under Management) of Rs.130 billion at its peak.

In addition to UNIT 64, UTI also had many other funds and some of these like Master Share, Master Gain, Children Growth, etc., all had large AUMs and large investor bases.

The growth of UTI was signified not just by its burgeoning investor base and its size, but also by the phenomenal trust of investors in its schemes. Investing in UTI schemes was so safe for them that it was often called ‘assured pension’.

This possession of ‘trust’ by UTI was so sound that even the new public sector and private sector funds’ entry in 1987 and 1993 could not shake its fundamentals. Although the entry of these new players started a new era in Indian mutual fund industry, giving Indian investors a wider choice of fund families, UTI continued to be the choice of the majority of investors and ruled the industry till the very end of the 20th century.

However, the end of the 20th century also was the beginning of a crisis for UTI.

Genesis of Crisis at UTI and its Fallout

The crisis at UTI began in 1998. The reserves of the fund’s flagship scheme, the Unit Scheme 64, had turned negative. This led to heavy selling of funds by the FIIs, corporate and common investors, forcing UTI to suspend the ‘sale and repurchase’ of its units for a period of 6 months.

UTI unlikely to regain lost glory

New Delhi: Even though the government has decided to bail Unit Trust of India through a Rs. 14,000-crore bond issue, would investors be interested in trusting the state-run mutual fund with their money?

ADITYA CHATTERJEE

TIME NEWS NETWORK (SATURDAY, AUGUST 31, 2002 03:58:01 PM)

Repeated efforts by the government to restore the fund’s past glory proved abortive and in February 2003, following the repeal of the UTI Act, 1963 UTI was bifurcated into two separate entities, UTI I and UTI AMC (Asset Management Company). The funds of US 64, the largest individual fund in the UTI portfolio and other ‘assured returns’ funds were left in UTI I and a new AMC called UTI Mutual Fund was floated to handle the other funds of the erstwhile UTI.

ISSUES AND CHALLENGES FACING UTI MUTUAL FUND

UTI Mutual Fund was inundated with challenges right from the day of its inception.

Firstly, in the money management business, trust is the most important brand attribute. Since the UTI MF was formed under the shadow of the US-64 scam, UTI’s corporate image needed urgent attention and correction. Where initially UTI stood for safety, stability and reliability, it was now facing the suspicion of its investors as investors had lost all their trust and confidence in the company.

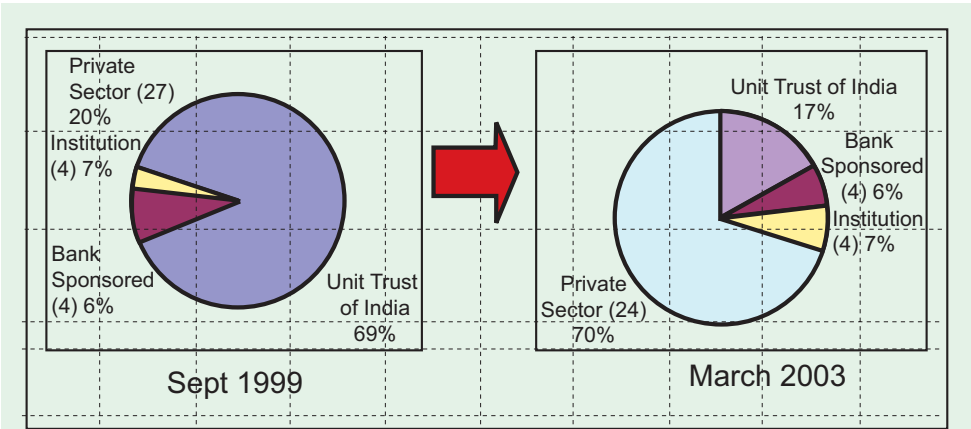


Fig. 15.1 Indian Mutual Fund Industry—Asset Under Management Makeup

Secondly, the split of UTI MF from UTI also resulted in a smaller asset base from a corpus of Rs. 40,000 crore to Rs. 12,000 crore. Thus, while it had a

significant edge over its competitors in terms of asset size, the gap had narrowed substantially. Moreover, the competitors enjoyed a better brand image whereas UTI's image had been scarred by the scam.

Hence, while the challenge at one level was to reinstate trust among the current investors, the prospect at the other end was also to reinforce confidence among employees and channel partners. The ultimate task was to rebuild the brand and regain the lost position in the minds of millions of investors as the most reliable and preferred investment option.

BUILDING A NEW UTI

The UTI team had taken several initiatives to put UTI MF back onto the path of recovery. The initiatives included a restructuring and HRD exercise combined with a close scrutiny of and changes in its processes and procedures.

UTI MF had several strong points and the organisation was doing a remarkable job of putting its place in order. It was time to take the changes to the people and talk about the positives of UTI MF.

In 2003, the DRAFTFCB+ULKA team was called in to develop communication to inform customers about the launch of UTI MF and the positives of the organisation.

The first step was to infuse newness with a change in the identity of UTI MF and make it more modern and appealing without losing out on the old values and equity that UTI MF could borrow from its heritage.

DRAFTFCB+ULKA after evaluating the situation, recommended using the launch opportunity to re-position UTI MF as the new avatar of the organisation as one with renewed confidence, vigour, perspective and outlook and thus taking a giant step towards regaining UTI's lost glory.

To accomplish this, the agency networked with its offices across the world and with its global knowledge centre to gain from similar international case studies. It also embarked on an extensive nationwide research to get to the heart of the UTI brand by analysing the company and the industry by having one-to-one interviews with key UTI managers, investment advisors and industry analysts as well as extensive discussions with consumers to understand the investor's outlook towards investment in general and various options and brands in particular.

The international and Indian research indicated that in the financial world, size and scale create trust and reliability, while heritage and a confident tone and manner evoke respectability.

The Indian research also revealed that in spite of the problems in the past UTI still evoked many positive emotions such as pride and a sense of belonging to a large movement. It was seen as a large Indian company that has been there in the market for a long time. More importantly, most evolved customers still had faith in UTI and wanted the company to make a comeback and gain its lost glory.

Few other investors' insights were also gathered about the industry perception. The perception prevailing among the investors was that:

- Professional and modern asset management companies deliver better results
- The larger the institution, the more stable it is likely to be

In short, the challenge was to rebuild UTI without disowning the past by giving the brand a new outlook and attitude through new identity, positioning and a strong and effective brand campaign.

THE COMMUNICATION STRATEGY

The strategy was to present change through a new brand identity.

The new corporate identity chosen by the organisation reflected the change and presented UTI MF as a new vibrant entity yet reflected the core of what UTI always stood for—'Prosperity' symbolized by a sacred 'Kalash'.

Brand and Communication Approach

While the new identity reflected the change that the organisation was going through, this by itself was not enough. The change had to be brought alive to the investors and stakeholders through appropriate positioning and communication by establishing the credentials of the new company among the general investing population, and also to imbibe trust and confidence among existing investors, employers and agents.

To create a cohesive communication, DRAFTFCB+ULKA looked closely at the various attributes of UTI and realised that what differentiated UTI from others was its size, the expertise and experience of the people/organisation and the system and practices it followed. In fact, the 10 million customers that UTI had as investors were not just more than the investor base of all Indian MF companies, but also larger than the population of many countries of the world!

Also, over the years UTI had helped build wealth and prosperity for its investors. In fact, investors remembered this and therefore, the perception was that UTI had taken care of its investors prosperity, like a country takes care of its citizens.

This led to the creative platform, ‘Welcome to UTI country’—a thought that provides the feel of largeness and omnipresence, implies dimensions of trust and emotional bonding and induces pride of association.

This was supported with UTI MF’s new brand proposition, ‘The new UTI. Ready for tomorrow’, presenting UTI MF as a modern, progressive, dynamic and technology savvy company and hence, full of confidence and future ready.

It was decided to build UTI MF by leveraging UTI’s strengths, such as its customer base, asset size and expertise in a manner that presented UTI as a professional and modern asset management company, comparable with any private sector competitor and help the brand regain investor confidence, faith, respect and trust.





Fig. 15.2

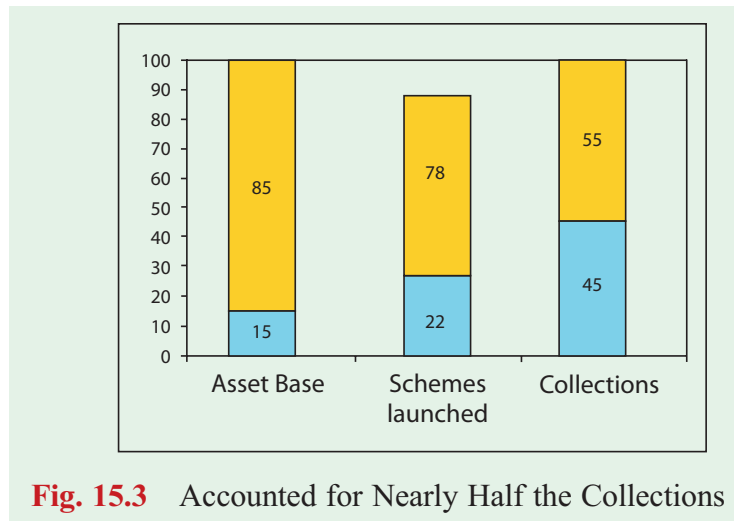
This resulted in a four ad campaign that ran across national media, in newspapers and magazines. The campaign was built on the brand's key strengths:

- Huge customer base
- Qualified professionals
- Technology leadership
- Process efficiencies

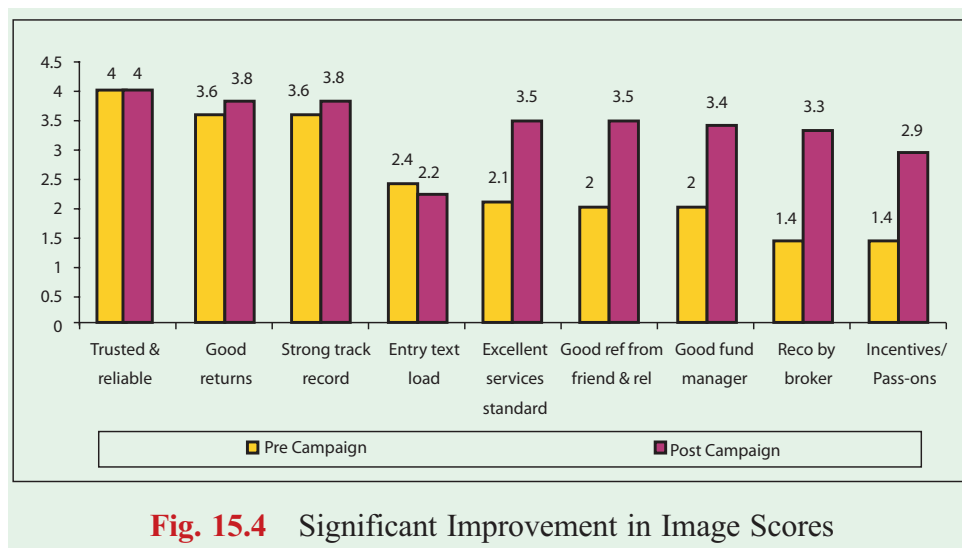
THE RESULTS

Even though the campaign lasted only for 3 months, it played an important role in the resurgence of UTI and the growth of UTI MF. It did not just help the organisation to stabilize; it took the brand ahead.

Immediately after the campaign, UTI MF witnessed a substantial increase in the investor base. The icing on the cake was when the new UTI picked up more than 50% of all fresh funds issued during the year 2003—the year of launch of UTI MF. This was a real demonstration of regaining investor confidence.



The success of the UTI campaign was not just limited to the growth of UTI in the marketplace. It also helped UTI MF to consolidate its position in the customer's mind. Post campaign research carried across the country clearly indicated that UTI's image had improved across almost all key influencing parameters, especially service and professionalism.



Last but not least, the campaign also helped UTI MF to create and own a strong brand property 'UTI Country' within a very short time, in an industry where building a brand property is not just difficult but an expensive and time-consuming process.

This case is based on the submission to the Effies Awards Advertising Effectiveness of Advertising Club, Bombay.

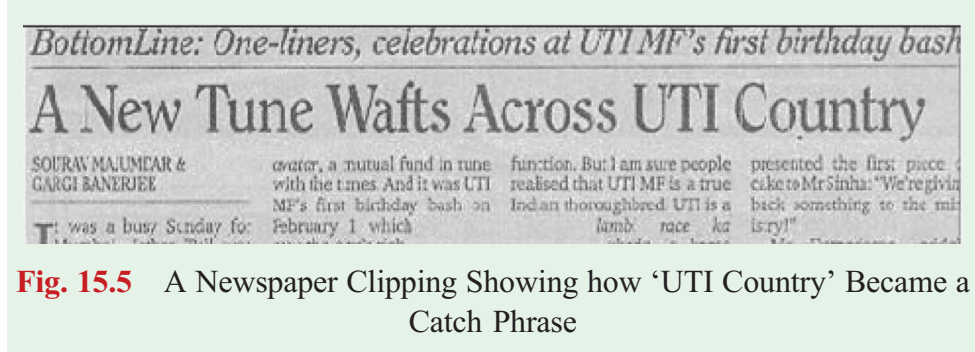


Fig. 15.5 A Newspaper Clipping Showing how ‘UTI Country’ Became a Catch Phrase

Chapter 16

Tata Consultancy Services Limited: Truly Global

The Indian information technology software and services industry is truly the lighthouse of modern India—an industry that has made every Indian proud and made the world take notice of India.

The software and services industry was a mere US\$ 152 million in the early 90s. However, the industry witnessed rapid growth and by 2001 it was worth US\$ 8 billion, with at least four Indian companies of significant size.

When did the Indian IT software story start?

TATA CONSULTANCY SERVICES

The origin of the Indian IT software and services industry is almost intrinsically enmeshed with the history of one company, Tata Consultancy Services. Till 2002 it was a division of the venerable holding company of the Tata Group, Tata Sons Ltd.

Tata Consultancy Services or TCS as it is referred to, began life in 1968 as a division of Tata Sons. The growth and transformation story of the company is a part of management school case studies. From the time when the company had to wait for several months to get permission from the government to import computers, to the day the company spanned its reach to cover the globe, is part of a story of how the Indian IT services industry came of age.

TCS in 2002–03 was a Rs. 50 billion (US\$ 1 billion) company that operated in 34 countries across 6 continents employing over 20,000 consultants. From the days the company started as a service provider to Tata Group companies, TCS in 2002 was catering to 6 of the top 10 companies in the Fortune 500 list among its clients.

TCS, a true pioneer, had very clearly defined growth plans to take the company into the new millennium.

TCS—The Pioneer

TCS is not just the largest IT software and services firm in India but it is also the undisputed pioneer. From the days of its inception in 1968, the company has had several firsts to its credit:

1. The first software and services company in India (1968)
2. The first Indian software company to set up operations in the US (1973)
3. The first Indian company to conceptualise and develop the network offshore delivery model
4. The first to set up software and process engineering research centre (1981)
5. The first to establish a Global Delivery Centre (2001)
6. The first Indian software and service company to cross the magic \$1 billion revenue mark (Rs. 45 billion); (2002–03)

While TCS history was replete with a lot of firsts, the company was very publicity shy and inherently reticent in nature. The PR machinery of its Indian competitors was so well-oiled that the lay consumer often associated several of TCS's firsts with their Indian rivals.

TCS had set its sights at the global game and had resolved to be amongst the global top 10 by the year 2010. The company was gearing up to face competition from the likes of IBM Global Services, Accenture, EDS and CSC.

Towards this end the company had to unlock a lot of its hidden wealth.

TCS—Wealth Unlocked

Right through the technology and dotcom boom in the stock markets TCS continued as a division of Tata Sons Ltd. Every once in a while the stock market would be abuzz with rumours of an impending IPO (initial public offering) of TCS, only to die down.

Tata Group decided to launch the IPO of TCS in 2004 and work was afoot for the regulatory approvals.

The IPO was expected to unlock a lot of wealth for the promoter company that had nurtured TCS over its 30+ year history. The IPO and the public listing of TCS was expected to have several additional benefits for the company:

- Public attention and PR coverage of a publicly listed company was always higher than a closely held division of a large group; post IPO TCS was expected to reap this benefit

- The IPO would create a size and stature for TCS that would enable it to compete with the global majors for mega-million projects
- The IPO would arm TCS with sufficient financial muscle for it to pursue its aggressive growth plans: through organic means and through global acquisition

The TCS IPO was therefore a critical move for the company; in a sense a coming-of-age moment that would significantly transform the company in the eyes of all its stakeholders—employees, customers, prospects, media, regulators, prospective employees and the government.

SEBI—IPO GUIDELINES

After the stock market melt down post the Harshad Mehta scam, the stock market regulator, the Securities and Exchange Board of India (SEBI) had laid down very clear guidelines for any public issue. (The guidelines are in the public domain on the SEBI website).

According to SEBI IPO norms, no form of advertising with any claims was permitted during the IPO period. All that was allowed during the IPO were statutory ads, often referred to in trade circles as ‘tombstone’ ads.

SEBI however permits companies to do pre-IPO advertising before the prospectus is filed/approved by SEBI. Companies often use the period of 2 to 3 months before the IPO opening to release big corporate image advertising, also touting the turnover, profits and other financial details.

TCS—IPO Communication

TCS’s IPO was one of the most eagerly awaited IPOs in Indian corporate history. The company and its merchant bankers were reasonably sure that the issue would get over subscribed in just a day if not within hours, especially given the fact that the pricing was expected to ‘leave something on the table’ for the small investor.

TCS therefore decided on minimal IPO advertising and PR blitz. However, the company did plan on several Indian and international analyst meets to present the full picture to this important opinion leader group.

Given the fact that the IPO was likely to be over subscribed, was there a need for any pre-IPO advertising at all?

THE REAL COMMUNICATION CHALLENGE

TCS management felt that the usual pre-IPO campaign touting the size and profits were superfluous for a company of TCS's stature and size.

If at all TCS was to do a pre-issue campaign it was to be a strategic one that would help send out the right message to the public.

Should TCS do a press campaign that spoke about the pioneering nature of the company and its key operational strengths rather than speak of its size and growth?

A campaign just on the financial growth story would really be just talking the same language as that reported in the financial press.

As a company, TCS was one of the most low profile IT companies in India. Despite being the largest and a scintillating performer, TCS did not have an image to match its stature.

Therefore, the challenge was to go beyond and try to create a story about TCS which established its stature on dimensions which the target audience was not aware of.

THE COMMUNICATION STRATEGY

TCS is the largest software and services company not just in India but in Asia as well. It had pioneered the Global Network Delivery model and several other initiatives which had become industry standards.

Not only that, TCS had a worldwide presence which no other company in India could match. In fact, TCS had a presence in more countries than most airlines.

This led to the core creative idea of 'TCS—Truly Global'.

Under this creative idea, TCS decided on a four ad campaign that presented four key facets of the company—its pioneering spirit; its global delivery model; its practice specialisation and its research thrust.

The four ad campaign had four specific areas of focus. The headlines of the ads were as follows:

- 'IT' put India on the world map. But who put 'IT' on the Indian map (TCS pioneered the Indian IT software and services industry)

- ‘When does the day end when you’re working around the clock, round the world’ (TCS pioneered the global delivery model)
- ‘Money makes the world go round. But who makes the money go round’ (TCS has core strengths in the financial services IT software segment and more)
- ‘Do you ever think of software saving lives?’ (TCS is investing in research in this critical area of importance)

The four ad campaign was conceived as colour full page newspaper ads. Each of the ad also carried basic bio-data of TCS:

- Practices
 - * Consulting; IT services; Engineering and Industrial services; Asset Based Solutions; BPO; IT Infrastructure
- Size and scale
 - * 149 offices in 32 countries, over 28,000 employees of 30 nationalities in 32 countries; 6 clients out of the US Fortune Top 10; Global Development Centres in 17 cities in 9 countries outside India

The four ad campaign was signed off with the tag line ‘Truly Global’ clearly presenting TCS not just as yet another Indian IT software and services company but as an Indian company that is global in its scale, operation, ethos and ambitions.

The campaign ran in leading English newspapers, financial newspapers and magazines across India. It was also carried as a 4-page special in the Indian print run of international magazines like *Economist* and *Time*. The whole campaign ran for just about 3 weeks; till the SEBI approvals came through for the IPO.

THE RESULTS

On 29 July 2004 with the Sensex (Bombay Stock Exchange Index) opening at 5082, TCS made its IPO offering of over 55 million shares of face value Re. 1 each through a book-building process with a bid price of Rs. 775–900 per share. It was possibly the biggest single IPO in Indian corporate history.

TCS received bids for 91% of the shares on offer on the first day itself. The issue closed with an over subscription of 7.7 times. The IPO was priced at Rs. 850 per share making it the first billion dollar IPO in Indian history raising Rs. 54 billion (US \$ 1.2 billion).

'IT' put India on the world map. But who put 'IT' on the Indian map?

Today, IT accounts for 21.3% of India's total exports. But in 1968, when we set up our first office in India, it didn't even exist as an industry. Tata Consultancy helped lay the foundation for the growth of the industry in India with pioneering initiatives and business models. Tata Consultancy has also played a seminal role in the global acceptance of Indian software. We have been, and are, the leading Indian IT services company with over 28,000 employees of 30 nationalities providing solutions for clients in 32 countries. Now, if that's not global, what is?

TATA CONSULTANCY SERVICES
TRULY GLOBAL
www.tcs.com

Consulting | IT Services | Engineering and Industrial Services | Asset Based Solutions | BPO | IT Infrastructure

149 offices in 32 countries | Over 28,000 employees of 30 nationalities in 32 countries | 6 clients out of the US Fortune Top 10
Global Development Centres in 17 cities in 9 countries outside India

Money makes the world go round. But who makes the money go around?

The Indian Securities market is one of the world's most advanced market structures. From the time a security is bought or sold, till the money and securities are exchanged and the transaction is completed, organisations like NSDL, NSCCL, BSE & CCL, and the Systems and Software are at work behind perfect harmony to settle the transactions. Solutions engineered by Tata Consultancy are at work behind the scenes linking the stock exchanges, clearing and settlement corporations, depositories, brokers/participants, custodians, banks and registrars.

It is the experience and expertise from complex projects such as the ones described above that enable Tata Consultancy to build online settlement systems worth billions of dollars. These are examples of how where accuracy is essential when processing transactions worth billions of dollars, Tata Consultancy's experience and expertise from large complex projects from India are taken to the world and vice-versa. Now, if that's not global, what is?

TATA CONSULTANCY SERVICES
TRULY GLOBAL
www.tcs.com

Consulting | IT Services | Engineering and Industrial Services | Asset Based Solutions | BPO | IT Infrastructure

149 offices in 32 countries | Over 28,000 employees of 30 nationalities in 32 countries | 6 clients out of the US Fortune Top 10
Global Development Centres in 17 cities in 9 countries outside India

When does the day end when you're working round the clock, round the world?

At Tata Consultancy, we're more than ready to move the earth for clients. Indeed, our Flexible Global Delivery Model gives international clients the choice of either being served from their own office, from Tata Consultancy offices in the region, or from international offices in India. This allows us to customise IT solutions to deliver standardised solutions for clients in multiple locations across the globe. Our delivery centres are equipped with hardware, networking and Tata Consultancy's expertise in software development, ensuring Business Continuity and Disaster Recovery. So, if a calamity befalls one office, the same work will continue in another office in another part of the world.

We assisted GE Health in implementing a common ERP package across its entire enterprise. This solution, developed in a single computing environment, was deployed across 49 sites in 35 countries, which we believe is one of the largest single instances of Oracle application implementations in the world. Now, if that's not global, what is?

TATA CONSULTANCY SERVICES
TRULY GLOBAL
www.tcs.com

Consulting | IT Services | Engineering and Industrial Services | Asset Based Solutions | BPO | IT Infrastructure

149 offices in 32 countries | Over 28,000 employees of 30 nationalities in 32 countries | 6 clients out of the US Fortune Top 10
Global Development Centres in 17 cities in 9 countries outside India

Do you ever think of software saving lives?

You've heard of software saving time and money, but lives? Well, at Tata Consultancy, our software is helping scientists speed up complicated biological calculations. Reducing the time it takes to analyse the genomes leading to the discovery of promising new drug targets. Cutting down the time it takes for clinical trials, enabling drugs to get to the market faster than before. It is anybody's guess as to when the world's deadliest diseases will finally be eradicated. But at Tata Consultancy, it makes us very proud to know that with our software, the discovery of cures for H1N1 and AIDS will happen sooner rather than later. Now, if that's not global, what is?

TATA CONSULTANCY SERVICES
TRULY GLOBAL
www.tcs.com

Consulting | IT Services | Engineering and Industrial Services | Asset Based Solutions | BPO | IT Infrastructure

149 offices in 32 countries | Over 28,000 employees of 30 nationalities in 32 countries | 6 clients out of the US Fortune Top 10
Global Development Centres in 17 cities in 9 countries outside India

Fig. 16.1 The Four Ad. Press Campaign

TCS shares opened on the BSE (Bombay Stock Exchange) on August 25, 2004 at Rs. 1050 per share, with the Sensex range bound at 5088.

TCS received the Finance Asia Award for the Best India Deal of 2004.

The corporate campaign played a small but significant role in this success. More importantly, the corporate campaign was successful in sending out a strong message to all stakeholders that TCS has arrived on centre stage and was ready to face the challenge of the future. The company used the opportunity of pre-issue advertising not just to present its financials but to present a holistic view of its pioneering past, its competencies and the vision it had for the future.

In short TCS was truly global.

Source: TCS website and published industry reports.

Chapter 17

Zee Cinema: Bringing Alive Movies, Masti, Magic

Do you remember the years without cable television; fondly called the DD days? No 24 hour entertainment, no zipping and zapping between an array of channels covering all possible genres and languages; just hours of impatient anticipation for one nine o'clock serial, one weekend movie, one Sunday morning mythology.

Many can't imagine their TV without the 'cable channels'. It all started in 1992 when Essel Group of Industries launched Zee, India's first Hindi satellite channel. Thoroughly bored with Doordarshan and its jaded programs, Zee was a much needed change for the Indian viewer. The channel soon started gaining viewers and went on to dominate the Cable & Satellite (C&S) space for a long time.

Zee TV is today India's largest network with 23 channels covering almost all genres, languages and is available in major countries across the globe such as USA, UK and the Middle East. The network boasts of having 200 million viewers across the globe.

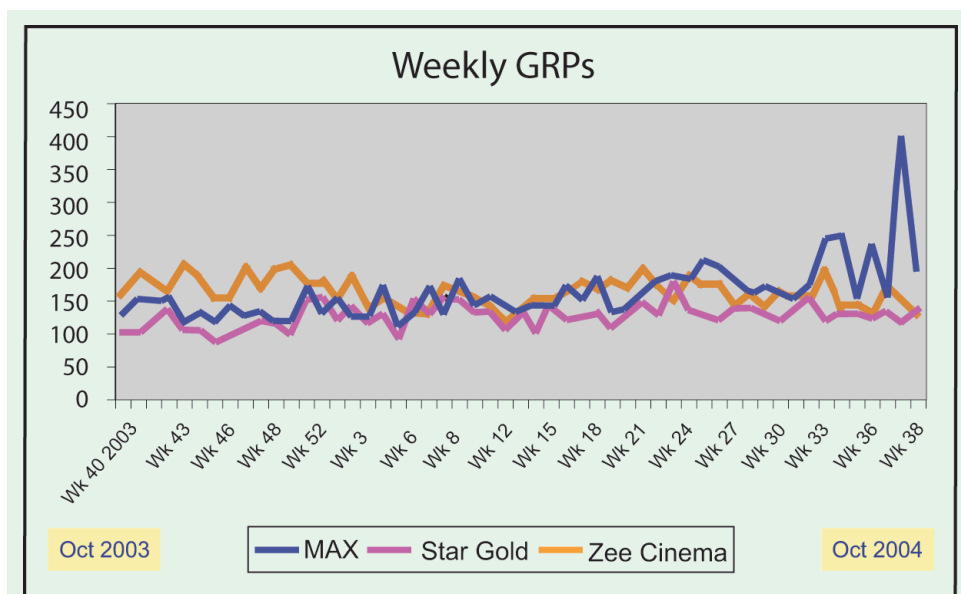
In 1995, Zee TV launched Zee Cinema as India's first Hindi movie channel. Zee Cinema, a 24-hour 6 movies-a-day movie channel was truly the first of its kind. It catered to the needs of the Bollywood audiences—some of them were finding the effort of going to a movie hall cumbersome and others, expensive. Zee Cinema offered them the largest library of films and quickly became the leader and trendsetter in the industry.

However, at the turn of the century two new channels were launched that threatened Zee Cinema's stronghold in the Hindi cinema channel domain. Sony launched a brand new Hindi movie channel Set Max. The Star group also launched Star Gold in 2000, a 'classics' movie channel showcasing 'golden old' hits. The new channels were aggressive and innovative, all of which soon became a cause for concern for the incumbent.

Aggressive Competition

In the beginning, Set Max began threatening Zee Cinema's dominance by screening newer titles and promoting movie festivals. The tipping point came in 2002–03. Sony won the rights to the 2002 Champions Cup and the 2003 Cricket World Cup and the telecast of the matches was aired on Set Max. In one shot, it united India's major passions—cricket and movies under one umbrella. Set Max also simultaneously launched the 'Deewana Bana De' campaign. It also created interesting filler programs, such as Master Stroke and Extra Shots which became quite popular. The look and feel of the channel was more up-market and responsive to changing consumer tastes. It was looked upon as a 'younger', 'happening' and 'with-it' channel.

The scales started tipping in Max's favour by 2004. Channel GRPs started climbing and slowly overtook those of Zee Cinema.



Source: TAM Media Research
Audience: C&S, 4+ years

Fig. 17.1 Weekly GRPs of Major Hindi Movie Channels

The figure depicts GRPs of the major Hindi movie channels. It clearly shows the decline in the weekly GRPs of Zee Cinema and the improving numbers of the competition (Set Max).

Star Gold, originally a classic movie channel, also started airing new titles and created a new genre of movies by launching blockbuster Hollywood movies with Hindi dubbing which caught the viewer's imagination.

By 2004, Zee Cinema was in a precarious position.

ZEE CINEMA—THE BATTLE OF THE REMOTE

Unlike a serial dominated general entertainment channel (Star Plus, Zee TV, etc.), a movie channel doesn’t enjoy a large set of loyal viewers. Viewership is fickle and dependent on titles and their promotion. Selecting titles that can strike a balance with different consumer preferences is the key task and the battle for the remote was getting fiercer as the three channels fought for a larger share of the pie. With aggressive competition bent on setting new benchmarks in movie entertainment, Zee Cinema faced many challenges in terms of retaining viewers and managing opinion among trade and advertisers. Slowly but surely, channel GRPs started dropping. Zee cinema was fast losing its grip

THE STRATEGY TO REVAMP ZEE CINEMA

In 2004, DRAFTFCB+ULKA was given the assignment of ‘polishing an existing diamond’ as the client put it.

Extensive research revealed an issue with the channel image. Zee Cinema was losing its sheen. It was perceived as an old, unexciting channel, which was slowly losing relevance. This was in contrast to Set Max, which was seen as a modern and dynamic channel.

Zee Cinema Personality	Set Max Personality
Mature	Young
Old-fashioned	Lively
Decent	Modern
Simple	Dynamic

Thus, younger audiences were increasingly shifting to competitive channels. This was a serious issue because the young were an important target audience for advertisers.

RECREATING THE MAGIC

Zee TV, at its end undertook several initiatives to revamp Zee Cinema and reclaim its declining glory. This included undertaking fundamental changes in the channel to address some of the viewer complaints.

1. Library Revamp

Research indicated that it had become critical to get new titles and clean up the current library which was looking much older and unattractive compared

to that of competition. Accordingly 10 new titles were bought and premiered on Zee Cinema in one year.

Further, the library was properly classified.

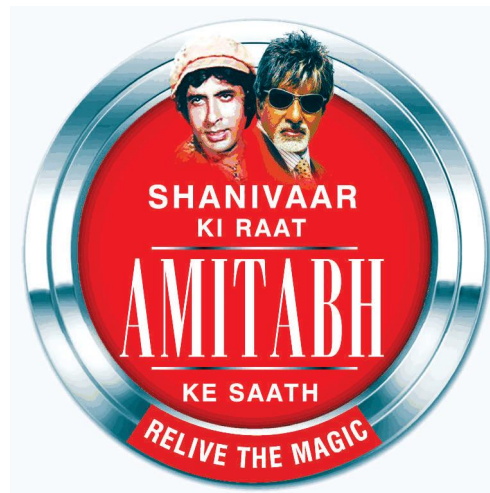
2. Intelligent Scheduling

Extensive analysis of viewership trends revealed that cinema audience profile differs at different time bands. For instance, afternoons are skewed toward female viewing while prime-times enjoy family viewing. Thus, Zee Cinema started scheduling movies according to their appeal to the respective audiences that were active at a particular time band.

3. Branded Properties to Create Appointment Viewership

In a bid to create ‘appointment viewing’, which was critical for a movie channel, important time bands were branded. This created the right expectations among the viewers regarding the kind of movies that would be shown and thus led to better trials. The biggest of the properties was:

‘Shanivar ki Raat Amitabh ke Saath’



The branded properties worked like a charm for Zee Cinema. They successfully increased trials and performance for the channel.

REVAMPING THE IMAGE

As the channels proliferated, the role of ‘image’ became significant. The proverbial couch potato became choosy even when it came to trying channels. Thus, the strategy had to aim for getting into the preferred set.

The challenge facing the team was to make Zee Cinema the preferred movie channel despite ‘similar and in fact, relatively older’ content of Zee Cinema vis-à-vis its competition.

The proposition had to be brought alive that:

‘Movies, Masti and Magic’ has been historically, the proposition for Zee Cinema. The line had good recall. The key was to retain this proposition and to add some excitement to the brand.

CONSUMER INSIGHT

Research revealed that the common man loves his Bollywood ‘masala entertainer’ and uses it as an escape from reality into a world of fantasy. Thus while he consciously realises that the stories and situations are over the top and unreal, he actually revels in the drama display that gives him a much needed break from the mundane and routine.

THE CREATIVE STRATEGY

The strategy was to make Zee Cinema synonymous with the ‘cinema’ experience.

The creative idea was to capture the ethos of a complete Bollywood potboiler in a single TVC.

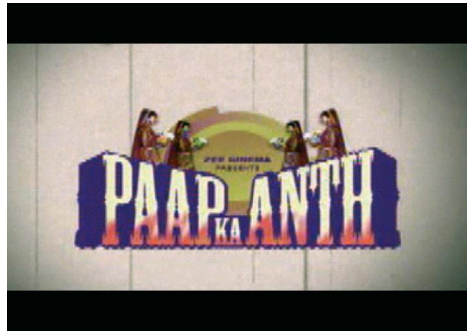
The team conceived a 2 minute ad titled ‘Paap Ka Anth’ for the task. In a never before idea, the commercial was conceived not as an ad but as a mini film complete with all the typical Bollywood masala—drama, melodrama, thrill and action.

The creative challenge was to capture what would have typically been a 3 hour narrative into a 2 minute TVC.

Shot in an overtly Bollywood style, ‘Paap Ka Anth’ draws inspiration for casting and situations from some of the biggest Hindi movie hits.

It features the story of a young girl who is kidnapped from her village by dacoits. She grows up and turns into a dacoit herself—ala Bandit Queen meeting Sholay. Then, she meets ‘Zee Cinema’ and the ‘Movies, Masti and Magic’ of the channel reforms her by showing her the way to a better life.

It had all the ingredients to make a full-length masala movie — abduction, revenge, stunts, melodrama and a happy ending!



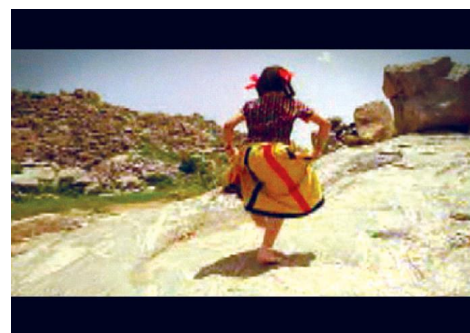
Zee Cinema: 'Paap Ka Anth'

The film opens with a village scene where a young girl named Champakali lives



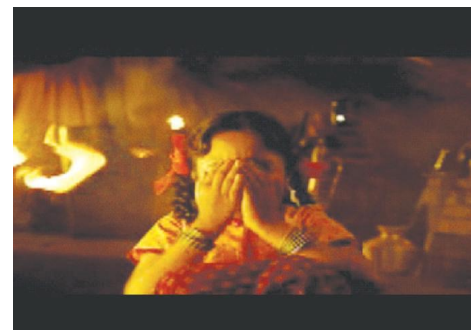
Champa is not very good at her studies, as a result is always punished by her teacher

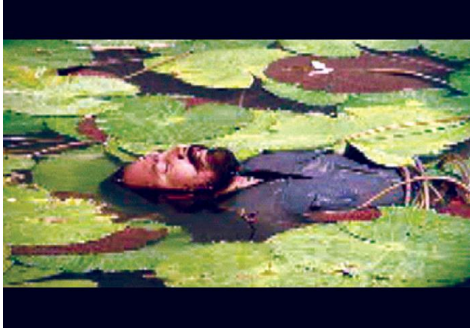
One day the village is attacked by the dacoits who carry Champa away with them



The chief of the a dacoits takes a liking to Champa and treats her like his daughter

Seeing this bahavior of the chief, the other dacoits think that the chief is going soft.
They kill the chief and Champa is devastated

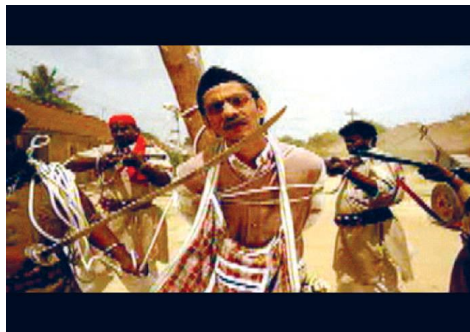




Champa grows up and takes revenge against the dacoits who had plotted against the chief



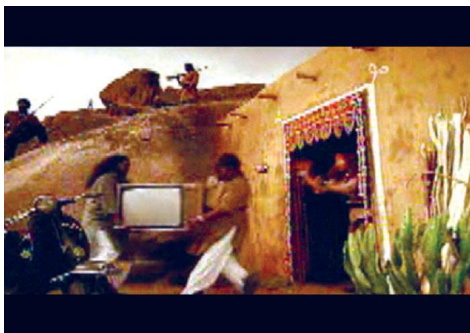
Then Champa begins her reign of terror



She returns to her village and confronts the cruel teacher

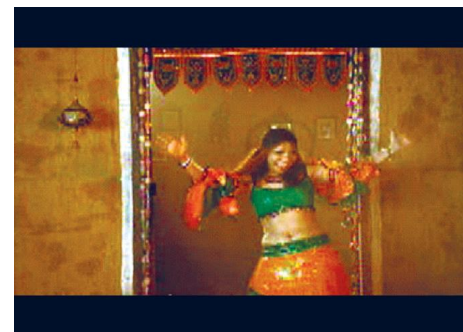


She demands the teacher to return her childhood along with all the happiness and sadness and all the drama



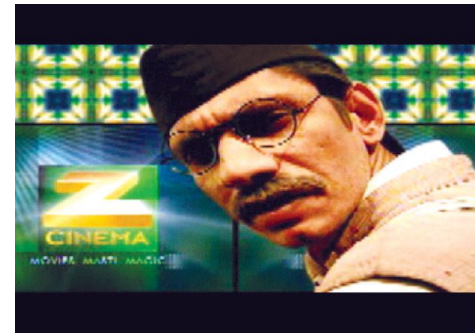
The teacher realises that Champa wants Hindi film drama and gives her Zee Cinema

After seven days, a transformed Champa emerges out of the den and is totally smitten by Zee Cinema





Champa then gives up her outlaw days and starts a dance academy



Film ends with the close up of the teacher and Zee Cinema Logo with the 'Movies, Masti, Magic' caption

Fig. 17.2 The TV Commercial Storyboard

The Innovative Launch

The ad was conceived as a 2 minute movie from the creation to the launch. Instead of just running the ad as a 2 minute promo on the channel, the big idea was to treat it like any other film that was to be released.

'*Paap Ka Anth*' was released simultaneously in 56 theatres across the country as India's first 2 minute thriller. At all these theatres, movie posters showcasing the film were put up, along with 5 feet posters placed at strategic locations. In addition, the film appeared as the last commercial before the actual film started. It left people guessing about what is being screened and then comprehension dawns as a humorous anticlimax follows. Many theatre-owners liked it so much that they played it during the intermission as well.

A formal press conference was held announcing the launch of 'India's first 2 minute thriller'. On the launch day, press ads were released in the entertainment pages of newspapers (like any other movie) announcing *Paap Ka Anth*'s release.

A cartoon strip was also created and featured in children's magazines. Just like a Hindi movie, '*Paap Ka Anth*' was 'released' on television only after it ran for some time in cinemas.

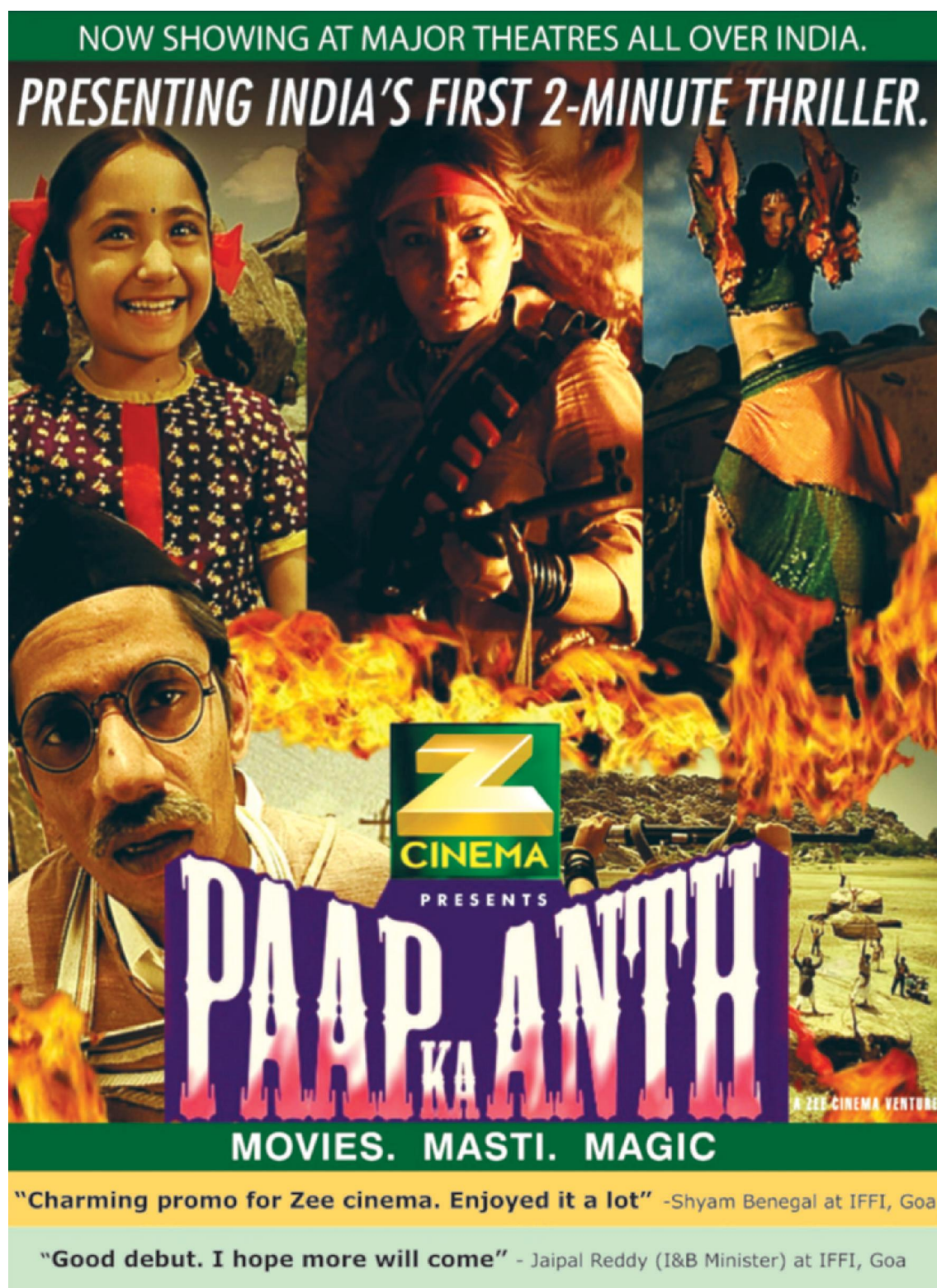


Fig. 17.3 Poster

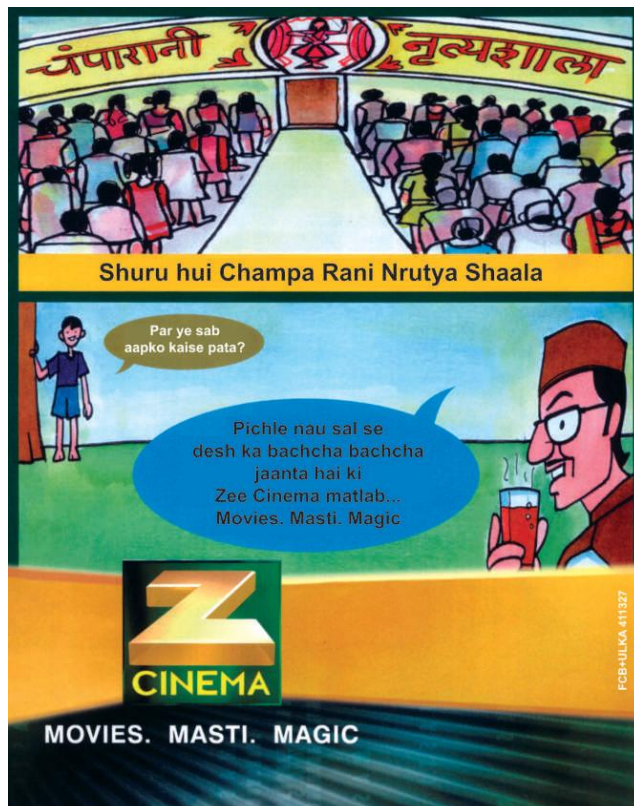
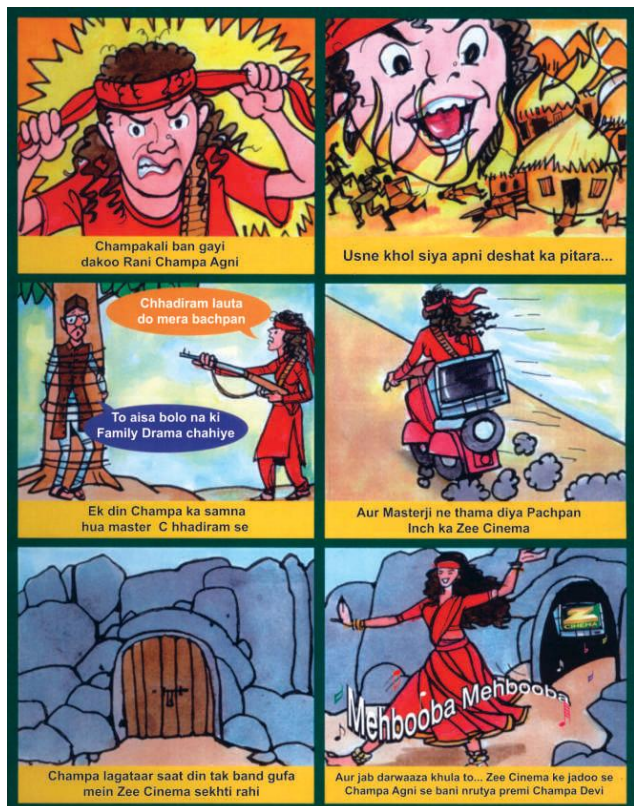
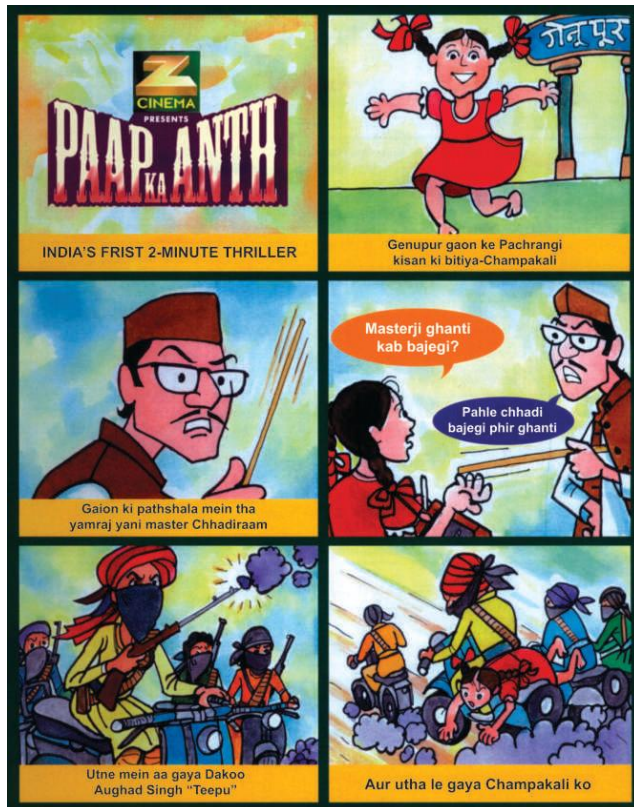


Fig. 17.4 Press Ads

THE RESULTS

A combination of a re-classified library, rationalisation of scheduling, branded properties like ‘Shanivaar ki Raat’ and the communication worked wonders for Zee Cinema.

GRPs of Zee Cinema overtook those of Max by beginning 2005!

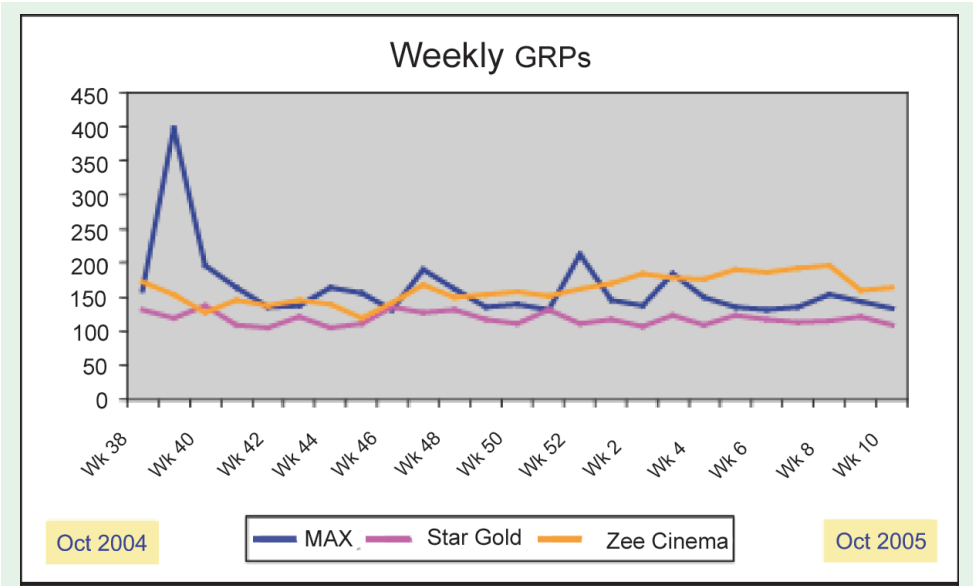


Fig. 17.5 Weekly GRPs of Major Channels

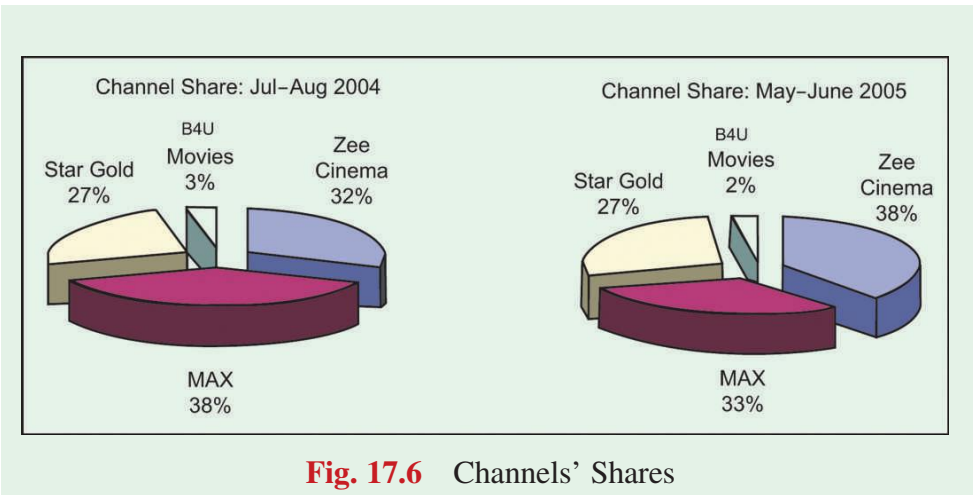


Fig. 17.6 Channels’ Shares

The ‘Paap Ka Anth’ Film also won a ‘Gold’ in the services category at the 2005 Abby Awards.

Suggested Readings

1. Corporate Strategy

Alfred P Sloan, *My Years with General Motors*, Pan Books, 1963.

Charles Handy, *The Empty Raincoat*, Arrow, 1994.

Gary Hamel and C K Prahalad, *Competing for the Future*, Harvard Business School Press, 1994.

Jim Collins, *Good to Great*, Harper Business, 2001

Larry Bossidy and Ram Charan, *Execution – The Discipline of Getting Things Done*, Random House Business Books, 2002.

Michael L Porter, *Competitive Strategy*, Harvard Business School Press, 1980

Peter F Drucker, *Innovation and Entrepreneurship*, Affiliated East-West Press, 1986.

Peter F Drucker, *Managing for the Future*, Tata McGraw-Hill, 1992

Thomas J Peters and Robert H Waterman Jr., *In Search of Excellence*, Harper & Row, 1982.

Tom Peters, *The Circle of Innovation*, Alfred A, Knopf, 1997.

2. Marketing

Al Ries and Jack Trout, *Marketing Warfare*, McGraw-Hill, 1985.

Al Ries and Jack Trout, *the 22 Immutable Laws of Marketing*, Haper Collins 1994.

Angela Hutton, *Marketing Plans with a Winning Edge*, Pitman Publishing, 1996.

Charles L Decker, *Winning with the P&G 99*, Pocket Books, 1998.

Harper W Boyd Jr., Orville C Walker and Jean-Claude Larreche, *Marketing Management*, 3rd Ed., Mc.Graw-Hill, 1997.

John Stapleton, *How to Prepare a Marketing Plan*, Crowe, 1974.

Kevin J Clancy and Robert S Shulman, *The Marketing Revolution*, Harper Business, 1991.

Malcoln H B McDonald, *Marketing Plans*, Heinemann Professional Publishing, 1984.

Michale J Etzel, William J Stanton and Bruce J Walker, *Marketing*, 11th Ed., McGraw-Hill, 1996.

Philip Kotler, *Kotler on Marketing*, The Free Press, 1999

Philip Kotler, *Marketing Insights from A to Z*, John Wiley & Sons, 2003

Philip Kotler, *Marketing Management*, Millennium Ed., Prentice-Hall of India, 1999.

Ranjan Das, *Crafting the Strategy*, Tata McGraw-Hill, 1999.

Sam Hill and Chris Lederer, *The Infinite Asset*, Harvard Business School Press, 2001.

Stan Rapp and Tom Collins, *Maxi Marketing*, McGraw-Hill, 1987.

Subhas C Jain, *Marketing: Planning & Strategy*, South-Western College Publishing 2000.

The Marketing Whitebook, Businessworld, 2003.

Theodore Levitt, *The Marketing Imagination*, Simon and Schuster Trade, 1986

3. Advertising

Claude C Hopkins, *Scientific Advertising*, Chicago: Grain Books 1996

Don E Schultz, *Strategic Advertising Campaigns*, NTC Business Books, 1990.

John Philip Jones, *The Advertising Business*, Sage Publications Inc., 1999.

John Caples, *Tested Advertising Methods*, Prentice-Hall of India, 1974.

Leo Bogart, *Strategy in Advertising*, Crain Books, 1984.

M Mohan, *Advertising Management*, Tata McGraw-Hill, 1989.

M G Parameswaran, *FCB-Ulka Brand Building Advertising: Concepts and Cases*, Tata McGraw-Hill, 2001.

Sanjay Tiwari, *The (un) Common Sense of Advertising*, Response Books, 2003.

Thomas Russell, Otto Kleppner and Ronald Lane, *Kleppner's Advertising Procedure*, 15th Ed., Prentice Hall, 2001.

Vanita Kohli, *The Indian Media Business*, Response Books, 2003.

4. Marketing Research

David A Aaker, V Kumar and George S Day, *Marketing Research*, 5th Ed., John Wiley & Sons, 1995.

Harper W Boyd, Ralph Westfall and Stanley F Stasch, *Marketing Research*, 6th Ed., Richard D Erwin 1985.

M G Parameswaran, *Understanding Consumers – Building Powerful Brands Using Consumer Research*, Tata McGraw-Hill, 2002.

Paul E Green, Donald S Tull and Gerrald Albaum, *Research for Marketing Decisions*, Prentice-Hall of India, 1998.

Robert M Worcester and John Downham (Eds.), *Consumer Market Research Handbook*, Van Nostrand Reinhold, 1978.

Stanley L Payne, *The Art of Asking Questions*, Princeton University Press, 1951.

5. Consumer Behaviour

Frederick E Webster Jr. and Yoram Wind, *Organisational Buying Behaviour*, Prentice-Hall of India, 1972.

Horald H Kassarijian, Peter D Bennett, *Consumer Behaviour*, Prentice-Hall of India, 1976.// William D Wells and David Prensky, *Consumer Behaviour*, John Wiley, 1996.

Jagdish N Sheth, Banwari Mittal and Bruce I Newman, *Customer Behaviour: Consumer Behaviour and Beyond*, International Thomson Publishing, 1998.

James F Engel, Roger D Blackwell and Paul W Miniard, *Consumer Behaviour*, 9th Ed., South Western College Publishing 2000.

Leon G Schiffman and Leslie I Kanuk, *Consumer Behaviour*, Prentice-Hall of India, 1976.

Roger J Best, Kenneth A Coney and Del I Hawkins, *Consumer Behaviour: Building Marketing Strategy*, 8th Ed., McGraw-Hill 2000.

6. Branding

Al Ries and Jack Trout, *Positioning: The Battle for your Mind*, Warner Books, 1993

Al Ries and Laura Ries, *The 22 Immutable Laws of Branding*, Harper Collins Business, 1998.

Bernd Schmitt and Alex Simonson, *Marketing Aesthetics*, The Free Press, 1997

Brad Vanauken, *Brand Aid*, Amacom, 2003

David A Aaker, *Brand Leadership*, The Free Press, 2000

David A Aaker, *Building Strong Brands*, The Free Press, 1996

David A Aaker, *Managing Brand Equity*, The Free Press, 1991.

David Arnold, *The Handbook of Brand Management*, The Economist Books, 1992

Harsh V Verma, *Brand Management*, Excel Books, 2002.

Jean Noel Kapferer, *(Re) Inventing the Brand*, Kogan Page, 2000.

Jean Noel Kapferer, *Strategic Brand Management: New Approaches to Creating and Evaluating Brand Equity*, 2nd Ed., Free Press, 1998.

Joe Marconi, *Brand Marketing Book*, Viva Books, NTC Business Books, 1993.

John Philip Jones, *Behind Powerful Brands*, Tata McGraw- Hill, 2000.

John Philip Jones, *What's in a Brand*, Tata McGraw-Hill, 1998.

Joseph F Lepla, and Lynn M Parket, *Integrated Branding*, Kogan Page, 1999.

Kevin Lane Keller, *Strategic Brand Management: Building, Measuring and Managing Brand Equity*, Prentice- Hall, 1997.

Leslie De Chernatony, *From Brand Vision to Brand Evaluation*, Butterworth Heinemann, 2001.

Lynn B Upshaw and Earl L Taylor, *The Masterbrand Mandate*, John Wiley & Sons, 2000.

Mark Blair, Richard Armstrong and Mike Murphy, *The 360 Degree Brand in Asia*, John Wiley, 2003.

Naomi Klein, *No Logo*, Flamingo, 2000

Paco Underhill, *Why We Buy*, Texere, 2000.

Paul Temporal, *Branding in Asia*, John Wiley, 2000.

Ramanuj Mazumdar, *Product Management in India*, Prentice-Hall, 1993.

S R Sen Gupta, *The Art of the Brand*, Rupa, 1995.

S Ramesh Kumar, *Managing Indian Brands*, Vikas Publishing, 2002.

Scot Bedbury, *A Brand New World*, Viking, 2002.

Sidney J Levy, *Consumers, Symbols and Research* and Sage Publications Inc., 1999.

Subroto Sengupta, *Brand Positioning: Strategies for Competitive Advantage*, Tata McGraw-Hill, 1989.

Y L R Moorthi, *Brand Management: The Indian Context*, Vikas Publishing House Pvt. Ltd., 1999.

7. Online Brand Management Resources

<http://www.agencyfaqs.com>—contains comprehensive information on advertising, marketing media and brand for the Indian market.

<http://www.exchange4media.com>—contains information on marketing and media issues relating to the Indian market.

<http://www.adclubbombay.com>—archive of Advertising Club Bombay's awarded campaigns and new briefs.

www.economictimes.com	}	Online resource from India's leading business dailies.
www.hindubusinessline.com		
www.businessstandard.com		

www.aandm.com—advertising and marketing (India's) online version.

www.marketingprofs.com—marketing know-how from professors and professionals.

<http://www.allaboutbranding.com>—dedicated to examining the nature of branding and the issues encountered in shaping and managing brands.

www.adage.com – Advertising Age magazine’s online version and archive.

www.marketingpower.com – American Marketing Association.

<http://www.brandmarketing.com> – Brand Marketing magazine’s online version and archive.

[www.brandweek](http://www.brandweek.com) – Brand Week magazine’s online version and archive.

www.adweek.com – Advertising Week magazine’s online version and archive.

<http://www.adforum.com> – Adforum is the Internet’s leading portal to the advertising, marketing and communications industry, with direct links to more than 16796 agencies in 134 countries.

<http://www.warc.com> – World Advertising Research Center (WARC) provides knowledge and data to the global advertising, marketing and media industries, through its websites, hard copy publications, and conferences.

<http://www.effie.org>. – introduced by New York American Marketing Association in 1968, EFFIE has since become recognized by agencies and advertisers as the pre-eminent award in the advertising industry. It is the only US award that honours creative achievement in meeting and exceeding advertising objectives, In short, it focuses on effective advertising - advertising that works in the marketplace.

<http://www.aaf.org> – American Advertising Federation protects and promotes the well being of advertising through a unique, nationally coordinated grassroots network of advertisers, agencies, media companies, local advertising clubs, and college chapters.

Note: Many of these websites are free to use but some have a subscription charge to access indepth material.

Glossary

Above the Line: Term for promotion activities that use mass media for normal purposes, the term means advertising.

Advertising: Any paid form of non-personal presentation and promotion of ideas, goods and services by an identified sponsor.

Advertising Strategy: A written statement that provides guidance and direction for the development of a brand's advertising. As such, it should capitalise on a key customer insight in addressing the brand's marketing objective. The ad strategy thus provides a common basis upon which to assess and 'coach' the agency's creative work.

Aided Recall: A measure of respondent's memory wherein the respondent is given cues about an object of interest.

AIO: Attitudes, Interests and Opinions. A name for market research studies that categorise consumers into segments on the basis of these variables. Similar to the lifestyle schemes.

Attitudes: Mental states used by individuals to organise the way they perceive their environment and to guide the way in which they respond to marketing stimuli.

Attribute: A characteristic or property of an object or product.

Audience: The number and kinds of people classified by their age, sex, composition income, etc., listening to a radio or television programme.

Audience Primary: In print, the number of individuals or homes to which the issue was originally circulated may be called primary readership; or, the people towards whom the editorial content is specifically directed.

Audience Research: Data on the number and categories of people who read, watch or listen to various media. Used as the basis for measuring the number of people who are exposed to an advertisement.

Audience Secondary: The number of people who are exposed to an issue of a publication but who did not purchase it; also called pass-along readership, it expresses the reader's real attitude towards the subject of the research.

Awareness: The ability of a consumer to remember a particular brand or advertisement, either spontaneously or when prompted. Widely used as a key indicator of marketing effectiveness.

Benefit: A perceived or stated relationship between a product feature. Also the need the feature is designed to satisfy.

Behaviour: Used in marketing to describe observable actions by consumers; quite distinct from the attitudes that lie behind the behaviours.

Below the Line: Term for promotional activities that are directed at targeted individuals or objectives. The term is used for most non-advertising promotions such as sales promotion and direct mail.

Benefit Segmentation: A type of market segmentation based on the benefits that people seek from products and brands.

Blind Test: A product test where consumers do not know the identity of the products, thus ensuring that they reach a judgement solely on the basis of a product's attributes/performance without any influence from brand name advertising, packaging, etc.

Brand: The personality or identity of a product, range of products, or an organisation derived from consumer perception of both tangible and intangible attributes.

Brand Definition: Defines the scope of the brand including its key reasons, positioning and essence.

Brand Development Index (BDI): A measurement of a product's percentage of sales (contribution) as a ratio {brand sales (contribution) divided by population (contribution)}.

Brand Equity 1: The concept wherein the brand is considered an asset so that it can be sold or bought for a price. A powerful brand is said to have high brand equity.

Brand Equity 2: The goodwill that exists in the market for a brand as a result of a period of brand presence and consumer experience.

Brand Image: Personality of a brand.

Brand Property: A specific brand attribute of a brand that is an identifier and widely associated with the brand by the consumers; examples might be logo, packaging, or a personality used in promotion.

Burst: An advertising campaign where the advertisements are shown intensively over a short period of time.

Buying Cycle: The period of time between repeat purchases; for example the buying cycle of sugar is much shorter than that of cars.

- Campaign:** A series of advertisements held together by a common thought or theme or visual similarities or a similarity of attitude.
- Campaign Idea:** The provocative expression of a brand's benefits in customer language (it is therefore creative material). It uses both key copy words and a core dramatisation to communicate the benefits.
- Category Development Index (CDI):** A measurement of a class of product sales (contribution) as a ratio. (Category sales (contribution) divided by population (contribution)).
- Census:** A complete enumeration of all the respondents or target persons. The Census of India is the listing of all the residents of the country, conducted every ten years.
- Claim:** Statement about the performance of a product or service. A competitive or objective claim must be based upon research, laboratory testing, or other factual evidence. A subjective claim does not need support.
- Cluster Analysis:** A statistical technique that sorts a variety of brands or individuals into clusters of homogeneous groups, through analysis of their attributes.
- Competitive Framework:** One of the essential elements of the brand positioning statement: the one that enables the intended customer to understand, 'What should I use this instead of?'; and the one that answers the marketer's question, "From which other products/ brands will I source my brand's volume?"
- Concept:** An aspect of a brand or an advertising campaign, rather like the USP or the proposition. Market research to test consumer reaction is therefore known as a 'concept test'.
- Concept Test:** A test of a product concept wherein the concept is evaluated by a sample of the target segment.
- Consumer Profile:** An estimate of the demographic characteristics of the people who buy a brand and the purchase patterns they produce.
- Consumer Promotion:** Incentives for the consumer to buy the product.
- Copy Platform:** The statement of the basic ideas for an advertising campaign, the designation of the importance of the various selling points to be included in it, and instructions regarding policy in handling any elements of the advertisement.
- CPT (Cost Per Thousand):** The cost of advertising to 1000 consumers through a given media; used to judge the relative cost-effectiveness of the media.
- Coverage:** The percentage of the target market who have had at least one opportunity to see an advertisement during a campaign.

Core Strategy: A term used in marketing to denote the predominant element of the marketing mix, selected by marketing management to achieve the optimum match between what the customers seek and those the brand offers. This process of selection is sometimes referred to as ‘making the differential advantage operational’.

Customer Insight: As the name implies, an understanding of the ‘inner nature of things’; a revelation that follows the act of ‘seeing intuitively’. Such understandings and revelations should link the brand’s marketing objective and advertising strategy to qualify as a true customer insight.

Customer Needs: One of the essential elements of the brand positioning statement: the one that identifies the specific rational and emotional needs, wants and desires your intended target customer is looking to have (better) satisfied. Typically, requires a blend of customer research and entrepreneurial intuition to determine.

DAGMAR (Defining Advertising Goals for Measured Advertising Results): A conceptual approach to advertising management, arguing that a specific communications objective can be set for any promotional activity, thus enabling expenditure to be evaluated.

DART (Day After Recall Test): A method of evaluating advertisements based upon surveying consumers to see how many can recall an advertisement shown the previous day.

Data: Unassimilated facts about the market.

Database: An organised store of data, usually within a computer.

Demographics: Descriptive facts about a given population group such as household income, education, age, sex.

Demographic Shifts: Changes in physical and socio-economic characteristics of a population such as age, ethnicity, income, and so on.

Depth Interviews: A one-to-one market research interview, relatively unstructured in order to encourage exploratory discussion.

Drip: An advertising campaign where the advertisements are shown at intervals over a longer period of time.

Duplication: Percentage of people that see the message in more than one media or publication. In direct marketing, it refers to appearance of the same name on more than one mailing list.

Feature: A characteristic or property of a product or service such as reliability, price, convenience, safety, and quality. These features may or may not satisfy customer needs. To the extent that they do, they can be translated into benefits.

FCB Grid: A grid which uses involvement (high-low) and thinking-feeling to plot products and how consumers react to advertising in various product categories.

FMCG: Fast Moving Consumer Goods.

Focus Group: A form of qualitative research, group discussions focus on a series of topics introduced by a discussion leader; the group members are encouraged to express their own views on each topic and to elaborate on or react to each other's views.

Frequency of Exposure: The number of times within the given period that a consumer has the opportunity to see an advertisement.

Gross Rating Points: The total ratings achieved by an advertising campaign; i.e., the sum of the ratings achieved by each individual exposure of the advertisement.

Gap: Typically, the gaps in marketing management are those relating to return on investment, cash generation or use, return on sales and market share.

Gap Analysis: In marketing terms, the difference between a product's present or projected performance and the level sought.

Hierarchy of Effects: A model of the consumer decision-making process, moving from non-awareness of a brand to familiarity and preference.

Home Audit/Household Panel: A method of collecting continuous purchase panel of data in which the panel members agree to permit an auditor to check their household stocks of certain product categories at regular intervals.

Information: Data that have been transformed into answers for specific questions of the decision-makers.

Involvement: The degree of care and trouble taken by a consumer in deciding which brand to buy.

Kiosk: An outdoor structure, usually of standard size, on which sheets of paper bearing advertisements are mounted.

Lifestyle: A set of consumer behaviors uncovered by market research that are taken to indicate a particular set of social values and attitudes; used as a label for a segment.

Line Extensions: Additional products that bear the same brand name and offer the consumer varied options.

Logotype or Logo: Two or more letters, or a whole word; distinctive style of a name.

Mail Order: A method of selling in which the complete sales transaction is negotiated through advertising and the post and without the use of salesmen. Not to be confused with direct mail advertising.

Market Potential: The sales for the product or service that would result if the market were fully developed.

Market Segmentation 1: The development and pursuit of marketing programmes directed at sub-groups or segments of the population that the brand could possibly serve.

Market Segmentation 2: A critical aspect of marketing planning, designed to convert product difference into a cost differential that can be maintained over the product's life cycle.

Market Share: The percentage held by one brand of all products sold in the category.

Marketing: An amalgam of those business activities which aid the movement of goods and services from the producer to consumer.

Marketing Audit: A situational analysis of the company's marketing capability.

Marketing Mix: The areas of decision or activity through which a corporation markets its brands; usually used to indicate the simplified notion of the four Ps: product, price, promotion and place (distribution).

Marketing Research: The specification, gathering, analyzing, and interpretation of information that links the organisation with its market environment.

Medium: The vehicle that carries the advertisement; such as newspaper, magazine, poster, radio, television, outdoor.

Multivariate Analysis: The simultaneous study of two or more measures on a sample of objects.

NRS (National Readership Survey): A study of media habits, with reports published every six months/one year, covering urban and rural India.

Observation: A data collection method wherein the relevant behaviors are recorded through observation.

Omnibus Survey: A regularly scheduled personal interview survey comprising questions from several separate firms.

OTS (Opportunity To See): One exposure of an advertisement to a consumer.

Panels: Groups of consumers who keep a record of all their purchases; the results are then used by market researchers to identify consumption patterns.

Penetration: The percentage of the target market who have bought a particular brand at least once.

Perceptual Map: Like brand mapping, a graphic representation of the relative positions of brands within a market. The positions are based upon consumer perceptions gathered through market research.

Point of Difference or Differential Advantage: A benefit or cluster of benefits offered to a sizeable group of customers which they value (and are willing to pay for) and which they cannot obtain elsewhere.

POP (Point of Purchase): Display advertising or use of other materials in store.

Positioning Matrix: A 'displayed thinking' tool that literally lays out any number of brand positioning statements (actual and/or inferred) side-by-side for more thoughtful assessment. An essential tool for understanding how competitive your brand is relative to your competition.

Pre-test (of questionnaire): The presentation of a questionnaire in a pilot study to a representative sample of the respondent population in order to discover any problems with the questionnaire prior to its full-scale use.

Probability Sampling: Any sampling method where the probability of any population element's inclusion is known and is greater than zero.

Product Life Cycle: A term used in marketing to refer to the pattern of growth and decline in sales revenue of a product over time. The pattern is typically divided into the five stages: introduction, growth, maturity, saturation and decline.

Product Portfolio: A theory about the alternative uses of capital by business organisations formulated originally by Bruce Henderson of the Boston Consulting Group, a leading firm in the area of corporate strategy consulting. This theory of approach to marketing strategy formulation has gained wide acceptance among managers of diversified companies who were first attracted by the intuitively appealing notion that long run corporate performance is more than the sum of the contributions of individual profit centers or product strategies. Other factors which account for the theory's appeal are: (1) its usefulness in developing specific marketing strategies designed to achieve a balanced mix of products that will produce maximum return from scarce cash and managerial resources, and (2) the fact that the theory employs a simple matrix representation useful in portraying and communicating a 'product' position in the marketplace.

Projective Techniques: Qualitative market research techniques used to investigate attitudes and perceptions not described by verbal answers. Methods include identifying brands as film actors, animals or cars, acting out brand personalities, etc.

Proposition: A description of the appeal of a brand to its consumers; the reason why a consumer might prefer the brand.

Qualitative Research: Research designed primarily for exploratory purposes, such as getting oriented to the range and complexity of consumer activity, clarifying the problem, exploring hypotheses and identifying likely methodological problems.

Quantitative Research: Research designed primarily for projecting to the population under study in order to study behavior, attitudes and intended behavior.

Reach: The proportion of the target audience that has received one OTS.

Reason Why: One of the essential elements of the brand positioning statement: the one that supports the benefits by providing credibility to it. It is typically something internal to the brand—a design feature or formulation, or a unique process. The Reason Why, helps close the brand sale.

Recall: The extent to which something can be remembered; often used as a measure of the effectiveness of advertising.

Relationship Marketing: Establishing, developing and maintaining long term, trusting relational exchanges with valued customers, distributors, suppliers and dealers.

Repertoire: The group of brands within a product category that a consumer regards as acceptable. In many markets, exclusive brand loyalty is rare and consumers switch within their repertoire.

Research Objectives: A precise statement of what information is needed, consisting of the research question, the hypothesis and the scope or boundaries of the research.

Research Process: The series of stages or steps underlying the design and implementation of a marketing research project.

Research Proposal: A plan for conducting and controlling a research project.

Retail Store Audits: Audit data collected by research firms whose employees visit a sample of stores at fixed intervals for the purpose of counting stock and recording deliveries to estimate retail sales.

Sales Promotion: A marketing technique to increase sales, usually through couponing, sweepstakes, contests, gifts or premiums, rebates and in-store displays.

Salient Attribute: The aspect of a brand that is most noticeable to consumers and by which they tend to remember and judge the brand.

Sample: A sub-set of elements from a population.

Sampling Frame: A listing of population members that is used to create a random sample, e.g., electoral rolls.

Secondary Data: Data collected for some purpose other than the present research.

Segment: A sub-division of a market, consisting of a group of consumers with similar requirements of the product category, which are significantly different from the requirements of other consumers in the market.

Self-liquidating: One for which the cost to an advertiser is fully absorbed by the additional premium paid by the consumer.

Share: The proportion of the overall sales in a market accounted for by a particular brand or company. It may be expressed as value share (when the calculations are based upon the expenditure in the market) or as volume share (when the calculations are based upon the units sold in the market).

Share of Voice 1: Number of times the audience sees or hears a brand's (SOV) message in relation to all competitive messages.

Share of Voice 2: The proportion of the overall advertising in a market that is accounted for by a particular brand or company.

Single-minded Proposition: Creative material—an executional device, that permits a brand with multiple benefits to communicate them succinctly and memorably.

Strategy: A plan, preferably in writing, that charts the course of action for marketing your brand.

Survey Method: A method of data collection, such as a telephone or personal interview, a mail survey, or any combination thereof.

Syndicated Services: Services from firms such as IMRB, AC Nielsen, who make available standardised and recurrent marketing research reports to subscribers.

Target Audience: Primary prospects sought by an advertiser.

Testimonial: A commercial that uses real people to endorse a product.

TOM (Top of Mind): Recall of a brand in an unaided form, the first brand to be recalled is said to be Top of the Mind.

Tracking Study: Market research used to measure brand positions and the long-term effect of marketing activity. Usually consists of a regularly

repeated survey, a tracking study to measure awareness and attitudes, which can then be compared with the patterns of marketing activities.

Trade Mark: Any device or word that identifies the origin of a product, telling who made it or who sold it. Not to be confused with trade name.

Trial: The first purchase of a brand.

TVR (Television Ratings)/TRPs: Expressed in points, a measurement of the weight of an advertising campaign. One TVR is 1% of the target population having one opportunity to see an advertisement.

U&A (Usage and Attitude): The name given to a comprehensive research study of a market that includes both quantitative measures of consumer behaviour and qualitative information on attitudes and consumer perceptions.

USP (Unique Selling Proposition): A phrase used to describe the characteristic about a brand that is unique and motivating to consumers and is thus its main appeal to the market.

WOM (Word of Mouth): The spread of information through word of mouth.

Authors' Profiles

M G Parameswaran is Executive Director and CEO, DRAFTFCB+Ulka Advertising Private Limited, Mumbai. He holds a Bachelors Degree in Chemical Engineering from Indian Institute of Technology, Madras, and an MBA from Indian Institute of Management, Calcutta. He has over 30 years of experience in the marketing and advertising industry.



He is a member of Board of Governors at IIM Calcutta and is a recipient of the 'Distinguished Alumni Award' from IIT Madras. He is the author of four books and his book *Building Brand Value* was a recipient of the NTPC-DMA Book Prize in 2006. He has been a featured speaker at seminars organized by Kellogg School, CII, BMA, AIMA, FICCI, Ad Club Bombay, etc., and has been a guest faculty, at NMIMS Mumbai, SIMSR Mumbai and his alma mater IIM Calcutta. He has worked on numerous brand building campaigns for brands, such as Tata Indica, Brufen, Thermax, Digene, Santoor, Sundrop, Indigo Sedan, Compaq, Indicom. Zee and many of the brands, have been featured in this book.

Kinjal Medh is the Chief Operating Officer of Cogito Consulting, the specialized Brand Consulting Division of the DRAFTFCB+Ulka group in India and also heads the Account Planning Function for the Group.



In his career spanning 25+ years, Kinjal has been instrumental in piloting several of the strategic initiatives for the DRAFTFCB+Ulka group, including setting up of Direct Marketing, Interactive and Healthcare divisions.

Kinjal has led several projects for large MNCs and Indian clients on market entry strategy, distribution, branding, corporate identity and competitive strategy issues across all major categories, including automobiles, durables, FMCG, financial services, pharmaceuticals and leisure.

Kinjal has been a member on several award juries, including the Effies Awards for Advertising Effectiveness and Cannes.