



THE GUTENBERG GALAXY



A Book On
Case Studies
In Print
Advertising





The power of print is something I have grown up with. A self-confessed news-addict, I cannot think of anything more satisfying than reading the news in the morning newspapers. And yet periodically (pun intended) we have been seeing the slogans of doom being raised. First it was with the onset of television, print would die. TV is a dynamic medium; most engaging and print would never be able to withstand its onslaught. That doomsday prediction has been laid to rest with finality. TV has grown, and is growing exponentially. But print and TV have actually complimented one another. TV channels are among the biggest advertisers in print, and that's the most handsome compliment print could be paid. And now we hear the doomsday pundits say that digital will kill print. And actual cases from the Western world are being trotted out as evidence for their arguments. The fact of the matter is that we must realize that we, as a market are unique. Our rich bouquet of languages, our growing economic standards, our flourishing domestic markets are all evidence to this unique nature of the Indian market. And as India takes its place as a leader in the world order and our economy begins to come true on the promise it holds out, education, literacy and a general interest in our language and

English press will only increase. The Gutenberg Galaxy is a great example of the power of print and I sincerely thank our eminent contributors for their articles and their case studies. This will be a true collector's item.

Ramesh Narayan
President
IAA India Chapter

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"The International Advertising Association (IAA) is a unique strategic institution that addresses the common interests of all the disciplines across the full spectrum of marketing communications from advertisers to media companies as well as advertising and interactive agencies, direct marketing firms and even individual practitioners.

The India Chapter of IAA was incorporated as a not-for-profit Company in July 1991. Ten years earlier to this formal incorporation, IC-IAA was present in the form of 'Association of Persons'. Over the last 35 years, IC-IAA have developed and delivered many innovative programmes and initiatives. Particularly it was behind the advertising self regulation movement in the country, which gave birth to Advertising Standards Council of India.

IC-IAA has been in the forefront representing the industry whenever there was perceived impairment for freedom of commercial speech or

occasions that could be construed as hindering consumer choice. For instance, it has taken up causes of Tax Deducted Source and Service Tax with the powers that be, when these were first introduced, and brought about clarity and transparency on the subjects.

IC-IAA in the last few years has been seen as the most active industry body that even the global body could not ignore noticing. IC-IAA India was awarded as the Best Chapter in the last two occasions this has been given, in 2010 and 2014.

The initiatives like the Olive Crown Awards, Leadership Awards, and IndIAA Awards have been seen as industry benchmarks where the entire industry participates. IAA also is known for its high profile Debates, Conversations, industry specific seminars and Emerging Agencies Conclave, all seen as both interesting and illuminating."

Keeping to its ethos of "what's good, is good for business", the India Chapter of the IAA has launched several meaningful new initiatives this year.

These include the IAA Work to Live to Work multi-media campaign which advocated flexi-timings in offices to ease the pressure on infrastructure in Mumbai, and save precious lives.

The Mentorship program for women is aimed at preparing women for leadership roles in the communication industry.

The story-telling initiative nurtures creativity by encouraging story-telling about the immediate environment.

All these have been received very well.



Doomsday prophets have been heralding the death of print for the past few decades. At the same time, total paper consumption around the world has kept on increasing. More books are being published than ever before. And more newspapers are being printed in India than before, though there is a relative growth stagnation for the leaders in the industry. Thus, empirical evidence suggests that new readers are rapidly emerging to keep alive the momentum of growth. The Cassandras may be right – especially when it comes to developed countries with shrinking or stagnant populations. They could be wrong when it comes to developing countries with low literacy levels. The twin drivers here are the low base of literacy, and the climbing population numbers.

True, electronic media may be growing at a more furious pace; but the print media is still alive and kicking. And it is growing as well, thumbing a snook as it were to doubting Thomases. Obviously, if there is growth in numbers, there ought to be growth in advertisement revenue as well. And this is where the "The Gutenberg Galaxy" becomes relevant. It looks at the changing world of advertisers, of consumers and the need to readapt the old medium to a new marketplace, both for the readers as well as advertisers. The idea is to compile case studies with a focus on "strategic use of print media as the leading media vehicle" in the advertising campaign and not as

the support medium to other medium. We shot off emails inviting case studies from the advertising agencies and views of stalwarts from the advertising fraternity spread over media, creative, client servicing and advertisers. We got an overwhelming response. I am grateful to every agency and individual who responded to the call. The International Advertising Association and its President Ramesh Narayan extended a helping hand and joined the initiative. Without his backing it would have been an uphill task. Big thanks to Ramesh Narayan and International Advertising Association.

Few years ago, we had published "Tiny Tall Tales", a coffee table book which compiled the journey of small and medium advertising agency in Maharashtra. We at Free Press Journal will continue to document and spread awareness about the Print and Advertising industry regularly even in the future and will look forward to the support of extended industry as always.

Abhishek Karnani

Director

Free Press Journal Newspaper

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THE KING IS DEAD, LONG LIVE THE KING!...



Mr. Ajay Kakar,
Chief Marketing Officer
Aditya Birla Capital

The king is dead, long live the king!

We have all heard of this traditional proclamation made, following the accession of a new king to the throne. While this is to announce the death of the previous ruler, it also welcomes and salutes the new monarch, simultaneously.

Over the years or decades, if I recollect right, the advertising world has been predicting — at times— the death of the print medium, while saluting or heralding the coming of a new ‘king’. To date, the print medium has held its own. And I believe, it will continue to do so, as a medium and a platform for creative expression.

Let me share a few pointers that lead me to this belief:

The numbers add up:

- As per the IRS 2017 report, between 2004 and 2017, dailies itself have added 11

crore readers, covering a staggering 40.70 crore readers

- In terms of Adex, in 2017 the Print medium enjoyed 29% of the total advertising pie
- The print advertising market is expected to grow at 4% in 2018, with dailies and regional publications leading the growth, with a total market share of 26.8%
- The print growth numbers are muted by the relative de growth of magazines, while newspaper numbers, though not disclosed separately, are growing at a much faster rate

But let me quickly clarify that my belief and conviction in the print medium is not based or dependent on the number game. I see the medium as a ‘ruler’ whose role is invaluable in perpetuity because of the unique role that only this medium can play, in the lives of its consumer and brands. What makes print ‘unique’ and coveted, today and for hereafter?

medium has demonstrated this

From a reader perspective:

- A classic never goes out of style and the print

- The touch of paper! Ah! Many a tablet have tried to replace the book reading habits of Indians. But with limited success
- Reading is an addictive habit, or a way of life, with its audiences
- Print is a portable and engaging medium, where the reader has control over what he reads and when

From an advertiser perspective:

- Print offers a sense of immediacy, that works very well for announcements, launches, promotions, contests and their likes
- Print allows you to reach out to focused or localised markets and audiences
- With a distinct footprint of each edition, dailies allow for localised messages and local addresses to be mentioned in the ad, thereby making it an ideal medium for dealers and for products
- Print adds believability and credibility to the content and thereby to the brand

View

I recollect the days when people questioned ‘who reads long copy?’ And today, we are asked if the medium gives wings to creative expression.

So is the print medium a panacea for all? Or is it a case of ‘horses for courses’?

I will be the first to admit that it is the latter. If you want to catch specific audiences, with specific messages, in specific markets for products in specific categories, print is and will, I believe, remain king. And I borrow from the times and experiences of David Ogilvy, to sum my case.

Arguably the longest running, the most successful and most remembered advertisement of Rolls-Royce was written by the advertising legend, David Ogilvy. It was a long copy print advertisement, with the headline “At 60 miles an hour the loudest noise in the new Rolls-Royce comes from the electric clock.”

I can’t imagine a car lover, a Rolls-Royce admirer, or in fact, an ordinary print medium reader who would not be tempted to read this advertisement end to end. No other medium can deliver the same magic.

So is print a great medium for creative expression? An emphatic yes, says I. The only

caveat being ‘the creative is truly creative’.

And if you feel differently, there is a good chance that the fault lies in the creative. And not the medium.

***The king is dead, long live the king!
We have all heard of this traditional proclamation made, following the accession of a new king to the throne. While this is to announce the death of the previous ruler, it also welcomes and salutes the new monarch, simultaneously.***

THE GUTENBERG GALAXY

CREATING CITIES WITHIN A CITY

Kanakia, a real estate developer, wanted to break away from traditions and go from building the standard four walls and embellishing them with a few luxury amenities to something more iconic.

The communication partner of Kanakia Group, Cornerstone, came up with the suggestion to create landmarks by recreating iconic global cities or places of global importance. The result was a city dotted with global cities that have become the talking point of the real estate industry and the clientele alike. And a brand journey that would ordinarily take 10 years to traverse was completed in two years. Kanakia became a household name.

Most real estate developers are moving towards social media extensively and Kanakia was no exception. But they realised to fulfil their mandate of becoming a leading player in the real estate industry, they would have to go several notches higher and use the medium best suited for it, that is print.

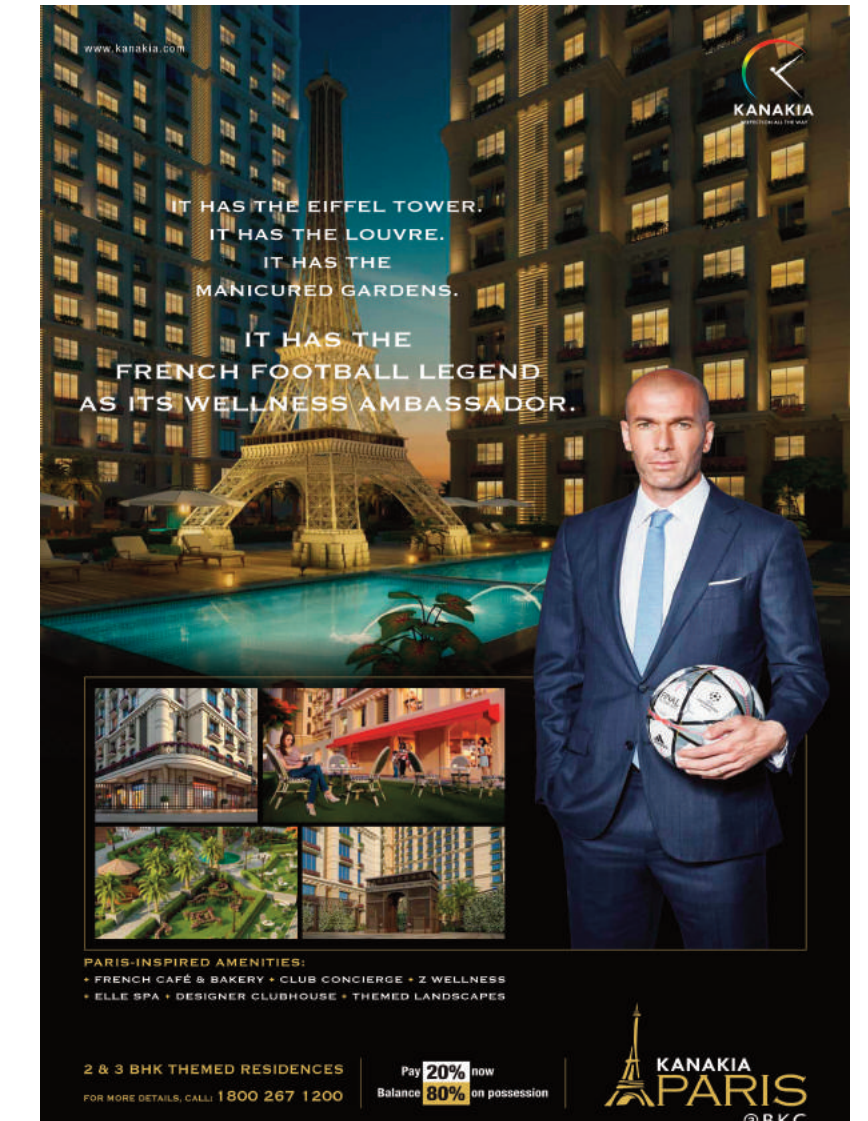
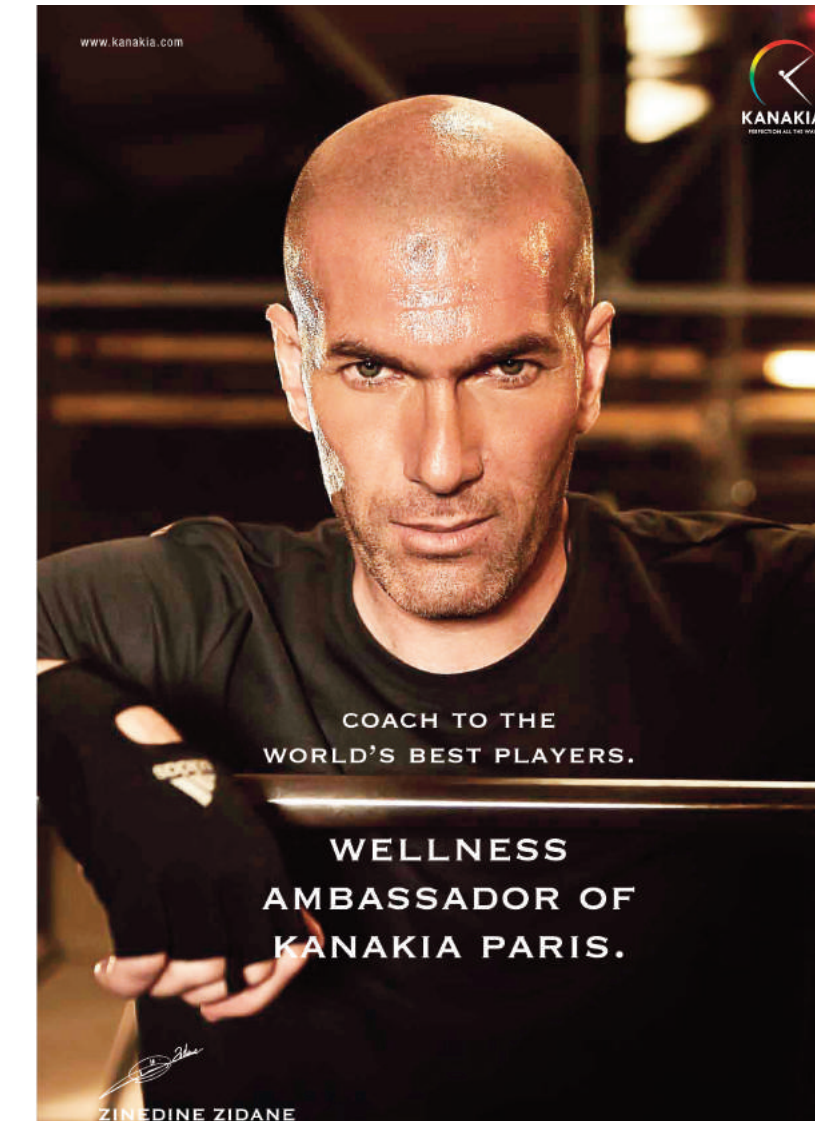
Print was used innovatively to showcase their properties with full page ads, front page jackets, special supplements in the publication that has the eye and mind of Mumbai like nothing else does – The Times of India. The hard-to-miss Kanakia ads, not only gave them the required exposure, but it also enhanced their brand credibility both within the industry and among their audience. Thus, establishing Kanakia not just as a real estate developer but also as a real estate creator. Different campaigns tried to focus on different properties like Kanakia Paris, Kanakia Zen World, Kanakia Rainforest, Kanakia Miami, Kanakia Hollywood and Kanakia Wall Street. These properties of Kanakia was a mix of residential as well as commercial properties. As most products came in premium range, it

Case Study

became essential for them to maintain that elegance throughout the campaign as well. These thoughtfully developed projects were meaningfully presented. Kanakia homes and commercial properties were done by renowned architects and were largely spacious.

The developer also managed to bag Real Madrid's manager, Zinedine Zidane, to endorse their brand for Kanakia Paris campaign. Thus, creating a recall around its brand. The two-full page ad featuring the coach displays a strong message very subtly. While the first page featured the large-size image of retired football player, the second page had him and the project of the developer in the background. The creative tried to play with words and the background by keeping 'city living with style' as the focus. The creative was developed to reach out to the home buyers who look for homes beyond the ordinary. Getting an international football player in a cricket-worshipping country just puts the intention of the client out there clearly. Here the agency and the developer was standing out from the rest by developing this idea.

The campaign for Kanakia Zen World was just not talking about the overall look of these houses but all the interiors or the liveable space. The developer wanted to bring out the calmness of the interiors in their creative which the agency was able to capture and presented it effectively which was possible only in print medium.



Advertising Agency: Cornerstone Communication | Client: Kanakia

THE GUTENBERG GALAXY

NO NONSENSE

S.O.I.E., the leading fashion lingerie and apparel brand from the house of Ginza group, entered the market with premium lingerie and has since then successfully expanded into other product categories, such as chic apparels and nightwear. Like any new brand, when the brand was launched, the first marketing objective was of 'brand recall'.

The advertising goal was to capture the entire range in the campaign – be it lingerie, chic apparels or nightwear. In today's cluttered advertising environment, attention spans are short lived and it forces one to launch a very impactful campaign. Idea was to create a campaign generating high traction which would result in high brand recall.

The campaign was shot in Thailand. The campaign showcases surreal landscapes in the scenic islands off the eastern Gulf coast. The blue tone of the visuals creates an ethereal effect which instantly elevates the product and the brand, and helps them stand apart from the clutter. It also eliminates the metrics of race, colour and ethnicity from the equation, which is a huge advantage while establishing a unique brand image, within the country and across continents. This could not have been possible in any other medium but print. The idea was to capture the beauty of the product as well as deliver the message stating that the product is of superlative quality.

The copy of one of the ads which says 'What competition? I'm one of the kind' creates a perfect impression of a woman who wants to feel special. While another ad that says 'Pinch yourself. I'm real', is trying to build on an image of a confident woman who is ready to take that leap with her arms stretched across. 'Anymore gorgeous would be illegal' – copy of another ad, tries to place a woman in different league altogether. Such impactful one-liners

Case Study

can only be delivered through print. While the tough terrain in the background did a good job of being harsh, the blue-skinned models displayed sense of ease and freedom. The goal of the brand was to create clothes that make every woman feel confident and stylish. To promote this goal, the brand realised and utilised the power of print. Print is a static medium unlike other media. The advertisement doesn't run away in print but stays put. It gives the women (the user) a chance to look at the product and imagine, visualise how it will look. It gives her a chance to admire the fine design of the products.

More importantly, there is a lot of open conversation happening today around lingerie. So, the brands are using this conversation to increasingly portray the confident woman who doesn't hesitate to discuss her choice and preference when it comes to choosing the perfect lingerie. And print is the best medium to start this conversation.

Every woman wants to feel special in their skin and what they wear, and the brand has tried to capture that through the campaign. One cannot miss the confidence these model wear in the ad which becomes crucial in clicking with its target audience who are style-conscious, independent and modern day women.

Today S.O.I.E. is available in over 2,000 multi brand outlets, and has six exclusive retail outlets in Western India.



Advertising Agency: Deadline Advertising | Client: S.O.I.E

THE GUTENBERG GALAXY

A JOURNEY 'FROM ZERO TO HERO'

When it comes to selecting food products for the family, women are very particular about it. And when it is Toor dal (yellow lentils), an essential in one's palette, a right approach had to be taken. The brand and the agency had to keep that in mind when they tried to promote NuPro Toor dal.

The company wanted to make NuPro Toor dal as the preferred brand and also achieve sustainable market share. The goal of the company was to maximise return over investments through impact going beyond the print advert and build top-of-mind awareness for NuPro Toor dal. To achieve all this, the only possible way to do that was by showcasing the superiority and quality of the product.

In today's day and age, innovation is needed. When it is mix of tradition and innovation, it is lot more interesting. For many, Toor dal as a product is not a branded product particularly, but can be an unbranded product too. So, that aspect had to be kept in mind as well. This is where the purity factors comes in. NuPro Toor dal was not just about being a branded product but also a quality product.

There was not much awareness among the people about Toor dal and its purity factor. So, the agency decided to come with a print advertisement that would allow their target audience to find out the quality of the pulse they use— bigger the dal, better the quality. Yet another major challenge in such agri-product is the adulteration that takes place and lack of consumer knowledge in this space. The medium to conduct this awareness initiative was print, specifically women-centric publications, catering to the target audience. In the print ad, the readers were asked to take the NuPro sieve test of purity. This innovative

Case Study

demonstration technique could have only worked in a print medium. This technique allows potential customers to get first-hand experience on dal quality by doing the test.

This print ads, which were released in all leading publications of Maharashtra, asked to call for free subscription of toor dal. This created a level of excitement among the readers. Such interactive adverts are needed to engage with the audience.

For NuPro Purity Test, the front page of Lokmat Sakhi was converted into sieve. If the dal passes through the sieve than the dal is not as good as NuPro which has similar-sized jumbo dal. This got the consumers to conduct the sieve test to distinguish between good and poor quality dal. Through this, the brand intimacy was now created and more and more consumers opted for NuPro toor dal. NuPro gained recognition with trust. This innovative idea turned into a never before tool which was created to abolish adulteration.

Such activity did translate into business for the company. The sales of the product increased from 100 metric tonnes to 42,000 metric tonnes, with exclusive households opting for NuPro toor dal. This shows that print as a medium did work well for the brand.



Advertising Agency: FCB Ulka | Client: Mahindra Agri

TEN LITTLE FINGERS LIKE TEN INDIVIDUALS...



Mr. Amar Jaleel,
Chairman
Mullen Lintas

Ten little fingers like ten individuals, each with a brain of their own. Just one thing to remember, one letter only. Learning the typewriter at a street-side 'institute' and an awareness of the fascinating world of print advertising happened all at once for me somewhere in the mid 80s. This got me introduced to the wand and the magic at the same time.

The world was black and white then, and not just because newspapers were black and white. Leafing through pages of the paper for me was black and white, I only registered the ads, not even the news, pictures, sports, edits, and film stuff. The ads themselves were black and white to me — great or trash. I read the headlines, the body copy, the asterisked notes and the key number, that vertically laid out legend that signed advertising as if it was art. Maybe it was. The words were interestingly written than any other piece of copy on the sheets, the illustrations or pictures were a higher form of idea than communicated by any journalism of that time. At least to my biased mind. Why couldn't the world be as enjoyable as advertising? Thus enamoured and seduced,

and encouraged by the fact that a pencil and paper were enough tools to scratch out a layout, I lumbered in.

There was a man with an eyepatch.
One under a car.
There was a man with his name on the door.
And another with a beetle.
There were two guys with French beards.
One really tall with a waterfall to his name.
The other really short but charming, charming fellow.
And this one guy declaring his need for nude models.
This was clearly a nice place.

And there was a blank paper. A sinister rectangle which you had to touch with graphite and make great. It was really pure and terrifying. And unforgiving as hell. See when all the tools that you needed to make a piece of work shine are in your hands, that left no room for the offline and online editor, colorist, CG, sound engineer or others, for excuses.

You could practice minimalism or maximalism

in print, (you could invent words like maximalism too). The amount of time advertising writers have spent poring over the two words or five words that summed a clever visual, if you apportioned thought per letter, that would have to be clearly one of the most in the history of any craft.

I clearly remember thinking, 'I just wrote clearly in the para above, and not wanting to repeat it, and saying maybe I should just write distinctly in this one'. I recollect penciling words inside the exact border of the size of the ad I was concepting. Writing copy in the exact font-size, within the exact column width that it would appear in. Thinking if a sentence breaks it would spoil the look of that para, or even a long word at the end of a line would get broken and what that would do to the thought flow of the reader.

One of other golden rules in print was: ink is breath to your pen, don't waste more than necessary on anybody. And like a true disciple of any really pure discipline, print also has today decided to impose on itself, its own rule.

View

View

AT THE OUTSET I MUST CONFESS...



Ms Anupriya Acharya,
CEO
Publicis Media India

At the outset I must confess, I entered the fascinating world of advertising and media just about when cable and satellite began fuelling the explosive growth of the television in India. So my formative years in media planning and buying were largely around TV, with digital media concepts creeping in, after about a decade. Print concepts were covered in maybe the first couple of years but largely as part of an overall understanding of each kind of media, measurement, role of each media and the like. But clearly most of my fundamentals of media were based on TV. So feels a little strange to be writing an article here!

As a media practitioner with experience of more than two decades, I have observed the consumer and audience behaviours and their relationship with media quite innately. Like any other standard educated urban-youth-migrating-to-metros-for career opportunities kind of Indian, I had a lot of intimate relationships with multiple old and new media and my writing is influenced by both. It has been argued for more than a decade and a half that the advent of Internet will kill print. And

we have seen globally the trend has been this. In the past 15 years the decline of print, be it newspapers or magazines, has been the most consistent trend. Such trends do not make news headlines, but is more like a structural shift over a dozen plus years.

Indeed the internet culture and the more recent social media culture has given rise to 'snacking' behaviour where readers are used to getting more from fewer 'characters' and 'emojicons'. So, it looks like that the 'lean-back' era where readers used to indulge in the long form of content or writings and almost had a relationship with their newspapers, magazines, books is largely getting wiped off. We find enough and more statistics showing the rise of the video. So is it that the 'content snacking lean-forward' era, the advent of which was largely on the back of the desktops and laptops is here to stay? No! We find that the same rise of the digital screens that disrupted the 'lean back' era is now reviving it. Albeit, a 'lean-back 2.0' era.

Never before has the book market been so good! People are reading more books— paper and kindle/e-reader versions alike. They are doing much more than just 'lean back' viewing

— they have gotten into binge watching. Indian print media has defied the trend on the back of increase in urbanisation, soaring literacy, rise of the vernacular, continued credibility in the over-misinformation world, localisation through more editions and more such factors. Even at the other extreme, we find that the once problem-ridden titles like Washington Post, New York Times, Economist are not only reviving but thriving! Our very own newspapers are showing online readership that are several times the print circulation.

So I would very much like to urge the younger generation of media and advertising professionals to continue honing the skills of leveraging print. For if it is getting eyeballs and holding audience interest, can advertising dollars be far away!

THE GUTENBERG GALAXY

AMALGAMATION OF VIRTUAL REALITY

The driving force here was to change the perception of people using virtual reality. There is always a different perception about global companies versus Tata Motors and this had to change. It was perceived that global companies were technologically advanced. However, Tata Motors was perceived low on technology. Now, Tata Motors wanted to reform this thought process with its all new, much-awaited Nexon. The latest offering, a compact SUV with Level Nex technology and connectivity features was targeted to reach out and enthrall the next gen buyers.

The challenge here was to transform their image in front of its existing and new customers. The aim of the communication was to portray Tata Motors as a technologically advanced brand. Thus, it became necessary to work towards achieving it.

To achieve the best results, it was critical for the company and the agency to come up with an innovative plan/strategy along with the right media mix. Every plan was guided by the need to take a quantum leap in enhancing brand perception. After setting their agenda, the brand and agency was able to chalk down a plan that would leverage the power of print to change perceptions to create a new reality about the brand.

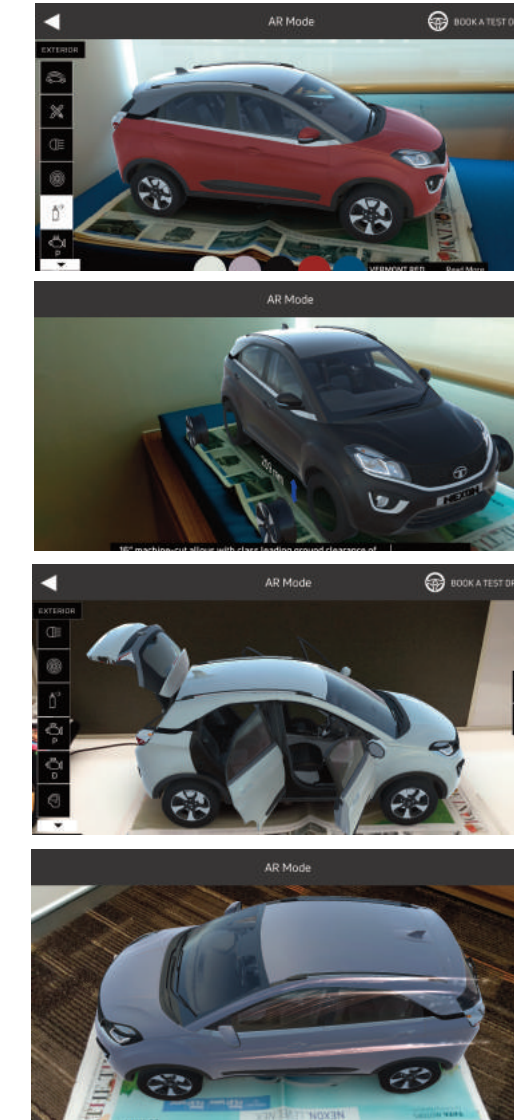
The challenge they decided to take up was to display Nexon through print but at the same time use advance technology. Then, the client and agency decided to try augmented reality (AR) which is the new frontier discussed by all. This was an amalgamation of advance technology and traditional medium. The agency used the power of AR to enable every reader to experience the latest offering, Nexon from anywhere at any time. They went on to initiate India's first augmented reality experience for Tata Nexon and

Case Study

revolutionised the way print was used in the auto-segment.

To execute the plan, the agency identified a vendor who could create an AR app as per the client's and agency's requirements. The production of the AR app started three months in advance. The AR app was created keeping in mind the simple user interface, size and features of the car. The agency spearheaded the entire process from sourcing the vendor, checking feasibility to coordinating with print partners, vendor and the client for smooth execution.

The activity was carried out in 51 English and regional language publications across India which has a national presence of 94.3 million readers. The initiative was carried over a period of 30 days. Post AR experience, thousands flocked to the 500 plus customer touch points for actual test drive experience. Using print for such an exercise did work in the favour of the brand and they were able to touch many lives and get them to their outlets. A huge number of survey respondents recalled Nexon AR as very futuristic. Nexon was on a winning spree with 17 plus awards in 2018. Through this one-of-a-kind media initiative, Nexon came across as a tech-loaded car ready for the future; Tata Motors has been seen in a new light.



Advertising Agency: FCB Ulka | Client: Tata Motors

THE GUTENBERG GALAXY

VIRTUAL TEST DRIVE

When you are launching a new product, you feel the need to have the right promotion around it. When Tata Motors was all set to launch the much-awaited Tiago, it also wanted to create an impact through its campaign about the product. Tiago, a flagship product based on Tata Motors' new impact design language, targeted to reach out and enthrall the new-age car buyers. The brand and the agency wanted to crack the code to enthuse the audience before physical test drive of the car, yet give them an opportunity to test drive the Tiago. This idea was paradoxical and challenging yet was achievable.

To create some noise around the product, they decided to have an innovative media strategy and that was possible even in medium like print. The technology revolution touches all aspects of our lives today and the brand and agency wanted to encash that opportunity that is available out there when it comes to promoting the brand. One cannot deny the surge in technology in car's themselves. But the only way to display these technology is via conventional test drives, which remains the method amongst car brands to engage with car buyers. After evaluating all those situations, there was a decision taken.

There was a consensus that every car enthusiast should get their own personal 'live test drive experience' of the Tiago that too through print. The reason to select print was simple, it can reach out to the potential car buyers as print stands out as the most dominant media touchpoint. For this, the agency roped in Times of India (TOI), the leading English daily to initiate the activity and reach out to its large set of readers across India.

Here the brand decided to use the power of virtual reality (VR) to enable every reader to 'test drive' the Tiago from anywhere at any time. They went on to initiate India's first virtual

Case Study

test drive for Tata Tiago. The vendor was roped in by the company who could carve out a VR device as per their requirements. The production of the VR device started four months in advance. The VR device was created keeping in mind the size, weight and distribution restrictions of TOI. Each VR was uniquely customised and had a bar code which provides a unique chance to win. They spearheaded the entire process from logistics, sticking process of VR device at press to monitoring on ground execution and finally authenticating the entire process from an auditor.

Around 47 lakh readers of TOI got the opportunity to experience India's first virtual test drive of Tiago in the most engaging way. The initiative was carried over a period of 20 days, wherein thousands flocked to the 1,000 customer touch points. More than 1,000 specially-trained Tiago sales professional's interacted with these enthused customers.

TATA MOTORS

A CAR LIKE NO OTHER DESERVES A TEST DRIVE LIKE NO OTHER.

2.3 Million* people will virtually test drive the new Tiago, using the Tiago VR Gear, in a single day. Join the movement that will help create a new record.

FANTASTICO GIFTS**

- 10 Brand new Tiago
- 25 People watch Lionel Messi play in Barcelona**
- ALL Get Lionel Messi merchandise

STEP 1
Raise the panel to its upright position and attach the flap into the notch below.

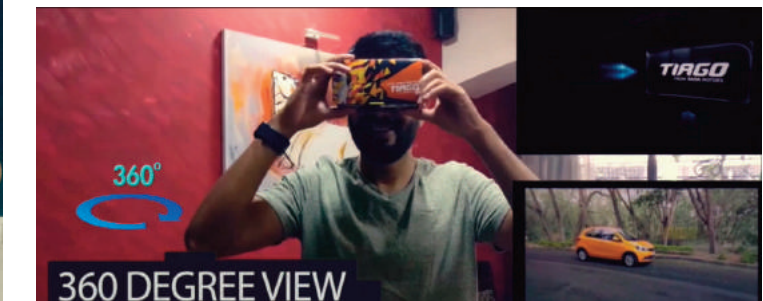
STEP 2
Open the Tiago Virtual Drive content on your mobile phone in headset mode. Place your mobile phone and adjust bands to secure. Plug in your earphones.

STEP 3
Close the flap and look around through the lens for a Fantastico experience.

STEP 4
Visit the showroom to get a real drive experience of the new Tiago.

Available on the App Store | Google play

TIAGO
VIRTUAL DRIVE



Advertising Agency: FCB Ulka | Client: Tata Motors

THE GUTENBERG GALAXY

Case Study

THE KEY TO EXPERIENCE

Zest — a new car was to be launched by Tata Motors. The challenge was that the auto market was seeing a major slowdown, and to further complicate, Tata Motors was losing its sheen. Hence, the task was beyond just building awareness – to build conviction and motivate trials.

The auto experts, who are big influencers, were impressed with Zest. What if one manages and get all the auto experts reviews on a single page? It's impossible to get permissions from 24 auto experts from different publications to appear on one page. But reading reviews of auto experts and personal experience are two different things. What if every reader can get an actual personal metal key at their doorstep? Impossible to think, but it was done. Around 60 lakh customised keys were delivered at the door step of target group with endorsements of 24 auto experts on the front page of India's leading English daily — Times of India (TOI) across its markets. Thus was born 'Zestful Drive'— an innovative idea that has re-written the rules on innovation in history of automobiles, for never before level of return over investments (ROI) efficacy.

The media agency identified a vendor who could deliver 60 lakh keys. The production of the keys started almost eight weeks in advance. TOI required keys to be delivered to 23 different centers round the country. Each key was uniquely customised and had a bar code which provides a unique chance to win. This induced people to take test drives. Due to the endorsements and reviews of Zest by leading auto experts, readers got to know of 29 unique features which would 'zest up life' of the new buyers. This was a category first. Technology capture live data of people who had taken the test drive. FCB Ulka spearheaded the entire process from logistics, sticking process of pouched keys at press to monitoring

on ground execution and finally authenticating the entire process from an auditor.

Entire 60 lakh readership of TOI got the opportunity to zest up their life and experience the brand in the most engaging way. The initiative was carried over a period of 20 days, wherein thousands flocked to the 841 customer touch points and experienced Zest. More than 1,000 specially trained Zest sales professional's interacted in with customers.

It resulted in:

- 10,000 bookings in two weeks of launch, outsold established player Amaze by huge numbers
- The key to innovation led to six times better ROI, compared to similar media investment
- In survey conducted by FCB Ulka, 64% respondents found it very innovative
- Millions tweeted 'Zestful Drive' innovation, launch became a marketing case study
- Most importantly, the key to innovation drove the right customers to the dealerships leading to better conversion and sales.



Advertising Agency: FCB Ulka | Client: Tata Motors

THERE ARE MANY WHO ARE IN A HURRY...



Mr. Ashish Bhasin,
Chairman & CEO
South Asia Dentsu
Aegis Network

There are many who are in a hurry to write the obituary of print as a medium in India, due to the onslaught and growth of digital. I am a big believer in digital and at Dentsu Aegis Network (DAN), as leaders in digital, we have future proofed ourselves for thriving in a 100% digital economy. With over 1,650 digital experts (almost half of our staff), 8 digital agencies and over 40% of our revenues coming from digital, it is an area of leadership and high focus for us at DAN India. But I think that all the premature obituary writers for print are getting it wrong. Latest IRS data states the total readership in India has grown 40% between the last survey and the current one.

As literacy increase, readership is bound to increase and we have tremendous headroom there. Even if Indian's literacy levels were to just catch up with our neighbour, Sri Lanka, which I hope should happen over the next decade or lesser, it would mean that we would be adding over 350 million new readers in the next 10 years. That is larger than the entire USA population. So the US or a Europe equivalent

of new readers is coming into our fold in the next 10 years. This is an unmatched opportunity.

Readership is also, closely co-related with disposable incomes, besides literacy. As disposable incomes rise, mainly in tier III, tier IV towns and rural areas, it is observed that readership tends to increase. More people in India are able to buy newspapers which tend to have a very low cover price. India's GDP is likely to grow over 7-7.5% for the next decade, so logically disposable incomes should increase. The government's policies like Sarva Shiksha Abhiyan and the Employment Guarantee Scheme will also aid this.

Another unique issue that benefits print in India is our respect for the written word, in hard copy. Ask any child studying for the Board exams. Even today if the child is reading something on the computer versus reading the same in a text book, the parents feel the latter is more 'serious study'! The plethora of fake news incidents on the web are reinforcing this belief. However, I feel sometimes, the print publishers end up

being their own worst enemies. Mutual distrust and short-term views prevent them from investing in better, more robust and continuous research in print. Even the landmark IRS struggles to find consensus and unanimity, so there is little hope for more concerted research to extol and explore the other benefits of print. Hopefully, one day through an industry body like INS, publishers will realise that all of them have to move past the individual rivalries and work together to promote the medium.

So my prognosis is that whilst print won't be a fast-growing medium, it will still continue to grow in India, unlike in the West, at least for the next 8-10 years. The desire to get more local news and the increasing importance of local issues will drive more regionalisation of print. Hence I predict that print will continue to grow, albeit at a slower pace, and it will regionalise more over the next decade.

So a word of caution to the brigade ready to write the obituary of print in India. You may be acting prematurely!

View

View

AS THE CIVILISATION GREW...



Mr. Chandra P Dobhal,
Senior Vice President
Carat India

As the civilisation grew, construction of scripts leading to etching the letters and pictures on walls and floors was the first way of expressing love, knowledge, faith and even the fear as felt. This proved that the human is different than other animals on the earth! This was then followed by inventing writing instruments and using leaf and printing on wooden blocks as a material to write on as well as to send the messages from one to many. Printing through machines on different types of paper, ink, variation in size of printing material is all what we are witnessing as how effectively the messages are being expressed and communicated. Let's accept that today when other media are followed by all of us, we are still believing and hence following what is there in the printed form. Most of the time, we refer to print for establishing our point of view as well. The messages through video, audio and other forms of expression can be tempered, altered and even interpreted exactly different than what they are meant to. But what has been written and expressed in a printed form

can be challenged but can't be changed!

Needless to mention that over a period, print as a medium has become integral part of our routine life. To establish this point, I would like to remind that reading is a habit and changing a habit is not easy especially when this habit of reading gets inculcated into our children from making them how to learn through a printed material and then write same on a piece of paper! That's where expressing one's thoughts through scripts or pictures starts from and become part of our lives!

In purely media language, the print is still a strong medium. As per IRS 2017 finding, the reach of newspapers is 39% as compare to internet with 19% when penetration of mobile phones has reached to 91% of population of India (12+years). However when it comes to usage of a medium for something serious like consuming news then the percentage of internet usage for consuming news drastically falls to 4%. So this clearly shows that very large

section of our society do believe that the print is the best way of sourcing the news especially when it is expressed in readers' language. The story doesn't stop here on consumption of news, but it takes it further strengthening the belief how print is important to send messages from one to many (which is better known as advertising). The expected advertising revenue generation through print medium is going to give tough competition to TV according to 'FICCI-EY report 2018'.

Yes, print as a medium would need to work hard to keep its legacy alive. Hence adopting content integration, high-class printing and good quality of paper as well as incorporating innovations such as using the ink with smell of a scent or flavor of coffee bru which can't be offered by any big ticket medium! So keep expressing and getting influenced through print as a medium. Cheers!

THE GUTENBERG GALAXY

FUTURESBRIGHT

As India geared up to host its first ever major world football tournament, Bank of Baroda won the title of becoming the first national sponsor of the FIFA U-17 World Cup in India. The idea behind this association was to make Bank of Baroda a preferred bank among the gen-next too.

India is a cricket-worshipping nation and in this scenario, it is indeed a challenge to stir-up the excitement for football. The idea was to look for a way to maintain the excitement around the World Cup event as well as create curiosity for the bank's offerings.

According to a research, in the recent past there was a steep rise in the awareness and participation of millennials in football. The company wanted to encash the findings by clubbing it with bank's services. The idea was devised to tell audiences that promising future is not just planning but initiating winning habits at an early age and #FuturesBright was coined to convey the same.

The bank through this initiatives was adamant about attracting the young minds to the concept of banking. This will in a way deepen the concept of saving among the young minds.

The belief was that this initiative is a mix of old and new— a 100 plus years old banking institution approach the youth to not just promote savings but instil national pride. There is no better medium than print that can convey the message of change. Print medium also gives the readers enough time to scrutinise the idea. Print also helps the reader to absorb the concept as the copy of the ad shares information that is critical and help understand the product offered by the bank.

Case Study

The idea was then promoted through print advertisements which had incorporated the design and elements to seamlessly define the concept.

The ads promoted a special savings account which was created as a part of the campaign – 'Baroda Champ Savings Account' for children of above 10 years to the age of 18 years. To leverage the ad among the target audience, a special media plan was formulated. According to the media plan, the ads were then published in numerous sports magazine and leading newspapers. Also, youth oriented magazines and journals were targeted for a greater exposure. Through print medium, the ad had gained a wider exposure and a good reach. The print ads and OOH were aligned with widespread media coverage to consistently deliver the brand's new association with FIFA U-17 World Cup India 2017 and the newly-launched youth-oriented savings account.

The print ads released were then adapted in various spaces like bus shelters, metro station billboards, trains, as well as a number of large outdoor billboards. Through an integrated marketing strategy, the brand successfully garnered more than a million views for the launch of new savings account. With the help of print medium, the ad became a catalyst in driving popularity of the product and the brand. Approximately 2, 00,000 Baroda Champ Savings Accounts were opened after the launch of the campaign.

Har Gully mein Goonj
#FuturesBright

बैंक ऑफ बड़ोदा
Bank of Baroda
India's International Bank

CHAMPIONS START
WINNING EARLY

Baroda Champ Savings Bank Account

Eligibility age 10-18 years | Minimum opening balance ₹ 1000/- | Operated solely in child's name or jointly with parent
Account Opening - Aadhaar Card Based | No Charges on School Fee Payment up to ₹ 1 Lakh / Month

4029 8500 0000 0000
08/19
BARODA CHAMP
VISA

FIFA U-17 WORLD CUP
INDIA 2017

बैंक ऑफ बड़ोदा
Bank of Baroda
India's International Bank

NATIONAL SUPPORTER

Contact us: 1800 22 33 44 | 1800 102 44 55 | www.futuresbright.co.in | Follow us on: [Social Media Icons]

Advertising Agency: Goldmine Advertising | Client: Bank of Baroda

THE GUTENBERG GALAXY

PLACEMENT ADVANTAGE

IDBI Bank has always been perceived as a bank that is 'friendly'. With market evolution, the need was to make the communication more relevant to marketplace changes and to also communicate its various offerings in manner that is friendly and engaging. For the home loan transfer offering, the benefit was of lower interest rate. The aim was to capture the attention of the reader visually in an impressive manner and to come with an impactful communication which would highlight the benefits of the offering.

Conveying visuals in an impactful manner is the forte of print and hence newspaper was chosen as the ideal medium for this communication. Using the image of a man floating, the benefit of a lightened EMI was conveyed. While this resulted in greater awareness of the product, the secondary aim of image building was also achieved. The brand began to be perceived as one that understood customer psyche and was able to easily communicate in a friendly and appealing manner.

The vehicle loan offering too presented a similar opportunity that is to showcase the bank's understanding of the consumer's emotional needs. Recognising that a vehicle does more than just help a person travel, the communication line addressed the need of the customer to make a statement. This platform achieved great resonance with the target audience and also succeeded in establishing the banks credentials as one with in-depth insight into customer needs.

The right medium in communication is like a cherry on the cake. It amplifies the impact of the communication and makes it more engaging. There is more than one reason for choosing print medium which worked best for IDBI. Firstly, print medium offers a dedicated


Case Study

space to advertise without the clutter. IDBI's home loan and auto loans are both high revenue earning loan category for the bank and the ad demanded undivided attention of the target customers. Print media gave that advantage and made the communication more receptive and memorable.

Secondly, the demography of home loan and car loan customer is that they are a mature audience with decision-making skills. This target audience consumes more meaningful and serious content through print medium like newspapers and magazines. So it made good sense to deliver the ad that suits their style.

Thirdly, home loan category ad is visually very astonishing. The ad generates curiosity and which further leads to the revealing of the solution. For such image-centric ads, print medium works best and it also gives the freedom to choose the ad position in newspaper or magazine, thereby multiplying its impact.

Lastly, the smartest placement for an auto loan ad is next to an automobile ad. Most car manufacturer brands advertise their latest car models in newspapers and magazines. So it makes perfect sense to advertise in print medium and easily hook the target audience, already present. Such kind of focused communication also leads to productive exposure and less media wastage. It is important for an agency to understand such intricacies which help in making a campaign successful.



WHY REACH WHEN YOU CAN ARRIVE?

Presenting Quick and Hassle-free **AUTO LOANS**

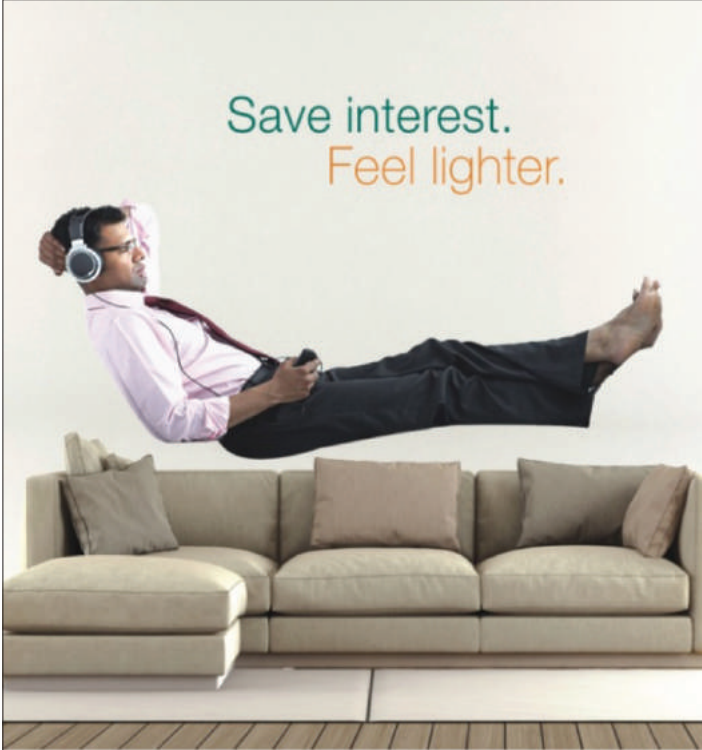
Loan upto 90% of on-road price of the car | No processing fees
Maximum tenor | Online application facility | Competitive interest rate

Do not share your internet banking details, such as user ID/password or your credit/debit card number/ CVV/OTP with anyone - either over phone or through email.

IDBI BANK
Bank Aisa Dost Jaisa

IDBI Bank Limited, Regd. Office:
IDBI Tower, WTC Complex, Cuffe Parade, Mumbai - 400005.
Toll Free Number : 1800-200-1442 / 1800-22-1070

Save interest.
Feel lighter.



With the Interest Saver Facility of
LOAN AGAINST PROPERTY & HOME LOAN

The Interest Saver Facility links your loan to a Current Account, where you can deposit your surplus funds.

- Reduce interest burden
- Attractive interest rates
- Max funding and tenure
- Low processing fee
- EMI on daily reducing balance
- Simple documentation.

IDBI BANK

Advertising Agency: Inter Publicity | Client: IDBI

THE GUTENBERG GALAXY

THE DIGITAL ADVANTAGE

SBI — an organisation of stature — is an ideal job destination. But with changing times that is brought about by new business realities, the need was for an employee cut from a different cloth had to be found. While applicants were looking to SBI for jobs, the brand was desirous of attracting a different kind of applicant. One who was ambitious, driven, performance focused but also valued the right work-life balance. The brand wanted to be the desired destination of a professional interested in a career rather than a job.

Since the target audience was clearly an intelligent, focused individual, it was felt that these qualities merged with the profile of a newspaper reader. One who was abreast of current affairs, knew of world changes and recognised the place that India had in a competitive sector. Inspiration was identified as a key motivator. While the target audience was aware about the world affairs, he / she was also one who was exposed to the realities of the financial sector and the strong role the SBI brand has in the development of the Nation's economic profile.

The communication laid down the challenge to the reader and highlighted the fact that senior and top management of SBI were all probationary officers (PO) once. This highlighted SBI's performance and rewards profile and served as an inspiration to the prospect.

While press ads featured the then CMD as a shining example of performance-driven achievement, follow-up communication focused on the second line of senior professionals who were also probationary officers. This resulted in a quantum leap in not only overall number of applicants, but also in the type of applicants who would normally apply to a private bank.

Case Study

Message and medium both play a key role in achieving the desired communication result. Print medium is the most easy-to-associate media when it comes to recruitment category ads. SBI has been posting PO recruitment ads since a long time and by habit, most graduates are accustomed to look in to newspapers and magazines for SBI vacancy ads. Newspapers also have a more serious approach since they have daily news analysis. This works to the advantage of a recruitment ad from SBI since it looks more formal and sincere in communication.

PO recruitment ads have a time frame for graduates to respond, so it is advantageous if the communication lasts longer. Print media undoubtedly has a longer shelf life, like magazine ads and also attracts more eyeballs since it is easily transferable. Also we should not forget that SBI is spread across the country and the post of a PO is open to all qualifying candidates across India. At times, the applicant may not have easy access to digital medium so the ad in print medium works to the advantage of such candidates. Finally, the added advantage is that most print media and newspapers have digital editions that can be easily accessed online. So the ad easily appeals to the tech-savvy young graduates without losing the core essence of the medium.

The advertisement features a portrait of Smt. Arundhati Bhattacharya, Chairman of State Bank of India, wearing a yellow and red saree. The SBI logo is in the top right corner. The text reads: 'Smt. Arundhati Bhattacharya, Chairman, State Bank of India (Probationary Officer, batch of 1977)'. Below this is the question 'Are you next?' in a cursive font. The main headline is 'SBI is looking for Probationary Officers.' followed by a paragraph: 'Every leader is a beginner somewhere. And we take pride in offering a strong platform to help create the leaders of tomorrow. We are SBI, the largest bank in India with a rich history of over two centuries. Serving over 302 million customers in more than 16000 domestic branches through a wide range of cutting-edge digital banking solutions, our performance has earned us many industry awards and accolades. If you seek to climb the ladder of success, you need to choose the right growth environment. And that choice begins here.' Below this are four bullet points: 'Overseas exposure: 156 foreign offices in 36 countries offering a strong global platform through overseas postings even at early career stage'; 'Attractive compensation & perks: Attractive salary and performance rewards. Along with furnished accommodation, conveyance, medical benefits, loans at concessional rates and more'; 'Growth focused HR: Fair and inspiring HR practices that help in achieving multidimensional growth'; 'Awards and accolades: Best Public Sector Bank by Dun & Bradstreet Best Bank, Oracle Global Excellence Award, and Best Core Banking Implementation Award by The Asian Banker Association among others'. It also mentions 'Leadership development through on-boarding and training' and 'Regular training for skill upgradation'. At the bottom, it says 'To apply: Log on to <https://www.sbi.co.in/careers/ongoing-recruitment.html> for detailed advertisement and application procedure.' Social media icons for Facebook, Twitter, and YouTube are at the bottom right.

Advertising Agency: Inter Publicity | Client: SBI

NEWSPAPERS HAVE BEEN AT ALMOST...



Mr. Lakshmi Narasimhan,
Chief Growth Officer
South Asia for GroupM

Newspapers have been at almost every turning point in my life. Many memories and new directions are intertwined with newspapers.

My earliest recollection of an outburst from my father was when our newspaper vendor delivered another newspaper instead of his daily staple - The Indian Express. I remember an infuriated father cycling around the colony looking for the newspaper vendor so that he can get back his favorite morning fix. This was almost 40 years ago in Delhi when most of the people I knew used to buy The Hindustan Times, The Statesman or The Indian Express. And the newspaper you read defined your persona, informed discussions and arguments, and jobs and life partners you found.

When I was a bit directionless in early '93, I saw an interesting ad in my newspaper of a new communications school in Ahmedabad. I was intrigued. I applied, got through and found my calling. Thankfully at the same time, another girl in Baroda did the same, and eventually became

my life partner. So I can trace my profession, job and wife back to a 25x4 ad tucked away in an inside page of The Times of India.

In my 23 years with the advertising and media industry, I have often found newspapers help give a new direction to brands. Whether it is trying to change or reinforce behavior, build brands or create awareness. And they have never shied away from stunning readers through an impactful ad or innovation. One of the earliest such examples that I have come across was the cheeky use of ear panels by Nestle Chocolates during their launch. The ear panels when read together with the masthead said 'LET The Times of India WAIT' – and electrified both consumers and the media industry. The innovative use of media space by Volkswagen, cannot be forgotten too. Right from teaching us how to pronounce 'Volkswagen' to embedding a chip in the ad that spoke to us. Among my favorite examples is also the work done by Lokmat with Hindustan Unilever's Rin on water conservation.

Print is at crossroads today as the cost of publishing has gone up and ad revenues are declining. Today newspapers face unprecedented challenges like keeping the content relevant when the news cycle has become real-time, getting consumers to see value in paying a fair price for buying newspapers and finding new use, cases for advertising in print when brands prefer chasing behaviour, intent and outcomes. We need new strategies, technology, talent and investment from newspapers to solve these problems.

My belief is that the rationale for advertising in newspapers continues to remain strong. That is because the power and integrity of the printed word remains strong. And a large number of people still turn to newspapers (and maybe some of them on their tablets or mobile phones) when they want a considered point of view or try their hand at a crossword or Sudoku.

And my father continues to get upset if he does not get his favorite newspaper in the morning.

View

RADIO WAS THEATRE OF THE MIND...



Mr. Karthi Marshan,
Sr. EVP and
Head- Group Marketing
Kotak Mahindra Bank

Radio was theatre of the mind. But then video killed the radio star. What's more, a minute of video is now worth 1.8 million words, according to Forrester. And nobody reads anymore anyway, right?

Do the bells toll for print advertising then? Not so sure, because print still accounts for about Rs 18,000 crore worth of advertising spends in India, according to GroupM. That's about a quarter of all money spent on advertising. Is it possible that there are incredibly irresponsible marketers, media planners and buyers out there? Or is it the usual suspect, the grey-haired decision maker who believes in print because he still cracks open a dozen newspapers with his morning cuppa? (The gender choice is deliberate in this case).

I have a theory about the written word, albeit unsubstantiated. I believe that great prose is much more powerful than we give it credit for these days. When I read a book, my mental, emotional version of that book is quite likely as

unique as my fingerprint. Since I only have the words of the author to go on, I have to do a lot of the construction of detail myself. And since I have to work on it, I end up co-owning the authorship of the content in some sense, and thus, it becomes encoded, nay hardcoded in my mind and heart.

This is the opportunity a great piece of print advertising has as well. The trouble, however, is that more often than not, both creators and sponsors of print advertising are having none of it. They spend megabucks (Rs 18K cr) on what's mostly picture window displays of their merchandise, claims et al, taking no time at all to woo the reader's feelings. Research shows that the memory of a visual image fades in about one second. But the bulk of print advertising today is just that, a large visual. (No wonder I can't remember what ad was in place of the front page of today's newspaper). To add insult to injury, frequently the handful of words that accompany the glossy image go to great lengths to explain the image, since the

reader is obviously an imbecile.

While long form video has captured everyone's fancy, because if you 'go viral' online, you can make people endure as many as four minutes of what's often lachrymose storytelling, long copy print ads don't have quite the same following. But it's not digital video that's eating print's lunch, it's 'performance advertising'. Where brand premium is being obliterated by the deal, discount and offer. Where all the charm of delightfully worded direct mail has been replaced by a blunt email instrument designed to cheat the spam filters. That's where I'd train my guns, if I were a newspaper owner.

But since I am an advertiser, I'd love to support the kind of ads that David Ogilvy or Bill Bernbach championed. One of my favourites is the Mechanic at Shrink ad of Volkswagen. Writing that persuades with solid arguments while simultaneously delivering the reward of a small chuckle or a tug at the heartstrings.

View

THE GUTENBERG GALAXY

DELHI BEAUTIFUL HOMES

Delhi is a competitive market for Asian Paints with a medium market share and where every consumer wants a perfect looking beautiful home, on account of the social equity and stature. This made Delhi a potential market for all the premium offerings/brands coming from Asian Paints (AP). Therefore, the tactical aim was to make this initiative 'an opportunity' for those consumers (Asian Paint users) to truly celebrate the sentiment of beautiful homes. This, in-turn becomes an aspiring anecdote for rest of the consumers in the market. Hence, building the customer loyalty was the key task. Asian Paints have a vision to become the forerunner for décor inspiration and to actively empower customers to create their dream homes.

Delhiites' Beautiful Homes (DBH) is an initiative which guides Delhi readers to create beautiful homes. Through this DBH franchise, we build in the aspect of multiple offerings from the house of Asian Paints ranging from paints to wall coverings – services to waterproofing. Establishing AP as an enabler and drive this strongly by reinforced continuous communication. Our goal was to make people celebrate beautiful-homes by providing their home/family with an opportunity to grandeur.

We made all this larger-than-life by owning the décor space in Hindustan Times (HT) with not just one, but a four series Asian Paints exclusive content-creation with different topics each time, to influence habit and learnings. In addition to this we also activated outdoor media at different POS and placed regular-promotional insertions in newspapers to maintain recall. We also sponsored 30 house parties for several participating homes. This allowed consumers, contractors and local dealers to get involve to entice participation in the contest even at the point of sale.

Case Study

The essence of this campaign was how intuitively we leveraged the space on newspaper; an exclusive branded-content property. For first-time-ever, a consumer found an enduring space that felt like a designated property created exclusively for them. Asian Paints holistically covered all their décor brands to engage readers. The winning stories of consumers with their home/families got the opportunity to become brand ambassadors, thereby building advocacy. These weren't covered from a lens of advertising, but as creative-solutions for home décor. The content covered in-depth information on decorating nooks and corners of home space. It provided a thorough experience of Asian Paints product portfolio to the readers and wove them into a Delhiites' Beautiful Homes. Each content creation had a theme that synchronised a specific brand with current-affairs/season. For instance: Royale Play/Nilaya were covered during the festive/wedding seasons, Royale Atmos (paint that neutralises indoor air-pollution) was covered in the month when Delhi was caught amidst the aggravating air-pollution concerns.

The continuity of décor segment in one of the largest dailies in the market made it an organic calling embedded within the newspaper. This was further amplified with a recurring promotional campaign activated via print and outdoor.

Because people are habituated to reading their most preferred newspaper daily, we wanted to reinforce our communication by reaching out to them on their preferred medium at regular intervals. Especially during weekends, hypothesis being people would spend more time going through editorial-led advertorial content. We wanted to gratify our consumers by providing them with biggest possible platform to celebrate their beautiful home and make it memorable.

HINDUSTAN TIMES, NEW DELHI
SUNDAY, OCTOBER 16, 2016

Entertainment & Promotional features

MAKE YOUR WALLS ALLURING
Wallpaper elevates your space quickly and can be one of the fastest and most affordable ways to upgrade your living space

Walls talking India all the way
If you feel interested in the country's art, artefacts and culture, and want to reclaim a part of it in your own abode, there is no dearth of indigenous ideas

Revamping homes from drab to fab
Revamping homes to give them a new look is a common desire. But when it comes to wallpaper, many people are reluctant to try it. However, it is a great way to give your walls a new look and add a touch of elegance to your living space.

This Diwali, let your walls do the talking
Presenting Fine wallpapers by Asian Paints

nilaya **Asian Paints** **BEAUTIFUL HOMES**

Advertising Agency: Madison | Client: Asian Paints

THE GUTENBERG GALAXY

INDIA'S FIRST CLOTH NEWSPAPER

The awareness level about the fabric conditioners is very high among the target audience. It is estimated to be at 90 per cent but the amount of penetration is negligible. The main barrier to the product is the idea of being relevance. The homemaker and the core consumer do not feel the need to use one. This was a very big hurdle. There was a need to create a market for the product and that was only possible by doing something innovative and grab the eyeballs.

Comfort, the leader in the category, had relaunched itself and its products with a new formulation and proposition of 'daylong freshness'. The goal was to build relevance for the brand and proposition. The promise of 'daylong freshness' was tenable because Comfort contains 'fragrance pearls'.

Fragrance pearls penetrate into the fabric and release a refreshing fragrance throughout the day. While this would visually look very grand in a television commercial, believability was an issue. The brand was convinced that the consumers can only be convinced if they can experience the product. 'Daylong Freshness' as a concept is difficult to experience, unless the consumer has the fabric with her. So, the agency made sure she got the experience sitting at her home.

Agency used the newspaper to send the fabric (that had Comfort) to a consumer. As the newspaper is in the house throughout the day, it would remind her that the smell is there and that is there throughout the day.

For the first time ever, the front page of the newspaper carried a Comfort treated cloth

Case Study

affixed onto it. Yes, in the past, one has seen perfumed infused newspapers demonstrating brand claims. However, agency did not do that. Agency did not spray the newspaper with Comfort perfume. Instead, a piece of Comfort treated satin fabric was manually affixed onto the newspaper. While creating this ad, everything was kept in mind, mainly that the type of fabric used as satin gives that glossy look which other fabric would not have been able to deliver.

They collaborated with Deccan Chronicle, the largest English daily in the key market of Hyderabad. A Comfort-treated piece of satin fabric with the print ad was manually affixed onto the newspaper and the innovative idea was dispatched from the press into the hands of readers. Throughout the day, the reader could experience the freshness of Comfort. This experience of freshness cemented the brand's proposition of 'All Day Freshness' in the consumers' mind.

In this case, the brand could not have gone to any other medium as there was a need of personal touch and it was possible through print alone. The brand was able to reach its target audience in large numbers with this initiative. It is estimated that 99 per cent people who saw the ad interacted with the brand and 95 per cent people could relate the brand due to communication. There was a 23 per cent rise in sequential volumes. Hence proven that print continues to be a strong medium when it comes to reaching consumer more on a personal level. If innovative ideas are combined with print, a product can have a 'long-lasting recall value'.



Advertising Agency: Mindshare | Client: HUL

HAIR STRAND

Keeping in mind the fashion trends, women try out different hair styles which require them to straighten, color or curl their hair. All this results in hair damage. Dove Shampoo came out with its product to provide the solution to damaged hair. Through its 'Unbeatable damage repair' proposition, Dove urged its consumer to recognise the damage that has happened to their hair and therefore feel the need to use Dove.

Apart from fashion trends, there are other elements in the air that are hurting one's hair. One season which is known to give tough time to one's hair is monsoon. During monsoons the humidity factor can be a cause of havoc to one's hair. This excessive humidity tends to make damaged hair frizzy. While lot of consumers want to save their hair from turning frizzy and use other forms of protection, they miss the root cause of the problem. Consumers do not necessarily relate 'fizzy hair' to damaged hair. This message had to be conveyed to their target customers. The brand understands that home-to-home demonstrations would not give scale and would burn a deep hole in the marketing budget. But they had to take their message to masses and for that they needed a mass medium to not just convey the message but gave them the ability to demonstrate their message. Thus print was selected. In this case, print could only deliver the requirement of the brand and agency. Due to the wide reach of newspaper and its other advantages, it was the perfect vehicle to educate their target consumers on the ill-effects of the monsoon on one's hair. This idea was supported by innovation that involved a strand of hair.

There was a print advertisement that was created which had a circular frame showcasing a 'hair strand'. This creative had some instructions which allowed the readers to understand the message if they followed the direction. The copy informed the reader to wet the hair

Case Study

strand to see the effect of the monsoon. On contact with water, the hair strand became frizzy. The 'hair strand' was made of hydro chromic ink. On contact with water, split ends appear on the hair. Split ends are a sure sign of damaged hair. Dove Shampoo was offered as a preventive solution.

Such interactive adverts leave a longer impact in the minds of the customers about the brand. This becomes catalyst in spreading the word about the brand among new customers. This print innovation was supported by limited text, which allowed the reader to explore and not get lost in lot of reading and instructions. The ad was not just about conveying the effects of monsoon on damaged hair, but also about the brand. The appeal of the advert was that the brand was showcased subtly and was not magnified.

This innovation was executed as a half page advertisement across the front pages of various publications in the key metros of Mumbai, Delhi, Kolkata and Bangalore reaching out to 34 million people across these cities. This print innovation created buzz around the brand.



Advertising Agency: Mindshare | Client: HUL

IT IS BY NOW A PRETTY...



Ms Nandini Dias,
CEO-India
Lodestar UM

It is by now a pretty well-established finding that the typically argumentative Indian rarely conforms to global marketing norms. That's the reason many multinationals have had to change the global narrative to suit the Indian mindset. Companies like Unilever, McDonalds, Kellogg's, Maggi have had to make fundamental changes in their pitch to the local market. Native clothing, for instance, is fairly mainstream as are investment patterns which, unlike the rest of the world, stays largely within fixed deposits and gold with pension and insurance battling weak penetration most of the time.

Print media, it seems, is another case in point. Where it seems to be on a downward trajectory globally but in India it seems to be holding steady albeit with the growth rate declining to around 7 or 8%. While the change is inevitable, in typical Indian complexity, the change in the system will be more covert, with stealth and over time. But it's interesting to assess why we are defying the global trend.

1. Rising literacy level is probably the highest growth driver. The maximum growth is in the six Hindi-speaking states of UP, Bihar, Rajasthan, Madhya Pradesh, Jharkhand and Chattisgarh where half of India's lower literacy (48.12) lived. In addition, the unrelenting thrust and effort put in by newspaper brand in these states has borne fruit.

2. Unlike many western countries, the distribution mode for newspapers in India is 99% home delivery under a subscription model. The very fact that it reaches millions of homes, effortlessly and with amazing consistency has ensured that the habit does not wear off easily. In addition, while news reaches Indian homes in various formats, print has taken on a unique form of mass personalisation. FMCGs have started using newspapers with renewed thrust to roll out sampling and product trials. Auto brands like Tata have used print to distribute personalised augmented reality kits to push test drives. While DMPs are struggling with API and data

onboarding print has started using their databases intelligently to ensure that consumers and marketers can get connected. Print seems to have evolved into a hydra-headed combination of direct marketing, digital, print, sampling and even experiential. So change has come but in a muted form. Newspapers need to further enable connection between reader and ecommerce or purchase. If the lead generation through print proves to be a cost effective model the evolved version may stand to scrutiny.

3. Print in India will also stand at an advantage for another four-five years as our internet consumption is predominantly in English and only 12% of the population actually read and understand English. Also, while 15 years back it was accepted that purchasing power and English-speaking consumers had a huge intersection, that is no longer true today. Regional ethnic groups like Haryana's Gujjars and Jats have gained rapid affluence and their language of comfort is not English. The need to

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go beyond English is important and regional language newspapers are leaving no stone unturned to ensure that they partner the regional nouveau riche. While regional digital is also charged up it may take some years to catch up.

4. While digital is supposed to ring the death knell of newspaper, the over saturation of fake news and unregulated citizen journalism has inadvertently brought renewed credibility to the print medium. And with television and digital posturing as sensational 'breaking news' media, newspapers have been forced to reposition themselves as offering in-depth analysis of news and current affairs which are well researched and validated. But the experience, visually rich, speed and convenience are aspects that need to be worked upon.

So, while both sides will struggle to come out more victorious the challenges that need to be answered are two-fold.

- How to monetise e-paper. The equation between digital advertising revenues, cost per reader, paywall or not etc. hasn't been very conducive to making the business profitable.
- The millennial youth has grown up using personalised screens. Will the newspaper printed format ever be relevant for them?

Print media, it seems, is another case in point. Where it seems to be on a downward trajectory globally but in India it seems to be holding steady albeit with the growth rate declining to around 7 or 8%. While the change is inevitable, in typical Indian complexity, the change in the system will be more covert, with stealth and over time. But it's

TRADITIONAL FORMS OF REAL ESTATE...



Mr. Ravindra Pai, Managing Director Century Real Estate

Traditional forms of real estate marketing are disappearing and a new era of digital marketing has emerged. With global connectivity through the internet, people are using less traditional media to market their homes and properties and using more digital platforms to reach their target audience. With social media platforms, there has been more transparency in the market for individuals looking to buy or sell a home.

Newspapers have seen a decline in readership due to competition from social media. They have to reinvent themselves to match with digital marketing. There has been a decline in response from buyers, post viewing a print advertisement, whereas the response from buyers after digital marketing has seen a remarkable increase in recent times. Where newspapers are more for brand building, digital marketing are for generating leads.

Consumers today are tech savvy as the internet has unrestricted access to information on the

industry. The real estate market has grown rapidly and is one of the most lucrative industry and has seen a steady growth of developers and firms competing for the buyer's attention through any form of digital marketing means.

Real estate companies are using the social media platform to target prospective home buyers directly. The companies' media spends have increased nearly 80% on digital marketing whereas the real estate company's media spends on newspaper advertising in the recent times has reduced to 20%.

However, this is not to completely diminish the importance of print medium as even today it commands trust among consumers. Newspaper advertising as a tool needs to be used effectively and in relevant publications. Over a period of time, the role of newspaper advertising for real estate has changed. Many experts feel newspaper ads seeks to build brand recognition for the company rather than

aiming to sell individual properties.

Print advertising has seen various choices apart from newspaper advertising like mailbox flyers. These can be inserted in newspapers in select number of areas which the real estate company wants to target. The material can also be read or browsed through again. Brochures with enticing details about your product are a very effective choice of print advertising. Details with attractive cuts, colours and which are classy looking are eye-catching. Using graphics, providing quality information to the customers will interest prospective customers.

Newsletters are another print version of effective advertising. It helps in reaching out to customers directly.

Though there are different types of print advertising used by different real estate companies, print is definitely facing a tough competition from digital marketing available to all at their fingertips.

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BOTH AS AN INDIVIDUAL AND AS A PROFESSIONAL...



Mr. Shashi Sinha, CEO IPG Mediabrands India

Both as an individual and as a professional, I have always personally witnessed and believed in the power of print as a medium. Over the years, this belief and conviction has only got stronger. As a media agency network, we have always believed in what print brings to the table and how it can add more value to our client's business. Print is fairly differentiated and unique in its own way.

Across many categories, we have actually now built a wealth of knowledge that has enabled clients to use the medium at its full strength. This has actually helped us to avert a myopic view of looking at print in India as a replica of other parts of the world. While there are several theories and myths that exists today on print, like it's de-growing as a medium in India, factually there is a lot more that proves otherwise. It is here to stay and has actually been thriving. The metrics are beyond readership, it also includes circulation. With the new IRS, a whole new world of research methodology and technology has been introduced, even if you look at the circulation which is audited by one of the stringiest

guidelines of the Audit Bureau of Circulation (ABC). The ABC, which is one of the toughest industry bodies, also certifies that there has been a massive increase. This medium has transformed itself and has worked strongly with the localisation, ethos and culture of the Indian market.

As the former chairman of ABC and as the current chairman of RSCI (Readership Studies Research Council of India) that brings out the IRS report along with MRUC, I have witnessed the evolution of print as a force to reckon with.

The compound annual growth rate (CAGR) of the medium has even outpaced the population growth. In absolute terms, it's a big number. Print has a quick buildup and can play a pivotal role in changing the country. So if advertising has a role to play in making a statement or bringing about changes or doing something good for the country, then print plays a crucial role. Print can be a game changer. So rather than fighting the speed and efficacy of the digital media, what

print is doing is providing greater depth, detail and analysis to the readers as they understand best. The battle is no more about how soon the news is reported but rather print offering an in-depth analysis and perspective piece.

India is a diverse country. Therefore the growth of regional language in print is actually a great opportunity that has been leveraged and more or less the numbers stand to see that there has been huge growth. This is fuelled by the fact that there is huge potential of readership and the growing literacy rate and the population gap continues to be significant and as more people get literate the more likely of the readership to increase.

Given the kind of equity, credibility and stronghold the medium enjoys, print not only continues to be powerful but will evolve into a greater and stronger force.

The king is dead. Long live the king.

THE GUTENBERG GALAXY

REFLECTS YOU

When 'Honor 8 Lite', a phone in mid-price segment, was launched newly into the market, there was a need to build a demand for the product. This was a product which was the sub brand of Huawei. The brand 'Honor' has been trying to lure consumers in mid-price range and the launch of the product was in that direction. So, it was vital to come up with idea that would fulfil the brand's bigger picture.

It was necessary for the agency and the brand to come up with a plan that would not just appeal the target audience but speak more about mid-price segment product. This handset with a 5.2-inch full-HD (1080x1920 pixels) display, has a very stylish 2.5 D water droplet design which could be used as a mirror. The concept of mirror had to be highlighted in the campaign, to which the brand and agency also agreed up on. One should not forget that phone is become such an integral part of people's life that it is seen as the reflection of one's personality. And this phone was in true sense carrying the reflection of the handset owner.

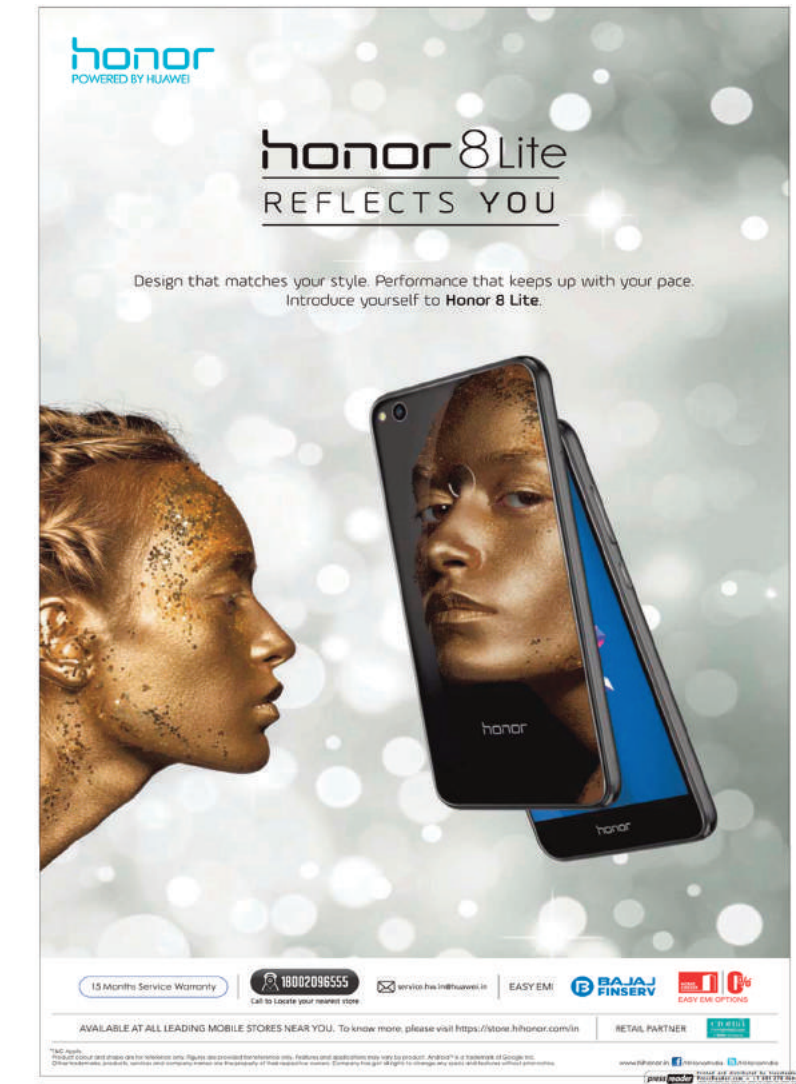
Here the agency had to highlight the propositions of reflection in a tangible form. Scalability was an important aspect as the same would be associated with brand imagery. Therefore, the tag line for Honor 8 Lite – 'Reflects You' made sense.

The agency made sure that the idea of reflection is loud and clear through its campaigns. Reflection being the key USP of the product, they executed an advert titled 'Does your smartphone reflect you?' This was used in print advertisement. In order to convey their message, the agency felt print would work in their favour. Thus, print was opted for and they created a print ad which reflected mirror image of live news.

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Apart from the advert of reflection of news, there was a full-page ad on glass look of the phone and horizontal half page ad on home page depicting features of Honor 8 lite. The creative that featured a face along with the reflection of the face on the handset, was sharp and to the point. The other print ad was very detailed and provided a lot of description about the handset. This varied pattern of adverts allowed the brand to reach out to their target audience with the same product but highlighted different angles. These print ads were successful.

Having print as a medium worked in the favour of the brand as the agency was able to create the demand among the target audience. Post this campaign, the brand saw a rise in demand for the handset. According to the data that was collected, the product searches increased by 20 times on ad schedule day. That is not it, the brand searches increased by 85-100 per cent on print innovations days. This was translated into 375 per cent increase in product queries for Honor 8 lite. This campaign displays how mixed styled advert also worked in favour of the brand.



Advertising Agency: Motivator | Client: Huawei

THE GUTENBERG GALAXY

SEEING IS BELIEVING

Rin Detergent Powder launched a new variant 'Rin Antibac' in Tamil Nadu. The new brand had a very unique and differentiated promise – 'Destroys 99.9 per cent of germs from clothes'. The reason to believe was the proprietary 'total clean technology' and Ayurvedic extracts. The goal here was to effectively communicate the proposition of germ-free clothes.

To reach out to the consumers, it was essential to understand their requirements of the consumers. During that process, the brand realised that the consumers in Tamil Nadu, have a peculiar habit. Here they do not just wash their clothes but disinfect them by using an antibacterial agent. This two-step behaviour had to be changed and that is how Rin Antibac was developed which would allow consumers to discontinue the additional antiseptic rinse.

Their medium of choice was print because it lends itself to education. Even though the brand and the agency, held the medium in high regard, but they realised that a normal print ad would not do the trick. They needed to make the 'advertising interactive'. With a desire to innovate, the brand and agency found a solution and that was using UV light to convey their message of germ-free clothes. They created an advertisement which used invisible ink to show germs. The idea was that when the advertisement was exposed to sunlight, the UV rays exposed the ink and the 'hidden' germs were visible. This analogy brought to life the message. This creative had limited text but other elements that were used to explain the message clearly. Innovation is the key in such campaigns.

The creative was finely trying to play with the idea of germs and a profession that demands to be germ-free. Thus, in the advertisement, the nurses are the lead as they have to deal

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with sick patients at the same time, be germ-free -- the need of the profession. The brand tried to play with this concept. In the advertisement, there are two nurses in their crisp white uniforms which were the key visual. Further, the germs were printed with invisible ink so no one could see them. When the ad was exposed to the sunlight, the UV rays showed the germs on her dress. This innovation ensured that the target audience was able to experience the proposition of Rin Antibac first hand.

For this campaign, RIN collaborated with The Hindu newspaper and developed an UV active ink-based advertising. For a campaign like this, a medium like print is vital as it could only support UV ink concept. For innovative brands and campaigns like this, the idea of physical presence is critical. Thus, making print the right choice among the brands and agencies. Apart from touch factor, it is mainly about reaching out to the target audiences and starting a buzz around this brand. When such novelties happen, there is a need to get people to talk about it and the print campaign did exactly that. The campaign also received accolades at various platform for their innovation.



Advertising Agency: Mindshare | Client: HUL

THE GUTENBERG GALAXY

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OVER TURNING THE HIERARCHY OF REPORTING

Traditionally, India as a country has high viewership only for Cricket in the sports genre. The leading broadcaster in India, Star Network was launching 6 new channels under the umbrella of Star Sports in a new channel structure. The idea was to positively impact the future of sports coverage by moving it from a cricket-dominated structure to one that equally emphasised and showcased every sport.

The agency based on its insight revealed that for every newspaper, sports news and coverage was an afterthought with news, and even entertainment taking the pride of the place. In print the agency chose to reverse this order and bring sports to the forefront to tell India that with the bouquet of six channels, the company was committed to give primacy to sports coverage.

The overturning in the hierarchy of sports reporting and coverage was a novel idea that the agency wanted to execute. For this flip, print was the ideal channel where this could be implemented. In newspapers, sports appear in the last page while general news takes the front page. So, people consume general news first.

As an innovation, the agency featured sports page news on the front page of two of the largest Indian newspapers. Thus for the first time in the history of Indian newspapers the sports page took dominance over general and entertainment news.

The sports page and the sports masthead replaced the 'national and important' news. Accompanying the sports front page was a full page ad with the messaging – 'A Sports revolution starts today, bringing sports to the forefront'.

At the dawn of the campaign in print, millions of readers woke up to sports coverage, as against national, international political and other news. For the sports lover, it was a reiteration of a new level of precedence of sports in national coverage. When the channel had taken a huge step by venturing into six sports channels, it was critical for it to be accompanied by something as innovative as this campaign.

This innovation started the buzz among the people which was needed to spread the message the channel wished to share. In the first week of the campaign, total communication awareness reached 87 % and for the key attribute 'Does the network inspire the sports fan in you?' grew sharply to 85 % (dramatically up by 20 %). According to the tracking research data, it was confirmed that the print ads got a stronger emotional response (client continuous tracker data). The integrated campaign earned huge media coverage, equivalent to USD 1 million, it was found. This translated into increase in viewership in television. All sports saw a surge of 2, 275 % in viewership — in that football viewership saw a rise of 43 %; car racing viewership increased by 101 % and domestic cricket viewership witnessed rise of 190 % among others. This campaign, through print created the right impact and reached out to the sports lovers — affirming relationship with existing customers and attract attention of new ones.



Advertising Agency: Mindshare | Client: Star Sports

JOHANNES GUTENBERG CAN SMILE ON INDIA...



Mr. Sam Balsara,
Chairman
Madison World

Johannes Gutenberg (1400 –1468) can smile on India. Look at the table below:

YEAR	PRINT ADEX in crores
2009	8073
2010	10487
2011	11509
2012	11970
2013	13167
2014	15274
2015	16935
2016	18151
2017	18640
2018	projected 19571

Source: Pitch Madison Advertising Outlook Report

Print advertising has grown by 142% in the last decade, clocking an average annual growth rate of 9.26% and even today contributes 33% of the growing India Adex. Possibly no other major market can boast of such growth figures or market share. Print has over 2,00,000 advertisers, (not including classifieds and tenders) whilst television has only 12,000. Audit Bureau of Circulation (ABC) tells us that

the total audited average circulation per day of all newspapers in the last decade grew dramatically from 42 million to 61 million.

Whilst all this no doubt is making Gutenberg smile, it is clear that there are signs of head winds. The percentage contribution of print to Adex has come down over the last decade, though ever so slowly from 41% to 33% today. Last year (2017) which was not a good year for Adex, thanks to the combined effect of demonetisation and goods and service tax (GST), print grew by only 3% and the Pitch Madison annual Advertising Outlook Report projects Print to grow at 5% compared to total Adex which is projected to grow at 12%, in 2018.

English print which dominated Adex all through the 60s until the turn of the century did not grow at all last year. Almost all language newspapers did. But on the positive side, we need to recognise that headroom for growth in print in India is still very high, given

that literacy is only at 74% and the new literates or semi literates can get enticed by the charm of newspaper reading. Whilst sourcing news through digital has become a common practice in the West, its universal adoption in India is still 2-3 decades away, given that vast masses of middle aged and old aged population are not digitally savvy, Reliance Jio notwithstanding. We also need to recognise that we live in a multimedia world, where the target audience multitasks. What matters therefore is not the parameter of share of Adex, but absolute growth in print Adex.

What should newspaper barons do?

They say only the paranoid survive, so giving due weightage to the head winds, I have 7 suggestions for my newspaper baron friends who have been Lord and Masters virtually ruling their territories and on the back of their vast influence have expanded their empires to cover various industries.

1. Sell print aggressively to advertisers as a

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medium. Television, Radio and even Digital sell themselves to Advertisers a lot more aggressively, using every trick in the book. Comparatively print seems to be a passive seller.

2. The IRS 2018 highlighted a dramatic fact that total readership of newspapers (Last one month readership) has increased by a dramatic 40%. Unfortunately, what matters to the advertisers in terms of reach is Average Issue Readership (AIR), (because that is the number of readers likely to notice an advertiser's ad) which has been flat. To take advantage of the increase in total readership, advertisers need to take 3-4 insertions of the same ad in the same publication in the same month and print media can facilitate this by offering additional insertions at lower prices.

3. Print has become the medium of choice of large advertisers, but only when they have an important news announcement to make, like for a launch, a brand promotion or a price announcement. This considerably restricts use

of print by such advertisers. What Print needs to do, is to urgently identify new categories who can use print on a regular basis. Print successfully did that for Real Estate where television failed.

4. Half of the advertising that appears in print displays poor creativity, which diminishes their selling or persuasive power. Print must invest in specialist creative talent for developing print ads to improve ROI on print advertising and offer their services to agencies and advertisers.

5. The cost-plus model for fixing advertising rates adopted by print is hurting the growth of print adex. Print must at least annually review the cost per thousand (CPT) it offers to advertisers and compare its CPT with that offered by other media.

6. Print must re-evaluate the working of INS, the system of Accreditation of Agencies and the MRV system, which puts considerable pressure on cash flow of advertising agencies. When

most other media are moving to sequential liability and holding clients accountable for paying on due date, print's insistence on holding only the agency accountable will have serious consequences in the long run.

7. Whilst it is true that print generally offers higher CPT than most other media, data analysts working for print must identify those situations where print in combination with other media can add additional reach at lower additional cost, than if money was invested in the same medium.

I think it was Bill Gates who said that we overestimate the impact of technology in the short run and under estimate the impact of technology in the long run. In India past experience shows that the short run is not so short. So relax, my print baron friends. But don't forget to start redefining your business as the business of news / content rather than the business of newspapers.

THE GUTENBERG GALAXY

NAMMA SPORTS NAMMA LANGUAGE

India's first ever regional language sports channel was to be launched by Star Sports in Tamil. The task was to deliver maximum sampling of the channel on the launch day making Star Sports Tamil the 'go-to' Sports channel in Tamil Nadu. The agency understood that the people of Tamil Nadu and their high affinity, pride and loyalty towards Tamil content. This is evident in the low media consumption in other languages in Tamil Nadu across different medium. Sports which was predominantly consumed in English in Tamil Nadu due to lack of options, was now going to be available in their own Tamil language. The agency had to find an equivalent proposition on an effective platform to convey this sentiment.

The language was kept at the heart of the strategy. With an aim to stir the affinity and loyalty towards Tamil-speaking population a compelling brand proposition 'Namma Sports Namma Language— Our Sports Our Language' was launched.

The agency now had to find the most effective vehicle to convey the sentiment. That is when, they realised that print was critical for them to reach their target audience. This is mainly because to build an immediate reach newspaper is the medium, as first thing people wake up to is a newspaper. Thus, the decision was taken to serve Tamil content on the leading English Daily. On the launch day, the agency managed to get Live Sports page as the Front Page published in Tamil language in one of the leading English newspapers— The Hindu. The challenge for the agency and channels was to get a newspaper like The Hindu which has a high-editorial legacy, to take Live Sports Page as Front Page and that to carry it in Tamil. All this was a coup for the newspaper. To be able to carry out such an innovation in a traditional medium like newspaper, is pivotal for the brand. Such innovations allow brands to stand out and convey the message in a very subtle

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manner. Thus, there is a need to innovate which would create a buzz around the campaign once it goes live.

This Sports Page as Front Page idea was accompanied by a Star Sports Tamil strip ad at the top with MS Dhoni, paying tribute to people of Tamil Nadu. The ad also promoted the concept 'Namma Sports Namma Language'. This was in addition to coverage in other Tamil publications. The agency made sure that it reaches large number of Tamil readers by placing adverts across all leading Tamil newspapers. Hence the print landscape in Tamil Nadu was painted by Star Sports Tamil on the launch day. The launch plan was quite successful as it created the impact that was needed. The state of Tamil Nadu woke up with a stunner which became talk of the town registering the launch of Star Sports Tamil amongst the readers. Viewers received the channel with warmth. Star Sports Tamil channel opened with TVR of 1.17 almost double of Star Sports 1. This proved that print coupled with innovation was able to reach to the target audiences at the right time.



Advertising Agency: Mindshare | Client: Star Sports



THE GUTENBERG GALAXY

YIN YANG

Greenpeace is one of the largest and most active organisations in the area of environmental protection. The organisation runs various initiatives across the globe in the area of environmental protection, conservation and sustainability with the help of volunteers.

This non-government organisation (NGO) needed a campaign, to highlight the 'imbalance' in our environment. The agency decide to choose the symbol 'Yin Yang' as the project blended art with science in order to foster social awareness on environmental issues. It is a well-known fact that mankind has pushed the environment to brink. The objective was to create a campaign that makes people stop and at least ponder about the state of affairs.

The Yin Yang signifies an interconnection between opposite yet complementary forces; there is darkness in the light, and vice versa. Here, however, the 'light' half — represented by images of green and sustainable environments — has been pushed to the periphery, while the rest of the world crumbles in destruction. While beautiful and engrossing in their detail, Yin Yang troubles us with depictions of a world pushing beyond philosophical ideals of balance and harmony.

The agency and the NGO had come thing clearly set in their minds— from the undertones of the symbols to the images that would highlight the impact the human kind has inflicted on the earth. The illustrations are divided into 'land, water, and air', and the tortured geographies reflect these three elements. Each one derives from lengthy investigations into the types of environmental pollutions and their related factors and causes. It was about detail, detail and more detail. Every millimetre of space in the creative has been thought about in great detail and has been used to make a pertinent point. Such minute details can

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only be seized in traditional medium like print. The medium allows the readers to see the ad and either move forward or pause for some time. This campaign is trying to explain what Greenpeace has always been trying to convey to its readers but in a different manner. Implementation of this strong message so distinctly could have been possible only by print. The role of medium like print in such ads are well appreciated.

The one-line copy 'Bring Back the Balance' syncs well with the Yin Yang world. This campaign is also a call to everyone out there to get evolved in things that Greenpeace is doing.

A very real, everyday style of illustration has been used to present things as they are. No poetic license was taken to make things look darker or grimmer. And yet what comes out is a picture that is real but still scary.

Keeping the overall tonality to black and white of the symbol of Yin and Yang, we still managed to use colours to highlight various elements. The agency managed to blend these colours well in to the overall scheme of Yin and Yang. Greenpeace is known to convey its message to fight for the environment loud and clear. The illustration is also trying to do the same. The whole idea of this campaign is to reach as many people as possible. So that the idea to preserve the environment for future generation can be remembered.



Advertising Agency: McCann Worldgroup | Client: Greenpeace

THE GUTENBERG GALAXY

INSPIRATIONAL RETAIL EXPERIENCE

An upmarket fashion and lifestyle store, FUEL, offers touch of tradition that is infused with a breath of modernity. The store houses home accessories, fashion jewellery, handbags, sarees and designer menswear collections from the designers like Neeta Lulla, Babita, Vikram Phadnis, Gayatri Khanna, Payal Singhal, Sabyasachi, Arpan Vohra, Pankaj & Nidhi and many others. Work of designers like Meera Mahadevia, Stoffa, Coral, Kaa, Bracialetto, Kokomo etc, can also be found at FUEL. This multi-designer fashion house provides an inspirational retail experience in Mumbai.

In a market which is overcrowded by fashion and clothing products, it was a big challenge to reach the right set of customers. In order to reach the right audience, it was critical to have a robust communication strategy in place. With an aim to overcome this challenge, the store decided to select a medium that would suit its requirements and print medium fitted the bill perfectly well. Yet another decision was taken on style of creative and based on the requirement, a communication was created.

The creative had to have very minimalistic yet direct communication about designer labels and the merchandise in the store.

Print media offers customers a brand experience which cannot be replicated elsewhere. Print enforces a credibility feeling, as it can help you reach your target audience, whether it be a niche market or the general public. Print also helps you showcase your merchandise in a more visually-appealing manner, which is otherwise not possible with radio.

As an agency, one had to understand how leveraging demographics data can help the client

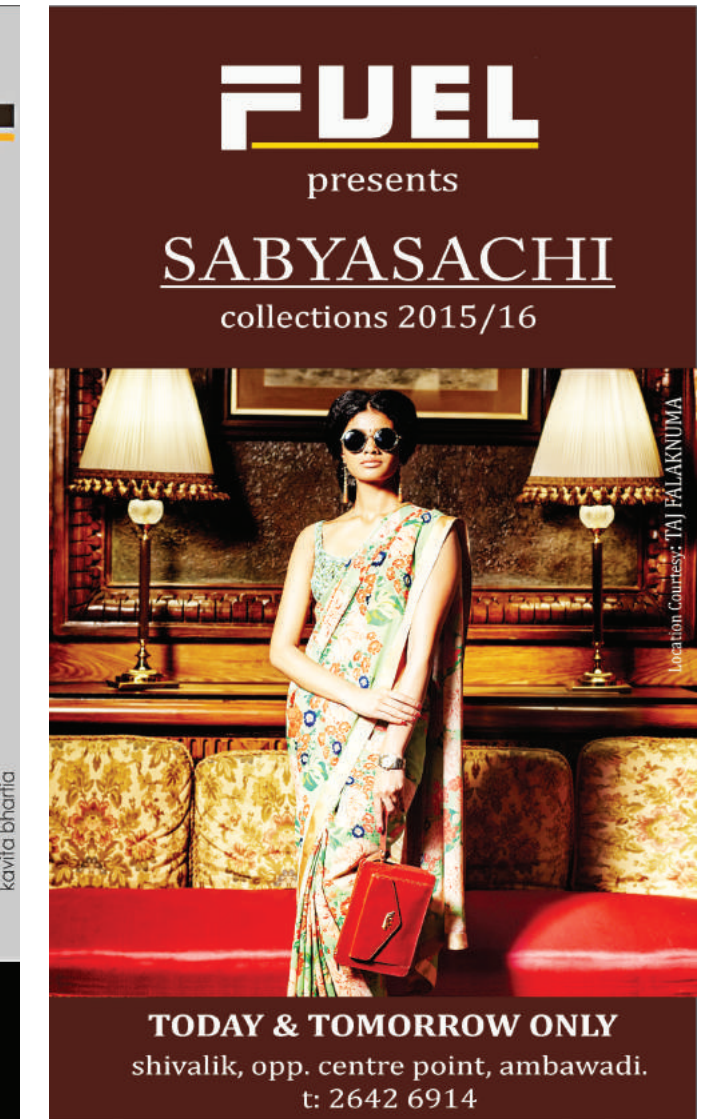
Case Study

strategically place their brand to the right audience, in the right place and at the right time. Publications did help the agency with demographic data, and worked as a partner rather than a third party. The findings pointed towards print media as the first option. Print publications have a very dedicated and loyal set of customers, which is not the same in case of the social media platforms where loyalties shift on daily basis.

A creative approach was taken to place various sets of creatives in various positions, and even placing a different set of creatives and messages on the weekdays and weekends. Thus, helping FUEL garner the right audience.

The flexibility of the print medium of adapting messages in different sizes and frequency helped the agency create an impact, the outcome of which helped the brand reach a filtered set of customers who were upmarket. The right creatives ensured that the audience knew what they can expect in the store. The creatives were distinct from each other at the same time had a tinge of FUEL effect in it. It was critical to maintain that distinct colour and style in the creative, in order to display various appeals of FUEL and the products that it delivers.

Through this creative advertising strategy, the brand successfully garnered more than 1 lakh footfalls in their stores.



Advertising Agency: Nac Advertising | Client: Fuel

THIS IS THE ONE STORY...



Mr. Santosh Padhy,
Co-Founder
Taproot Dentsu

Legacy of Print

This is one story, where I get to say, those were the days. Some 20-odd years ago, when I was welcomed in to this passionate creative industry, we inherited a glorious tradition - excellence in print advertising. I believe, we didn't just have advertising agencies then, but had advertising institutions. They had the best of art directors and writers, who were masters of the page. The work they produced would work even today, heck, even better. And it would beat the print work of today, hands down.

But then, TV happened. As prices of television sets gradually went down (along with the quality of print), television commercials came up in a big way. It was disheartening to see several creative directors jump on the bandwagon to experiment with this new medium. Soon, print layouts were nothing more than the last frame of the TV commercial. Needless to say,

print began to suffer. It's not like print ads stopped getting made. Just that their sizes got smaller and the inserts, lesser. From being 'the' presentation, print now formed the last couple of slides of the creative presentation. It would often end up in the inexperienced hands of the junior most teams in the agency. Sadly, seniors who once made a name for themselves riding it, were the ones who let it deteriorate further.

While clients have equal, or possibly, higher spends reserved for print today, the lack of love and enthusiasm for it has led to its diminishing quality. The dawn of the so-called digital era has contributed in lowering standards and giving the industry a convenient excuse for the step-motherly treatment meted out to print further. (The irony of the matter is that we haven't done anything earth-shattering in digital either.) We have been starved of good print for so long, that now, even a half-decent headline or layout gets celebrated.

Having said this, if such encouragement can help the resurgence of print, so be it. After all, it has been the building block with which brands, careers and the advertising industry on the whole has been built. In a country like ours, where print still has nationwide reach, it continues to have the potential to make serious impact. All we need is passionate creative leaders from the advertising industry to convince themselves, and their clients, with some brilliant, well-executed ideas and I believe we can breathe new life into the print medium again.

Print Globally

Very recently, when Facebook messed up, Mark Zuckerberg chose print to apologise. A print ad from the world's biggest social media giant that appeared in The New York Times, The Washington Post, and The Wall Street Journal spoke volumes of the power of print, even in a country like the USA.

Let's take the example of the McWhopper

View

Peace Project, which kicked off with a full page ad. In August 2015, Burger King published an open letter proposing a 'ceasefire of burger wars' with their longstanding rival McDonalds. Burger King proposed that the two restaurants join forces, for one day and create a symbolic mash-up burger, The McWhopper, to be served on UN Peace Day. The ad went on to suggest the creation of the McWhopper: "All the tastiest bits of your Big Mac and our Whopper, united in one delicious, peace-loving burger. Developed together, cooked together and available in one location for one day only - Peace Day, September 21, 2015, with all proceeds benefiting Peace One Day." This was published in the The New York Times and The Chicago Tribune.

Another recent example is KFC, who went through an unusual chicken crisis, leading to many of its UK restaurants staying closed. KFC released a full-page ad in The Sun and Metro, featuring a KFC bucket with a cleverly worded apology "FCK."

Such brilliant ads have harnessed the power of print to achieve virality, even on social media. They have garnered PR worth millions with the second lives they lived on social media. While print has been used to answer controversy and create sensation, it has been successfully in building iconic brands like The Economist. The simple yet powerful campaign with a memorable format managed to make an impact every single time.

Harvey Nichols releases print campaigns every year with campaigns promoting its sale, with stories woven around their products. They have been doing these for years, finding a new way to have the product front and center each time. It is little surprise that the work keeps winning international awards year after year.

Another great example is Absolute Vodka. It's a brand that has maximised the medium and is now the No. 1 Vodka in the world, and also, No. 3 across the spirit category. After the first print campaign that launched in 1986, featuring the

now iconic bottle, Absolut celebrated its bottle by collaborating with artists around the world. Each piece told a different story - some about the flavour, or ingredient, some about country or city launches, and some about special editions.

Absolut became an iconic bottle when it created Absolut's famous print campaign first in 1986 celebrating the bottle. The print campaign became so successful that the brand launched 1,500 separate ads over the course of 25 years in hundreds of publications across the globe. Sadly, in 2007, when the decided to try a new personality and different media, probably for the sake of change, they ended up eroding some of the good work they did over the last 25 years.

THE GUTENBERG GALAXY

TECHNICAL JOURNAL AS AN ADVERTISING OPTION

Bry-Air are the pioneers and world leaders in dehumidification, i.e. humidity control, moisture removal, product drying, etc. Their products are used in practically every industry where moisture is a hidden enemy e.g. pharma, food, electronics, defence, chemicals, fertilizer, power houses, seeds, lithium batteries, etc.

In addition to their regular market for sale of dehumidifiers, Bry-Air found a marketing opportunity in situations where their dehumidifiers are required on hire, only in emergencies (such as, water damage restoration during flooding, protecting generators in power houses during shut down, etc.), or due to seasonal increase in demand for a few months, where the customer does not want to buy the dehumidifier but only wants to hire it for a short period. Keeping their demand in mind, Bry-Air set up a division called 'Technical Drying Services' and briefed the ad agency to create an awareness ad campaign to reach the various industries that may require such a service.

The agency recommended that the message should be very simple and direct, almost like a poster, with the visuals of the customer's product, the dehumidifier and the technical support team which comes with the dehumidifier, in order to complete the communication.

With the assistance of Bry-Air, the agency identified the target users of the service and then shortlisted six of them on the basis of their business potential, to begin with.

The following media was recommended to reach their target audience:

1. Print Media
2. Seminars
3. E-mailers
4. Exhibitions

However, considering the need for creating quick awareness, and at a minimum cost, the

Case Study

agency recommended that the primary media should be print media, through technical journals and association journals, even though their circulations are limited. Our previous experience with B2B advertising had confirmed that print media is the most cost efficient media for industrial products and services. The quality of response from technical journals was also better, due to which the ratio of conversion of enquiries to orders was much higher than in any other media.

Since the target audience was well defined, the agency recommended having a campaign of six ads, each directed specifically to the respective sector, and released in technical journals or association journals popular in that sector, rather than publishing the ads in newspapers where wastage level is very high. To get adequate frequency, the agency recommended taking half page vertical ads instead of full page ads and positioning them on right hand pages along with editorial matter in the first half of the technical journal. This strategy helped in getting better noticability and better return on investment.

The agency managed to reach the target audience at the minimum cost, and yet get the required enquiries. After seeing the cost effectiveness and the quality of the encouraging response, the client is now extending the campaign to other sectors identified by it.

The image shows three vertical advertisements for TDS Air Solutions on Rent. Each ad features the TDS logo, a headline, a circular image of the target industry, and a list of services. The first ad is for Insurance Companies, the second for the Food Industry, and the third for the Power Sector. All ads include contact information for Technical Drying Services (Asia) Pvt. Ltd.

Insurance Companies

Minimise losses with Water Damage Restoration service and save on Insurance Claims

TDS™

Air Solutions on Rent

Salvage valuable electrical and electronic equipment, documents, furniture and many more...

Our services include:
Expert advice, equipment hire and skilled manpower...

Call us today, anywhere in India

Technical Drying Services (Asia) Pvt. Ltd.
Mobile: +91 9818502591 • Email: tdsmarketing@pahwa.com
Gurugram | Kolkata | Jamshedpur | Mumbai | Vadodra | Chennai | Cochin | Hyderabad

DEHUMIDIFIER ON RENT

For short term humidity control

TDS™

Air Solutions on Rent for Dry Air, Cool Air or Ventilation

Our services include:
Expert advice, equipment hire and skilled manpower...

Call us today, anywhere in India

Technical Drying Services (Asia) Pvt. Ltd.
Mobile: +91 9818502591 • Email: tdsmarketing@pahwa.com
Gurugram | Kolkata | Jamshedpur | Mumbai | Vadodra | Chennai | Cochin | Hyderabad

Preserve Turbine and other Electro-Mechanical Equipment

Rent a Dehumidifier

TDS™

Air Solutions on Rent for Dry Air, Cool Air or Ventilation

Our services include:
Expert advice, equipment hire and skilled manpower...

Call us today, anywhere in India

Technical Drying Services (Asia) Pvt. Ltd.
Mobile: +91 9818502591 • Email: tdsmarketing@pahwa.com
Gurugram | Kolkata | Jamshedpur | Mumbai | Vadodra | Chennai | Cochin | Hyderabad

Advertising Agency: Ratan Batra | Client: Technical Drying Services

THE GUTENBERG GALAXY

SAFETY FIRST

Sai Advertisers had the mandate to manage the social awareness campaign of Western Railways suburban network. Western railway runs 1,355 local trains which caters to almost 44 lakh commuters every day. It is a huge network and so are the challenges to handle it. There is always a chance of things going wrong, but the same can be prevented by alert commuters. To create awareness about various issues, Western Railway keeps talking to the commuters through advertisements. To reach to its suburban commuters, the agency uses print as a medium as it is hugely popular among its commuters. Railways run various campaigns which include 'Show off can be a cut off'; 'See through the Evil intentions...'; 'WhatsUp?' and 'Let's together make his dream come true...'

The first ad 'Show off can be a cut off' was creating awareness against the dangers of travelling on the roof top of suburban trains of Western Railway and for this print ad was created. It especially targets the youth, who very often want to show off and impress others and thus, travel on the train rooftop. Here the agency tries to educate them and create awareness about the dangers of the highly energised overhead wires with 25,000 Volts that can kill a person instantly, thereby the youngster's casual attitude to show-off can cut them off from living a healthy and normal life. This print ad was highly appreciated by Western Railway for its effective and crisp message to the target audience.

Yet another campaign supporting this idea was 'WhatsUp?'. It was about creating awareness about the dangers of the highly-energised overhead wires with 25,000 Volts to the youth. This was based on the app 'Whatsapp' and it was mainly to attract the attention of the youth. The effectiveness of this ad was well received not only by Western Railway but also by avid readers and others, which later on was also uploaded on their Facebook and Twitter accounts.

Case Study

The third ad 'See through the Evil intentions' was about dangers of an unclaimed baggage with explosives that can create havoc and loss to life and limbs can be immeasurable. This press ad precisely creates an impactful awareness and educated the masses. This brings to fore, the dangers of touching or trying to open an unclaimed baggage through the concept of an eye. This press ad received good response from the masses and was re-released by Western Railway due to its effective and creative message in the simplest form.

The basis for 'Let's together make his dream come true...' was a rightful blend of cleanliness and remembering Mahatma Gandhi. The Father of our nation was also known for cleanliness and it from here the cleanliness mission in India—'Swachh Bharat'—was developed. Taking a cue from this and paying a tribute to this great soul, the cleanliness ad for Western Railway was created with Gandhi, outlining and signifying the importance of cleanliness that he always upheld.

All these adverts made it to print medium because there is high readership of daily newspapers among railway passengers especially among suburban passengers. Though regular announcements are made they often get lost in the noise. For safety campaigns in railways, one cannot have a better partner than print. Apart from being visually appealing print allows the reader to consume the printed message.

Show off Can Be a Cut off

Do Not Travel on the Rooftop of Trains, it is dangerous as overhead wires are highly energized with 25000 Volts

Western Railway
www.indianrailways.gov.in

CASHLESS
Ticket Counter in Your Hands!
Book Suburban Railway Tickets through UTS Mobile App

Easy Steps for Mobile Ticketing:

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- First time users need to sign up
- Book tickets through 'R' Wallet / Paytm / Mobikwik
- Recharge 'R' Wallet through ticket counter or online (Minimum recharge amount of ₹ 100/-)
- Book platform tickets / suburban journey tickets / suburban season tickets
- Book paperless tickets within 30 m to 2.0 km from originating station
- Book paper tickets anywhere, anytime using ATVM
- Also book non suburban unreserved tickets through paper ticket option

Salient Features:

- Book your ticket while on the move
- No need to stand in queue
- Saves precious time
- Cashless

Central Railway
www.cr.indianrailways.gov.in

Let us together make his dream come true by keeping our nation neat and clean

Let us pay a real tribute to our respected Bapu on his Birth Anniversary

Spreading uncleanness in railway premises or inside the trains is a punishable offence under section 198 of The Railways Act with a fine of ₹ 500/-.

Western Railway
www.indianrailways.gov.in
Help us to keep the Railways Clean

- Always use dustbins at the railway premises
- Always use spittoons
- Flush toilet after use
- Do not litter or spit on the platform, railway premises or in the train
- Do not use compartment toilets when the train is on the platform
- Do not waste/spill water
- Do not write/draw in the train/toilet
- Do not throw waste in Bio-toilets

PAY RIGHT. IT'S YOUR RIGHT!

Only Pay by Approved Rates for Food Items

Passengers travelling on the Konkan Railway route are advised to pay authorised vendors selling food and drinks as per approved menu and tariff. Do not pay more or give tips. In case of extra charges by vendors, kindly bring to the notice of the Railway Authorities. Ask for bill or rate card in case of any doubts.

Complaint No. Dial 138 or SMS 9004470700

KONKAN RAILWAY CORPORATION LTD.
(A Government of India Undertaking)

Konkan Railway Corp Ltd
www.konkanrailway.com
Follow us on: @KonkanRailway

Advertising Agency: Sai Advertising | Client: Western Railways

THE GUTENBERG GALAXY

POWERFUL PRINT

Over the last nine years, Taproot has been working with Times Group for number of initiatives led by print, right from path breaking social initiatives like Teach India, Lead India, Aman Ki Asha and many more. Adding to Taproot's kitty is the two print campaigns that the company did for the group recently.

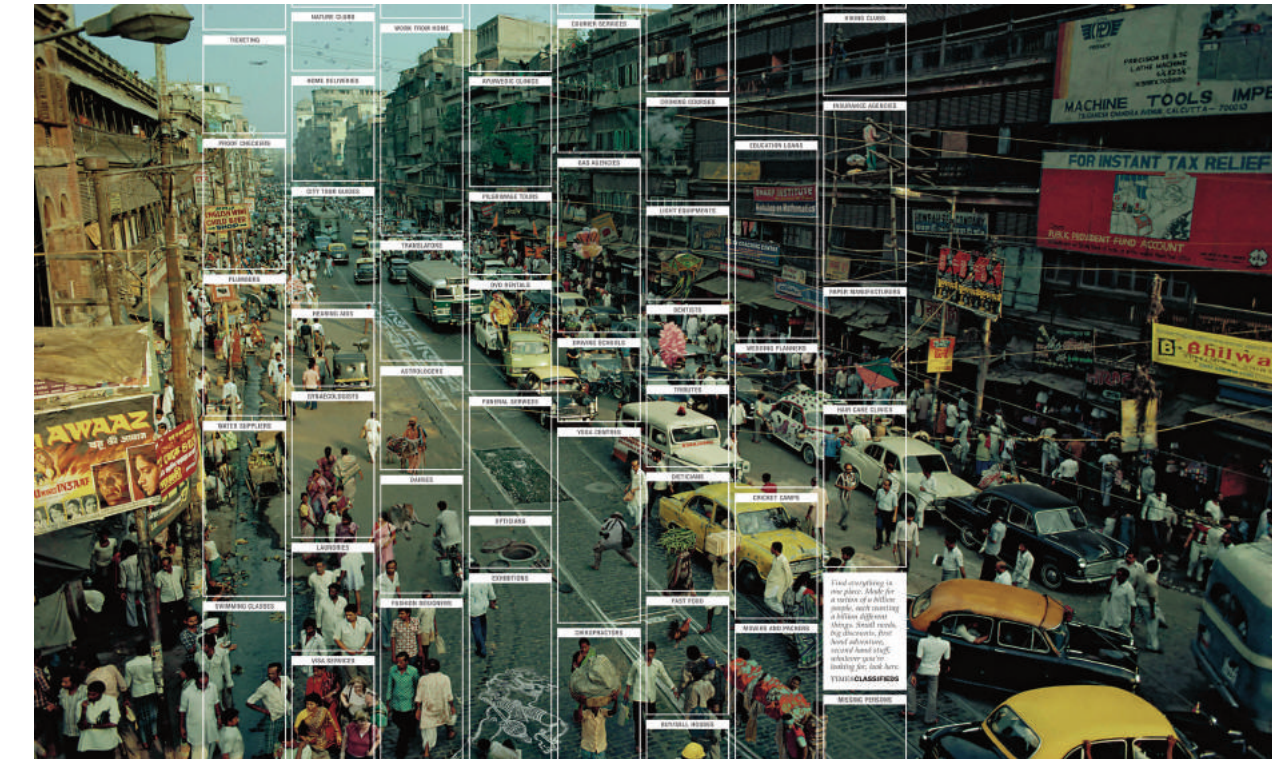
The campaign that Taproot ran for Times Classified was quite interesting. As a category, classified ads are seen as boring, laden with information, or simply, pages one can ignore. The numbers for Times Classified were on the drop when they asked us to make a print campaign. Now, a classified ad has an unmistakably unique look - a single column ads with a header on each. The agency decided to use the category cliché— the look of the classified ad— in a visually interactive manner. By placing the template over slice-of-life images, the agency managed to create interest in sections that would otherwise be dull and boring. The agency took efforts to make these associations carefully with the intention that once a reader found the connection, she would take the time to read and enjoy the whole ad. For me, the fact that there were many small ads within the ad was what made it all the more memorable. It won golds at Indian awards shows at Adfest and at Spikes.

Yet another campaign by Taproot was for Mirror Newspaper, known to highlight city-centric issues of their respective cities in a bold manner. That's why, when the agency did a campaign for Mumbai Mirror, it was important to be equally bold, regardless of the medium. With this print campaign, the agency took some of the most prevalent social issues head on— be it eve teasing, prostitution, scams by railway contactors that led to a dangerous gap between the train and platforms. This campaign went on to win at Cannes and Adfest too.

Case Study

Around 150 print ads is done every year by Taproot, this shows its understanding related to print adverts and ways to appeal the target audience. One such work the agency did was with a 140-year-old international paper manufacturing company, Conqueror Papers. The agency was given the mandate to create a B2B campaign targeting industry brands, design houses, printers and ad agencies. To avoid the cliché of paper collage, the agency used the papers as rolls. The three different faces were finally chosen to represent the various regions of India.

Taproot with all its print campaigns try to innovate. For instance in case of Times Classified, the agency tried to find humour— a home with smoke coming out of it was seen under the section cooking classes, a basket of vegetables under dietician and a foreigner under visa services. In case of Mirror Newspaper's campaign, the agency wanted to capture pissed-off faces of anti-social elements who had been thwarted by Mumbai Mirror. The agency shot with real people on location. If you talk of Conqueror Papers, it took the agency almost a month to pull this off. These campaigns were about reaching their target audience which was print consumers. Thus, no other medium could have delivered the best results.



Advertising Agency: Taproot | Client: Times Group, Conqueror Papers

PRINT IS MIGHTIER THAN A TWEET...



S Narasimhan,
SR. VP & BUSINESS HEAD
INTEGRATED DIGITAL
R K SWAMY, BBDO

Are you one of those digital aficionados eager to script an obituary for print? Then be warned, you do so at your own peril. For all the wily charms of the digital world and its tweets, feeds, blogs and posts, for most Indians there's nothing like the pleasure created by ink and paper.

So it might come as a surprise to you that this medium, written-off as a has-been in many parts of the world, is growing in India at a healthy clip both in terms of readership (11% y-o-y) and circulation, also driven by language newspapers uptake. And this trend is expected to continue as education levels rise and rural penetration of this medium increases. Print advertising spends are also growing fueled by categories like BFSI, Auto, Retail, Education, FMCG etc.

With that bit of data out of the way let me try and articulate from a creative standpoint, delving into my own experiences, why this venerable medium still holds its own despite all the digital odds.

1. Print is an emotional medium – many associate emotions with Film or TV. Film is curated emotion. What I see as the real power of print is the power of evocation with words that not only stir but magically stimulate readers' imagination in their own personalised context.

Let me give you the example of this campaign we created for Shriram Transport Finance Company (STFC) which provide loans to aspiring truckers to buy a pre-used truck and get going in life.

The purpose of the campaign was to build STFC's image as a pioneering leader in this space amongst the financial community (bankers, the stock-markets, the investing public etc.) in order to raise funds.

Each ad in this campaign told a very real and compelling story about India's least talked about start-ups (they are) – one trucker at a time. Their courage and optimism despite all

the hurdles and objections placed by the formal banking system. Their joy when they realised Shriram was there to help them get that truck. Their determination to make it in this unfriendly world.

It worked. Not only did the funds come pouring in it also anchored STFC in a very unique place in the minds of the fickle financial community. 'Business with a profound social impact' - Yup that's the way some described it after the reading the ads in the newspapers.

But you might argue who gives a fig? We're inured to all this in India. Which bring me to my next point.

2. Intelligent copy cuts through anything including cynicism.

Intelligence like good looks is very magnetic. And to my mind intelligent articulation through the written word is more enduring than when it's spoken or heard.

View

Even as we remained true to the premise of STFC's empathy for its customers, it had to be delivered in a form that charmed the skeptics. Hence, we used common language of the business in a unique and empathetic way - approachable, creditworthy, dependable, etc. Once again this worked. STFC was viewed as true innovator – building a brave, successful and stable business in a domain few would dare to venture into. And the medium that made it happen was print.

3. A still brings time to a standstill
Accuse me of word play here, but I do believe this to be so. A beautiful photograph can tell most of the story. The words then only need to amplify the emotion.

Some of our more recent campaigns for STFC have been created on this belief. We tried to create pictures that captured the deep relationship between STFC and its customers, (one of the important reasons for their business success).

While many believed that that there's no place for sensitivity in that hard world of finance this worked well. Indeed customers believe that STFC is their saviour and investors believe that STFC is a thriving business with a social conscience (and an AUM of over Rs 85,000 crore). So to my mind print still holds emotional and intellectual primacy in a digitally cluttered world. Let me end this with some doggerel.

No tweet can ever be so sweet.
No post can as powerfully boast
No pin can ever win
That's the power of print.



THE GUTENBERG GALAXY

BIGGER THAN YOU THINK

In 1981, Shri Vile Parle Kelavani Mandal (SVKM) established Narsee Monjee Institute of Management Studies (NMIMS) to meet the growing demand for management education. In 2003, NMIMS was declared a deemed to be university under section 3 of the UGC Act, 1956. With the legacy of 36 years, NMIMS has grown to become more than one of the top-10 B-schools in India and emerged as a multi-disciplinary University with campuses at Mumbai, Shirpur, Bengaluru, Hyderabad, Indore and Navi Mumbai that include management, engineering, pharmacy, architecture, commerce, economics, law, science, liberal arts, design, aviation, intellectual property and distance learning.

NPAT (NMIMS programmes after 12th) is the official entrance test for admissions to undergraduate degree and integrated degree programmes being offered by constituent schools of NMIMS at Mumbai, Shirpur, Bengaluru, Indore and Navi Mumbai campuses. In order to reach their target audience — students and parents, the University decided to run a print campaign for admission after 12th. The idea was to create awareness that 'NMIMS is more than just a B-School'. It was to tell the students that various courses are offered by NMIMS University. Yet another aim was to spread a word about NMIMS and NPAT all over India. The client specifically wanted the large number of people to be aware about NPAT and NMIMS and get more registrations. They wanted to have a creative that will lead to an immediate action to register for NPAT.

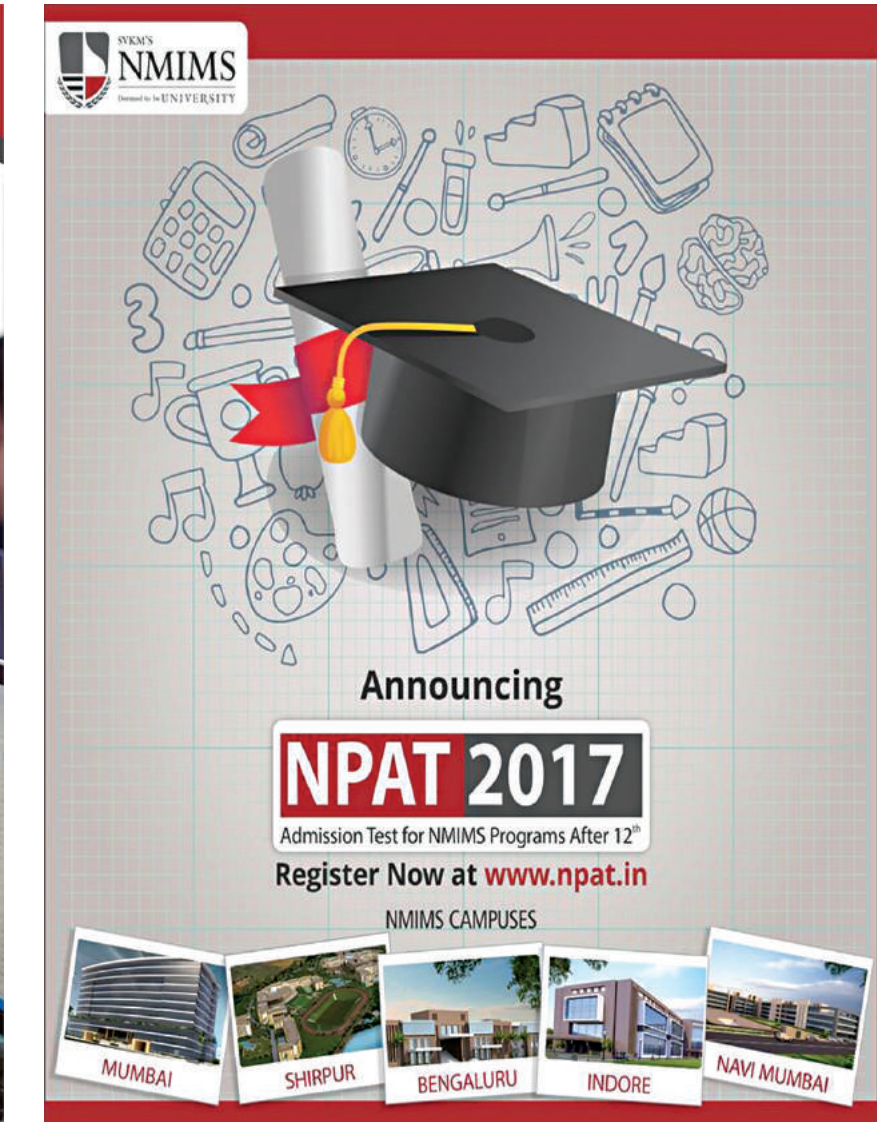
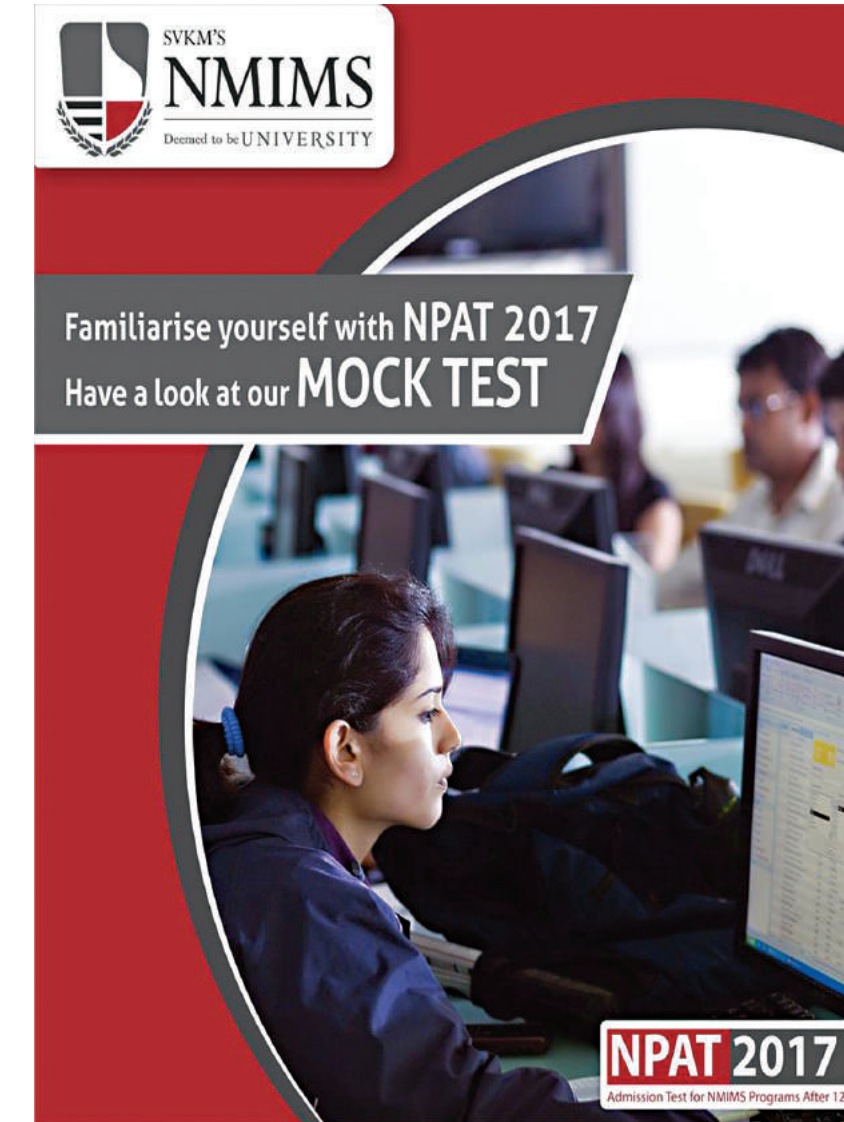
For this reputed institution, there were some sets of challenges and it had to break free from those shackles before going ahead. For a while now, NMIMS has been perceived as only a B-School and it had to bring some change to that perception.

Case Study

The agency assessed the brand's status and requirements and conducted market research for fulfilling the objective demands and challenges. One of the most important finding was that print was the preferred medium among the target group. The agency identified the target group's perception and requirements and prepared the print advertisement accordingly. It started by breaking the perception of 'NMIMS is a management school' by coming up with an idea – NMIMS is #BiggerThanYouThink. Later, the agency showcased different courses offered by NMIMS, which the students could choose from after 12th keeping emphasis on 'registering for NPAT'.

The campaign was praised by NMIMS and was able to cross the mark and garner 20,000 leads (through an integrated campaign). The cherry on the cake was that, after achieving the desired goal for NPAT awareness in 2016-2017, the agency again won the NPAT print campaign mandate for the year 2017-18.

This campaign was able to attract the right eyeballs and achieve the desired goal of creating awareness regarding the courses offered by NMIMS. These campaigns were on courses that the students could choose from after their 12th as well as explaining the importance of NPAT on how it was a pathway to courses in NMIMS.



Advertising Agency: Ventures Advertising | Client: NMIMS

THE GUTENBERG GALAXY

CADBURY MISHTI SHERA SHRISTI

Bengali desserts have an identity of their own, you would not see anything like that elsewhere. If the popularity of Bengali sweets— popularly known as Mishti, which largely includes varieties of Rasgulla, Sandesh and Mishti Dahi — is anything to go by, the Bengalis surely know a great deal about sweet making. The Mishti enjoys cult status in every Bengali household. (Mishti essentially is referred to sweetmeats made mostly out of milk or milk products).

The Bengali sweets are dominated mainly by milk and its by-products like cottage cheese and curd. Chocolate was an occasional treat meant for kids and teenagers.

With so many options, the adult Bengalis were yet to acquire the taste of chocolate. The issue faced by Mondelez was that even though nationally the sweet consumption in Bengal was the highest, the average consumption of Cadbury's Dairy Milk chocolate (CDM) was way below the national average. This meant that Bengalis, famed for being sweet tooth, did not consider chocolate to be a part of their sweet repertoire.

The objective of launching Cadbury Mishti Shera Shristi by Anand Bazaar Patrika, was to grow Cadbury's market, increase market share and strengthen mind measures and relevance. All this had to be achieved by daring to intervene in a space that had a strong emotional bearing in the minds of the consumers and their love for Mishti.

Mondelez India teamed up with ABP* to look for a long-term solution to solve this issue. ABP wanted Cadbury to become relevant to the customer without being a direct replacement of traditional Bengali sweets.

Case Study

The strategy was simple, feasible yet revolutionary. The idea was 'Do not alienate or replace the Mishti, instead be the Mishti'. A new category of sweets Cadbury Mishti was thus conceived. The idea was to popularise innovative adaptations of the traditional Bengali sweet using CDM as a key ingredient. Cadbury Mishti Shera Shristi went on to engage with popular shops that were considered stalwarts in Mishti making. The challenge for these Mishti shops was asked to create traditional Bengali sweets using CDM. They created wonders which were popularised and amplified through the print medium.

Print played an essential role in driving consumer participation as well. A hunt for Choco Chefs was launched amongst ABP readers. Readers were asked to share recipes of their Cadbury Mishti innovations. Selected entries participated in a cook-off and the winning recipes were adopted by Mishti shops as a part of their regular offerings.

What appeared to be a starting signal for a long waging struggle between the brand and its competition i.e. Bengali sweets, in 2012 has now taken a sweet turn. Bengal being a strategic market in terms of sweet consumption has shown an exponential increase in participation with over 1,600 unique recipes pouring in, this year.

CDM's consumption in Kolkata grew by 3 per cent over other markets; the market share increased by 2.5 per cent for the same period over last year and brand closeness and performance score moved up along with key imagery drivers. And the Bengali customer is more than happy with more and better sweet varieties in offer.

Note:

1. *ABP – Anandabazar Patrika – the largest read Bengali daily in India
2. Results sourced from a) Mondelez India internal data b) Nielsen c) Brandslive

CREATE MAGIC WITH YOUR CADBURY MISHTI
BE THE **CHOCO CHEF 2018**

CHOCO CHEF CHALLENGE 2018

Use Cadbury Dairy Milk to make your best ever Cadbury Mishti recipe and send it to us

Get selected for the Grand Cook-Off

Win the coveted crown of **CHOCO CHEF 2018**

TO PARTICIPATE, GIVE A MISSED CALL TO **97000 80666** (TOLL FREE) OR SEND IN YOUR RECIPES AT **CMSSChocochef2018@gmail.com**

CADBURY MISHTI AVAILABLE AT: KOLKATA & SUBURBS- ANJALI | BALARAM MULLICK & RADHARAMAN MULLICK | FELU MODAK GANOURAM SWEETS | GHOSH & CO. | GOBINDER MISTI | JALBHARA SURYA KR. MOQAK | JYOTI SWEET | K.C. GOPE & CO. | KAKATUA BANJARA | MOUSUMI MALIN CHANDRA DAS & SONS | NEW GHOSH BROTHERS | NEW BHARAT SWEETS | NEW KALPANA MISTANNA BHANDARI | PARNASREE MISTANNA BHANDARI | SHRADHANJALI | SREE BINHU MISTANNA BHANDARI | SURENDRANATH DEY & SONS | SWEET CORNER TRIPITI MAHAL | VIP SWEETS | VIP SWEETS GRAND SONS | DURGAPUR- ARUN SWEETS | M.M. KALPANESWAR MISTANNA BHANDARI | PURIMA SWEETS | SWEET CENTRE | ASANBOL-AMRITO SWEETS | HATRA SWEETS | NENA SREE VRINDAVAN SWEETS & SNACKS | SILIGURI- GANGA SWEETS | DEETA SWEET | GURU



Advertising Agency: Starcom | Client: Mondelez

THE GUTENBERG GALAXY

MINIMUM TEXT

A premier company in water and environment management, Ion Exchange, has global presence through overseas sales and service operations, subsidiaries and joint ventures. Now, this internationally recognised company wanted to publicise its offerings in India. The mandate to publicise their products and services was given to Ronak & Thinkers (R&T).

The agency had to understand the space the company is present in, before offering the company its right mix. R&T assessed the situation thoroughly and developed an insight-based communication strategy. The agency and ION Exchange worked very closely while developing a strategy that was interesting yet informative. Both wanted to shepherd a successful branding exercise by developing new marketing materials which included repackaging and print magazine ads.

There was a consensus on the medium for this exercise which was print. The reason for using print is numerous, but there were few prominent factors that attracted the brand to this medium. As the products and services had to be endorsed among the right target audience, it was necessary to use print. And, magazine made more sense for this campaign. The magazine ads resonated well with the audience because it gave out a clear message. The print creative's also notified the enhanced technology used by the brand for its product which was superior to the other water purifier brands present in the market. The agency moved away from minimum text approach by giving more detail about the products. As most of the product offered by the company was new and there was a need to incorporate more detailed copy. These creatives were not only creating brand recall but also created awareness about the product at large. The need for such awareness campaigns for new products is important to attract new customers.

Case Study

There was some level of unfamiliarity about some products among the consumers; it was only when brand started to communicate the usage of the products and services that consumers become aware about the new technology. Thus detailed creative during such instance, were of utmost importance.

Being in a water treatment space for over five decades, the company comes with a legacy and so, it becomes vital to display an advert that showcases the products in the right light. The agency has tried to be conventional yet engaging which suits the legacy of the company. For instance the Kitchenware advert, it tries to echo the needs of households that want to use water purifier but have to fight with issue of space and kitchen aesthetics. The advert tries to say that it will not mess with the interiors of the kitchen and create a fresh regenerated image in the minds of the customers.

Various creative developed did raise some level of curiosity and that translated to multiple enquiries resulting in better sales.



Advertising Agency: Ronak & Thinkers | Client: ION Exchange

WE ARE LIVING IN TIMES...



Mr. Vikram Sakhuja,
Group CEO -Media & OOH
Madison Communications

We are living in times that are writing an elegy for print. I for one believe that a medium is more than a distribution pipe. Similar content consumed on TV, radio, internet, OOH, cinema, newspapers or magazines is processed differently. And that a failure to recognise the value we derive from print can lead to our undoing.

To state the obvious, different media evoke different senses. We could broadly categorise media as still (newspapers, magazines, paintings, books, blogs, sites etc), audio-visual (TV, OTT, internet, cinema etc) and audio (radio, podcast, music apps etc). AV is best suited to evoke emotion and drama; audio is about companionship and a theatre for the mind. And still operates best to address the left brain, and slam dunk a message. The latter is where print sits along with digital. It is has been established analytically, in fact bordering empirically, that call to action messages are processed better on print than TV, and in fact the combination is optimum. So, at the very outset, this makes a case for still. However,

given that digital is eating print's lunch (and dinner) this alone is not sufficient for print.

Which takes us to how we consume media today. It is typically in a lean back, lean forward or on-the-move mode. Add to that the content we are consuming is by appointment, on-demand or interactive. Reading my twitter feed and reacting in the car is an on-the-move + interactive experience. Print lies most in the lean back + scheduled/ on demand mode. This brings with it some interesting characteristics: That of rituals and reflection.

In the Nordics one of the most evolved digital societies, there is an increasing urge to get back to the warm fuzzy familiarity of all that felt safe and comfortable. The need to smell the proverbial coffee and slow down. I think they call this hygge. Print especially newspapers brings with it a ritual that is up to us to perpetuate or kill. For me the newspaper with tea at 6.45 in the morning is a treasured ritual that somehow a smartphone with tea when I'm

traveling abroad cannot replicate. Similarly, the ritual of reading a book before I sleep versus an e-book. I see many of my generation (and next) who will likely empathise with me (though the e-book has more takers). The millennials almost certainly won't. The other characteristic is reflection. Print is cognitive. You read (or see), reflect and think. This thinking allows consciousness to travel from one point to another. This fundamentally differs from a digital experience where technology almost makes it imperative for you to react to what you read rather than reflect on it. This combination of ritual and reflection makes print a powerful catalyst for thoughts to incubate.

In today's frenetic, complex world there is a need for balance. I think print brings the ability for text and images to transform into thoughts and ideas in the reader's mind. The alternative is that technology will alter human behavior as has already been depicted brilliantly in the series – Black Mirror.

View



Editor's Note

From last few decades, on the one hand obituary of print is being written regularly while on the other hand reports after reports have been predicting growth in advertising revenue for print as a medium.

Few months back in one of the brain storming sessions with Mr Ramesh Narayan, President, IAA – India Chapter, we decided to discard the obituary, and look at the growth reports seriously and wondered, are the Indian print industry, advertisers and the advertising agencies ready to exploit the opportunity? We concluded that one of the ways to judge this will be to look at the current state of print advertisement in India and decided to publish a book on case studies in Indian print advertising. The idea was not only to document the work but also to create an opportunity to reflect on print advertising in the country. And lo and behold the book is ready and you will find Indian print industry is healthy and growing by leaps and bounds. We have assorted a variety of case studies in the book. They range from big and small campaigns, FMCG to technical products, social service messages to sports channels. Idea was to present a wide range of opportunities in which print as a medium can be used. The case studies do not mention budget because in print budget is not a constraint. The selected case studies are from mainline newspapers, magazines to even

technical journals.

The case studies have been published in good faith that the work submitted by the agency belongs to them. The case studies and views are published in the alphabetical order, of the contributors and advertising agencies respectively. A big thankyou to all the contributors and advertisiing agencies for their support.

I am glad that Mr Abhisehk Karnani, Director – Free Press Journal sponsored the initiative.

A big thank you to Ramesh Narayan, President – IAA for giving me the opportunity.

Every book is born out of effort of many individuals, so is this book. Soumen Santara of IAA and Jescilia K, Sanjay Bhogte and Sachin Tikare of Free Press Journal were of great help.

I had the opportunity to interact and meet many stalwarts of the industry and I am grateful to them for their time and support.

We have tried our best to take all precaution but still if any mistake is found, they are mine and mine alone.

Sandeep Singh is an author, columnist, speaker, TV panellist and Independent Director. He writes on various issues and has authored 8 books and this is 2nd book edited by him. His passion is Indian Business History and is building a museum on Indian Business History. He can be reached at author sandeep.singh@gmail.com

