CHAPTER 6.

CONTENT ANALYSIS OF PRINT AND TELEVISION ADVERTISEMENTS
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6.1 Scheme of Chapter:
This chapter would show the content analysis of television ads for six brands. The analysis would start with a descriptive narrative analysis of ten television commercials for each brand, selected from the last ten year period. After the description of ads, a narrative content analysis along with the insights derived from the in-depth interview of expert would be done. Triangulation has been done by integrating the views of experts in the researcher’s analysis of content. In order to establish the context, an analysis has been done of how the competitive environment for the brand and category has changed post liberalization.

Interviews with experts revealed that most brands use television as a medium to build the brand and mostly the tactical communication and announcements are done through print advertisements. Therefore, as far as brand building is concerned print as a medium has a limited role to play. Therefore, print ads have been dealt in detail in the previous chapter in terms of informativeness of print ads and briefly analyzed in this chapter.

6.2 Content Analysis of Television Advertisements:

6.2.1 Rasna Advertisements:

Commercial 1: “Birthday Party” – 30 Seconds
The ad starts with the Rasna girl playing in the garden and watering plants. She is talking to viewers of her birthday and the big party which will be hosted wherein all
her friends will come, she will wear a new dress, cake cutting, and she ends by saying that after all this her mother would serve Rasna and thus she with her friends will enjoy. When the party is mentioned the shot is of a “big jar” of Rasna orange. However, the ad ends with the line that Rasna has eleven flavours. Here, Rasna is shown as the ultimate fun drink for kids.

Commercial 2: “Aladdin” – 30 Seconds

This ad marks the beginning of an era when Rasna used animated characters. The ad revolves around the Rasna boy who is busy playing some indoor game with friends. All of a sudden “Dinosaur” comes and scares the kids. Dinosaur hits the Rasna pack and it falls down. Aladdin emerges out of the Rasna pack and fights with dinosaur and protects the kids. The flavour and the pack highlight orange flavour of Rasna.

Commercial 3: “Rasna International: Neighbours” – 40 Seconds

Two women neighbours are shown as protagonists and they are comparing all their possessions to establish superiority over one another. They start with phone and then pets and then when it comes to Rasna, they both have the same Rasna International pack. This was one of the series of ads that introduced the fruit powder form of Rasna International. The ad ends with a voiceover saying “Rasna International – Jawab Nahi”.

Commercial 4: “Vivian Richards” – 30 Seconds

The first shot of the ad is in a dining room with a little girl introducing Vivian Richards as their guest from West Indies. The camera moves to Vivian Richards who says that the three best things in West Indies is cricket, music and pineapple and confirms that pineapples of West Indies are the best. The mother intervenes and hands over Rasna Pineapple drink to them. One sip and the shot show Vivian Richards and the girl in funky clothes dancing and enjoying themselves on a beach. The ad concludes with Vivian Richard’s remark that Rasna pineapple is the best pineapple.

Commercial 5: “Paresh Rawal – 30 Seconds”

This ad hits Rasna International on your face and announces the launch of powder form. Paresh Rawal is shown as “sethji” with a money lender kind of look. The voiceover asks him to change his drink to Rasna International and a series of question and answers go on about the price, taste, new flavour and so on. When Paresh Rawal actually drinks Rasna International he looks convinced and asks if any exchange offer is prevailing. The background voices highlight smooth, nutritious, taste, real fruits, vitamins and minerals which positions it above squashes.
**Commercial 6: “Rasna Utsav” — 45 Seconds**

This ad repositioned Rasna as Rasna Rozana, a health drink with its punch line “relish a gain”. The ad starts with rain drops falling over a green leaf and goes on to show children playing in rain, enjoying a hand rickshaw ride, talking on terrace, an expectant mother enjoying her drink, a senior couple romanticizing with one another, a youthful elderly lady kicking a ball and so on. Throughout the ad, the Rasna orange flavour is shown the most. The ad positions Rasna as a health drink meant for all age groups and so nutritive that it can be had everyday.

**Commercial 7: “Karishma Kapoor” — 20 Seconds**

This ad shows Karishma Kapoor bringing Rasna Cola flavour drink for a girl who is busy painting. The girl is surprised at the new colour of Rasna and Karishma tells her that this is Rasna Cola a drink from Rasna which costs only 50 paise per glass. The ad emphasizes that this is healthy cola.

**Commercial 8: “Paresh Rawal” — 35 Seconds**

The ad starts at an airport where relatives spot Paresh Rawal with his American wife arriving at the airport. Paresh Rawal, an NRI hates the Indian style of welcome and insists that his name is not “Harish” but its “Harry”. He throws tantrums at the dirt and heat of India. An elderly lady comes and gives him a glass of Nimbu Pani telling him that this will cool you. On drinking, Paresh Rawal goes in a flashback and remembers the good old days and the ad shows spices and lemon and introduces “Ghar Ka Nimbu Pani” flavour. The drink makes him come back to his roots and reality.

**Commercial 9: “Appu Prasad” — 35 Seconds**

The ad shows a girl waiting for baby elephant who she fondly calls “Appu Prasad” with bananas. Boys tease her and are happy that Appu Prasad hasn’t come and in this they see an opportunity. Just when the girl is sad and telling her mother about Appu Prasad, she hears the voice of baby elephant and runs out to find Appu Prasad at her doorstep. To her utter surprise all boys are bringing a row of baby elephants for her. In the background the mother says that all boys take good care of her daughter because they all get to drink Rasna Nagpur Orange.

**Commercial 10: “Mom-Made” — 25 Seconds**

The ad starts with a cute girl playing in open field and dreaming about Rasna orange. The voiceover says “fresh”, “tasty”. When she reaches home, she finds her mom
making Rasna. Her friends come over for a drink and she proudly tells them that this is “Mom Made”.

6.2.1.2 Analysis of Ads and In-depth Interview:
Rasna was launched as a result of a need gap. The marketing manager of Rasna International mentioned that there were ready to drink soft drinks and squashes. Soft drinks were high priced and squashes needed ice and refrigeration for storage. There existed a class of people who could neither afford to buy the soft drink nor buy a refrigerator. Thus, Rasna was launched for the middle income group who preferred taste and economy and a new category called soft drink concentrate was created. The ads with the Rasna girl show the brand as the ultimate fun drink for kids. The ads are very colourful and full of life and revolve around celebrations like birthday party. The first ad shows the protagonist talking in English language which gives a very suave and sophisticated image which is in line with the “status” feel that cola brands gave to consumers. As a part of the strategy, the kid has been used to enter into the family. The orange flavour dominates in almost all ads. This is validated from the interview comments that worldwide the highest consumption is of orange flavour drinks and therefore the product window shows orange drink only.

In one of the ads animated “dinosaur” and “Aladdin” are used as metaphors to indicate competition from cola brands. Dinosaur is shown dropping the Rasna packet on the ground and the kid is shown picking up the packet and saying “I Love You Rasna” emphasizing the fact that kids love Rasna. This was a conscious effort to move away from the soft image and attract boys also through animation and excitement. The first ad in mid 90s that used a celebrity is the one with Vivian Richards as a response to the competition from the glamour driven ads of Coke and Pepsi. The respondent was of the view that there was no clarity as to the number one status in Bollywood and therefore the second most famous in India i.e. cricket celebrity was used. Later, when Rasna Cola was launched the celebrity used was Karishma Kapoor. This was to bring back the shifted loyalists i.e. kids who had migrated to cola drinks. So the 50 paisa per glass was hammered throughout the ad pointing directly to the cost superiority and health to Coke and Pepsi. The clothes, hairstyle, room décor pointed to a very up market imagery. It is interesting to note that
in both the ads with celebrity; their status has been used to provide testimony to the new flavour.

As pointed out in the interview, Rasna International was launched for youth to give the brand a contemporary look and feel. The two ads for Rasna international deal with two different kinds of ad objectives. The ad with two lady neighbours shows one in a very conservative outlook and the other in a modern look. The pearl necklace, flowers, hairstyle, etc. give a traditional look whereas it is just the opposite in the other lady. With such striking differences, their choice is same when it comes to drink i.e. Rasna International. This is where Rasna International has been positioned as a preferred drink of all types of consumers. The other ad which has Paresh Rawal as a “Baniya” also goes with this idea of fighting to make people accept new Rasna International. The role of the protagonist, ambience of the store, the safe, temple, clothes, tilak on the forehead etc. show the protagonist as a tough nut to crack. The ad shows a very typical and traditional mindset. This ad highlights product benefits in terms of vitamins and minerals. This came from Mr. Shambit Sengupta who was brought to the board of Pioma Industries and he recommended that Rasna needs to move out form the “artificial” image and needs to shout about nutrition, vitamins and minerals.

The ad that repositioned Rasna as a health drink in order to reach out to the changing consumer needs and preferences came in 2002. As validated by the interview, the introduction of the cola pet jar bottle, health juices, and failure of Rasna Juc-Up led to major turbulence in the market share of the brand. Hence, to move nearer to those who preferred health drinks, the relish again ad was created. The green coloured leaf emphasizes health and the “Utsav” feel was highlighted in terms of playful moments of life. Moments shown were such which anyone and everyone would have gone through some or the other time in their lives and thus, the ad was targeted at people across all age groups. However, the ambience shown of the house, terrace, playground, hand rickshaw, lady making pickle, was suggestive of a smaller town. Out of six situations showing people drinking Rasna, five had Rasna orange flavour. As indicated by the brand manager, Rasna with the failure of Juc-Up and Shake-Up realized that it cannot move up the socio-economic class ladder and therefore should focus on the middle income group in smaller towns where the brand is still seen as
aspirational. With this insight, the “Ghar Ka Range” was launched. To emphasize the home made feel, traditional flavours like NimbuPani and JalJeera were launched. Since this also failed the brand consciously decided to where it originally belonged and i.e. the kids. Animals like “Appu Prasad” “Bay Plate” from cartoon network and “Hrithik Roshan” were used to bring back the attention of the kids. The “Appu Prasad” ad brought back the kids and the Nagpur Orange flavour with the feel of the “nature” to show that it was a natural drink. Jungle, greenery, river, tree climbing, cycling etc. was shown to symbolize “nature”. In 2007, the “CORE” of Rasna was identified as “taste that evokes joy and pride”. All current ads show happy moments and status and honour. The last ad shows the girl proudly saying that she loves Rasna because it is “Mom-Made”. It brings the feel of pride vis-à-vis the ready to drink brands like Sunfill, Coke and Pepsi.

6.2.1.3 Competitive Environment Reference:

**Consumer culture**

The consumer of Rasna underwent a makeover. Liberalization made the consumer well informed due to media explosion. The advent of retail malls uplifted the status of the average middle income group consumer, not only making them demand more but also conscious of their status. The great Indian joint family system also was modified. Rise of individualism among members gave birth to individualized brand choices and therefore the concept of family consumption slowly started disappearing. On the other side, rise of nuclear families and “DINK – Double Income No Kids”, escalated the income levels but led to time poverty and therefore such consumers preferred anything that was “instant”, “fast”, “ready to consume” and “effortless”. The Rasna target audience i.e. the kid also got new eyes to see the world. The media options increased manifold right from cartoon network to pogo and therefore more brands talked to the kid than ever before. The new age kid was well groomed, well informed, tech savvy, and pampered. One significant change in consumers that affected Rasna was the entire thrust towards health and fitness. If one takes note of the number of gymnasiums, health centers, meditation workshops, art of living, yoga camps, organic food, sugar free sales, cholesterol free brands of edible oil and dieticians; it shows a significant shift towards “healthy living”.

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6.2.2 Lifebuoy Advertisements:

**Commercial 1: “Football Match – Champion” – 40 Seconds**

The ad starts on a football match where one particular team with red clothes is cheered by a kid whistling the lifebuoy jingle “tandoorusti ki raksha karta hai lifebuoy...lifebuoy hai jahan tandoorusti hai wahan” to which the entire crowd joins in. The player, motivated by the spirit of the viewers hits a goal and wins. The camera zooms on the Lifebuoy pack and the red coloured brick soap which the sportsman is bathing with. The crowd becomes jubilant as the leader accepts the trophy and the ad ends with a voiceover saying “Champion”.

**Commercial 2: “Football Coaching” – 50 Seconds**

The ad starts on a football team exercising. The coach asks them to attack on the goal post. While doing so, the player falls and goes to take bath. He is shown taking out “Lifebuoy” wherein the camera focuses on “for health” and “trophy” on the pack. He comes out and hits the goal so strongly that the wall breaks. Same performance is repeated in the actual match and the winner is declared as “champion” with the Lifebuoy jingle playing in the background.

**Commercial 3: “Injecting a Soap” – 40 Seconds**

The ad shows a man injecting pink colour soap with anti-germ injection. The fluid does not get injected to which a voiceover says that any ordinary soap won’t protect you from germs and introduces Lifebuoy with Active B in three flavours – orange, active red and extra strong. The new Lifebuoy protects from germs better than
ordinary soaps. The plus sign is used to signify protection. The popular Lifebuoy jingle plays in the background.

Commercial 4: "Lifebuoy Gold" – 40 Seconds
The ad starts on a teenage girl entering the house, surprised when she sees “Lifebuoy” soap with a silver pack and shows resistance to her mom asking her as to what will happen to her complexion and smoothness of her skin if she uses Lifebuoy? Her mom repeats that this is Lifebuoy Gold and it will improve your skin. The girl bathes with the new Lifebuoy when the ad shows the picture window emphasizing that the new white bar with a new shape of Lifebuoy Gold and the voiceover says that it has antibacterial and skin moisturizing elements. After noticing her improved skin the girl proudly calls her mom a “genius”. The ad ends with the girl asking about her Lifebuoy Gold to which the family replies that it not only “your” Lifebuoy it is “our” Lifebuoy.

Commercial 5 – “Lifebuoy Plus” – 30 Seconds
The ad shows two collegians/roommates. One of them is getting ready to ask a girl out for a date. The roommate complements him for his smart looks. Confidently the boy asks the girl for a date. The girl refuses to go out due to bad odour. Hurt, he comes back to his room and throws the shirt on his roommate. The roommate smells and tells him that his shirt is stinking due to perspiration. He then throws “Lifebuoy Plus” to the boy who is still shocked. The ad then shifts to the boy bathing wherein a comparison between normal soaps and Lifebuoy Plus is shown and the voiceover says that a daily usage can protect the body from bad odour for the entire day, three times more than a normal soap. The Plus sign is used to symbolize protection. The ad ends on a happy note.

Commercial 6: “Girl scared of pimples” – 30 Seconds
The ad shows a teenage girl getting up with anxiety, worry and tension when she faces a mirror scared of getting a pimple. She frantically prays to God as she sees her face in the mirror. The shot cuts to a doctor who says that pimples are a problem and the solution is “Lifebuoy International Plus”, which removes extra oil from skin and prevents pimples. The shot returns to the girl who breaks into a dance jig to celebrate absence of pimples. The last shot shows the happy girl enjoying with her boyfriend when the doctor asks “Pimples? What’s that?”
**Commercial 7: “Eye Infection” – 40 Seconds**
The ad starts on a doctor spotting a boy wearing black glasses and calls him “style bhai” and gets to know that the boy is at home due to eye infection. The doctor goes inside and explains to the worried mother that eye infection can happen due to bacteria in hand. After examining the boy he goes to the wash area and instantly replaces the ordinary soap with Lifebuoy and confidently tells the mom that now the boy is safe form germs. The product shows the soap and the plus sign when the voiceover talks about the germ fighting quality of Lifebuoy with Active B.

**Commercial 8: “Neem Tulsi” – 30 Seconds**
The ad introduces the green coloured Neem-Tulsi soap with a new shape. The ad shows a grandma with her grandson putting neem leaves in water for the kid to take bath which the kid doesn’t like. Grandma explains the benefits of neem to which doctor daughter in law agrees. Mother in law is pleased as in this one thing her daughter in law has agreed with her. The moment grandma leaves the bathroom; the kid is shocked as his mom takes the neem leaves out of the bucket. The mom then hands over Lifebuoy “Neem and Tulsi” and voiceover mentions the superior germ fighting ability as against ordinary soap. The ad ends with the kid happily running out and showing the Lifebuoy Neem-Tulsi soap to her grandma asking “aaj neem tulsi se nahaye kya?”

**Commercial 9: “Little Gandhi” – 45 Seconds**
The shot is on a boy who wakes up and the voiceover says “Kabhi kabhi sirf ek insaan,” Getting up he takes hold of a broom. Voiceover continues: "ek soch, ek irada, duniya badal sakta hai". Fully equipped he looks around the dirty street and starts cleaning garbage and is soon joined by a friend. The proud mom reassures her maid “koi darr nahin”. Soon many more boys join him and they all together clean up the street and then enjoy a Lifebuoy bath. The voiceover says that only those can change the world who don’t have to worry about their own self. Lifebuoy gives 100 percent germ protection and the ad ends with the boys going to school saying “koi darr nahin”.

**Commercial 10: “Boys cleaning cricket stadium” – 45 Seconds**
The ad starts with a family watching television where the anchor announces that there is water logging in the cricket stadium and India needs 80 runs to win. The boy quickly picks up the phone and decides something. Before he goes out the mom asks him to take bath. Boy with his friends on cycles reaches the cricket ground armed
with utilities for drainage. The crowd is amazed to see the enthusiasm with which the boys start helping the team to clean the ground. The grandma sees this on television and gets worried seeing the boy cleaning dirty water to which the mother reassures her by saying that he has taken his bath before going and so "koi darr nahin". The product window shows the new Lifebuoy and the voiceover talks about the germ protection ability even after hours of bathing. Finally the match restarts and the camera zoom on to the audience where the boys are sitting and they smile jubilantly for the camera.

6.2.2.1 Analysis of Ads and In-depth Interviews:

The early ads of Lifebuoy are all very masculine in nature and usually have a sportsman as a protagonist. The hairy chest and muscles are specially shown to denote power and strength. The leadership of Lifebuoy is established in ads by showing the person using Lifebuoy winning the game. The red colour, brand name, brick shape and the jingle is quite vocal in all ads. The ad shows Lifebuoy as the "champion" and in one the ads the word "attack" and the visual of "trophy" are used to signify its market presence and leadership. In all these ads health and germ fighting ability has been emphasized in such a way that the soap looks medicinal. The third ad introduces new orange and red Lifebuoy with Active B wherein the beauty soap shape is shown but the original red brick shape Lifebuoy is retained as Extra Strong. In all these ads, the target group is men or athletes. The jingle is sung on a very high pitch and it almost dominates the ad. The VP of Lowe said that till 2000 the target segment for Lifebuoy was white collar workers who would spend considerable time outside and therefore germ protection and health were the benefits on which the brand was positioned.

The ads launching Lifebuoy Gold, Lifebuoy Plus and Lifebuoy International Gold however take the brand to the family and specially the youth. The female protagonist shows the prevalent consumer mindset through the resistance that she shows towards using Lifebuoy as it was perceived to be a men's soap. Obsession with pimple free skin, the dating culture, complexion etc. highlighted in ads is an effort to take the communication closer to the new target audience and that is the youth. The new feminine shape is portrayed well and the fashionable germ protection portrayal
projects the brand as different then beauty soaps but definitely not medicinal. The ambience of the bedroom, satin night dress, fur slippers, décor, tech savvy doctor etc. in the ad of Lifebuoy International Gold clearly denotes the target audience as the high income group. The launch ad of Neem-Tulsi shows a lady doctor and her mother in law denoting a shift in the brand focus. The in-depth interview revealed that post liberalization; there were plethora of beauty soap brands which were “Poor cousins” of Lux. There were brands that harped on the beauty aspect but were low priced and were “discount” soaps but were perceived as premium due to high imagery. All this had hit Lifebuoy badly as it was a medicinal soap and had a non-glamorous avatar. All these beauty soaps talked to the housewife and colour and fragrance attributes were a success. Therefore, HUL decided to change the entire look and feel of the product as well as the communication. The makeover resulted into appealing shapes, fragrances, and thus, Lifebuoy got rid of its carbolic soap image. New ads of Lifebuoy talked to the housewife and positioned the brand as family health soap. The advent of foreign brands and rise in disposable incomes was making the consumer demanding and the society was progressing. Indulgence all of a sudden became a necessity and therefore new flavours of Lifebuoy were launched with a visually appealing and informative packaging. The respondent gave the example of consumers using Lux for beauty, Dove for good skin and Dettol to fight germs when further probed about “indulgence”.

From male oriented the brand moves towards the female audiences and family. The “Plus” sign appears as a mark of protection. In all these ads, the new flavours and new shape are unveiled and interestingly the jingle plays as a background tune. Interestingly, the kids shown bathing with Lifebuoy are shown humming the jingle, emphasizing that the new avatar of Lifebuoy is as strong as the old one. The ads portray the new rejuvenated brand but somewhere tries to borrow the legacy of the brand by the using the age old jingle. The respondent from Lowe was of the view that multi packs/discounts and visual imagery are results of the development of the retail sector. Thus, pack of Lifebuoy has been made very colourful, high on information and represents an up market imagery.

The breakthrough in communication for Lifebuoy came in the year 2006 when the “koi darr nahin” theme was seen in ads that played high on the prevention aspect. The
interview with the expert revealed that in the category all soaps were functionally oriented. Nobody had articulated "don't worry" theme into ads and therefore Lifebuoy was the pioneer in making an attempt to strike an emotional chord by showing the mother-kid relationship. Situations were created wherein the kid would be exposed to all kids of dirt and the Lifebuoy soap was portrayed as one which would allow the kid to enjoy in any given situation as it protects him/her from germs even after hours of bath. This helped the brand move to a positive territory and got an emotional connect with mothers and higher SEC. The "Little Gandhi" film is very aspirational and projects the brand as socially concerned. The LOWE respondent said that it was observed that "Everyone is concerned about cleanliness of their houses but not about their surroundings and thus, this ad shows the kid actively cleaning the society and this takes the brand to a broader spectrum". Even the "cricket stadium" film shows that mothers are relieved if their kids have had bath with Lifebuoy and it allows kids to just "be". The ads clearly show that the Lifebuoy brand has moved form the economy segment to the premium segment.

6.2.2.2 Competitive Environment Reference:

The Category Competition

Post liberalization the toilet soaps category has seen competition like never before. The brands, variants, price points and discounts increased giving a tougher time to age old brands who had earlier ruled the Indian market. Out of the three segments i.e. economy, popular and premium there is a mad rush of marketers in the last two segments. The competition has dramatically increased in the popular segment due to the burgeoning middle class and increasing consciousness towards self grooming led to increased acceptance of more and more brands in the premium segment. More than 35% of Indians are under the age of 30 and have purchasing power, and they don't mind buying different brands for unique purposes and benefits. For e.g. Dove for skin moisturizing, Dettol for killing germs, Lifebuoy for better protection after bath, Lux for beauty, Santoor for younger looking skin and the list continues. Such a maddening pace of brand launches and brand extensions in this segment has made "differentiation" difficult and therefore brands treat advertising and communications as a strategic outlet to distinguish them from the crowd.
**The Family**

The family system in India has also undergone a makeover since 1991. Job mobility has led to people spending their lives out of their native/home towns. Rise of nuclear families with one or maximum two kids and therefore in almost all brands smaller SKUs and multiple packs have been introduced. More women have started working and therefore the concept of “double income” and “indulgence”. The level of education has also increased among both genders. Kids have become aware of everything and anything due to proximity to internet and other media. With limited attention of parents, pester power is also on a rise. Therefore, ads today portray smaller families, smart kids, and maids as the sole support, educated housewives and working women. For e.g. current Lifebuoy ads show the lady of the house as a doctor which is an acceptable norm in the society today.

**Retail Sector:**

The advent of shopping malls like “Big Bazaar” has changed the grocery shopping behaviour of Indians. Retail sector has affected all product categories but the major impact is seen on FMCG brands. Toilet soap purchase is usually done once a month and forms to be a part of the monthly grocery purchase. The cost of toilet soaps is a small part of the total grocery budget as planned per month. From the “Kirana” shops the venue has changed to these malls. The entire category is displayed in a part of the mall which makes all brands fall into the awareness set of consumers. Since the buyer is aware of most brands, it becomes a real challenge as retail store gives a ground to him/her to compare and contrast. Visual merchandizing is today taken as an art to talk to the consumer inside the retail environment and that’s why the banners, posters, danglers, packaging etc. have undergone a massive change as compared to old “kirana” days. In order to pull the consumers, soap brands have invented multiple and combo packs which are sold at a discounted price. This change in consumer behaviour due to emergence of retail format stores has greatly impacted the marketing and advertising of toilet soap brands.
6.2.3 Moov Advertisements:

Commercial 1: “Aah se Aha Tak” – 30 Seconds
The ad starts with an “aah” of a housewife who is in pain and is shown a green and yellow colour bottles to which she instantly refuses saying that she needs a joint pain specialist and not that of headache or sprains. Her husband then gives her Moov and introduces it as the joint pain specialist. The next shot is on the product window and highlight is on the Moov pack and the white colour cream. While the husband lovingly applies Moov a strong visual mnemonic of spinal chord is shown and the voiceover says that Moov reaches deeper, spreads warmth and gives rest. On being asked about how is she feeling now, the wife replies that Moov reaches where the pain is and thus is a true specialist. The ad ends with the shot of the model and the product with VO saying Moov - “aah se aha tak”.

Commercial 2: “Aah se Aha Tak” – 30 Seconds
The ad starts with a shot of a woman, busy with work in her office. Reaches home tired and goes to sleep while asking her husband about the morning alarm. She puts her hand on back complaining of backache. Her husband lovingly massages her back to which she asks “isse kya hoga?” Husband says that this is his love and for the backache he shows Moov. With the visual mnemonic of spinal chord, the voiceover tells the benefit of using Moov – goes deeper, spreads warmth, removes stiffness and thus relieves. Next morning the husband inquires about the pain to which the wife
replies that she is feeling as if she never had back pain. The ad ends with a product window and VO “Aah se aha tak”.

**Commercial 3: “Over burdened housewife?” — 60 Seconds**

The ad shows a housewife giving tea to her father in law when her husband, son and sister in law come home. Everyone have their own demands form her. Husband demands tea and snacks, kid pizza, mother in law tea and sister in law something else. Father in law who is observing all this is quite disturbed with so many demands from one single person. While serving tea and snacks, the lady breaks into back pain but the demands are still going on. Unable to bear any longer the father in law shouts asking whether anyone heard her scream of pain. Realizing their mistakes, everyone passes the tube of Moov to the husband and he applies it on her back. The VO says that when the warmth of near and dear ones and Moov spreads, pain cant stay long. Next morning the wife is in kitchen again making different types of snacks on demand. As everyone calls her and the chaos continues with a fresh smile she asks, “aap ke ghar main kaun rehta hain? Kamar dard ya Moov?”

**Commercial 4: “Active Sister?” – 25 Seconds**

This is the second ad with the same question — “aap ke ghar main kaun rehta hain? Kamar dard ya Moov?” The ad starts on a mom entering the house who has picking up her son from school after shopping. As she gets busy in getting her son to do homework the ‘dhobi’ comes and she gets busier. Her younger sister is observing all this and is quite impressed with her energetic sister and asks her whether she gets backache after all this multi tasking. To which the elder sister replies taking the new pack of Moov from her shopping bag that she does get pain in back and her legs pain after all this running around. But while replacing the new Moov tube with the used one she confidently tells that she has Moov always with her. Instantly she turns around and asks “aap ke ghar main kaun rehta hain? Kamar dard ya Moov?”

**Commercial 5: “Boy calling Mom” – 30 Seconds**

The ad starts on a boy playing with friends. He goes near to his house and calls for his mom expecting the mother to immediately come in the balcony and reply. He repeatedly calls only to be disappointed. The next shot shows the helpless mom who can’t run to the balcony due to backache. The VO says use Moov when fatigue becomes backache. Next shot is of the hands applying Moov and the boy lovingly massaging her back. The ad ends with mom actively playing with the kid when the VO says “kyunki ye to aap ke khelne kudne ke din hai”.

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Commercial 6: “Hide & Seek” – 30 Seconds
The film starts on team of boys and girls playing hide and seek. The background music goes on as the boy goes to look for his hiding friends. One by one he finds everyone but can’t find his mom who also is one of the team members. Puzzled, they look up as they hear a whistle sound. Surprised, he finds his mom on a tree. She comes down and runs happily with the team when the VO says that when Moov is at home, no one knows who is a kid and who is mom – kyunki abhi to aap ke khelne kudne ke din hai.

Commercial 7: “Train Journey, Family Pack” – 30 Seconds
The film opens on a happy Indian family enjoying train journey by playing antakshari. A boy, the only outsider in the compartment stares at the girl but hides behind a book to save himself from the dad. The dad asks for Moov and gets it applied. The son tries to be friendly with uncle and asks whether he got any relief? The father replies in affirmative to which they boy asks whether he can get some Moov. Instantly the old man denies saying why should I give you Moov? Are you my son in law? The entire family breaks into laughter and the boy goes out of the compartment. The camera zooms on the product window and the VO announces the Moov family pack.

Commercial 8: “Street Cricket” – 30 Seconds
The film opens on a street where kids are playing street cricket. One of the boys proudly watches his mom bowling and tells his friends that when his mom runs from a distance and bowls, Ganguly can also get bowled. He says that there are times when mom gets tired and her back pains. His friends inquire as to what happens in such cases? He comfortably says that he takes Moov out of his bag and applies and after that her mom runs extra distance and bowls and in such a case even Sachin can get out. The film shows the batsman getting bowled and mom rejoices by dancing with the entire gang with a VO “kyunki abhi to ye apke khelne kudne ke din hain”.

Commercial 9: “Poet Husband” – 45 Seconds
The film opens on a poet husband sitting with family and friends and doing poetry with wife in this thoughts and poem while his wife is distracting him as she seductively does household work. The husband narrates that his wife’s seducing walk makes him miss heartbeats. But when she gets tired and puts her hand on back, to which audience asks him, what does he do in this case? He smiles off and says I take out Moov and apply. To this turn of situation in the poem, everyone laughs when all of a sudden the wife comes and sits next to her husband. The husband becomes
serious and seeing this, wife laughs which uplifts the mood and everyone joins in. The VO says “kyunki abhi to ye apke latakne matakne ke din hain”.

Commercial 10: “Ek minute Moov ki malish” — 25 Seconds

The ad opens on a hassled man who gets up, sees the alarm clock, hurriedly gets ready for office and rushes to the railway station only to find that he has missed his train by one minute. Thus, reaches office late by one minute which invites a stern look from the boss. The background song tells about how every night the man has stiff back due to which he gets up late everyday by one minute. While his wife lovingly applies Moov the VO says “when one minute can change your life, you need one minute massage of Moov”. Next day the protagonist is shown getting up before time and reaching office before his boss to which he gets a warm smile from his boss which makes him happy. The ad ends on the product window with VO “ek minute Moov ki malish to life superhit”.

6.2.3.1 Analysis of Ads and In-depth Interview:

The initial communication of Moov revolves around older couples and the victim is mostly women showing her overloaded with household chores and therefore suffering from backache. The Marketing Manager from Paras Pharmaceuticals validated this by saying that Moov was launched as a joint pain reliever targeted at the old age and chronic sufferers. The first ad also subtly shows a yellow bottle indicating “Amruntanjan” and green labeled bottle indicating “Iodex”. Both brands had strong positions in the market at the time when Moov was launched and there is a direct reference in the ads. The visual mnemonic of a “spinal chord” is very strongly used in all ads. Research showed that warmth was an important feature in the process of getting well so Moov ads focused on “warmth” and that’s why it is usually the husband/wife/kid that is shown to be applying Moov to the sufferer. The Moov pack with its dark violet colour has a strong visual impression in all ads.

The company sources say that since the ‘joint pain’ segment was found to be restricting its sales, the decision to focus on backache and women was taken. Research revealed that with changing lifestyles, obesity, post pregnancy, stress etc. is making “backache” a very common and ignored problem in all Indians. Since the housewife was the one prone to backaches and always ignored her own health, she
was the prime target with an overall focus on the family. By 2001, came the breakthrough ad of Moov which gave the brand a leadership position in the market. The ad revolved around the entire family but talked directly to the housewife. The fact of 'ignoring one's health' and the 'warmth' of family have been beautifully encapsulated in the ad which gave the famous punch line “aap ke ghar main kaun rehta hai – kamar dard ya Moov?” The ambience and setting indicate an upper middle income group, joint family, and a housewife who is a blend of traditions and modernity. The sari and stereotypical activities make her look conventional but her conviction and gadget friendliness shown adds a modern touch. Life for e.g. the ease with which she is shown operating the Microwave indicates modernity but dancing to everyone's unique demands looks very suppressive. Moov positioned itself as the housewife's inner voice who understands her needs, problems, routine, dreams etc. the conviction with which the model asks the question shows leadership position of the brand. The next round of ads focused on frequent usage of Moov. Family pride in owning a tube of Moov is emphasized in the 'train' commercial where a family does not share their family pack of Moov. Throughout all ads, emphasis has been on the great Indian joint family.

Ads in 2004-05 showed young moms and their kids. The suppressed, deprived, traditional housewife had gone to give space to the new, modern, independent, confident and learned wife. The insight of 'mothers becoming friends' was captured and moms were shown playing with their kids and having fun. Kids in ads project the leadership position of the brand where right from the kid to everyone in the family now knows the brand, its usage and benefits. Moov was positioned as a brand which helps you have all the fun as this is the time of your life. The moms were shown wearing western outfits and latest haircut and activities like “street cricket”, “hide and seek” etc. were quite unconventional as compared to earlier rounds of ads wherein a troubled housewife was shown making tea, snacks, ironing clothes etc. All ads have a strong focus on females and in a subtle way show a woman recommending the cream to another woman maybe a friend, sister, and relative and so on. By 2006-07, men were included in communication as research revealed that men also suffer from backaches due to sedentary lifestyles and work stress. The insight worked on how it is important in today's world to be efficient and one minute can ruin your career. Ad portrays Moov as a brand which enables you to reach everywhere on time indicating
Commercial 1: “Two Sisters” – 30 Seconds
The film opens on a beautiful girl coming out of the airport and spots her mom and cousin sister who look at her beauty in awe and wave back. The cousin compliments her on her beauty, fairness and glow and teases her whether the glow is due to marriage or boyfriend? The sister dismisses all that and tells her that since last two months she has been using Fair & Lovely. The product is shown. She hands over the tube to her cousin and tells her that this lightens the colour of the skin gently and naturally and also protects the skin from sun. The cousin is all smiles and is now happy that she too will make a beautiful bride like her sister. The camera shifts to showing the actual usage of the cream with the VO: Fair & Lovely makes you noticeably fairer gently and the ad ends with a display of various packs of the product.

Commercial 2: “Couple and Balloons” – 36 Seconds
The film opens on a happy couple buying balloons as the wife is thinking of how her husband and friends are noticing her and complimenting her on her new looks and fair skin. She tells her secret of her happiness is new feel “Fair & Lovely”. Camera shows the model applying the cream and VO denoting that it spreads easily and controls melanin level in skin naturally and gives fairness. The double sun screen gives protection from sun. This leads to fairness and smooth skin. Cut to product shot with VO: New feel Fair & Lovely.
Commercial 3: “Fair & Lovely for dry skin” – 40 Seconds

The film opens on a couple sitting in an open restaurant. A lady comes and signals the husband to keep quiet and surprises her friend who recognizes her immediately as “Sumita”. She is quite surprised to see her friend’s fair, radiant and delicate skin and asks her which special cold cream is she using? To which she replies that she uses Fair & Lovely for dry skin which is better than cold cream. The shot of the product pack with a strong visual of cream with the model re-emphasizing ‘especially for dry skin’. The friend asks whether skin feels oily after usage. Her friend denies and says that the cream reaches to the deepest layer of the skin. Shot of a graphic representation of skin with VO: skin becomes dry when it loses lipids and Fair & Lovely gives the right amount of lipids and makes skin soft. It controls the melanin which makes the skin dark and gives fairness in six weeks. The ad ends with the product window with the VO saying “Fair & Lovely for dry skin”.

Commercial 4: “Couple Boating” – 40 Seconds

The ad opens on a couple enjoying boating. After boating as they are walking, they meet some friends who can’t resist complimenting the wife (Rashmi) on her fair looks and asking as to what is the reason behind this fresh radiant skin? Rashmi smiles and lovingly looks at her husband. The shot cuts to a laboratory where a skin specialist informs viewers that this radiance is because of Fair & Lovely as the backdrop which is screen shows packs of Fair & Lovely. The expert says that special fairness vitamins control melanin and prevents dark complexion. Double sun screen saves from sunlight and skin becomes fairer in six weeks. The screen shows visual representation of the process. The ad ends with the husband adjusting the front view mirror to see his wife which makes the wife think that the impact of using Fair & Lovely is more on him than me. Cut to product window with VO: Fair & Lovely makes you fairer 100 percent.

Commercial 5: “Drama Rehearsal” – 45 Seconds

The ad opens on a young beautiful girl, looks like the director walking in an open air theatre and asking if everyone was ready for the drama rehearsal and asks Ravi if he remember his lines. A girl walks and compliments her for her radiant charming looks and delicate skin. Cut shot to a skin expert endorsing the Fair & Lovely fairness moisturizer with the back drop of a bottle shot. Natural moisturizers make skin delicate, special fairness vitamins makes skin fairer in six weeks and double sun screen protects skin from sun. Cut shot to the director asking everyone to start drama
rehearsal. Ravi recites a line in praise of the director confused the girl looks at him as the line is not a part of the script and after a while she realizes that he is saying the lines in her praise which makes her blush. Cut to the shot of the bottle and VO: Active Fairness Moisturizer gives fairness and smooth skin.

Commercial 6: "Kash ek beta hota" – 60 Seconds
The film opens on a lower income group household. An old man asks his wife to make coffee to which the wife replies that there is no milk in the house. She taunts him saying that he is eating up from his daughter's salary. To which the old man laments on not having a son which is overheard by the daughter who comes home after a tiring day at office. She feels hurt, refuses to have coffee and goes in her room weeps and takes out the newspaper and searches recruitment ads when she sees an ad for air hostess. She sees herself in the mirror and feels that her face is not fit for this job. She hears an ad on television and looks wherein Fair & Lovely is being advertised as this will change your life in four steps. Sunscreen saves from sun, removes oily feel, removes scars and gives fairness. With this VO the girl is seen walking towards the interview room in a totally changed avatar. Right from the pilot to the interview panel everyone is impressed with her answers and confident looks and she is selected. The girl reaches home and takes her parents to a five star coffee shop and father still in a shock sweetly asks "coffee milega".

Commercial 7: "Lawyer fights case" – 45 Seconds
Sitting in a court room a lady is reminded of her past. Angry with an ineffective anti-mark cream she suggests, "Inpe to case kar dena chaye." Her friend asks her to go ahead and denouncing her cream, shows her Fair & Lovely anti-mark as proof of better. And the lawyer gets down to collecting the facts. VO: "Pachatar lakh se zyaada gharon mein istimal kiya gaya hai, kyonki Fair & Lovely anti-marks cream ka asar hai dugna. Daag dhabe ghataye, nikhar laye". Back to the present, she fights her case and wins. VO: "Aur yeh hai jancha, parkha, jana sach. Asked for whom she'll fight in future she says "Sach ke liye". VO: "Fair & Lovely anti-marks cream".

Commercial 8: "Loving husband" – 45 Seconds
The film opens on a marriage scene as the bride walks towards the groom; he is in awe of her beauty and tries to gather her beauty by doing circular movement of his hand as if he is filling the beauty in his hands. The background score goes as "the love that you are showing today will you continue loving me forever?” The shot is on the newly married girl applying Fair & Lovely sachet when the husband enters and
repeats the hand movement to fill her beauty. He repeats the same thing while flirting with his wife in kitchen where she is working with her mother in law. The next shot shows the couple fighting and the husband leaving the room in a rage. The disturbed wife puts the Fair & Lovely sachet aside but soon finds her husband back doing the same old circular movement to capture her beauty and see smiles and takes the sachet back. The VO: har din Fair & Lovely, har din zindagi nikhare.

**Commercial 9: “Cricket commentator” – 45 Seconds**

The ad opens on the shot of a girl in a cricket field. The camera moves into flashback where the girl is doing commentary for the cricket being played in her street. Cut to the shot where she is delivering the commentary for her college match. Cut to the shot where she is delivering the commentary for her college match. The girl is at home commenting for a match on TV when a Fair & Lovely tube is transferred to her by her sister. In the next shot she sends a tape for an audition following a job of a cricket commentator. Finding it good, the selection team approves her name for the job. Finding her as a professional commentator, people including her family find her commendable. VO: Fair & Lovely, zindagi roshan hare.

**Commercial 10: “Theatre to star” – 45 Seconds**

A girl gets disappointed to find very few people in a theatre to watch her show. The director tells her, “*the audience would have been full had there been a film star on stage*”. With Fair & Lovely the girl determines to make it big in the field of acting. She uses the product and becomes fair and beautiful. Following the change in her appearance, she gets an opportunity of doing a lead role in a movie. Soon she becomes a famous film star. Cut to the shot of the girl taking the media along with her large crowd of fans to the theatre from where she had started her career. The theatre gets full with audience as she performs. Seeing the unprecedented number of people in the theatre, the director thanks her. VO: “Khoobsurati hai shakti”. “Fair & Lovely”.

### 6.2.4.1 Analysis of Ads and In-Depth Interview:

Fair & Lovely ads in the early days show ‘fairness’ as the only feature to look beautiful and attractive. Only the first ad uses English which conveys a very western suave image. In the earlier cut of ads, ‘pink’ colour dominates representing a very girlish imagery. All other ads speak in Hindi language and the graphic view of skin
and layers show an educative approach. The protagonists are coy and shy girls who have a look of pride in their eyes whenever publicly acclaimed for their beauty and skin. Ads portray women as objects of beauty and also show ‘smooth skin and fairness’ as the most important assets to win over their husband. The social appreciation of smooth and glowing skin is seen across all ads as the protagonist receives praise from friends and family. The “six weeks” and “melanin control” come out strongly and in some ads are endorsed by skin specialists. The initial ads show the application and scientifically explain how the cream controls melanin and makes skin smooth and fair. It clearly shows an educative approach since Fair & Lovely was a new product concept. One such ad explains a four step process which leads to glowing skin. Thus, initial ads have a strong focus on educating the consumers about the product and its usage and show the girl getting a good matrimonial match which is portrayed as an accomplishment.

The recent ads talk more about broader achievements in life like career and dream job in order to maintain the relevance of the brand communication with the changing psychographics of the Indian women. The respondent in the in-depth interview mentioned the fact that though the communication focuses on the fairer sex, the brand now is trying to go beyond traditional cues like marriage and beauty and therefore ads show the female protagonists taking up a rare career option and ads focus more on the personality aspect rather than fairness and beauty. However, the gender of the brand remains to be feminine and the ‘pink’ colour dominates throughout. From the coy and shy girl, the protagonist has transformed into a young and confident go-getter who lives life on her own terms and conditions.

6.2.4.2 Competitive Environment Reference:

Concept of beauty and woman:
In the early days ‘fair’ skin was considered as a passport to a good match in marriage. All matrimonial ads by prospective groom’s family used to seek a ‘fair’ girl. Right from childhood mothers used to take extra care through household remedies and soaps and creams to enhance or maintain the fair complexion of the girl child. Therefore, the socialization process itself cultivated this feeling about “fair is beautiful” and “fair means good chances”. Beauty was thus synonymous to fairness. But the concept of
beauty has undergone a sea transformation in the past few years. Bollywood has always had a strong influence on the people of India. With dusky and dark beauties like Rani Mukherjee and Bipasha Basu gaining popularity in the modeling and filmy world, people started accepting ‘black’ skin as a component of beauty. Another change that strongly affected the concept of fairness was the financial independence of women. As women started earning and going out, they no longer were confined to the four walls. Their confidence levels went high as they stepped out and explored the world outside. Education gave the required mental independence.

Marriage itself as an institution has been redefined. From pundit dominated arranged marriages, matrimonial portals like www.bharatmatrimony.com and www.jeevansathi.com have become the new age reality. Such internet portals have made fairness, looks, beauty insignificant as people search for life partners based on other important criterions. Now a woman has her own unique identity and individuality and therefore has better roles to play rather than make her husband and family members happy by her fair skin. Thus, women who are the prime target group for fairness creams themselves have undergone an identity change and therefore there is no space for stereotypes.
6.2.5 Fevicol Advertisements:

Commercial 1: “Politician’s Chair” – 20 Seconds
The film opens on two sets of political party members trying to pull apart the leader’s chair. The leader is proudly sitting on the chair, least bothered by the pull from both the sides. It looks as if he is enjoying the game. Both the sides try to pull harder with slogans of “khurshi chodo”, “khurshi todo” meaning “break the chair” but to no success. Both the sides finally get tired and fall down with a sigh. The camera shifts on the Fevicol jar kept under the chair with a VO “kissa cabinet ka ho ya khursi ka, Fevicol aisa jod lagaye acha se acha na tod paye” meaning no one can break the bond created by Fevicol.

Commercial 2: “Unbreakable Egg” – 30 Seconds
The film opens on a man busy doing carpentry work. Another man is busy preparing egg based cuisine while listening to All India Radio. One after the other he keeps on breaking eggs in a pan. One egg just doesn’t break. He tries everything from a spoon to a hammer with the slogan going on the radio “jor laga kar haisha”. In this process the egg falls and it hits an earthen pot and it cuts a hole which leaves the man astonished. He reaches up to see the hen and finds an answer to the unbreakable egg as he sees the hen eating out of a Fevicol tin. The VO on radio goes as “yeh Fevicol ka kamal hai-tutega nahin”.

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Commercial 3: “Pakde Rehna” – 30 Seconds

The film opens on a group of carpenters making furniture for an electronics store while watching a Hindi film on television. The film scene is about a hero who is hanging from a bridge and the heroine is holding his hand and trying to save him from falling. They are saying “pakde rehna, chodna nai”. The dialogue gets repeated again and again so one of the carpenters gets bored gets up but as soon as he lifts the Fevicol bottle from the television set, the hero falls. To his utter dismay, the “pakde rehna, chodna nai” scene continues on the other television where he sees a big Fevicol jar on the set.

Commercial 4: “Shadow” – 30 Seconds

The film opens on a shot of a deserted pavement, where a man rambles along with a transistor in hand. An old Hindi number drifts out and puts him in a peppy mood. As he dances along, he sees his shadow move with him. He continues to hop and skip, as the song goes on and rounds off his private show, by giving a final wriggle. As he walks back, he sees that his shadow is not by his side, anymore. "Aeee fasa, fasa..." continues the woman's high-pitched voice on the radio, as our man stands astounded, staring at his shadow stuck to the shutter with the Fevicol logo.

Commercial 5: “Crowded bus” – 30 Seconds

The film opens on a man as he is perched atop a moving vehicle, swaying slightly from side to side, making it look like a camel ride in Rajasthan. The camera focuses on one side of him to show his co-passengers huddled together. Cut to the inside of the vehicle, people are occupying every inch of space. The camera shifts focus to the front of the truck, with men plastered against the bonnet. An aerial shot of the vehicle lumbering down the stretch, overflowing with people from all sides. Cut to the back of the truck, the Fevicol logo is seen with the baseline “The ultimate adhesive”. The truck continues its journey with its clinging passengers.

Commercial 6: “Train and Newly Wed” – 60 Seconds

The ad opens on newly weds traveling in a train. The groom who is ugly and black keeps staring at the beautiful girl sitting in the opposite berth. He doses off and dreams of his welcome when he reaches home. In his dream he sees the same girl calling him seductively. He tries to run towards her but to his shock he is rooted to the spot and can’t go further. Suddenly he wakes up from his dream and finds that he is
leaning against a huge Fevicol box. He looks at the girl who gives him a smile. He puts the Fevicol box away and again goes of to sleep with a smile.

Commercial 7: “Suicide” – 45 Seconds

The ad opens on the shot of a bathing ‘ghat’ on a quiet serene morning with the people busy with their morning ablution. Suddenly, a child rushes in and screams frantically disturbing the quietude. Immediately the whole crowd, growing larger on the way, hurries through the narrow streets. Cramming around a dilapidated and shuttered house the crowd scrambles over each other to take a peak inside. The object of attention, a scrawny young man, takes a good look at the crowd gathered around his house. Amidst protests from the crowd, the young man then proceeds to climb on to a chair and tighten a noose around his neck. As the drama heightens, the chair supporting our performer starts creaking and soon gives away. Crashing along with the chair, our friend continues to sit amidst the wreck, stunned though unhurt. An old man, laughing at the disaster, comments, "Fevicol nahi lagaayo toh saale ka kaam nahin hoyo". Disappointed with the turn of events the crowd also mummers in agreement, "Nahi hoyo." To add to the woes of our unfortunate friend soon the beam to which he had tied the rope also gives away. With the beam falling on his head, he feels the impact this time, as he soon passes out. Witnessing the totally unexpected turn of events, the old man once again smirks and comments, "Fevicol nahi lagaayo toh saale ka Kaam ho gayo". Agreeing with the old man, "ho gayo", the crowd soon disperses having has their fill of drama.

Commercial 8: “Naughty Boy” – 50 Seconds

In a Rajasthani village a mother is busy cooking but her toddler son who keeps wandering away diverts her attention every now and then. As the jingle plays “chhora tu athi aa”, she gets up to run quickly and stop him. Catching hold of him she now fixes the little one on a seat. But determined to do his own stuff, the boy gets up again to amble. Blocking his way, the mother again brings him back and settles him. Unwavering, the naughty fellow again gets ready to wander. Seeing no way, the mother gives the boy a toy to keep him entertained but to no avail. Not happy with this entertainment he leaves the place to resume his journey. Totally fed up by now, the poor mother brings back the ungovernable fellow and makes him sit on a container labeled with Fevicol sticker. Surprisingly, the boy gets fixed onto that as the jingle plays, “chhora tu athi aa”. The ad ends on the smiling mother now relieved.
Commercial 9: “Furniture Shop” – 50 Seconds
A man goes to a furniture shop to buy a chair for his mother. Introducing her to the shop owner, he tells about all the sacrifices she had done to bring him up and give a good childhood. He gives an instance of how she used to feed him biscuits from money saved for her medicine. The shopkeeper gets super emotional and the man says he wants to buy a chair for his mother from his shop ‘Royal Furniture’. He asks the shopkeeper to put his hand on his mother’s head and swear that he has used Fevicol in the chair. With tear in his eyes, the shopkeeper denies to which the emotional man becomes stern and tells him that he did have this doubt. As the angry man leaves with his mother, the VO plays: “Fevicol. Aap poochengein nahin, toh woh batayegein nahin”. The ad ends on the owner left sobbing.

Commercial 10: “Aliens” – 60 Seconds
A woman in a Rajasthani village complains that two aliens have broken her pots. Addressing the villagers, one of the aliens warns them that they will take out the gravitational force. True to their word they land the UFO, which sucks up the gravitational force of earth. Soon enough everyone starts floating into the space. A clever man starts pouring Fevicol SH into a well. As a result everything comes back to earth. After some years we see our man has converted the UFO into a hut. He ploughs his field using the aliens in place of bulls. The ad ends on the shot of Fevicol SH as the Super reads: “The ultimate glue.”

6.2.5.1 Analysis of Ads and In-Depth Interview:
The brand was launched at a time when “Saresh” was used and there was a total absence of branded adhesive in the synthetic adhesives category. There was a huge market and sales of “Saresh” were declining. As told by the respondent from O&M, this was a market like starch wherein people were habituated to using rice water or potato pulp for starching the clothes and therefore for a branded starch it would be tough to penetrate the market and change consumer’s habits. The ambience and setting in the early ads of Fevicol shows carpentry and craftsman. Early ads of Fevicol project the brand as the ultimate adhesive and the primary target audience were carpenters from SEC ‘B’ and ‘C’ in the age group of 30-55 and secondary target audience were people from SEC ‘A’ and ‘B’. The marketing goal in the early 90s was to monopolize the market and convert “Saresh” users into Fevicol users. The synthetic
adhesives category had a very low involvement of consumers and therefore the advertising task was to increase consumer involvement. They key consumer insight mined by the agency was that “any bond can be broken with the right amount of force” and therefore the ads tried to disapprove this by positioning Fevicol as the ultimate adhesive and it came through in the baseline “Jor Lagake Haishaa”. The expertise of the carpenter came though the unbreakable bond ads and made them proud of their creations. Ads portrayed families and traditions the does not break in order to show the unbreakable bond and involve consumers.

The role of advertising was to differentiate Fevicol from competitors. The common thread across Fevicol ads is “entertainment value”. For the first time humour appeal has been used by linking it with brands. The respondent from an agency who has worked for Fevicol brand since last 33 years shared this view that in India humour works. This can be seen from the success of shows like ‘Laughter Challenge’. The crowded bus commercial and many others portrayed situations which everyone and anyone could identify with and understood as ‘Real India’. Humorous, fun filled, colourful, slice of life kind of ads made Fevicol a household name. The most interesting observation of Fevicol ads is that in all ads the real hero or the model is “Fevicol” and not the actors. The carpenter, the cook, people in the crowded bus, ugly groom in the train etc. look very normal next door kind of people and usually are depicted as non groomed and ugly and therefore the brand emerges as the champion as there is a strong connect with the story being told in the commercial.

However, a drastic change is observed in ads post 1998. The focus is more on the end users than the carpenters. The commonality is the representation of the lower SECs. As validated in the interview, post 1998 the market leadership was established and the objective of marketing was to protect the market share and on the other hand convert users of unbranded adhesives to Fevicol. So the strategy was to use emotions and humour in ads. So from the ultimate bond, the focus shifted to “if Fevicol not used, the best of efforts can fail”. So the suicide ad effectively portrays this when the suicide attempt turns into a joke as the chair breaks as Fevicol has not been used. Till here all ads talked to the carpenter and there was a reference to the end user but very subtle. In 2007; the brand decided to directly talk to the user of furniture. The decision came from the fact that in India there is a huge market for readymade furniture and
therefore it is essential that the consumer knows whether Fevicol has been used or not. So the ad wherein the consumer asks shopkeeper whether he has used Fevicol or not is path breaking as the baseline goes as ‘aap puchenge nahi to who batayenge nahi’ meaning if you don’t ask then why would shopkeepers tell you? The punch line shifted to “the ultimate glue”.

One feature which comes across very clearly is the earthy and rustic feel. Majority of ads have rural setting that resembles to some village of Rajasthan. The view was further explored in the in-depth interview that people like to see such natural settings, villages give a serene ambience and rural India is very lively and colourful so people get entertainment form Fevicol ads and they love watching it again and again. One ad which got released in 2007 which people did not perceive it as a Fevicol commercial was the one with ‘aliens’. The animated film was made on a very high technology platform. The reason was sough from the interview. He was of the view that all Fevicol ads had a climax when the brand was introduced in the ad. Since last so many years, the brand is using the same approach and appeal due to which the communication was becoming too predictable and was killing the suspense factor. Therefore, the aliens’ commercial was launched wherein till the end consumers are not able to easily guess that it is a Fevicol film and get a pleasant surprise when they finally come to know of it. Fevicol ads are a true winner in terms of creativity and use of humour integrated to the storyline and the brand.

6.2.5.2 Competitive Environment Reference:

**Competition**

The time when Fevicol was launched it was almost a virgin market in terms of branded adhesives category and thus competition was limited to the unorganized market and home made remedies. Post liberalization, there have been many launches in the synthetics adhesives category and therefore Fevicol is now fighting with other brands to keep a tight hold on the market. However, Fevicol as a brand has managed to win mind as well as heart share and therefore it had gone beyond its functional aspect of being an adhesive. Fevicol has further tried to move with competition by occupying all spaces that either relate to the adhesives category or lead to higher usage of adhesives. This has been done by launching of new and innovative products
and unique retail concepts like “Hobby Ideas” chain of stores across India which not only give entertainment to children but also act as an indirect channel to increase sales of Fevicol and other brands of the company.
6.2.6 Dairy Milk Advertisements:

**Commercial 1: “New Cadburys Dairy Milk” – 30 Seconds**

The film opens on chocolate bar which is shot like a huge tower, being packed. The pack is stretched and “Cadbury” name embossed gets visible. Shot of fully packed Dairy Milk with VO: New Cadburys Dairy Milk chocolate made from fresh Dairy Milk to give you the international taste. The mnemonic of two glasses milk being poured in cocoa and bars being formed is seen. VO: An altogether new experience, bite into it. Luscious lips with lipstick is shown biting into the chocolate. The ad ends with packs of Dairy Milk with the baseline ‘Cadburys Dairy Milk, the international taste of chocolate’.

**Commercial 2: “Sweet giving of joy” – 30 Seconds**

The ad opens on two glasses of milk being poured and an executive going home. While driving his jeep he thinks of his family and memories and the shot of milk and cocoa being made into rich chocolate is shown. Cut to Cadburys Dairy Milk being packed in a silver foil as the shot shifts to the executive reaching home to find his wife and kids at the doorstep eagerly waiting for him. Seeing him the kids run towards him and search his pocket and take out Dairy Milk and fondly bite it and the background score goes as “it’s the feeling, it’s the caring, it’s the giving, the sweet feeling of joy”. He then gifts a bar of Dairy Milk to his wife and the VO goes as: ‘sometimes Cadburys can say it better than words’.
Commercial 3: “Slice of life” – 60 Seconds

The ad opens various fun filled situations with the background score as ‘Kuch khas hai hum sabhi main, kuch baat hain hum sabhi main, baat hain, khas hain, kuch swad hain zindagi main’ VO: Cadburys Dairy Milk – Asli swad zindagi ka. Situations like grand father playing with bubbles with grandson, father son duo skating, army chief picking up chocolate from ground, pregnant wife demanding chocolate, old man and woman kicking a football. The ad ends on a boy running after a bus to give Dairy Milk to his girlfriend. He succeeds in doing so and gets a flying kiss in return.

Commercial 4: “Cricket Match” – 60 Seconds

The ad opens on the background score of ‘Kuch khas hai hum sabhi main, kuch baat hain hum sabhi main, baat hain, khas hain, kuch swad hain zindagi main’ and a girl in a cricket stadium eating chocolate from a big bar of Dairy Milk and watching his boyfriend bat. The scoreboard shows 99 runs and in the last ball the cricketer bats brilliantly and the ball goes in air but everyone loses heart as there are chances of it being caught. Everyone looks up in the direction of the ball with tension. The girl is tensed and prays with chocolate in hand and closed eye and suddenly to everyone’s surprise the ball goes for a six. The jubilant crowd applauses while the girl breaks the cordon and comes out in the ground and started dancing with all heart on the Dairy Milk jingle which makes the batsman embarrassed and pleased at the same time. The crowd gives her a standing applause and in the next shot two glasses of milk being poured is shown with a Dairy Milk pack with the girl hugging her boyfriend and giving him a bite from her bar with VO: Asli swad zindagi ka.

Commercial 5: “Cyrus” – 60 Seconds

The film opens on a shot of Cyrus in a college campus asking people reasons why they all eat Dairy Milk. Cut to a young man singing out, "Kyonki! Dil chahta hai" Jingle goes as "Kabhi khushi kabhi gham mein khaate. Kuch kuch hota hai, jab bhi khaate." The camera pans all over the campus dressed for a function. The principal also joins the youngsters in the grind. Cut to a young man bumping into a lady. Giggles burst. Jingle: "Hum to khaate hain aur khilaate hain dil ke vaaste." A group marches around Cyrus holding Cadbury Dairy Milk packets as placards and singing in chorus, "Iske khaate hi dil ho jaate hain ek raaste." Cyrus is chased by young and old. Finally he is pushed into a sea of youngsters who thrust him on to the stage. Now the entire campus waves to him singing, "Khaane waalon ko khaane ka bahaana." A young man from the crowd joins Cyrus. He swings out a packet to the crowd

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concluding the jingle, "Kyon chaahiye?" Super: 'Cadbury Dairy Milk. Asli swaad jindgi ka'

Commercial 6: “Happiness without reason” – 60 Seconds
Shot of a guy relaxing on a bench upside down! Soon a jingle begins which captures the essence of series of the images. A man in a bus, smiling away for no apparent reason as the jingle goes, "Khamakha muskuraoon, khamakha gungunaoon, khamakha chalta jaon main." While a schoolboy in a playful mood attempts some balancing acts. A taxi driver can’t help smiling at his cheerful and grinning passenger. The score continues, “Khamakha machalta hun, khamakha phisalta hoon, khamakha uchalta hun main” even as a young executive happily humming away irritates the shoe shiner with his foot tapping. In the next shot a guy sings merrily, enjoying the attention of a dog, as the jingle continues, “Main khush hoon aaj khamakha, main khush hoon... aaj khamakha, main khush hoon aaj khamakha yaron” as a young woman offers her Dairy Milk to an imaginary friend and changes place to receive it again. VO: “Nayi khushiyan, naye naye swad, aur kayi nayi Cadbury Dairy Milk”

Commercial 7: “Happy Moments” – 60 Seconds
A little girl sits among a crowd watching a cricket match. A bunch of guys also watch the match on television. A boy at the bus stand uses his bar of chocolate as a bat. She pulls the bar out of the wrapper while he watches transfixed. The barber almost takes the man’s head off because he refuses to take his eyes off the television. This shop keeper in his enthusiasm waives the money the boy wants to pay for the chocolate. The boy looks in astonishment as this guy does a kind of victory dance on the sofa, and these other guys follow suit. VO: Cadbury Dairy Milk Mazaa aa jaaye. A shot of three jubilant faces gorging on Cadbury Dairy Milk.

Commercial 8: “Pappu pass ho gaya” – 40 Seconds
A boy comes running to a college common room informing others of Pappu’s exam. A professor also joins in and all of them rush to the venue where the ‘exam’ is to be held. The exam turns out to be Pappu proposing a pretty girl. Accepting the rose the girl puts our hero in a state of elation. Seeing this, the entire crowd breaks into a song and dance “Pappu pass ho gaya”. Congratulating Pappu, the professor suggest him “Kuch meetha ho jaaye?” Product shot: Cadbury Dairy Milk. Super: Kuch meetha ho jaaye. The ad ends on the professor asking Pappu to teach him his skills.
Commercial 9: "Miss Palanpur" – 45 Seconds

On the news of Radha becoming Miss Palanpur, villagers congratulate a man. Saying in response, "arey bhai, mook meetha karao", he distributes Cadbury Dairy Milk chocolates. One of the villagers asks, "Chaudhari saab, Radha nazar nahin aa rahe". As our man calls for Radha a cow comes out of the house. Villagers exclaim with excitement, "Lo aa gayi Miss Palanpur!" Cut to the product shot. Super: "Kuch meetha ho jaaye". The ad ends on our man saying, "agle saal, film mein aayegi".

Commercial 10: “Amithabh’s Ghost” – 60 Seconds

The film opens on Amitabh Bachchan singing an old romantic number. Finding the song melodious, his chauffeur remarks, "kitna meetha gaana hai, Sir". The admiration reminds him of having something "meetha" and he tells the chauffeur to stop the car. Bachchan hurriedly gets out of the car and on his way bangs against a pole. As he lies unconscious on the ground his spirit rises from the body and proceeds in search of "meetha". He goes to a shop and asks the owner for Cadbury Dairy Milk. Finding him unresponsive to the request the spirit gets into the body of a girl. With a complete change in her personality the girl now approaches the shop and in the heavy, manly voice asks for Cadbury Dairy Milk. Receiving the shock of his life the owner hands her out the desired thing. With pleasure the girl gets on to enjoy the chocolate. VO: "Jab andar se awaaz aaye, kuch meetha ho jaaye- Cadbury Dairy Milk". Satisfied, the spirit gets back into its own body. The ad ends as Bachchan walks away concluding, "maza aa gaya," as his shocked chauffeur looks on.

6.2.6.1 Analysis of Ads and In-Depth Interview:

A close look at all Cadburys Dairy Milk advertisements reveals a very unique pattern. The first two commercials which actually launch Dairy Milk in India are highly westernized. They are in English language and position chocolate as something 'foreign'. The VO highlights on the features of the chocolate and richness of taste. Pictures of the chocolate being molded into pieces and getting packed in silver foil are shown in main frame as the concept of a bar of chocolate was new at that point in time for the Indian market. The visual mnemonic of two glasses of milk getting poured into cocoa powder and blended to make chocolate is very strongly emphasized in the ads of late eighties. The ads start with the two glasses of milk being poured and goes on to show the entire process of the making of milk chocolate. Even in shots of
the product, two glasses of milk is shown right in the front in the packaging of the bar. This was to strongly bring home the nutrition value of a milk chocolate and to sell a new concept to consumers. Even taking into consideration the consumer behaviour towards chocolates, it was a time when the decision maker and buyer was the parent or the adult and not the kid so ads subtly convey the rational cues to convince the adults to buy the chocolate. They show men as working and women as housewives which is again a kind of real picture that prevailed in the late eighties in India. Ads show chocolates as mainly meant for kids and adults as secondary consumers. Dairy Milk brand is positioned as a gift for kids and loved ones and at times is also shown as a substitute of parental affection. This was validated in the in-depth interview by the respondent from Cadburys that Dairy Milk in the initial days was positioned as a surrogate for parental attention. One of the ads shows parents leaving a chocolate bar on their son’s bed while going out for late night party. Chocolate thus is shown playing the role of parental attention and affection.

Strongest change in the brand positioning came in 1990s when the slice of life commercial was launched which showed people from all age groups enjoying life with a youthful heart. The focus of the brands shifted from kids to everyone who has a child like heart. So the brand started talking to the child in every adult. From the baseline of “A Cadbury can say it better than words” it changed to “The real taste of life”. From obvious situations like a father coming home and giving Dairy Milk to a fifty year old kicking a football or the crazy lover coming out and dancing freely in the cricket ground became trademarks of Dairy Milk ads. The background score ‘kuch khas hai hum sabhi main’ became very popular and it boosted the self concept of people and positioned Dairy Milk as a gift that you give to yourself because you are special. Dairy Milk by then had become a household name and therefore no longer Dairy Milk and the quality of chocolate needs to be communicated. It is proved if the change seen is in the shot of the product is analyzed. Two glasses of milk being poured as a mnemonic has become smaller and has shifted to the right hand corner of the packaging. And again the two glasses of milk being poured is shown either towards the end of the ad or not shown at all. This is reflected from the ads of Cyrus Broacha and the later ones which show the various occasions of happiness celebrated with chocolate. Ads position Dairy Milk as an essential ingredient for complete happiness. With or without a reason to celebrate, Cadburys Dairy Milk is a part of joy.
The Dairy Milk ads show the changes happening in the positioning strategy of the brand. Initially it got associated with the emotion of Cadburys can say it better than words. Then the slice of life advertising made Dairy Milk a part and parcel of happy moments. The Cyrus Broacha ad positioned Dairy Milk as a chocolate which can be had without any reason. Amitabh Bachchan ads of “Pappu pass ho gaya” and “Miss Palanpur” have a rustic feel to it. The lingo in the ad is ‘bihari’ and the tone is very street smart type and it looks like the brand wants to penetrate further in the rural areas. “Miss Palanpur” had 10-15 second snippets emphasizing on the Rs. 5 Dairy Milk pack for the rural masses. The change in brand positioning was validated by the respondent from Cadburys. He clarified how the current ads with ‘kuch meetha ho jaye’ theme are trying to capture the ‘meetha’ mindset and want Cadburys Dairy Milk to be consumed whenever someone thinks of having meetha. This brand has never ever used a celebrity. Cyrus Broacha was used more as a spokesperson due to his popularity on MTV. The Dairy Milk ads have always stood out and the brand itself is a celebrity. On being asked as to why Big B is being used all of a sudden, the respondent gave a valid reason. Amitabh Bachchan was roped in at the time of the worm crisis and since it was a long term contract, he is being used in Dairy Milk ads. But an analysis of the current ads of Dairy Milk clearly shows that it wants to capture the traditional sweets market which is huge in India.

6.2.6.2 Competitive Environment Reference:

*Competition:*

Dairy Milk practically enjoyed a monopoly position in the late eighties and early nineties. Post liberalization many global brand of chocolates entered into the market. Brands which were available only in foreign markets started being seen in all kinds of shopping malls. With the entry of the likes of McDonalds, Pizza Hut, Dominos’, Subway and all, Indians became quite used to these foreign brands. So the ‘elitist’ feel of Dairy Milk was lost among a crowd of well known Swiss chocolates and imported ones. Again chocolate as a category got broadened and chocolates started getting used at various occasions along with home made sweets and desserts. Dairy Milk started pitching as a good substitute to the traditional home made sweets and therefore the competition was not limited to the chocolates category.
Changing consumer preferences:

Indian consumers have shifted to healthier lifestyle and consumption options. The number of gymnasiums and wellness centers in the country, health spas, fitness and diet consultants only add to the fact that people have become conscious about their health and fitness. Increasing work stress and sedentary lifestyle have resulted in problems of hyper tension, cholesterol, sugar, and so on. Cholesterol free cooking oils, corn flakes, health drinks and oats have become popular among consumers. All this had resulted in consumers becoming alert towards calorie and this has acted as a threat to the sales of Dairy Milk as it is a high fat product. On the other hand, more and more youngsters are changing customs and traditions and giving a modem touch to celebrations and festivals. Like for e.g. Coke ads show a happy Indian family getting together and celebrating the diwali festival with snacks and having a coke. Similarly, instead of distributing home made sweets, people have started using chocolates which has opened up a new territory for Dairy Milk. Thus, changing consumer preferences have posed opportunities as well as threats for the brand.
6.3 Content Analysis of Print Advertisements:

6.3.1 Dhara Advertisements:

Dhara was launched at a time when people were not quite aware about refined cooking oil. So in case of the initial communication of Dhara the role of advertising was to convince people of its purity and make them buy Dhara at a premium as compared to loosely sold groundnut oil. All initial print ads of Dhara refined oil focus on two things; one is the difference between a refined and non-refined oil and price. The visuals of vegetables and food items are very appealing and prove to be attention grabbing. In a subtle way in the body copy the attack is done on the unorganized edible oil market. Later Dhara worked on the insight of the importance of the role of the father in a family and what daddy meant for kids. Dhara’s strategy of “My Daddy Strongest” in the year 97-98 was very well received by consumers in terms of brand recall and the campaign was frequently on television. The same campaign has been carried forward in print medium as well. However the promotional offer related to this strategy finds place in print ads and not television ads. Till 1998 all print ads of Dhara
have focused on purity and have shown comparisons between Dhara and unbranded oils available in the market. On a further note, one feels that the competition that the ads are highlighting have more to do with mindset rather than anything else. Post 1998, more and more consumers had awakened to this feeling of staying healthy and fit. With brands like Saffola in the market the battle shifted to ‘health’, ‘cholesterol’, and ‘saturated fat’. So for the first time in 1998, the print ad launched Dhara Health which has used ‘cholesterol’ in the headline. The ads also focused on the visual as a new packaging was launched. Dhara groundnut oil sold in a pet jar faced tough price competition from loose groundnut oil marketers as the price difference was huge. Ads therefore focus on the difference in the quality in processes of manufacturing and packing of Dhara versus unbranded groundnut oil.
6.3.2 Vodafone (Hutch) Advertisements:

Prints ads were selected from a period of last ten to twelve years and hence ads of Hutch as well as Vodafone were analyzed. All hutch print ads are more of announcements. It gives information about prepaid as well as postpaid schemes, Hutch marathon and other offers. The visuals come out very strongly. Other than announcements, print ads have been an extension of the strategy adopted by the brand in other media like television and outdoors. The creative strategy of “our networks follow wherever you go” has been simply extended in the print medium as well. The announcement of “Hutch going pink” is also captured beautifully well in the print ads. The pug and the small boy are the real ‘headline’ of the ad due to their familiarity with the target audience. All along, visuals are extremely strong and are enough to attract attention of viewers who then would be directed to read the body copy. The visuals are so strong and effective that it says it all. They make it easy for readers to interpret the information even without going through the copy or text of the ad.

In case of ads focusing on connectivity and strategic announcements like ‘Hutch goes pink’ and ‘Hutch is now Vodafone’ one thing which remains common across all these...
ads is the “PUG”. However, the same “PUG” is missing when ads are about special offers, value added services and schemes. Due to the fact that major revenue of mobile service providers come from VAS i.e. value added services, many print ads focus on giving more information about the available VAS and its usage.
Sonata is a post liberalization offering from Titan watches. It was launched ten years back when Titan broke all ties from Timex. Titan was well accepted by consumers as the classy and premium watch company which stood by strict quality controls. Taking advantage of this popularity, Sonata was launched. Since it was being offered to the lower middle income group at highly compatible prices it was presented to the market as a mass brand of Titan but ads always carried this tagline “a TATA product”. The company uses print medium for Sonata brand for tactical communication and not for brand building. Therefore a close look at print ads of Sonata reveals that they are high on price information, visual art and special promotional offers. Most of the ads use Dhoni who is the brand ambassador. There are many ads focused on special occasions and festivals like Durga Puja, weddings and Diwali. Most print ads score high on visuals and there is hardly any copy. Mostly it is in the form of announcements or price information, new model launches or product availability/channel information. Ads keep highlighting new variants and models and watch collections. As validated by the respondent from Lowe, Bangalore that the product life cycle is shrinking from an earlier seven/eight years ownership to four/five years and consumers are looking
for constant excitement in the wrist watch category. Also the function of wrist watch is no longer time keeping. Wrist watches are today more of a fashion accessory and style statement and therefore ads try to portray wrist watches as accessories that add to the personality of the wearer. Headlines are mostly in the form of announcement of some or the other offer. Copy consists of detailing of the offer and channel information.

Since Sonata is a 'value for money' watch each and every ad contains either the price range or the special offer information. Moreover, since the target market of lower income groups and rural markets the ads are kept very simple and easy to interpret and understand.
6.3.4 Nirma Advertisements:

Nirma washing powder/detergent extensively uses print medium to reach out to the remotest territories. Nirma has targeted different detergent formulations for geographical regions and territories. Therefore print ads are mostly in vernacular newspapers and show the particular powder which sells the most in that particular region. Nirma today is a household name and everyone identifies the Nirma pack, logo, brand name and baseline “dudh si safedi, Nirma se ayi....” Therefore, all print ads of Nirma are visually very strong and show the detergent pack with the brand name, logo and baseline. Many print ads do not have any model in it. Nirma is a detergent targeted at the lower socio-economic groups and rural areas. Therefore ads hardly have any body copy or text.