



BEEN HERE, DONE THAT.

MADHUKAR KAMATH

GROUP CEO AND MANAGING DIRECTOR, MUDRA GROUP



Mudra has always been about its people. Any attempt at telling the story of Mudra's 30-year journey is incomplete if it doesn't touch upon the personal experiences of its people. Being here, as Mudra turns this page in its history, means I get to relive these 30 years. I look back and marvel at the wonderful times we've had creating brands, winning in the marketplace and writing history. And, what better way of doing it than capturing some moments of joy as our people reflect on their personal milestones.

In this memoir you will hear from some of the people who have made Mudra what it is today. A few, I've had the pleasure of working with and a few, I am still in awe of.

The pages to follow document some brands and campaigns we cherish, in the words of the people who have worked on them and helped make them memorable. And to begin with, we have none other than A. G. Krishnamurthy, Founder and ex-Chairman of Mudra, sharing his thoughts on the brand closest to our hearts, 'Brand Mudra'.

This book reflects what we at Mudra truly believe in - the memories that linger of a job well done, are priceless. Join me on this journey as we celebrate Mudra at 30 through the colourful experiences of Mudraites, past and present.

Madhukar



Mudra - The Brand

A brand is essentially built on two pillars - **Identity & Continuity**

Let's examine Brand Mudra on these parameters.

a) Identity: Mudra from the word go strived to create a differentiated identity by the name itself. In a world where American names were the order of the day, Mudra dared to be different. The differentiation did not end there. It was evident from several other brand characteristics as well. It chose Ahmedabad as its headquarters, far, far away from the traditional advertising centre of South Mumbai. Not merely in terms of geography but in culture as well. It chose to be an Indian agency in every which way. While its competitors in Mumbai and elsewhere celebrated their successes with Martinis and cocktails, Mudra chose *Jalebis* and *Gujju Vishala* kind of venues. It employed people who had strong Indian middle class values and ethos (while its counterparts consciously chose Westernised, convent educated and sophisticated ones); it trained and inducted them into very distinct work principles and code of conduct and looked after them as though all of them belonged to one large family. Mudra nurtured team spirit and celebrated success with teams, in an industry known for hero worship and one-upmanship. In fact in look, feel and attitude, a Mudraite was vastly different from the industry's 'Bombay' stereotype. It was able to foster loyalty and belongingness in its people. The reason why it was able to retain several IIT & IIM people for long periods. Also, the reason why when I went to Dubai years ago, I had the privilege of dining with over a dozen ex-Mudraites there. And, recently in Mumbai, we had a warm ex-Mudra day celebration. Senior and highly successful professionals left behind their busy world for a day and came to Mumbai to celebrate the good old Mudra spirit and raise a toast to Mudraism. Normally B-schools and a few other important schools have well-known alumni reunions. Not common among many business organisations - Mudra has one.

MUDRA



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A.G. KRISHNAMURTHY

1980-2003

Mudra chose its client portfolio carefully, so as to match its own belief system - Indianness and core strengths. As a young agency, though hungry for business, it had the will and courage to drop a large client billing which was almost half of its total billing then, for reasons of business ethics. It repeated the same act a few years later. It dropped a multinational account, again for ethical reasons. Mudra had always worked very closely and tried to become an extension of the marketing department of its clients. That's the reason why Mudra continued to be associated with its clients for years on end.

It has never taken NO for an answer. And has always believed that the 'sky is the limit' and 'if you can dream it, you can do it' – all legacies from the legendary Dhirubhai Ambani. When the agency set its foot in Ahmedabad, there wasn't even minimal infrastructure needed to function, let alone, effectively. So it helped create the necessary infrastructure. Not many senior, quality advertising professionals were willing to come and live in Ahmedabad. So Mudra created a comfort zone and ecosystem for such people to live in Ahmedabad. There was no advertising school in Ahmedabad. Why Ahmedabad, even in India. So it created MICA (Mudra Institute of Communications, Ahmedabad), today, one of the Top 15 Business Schools in India. There was no advertising library in the country. Mudra created one – Magindia.com. A typical ad agency of the times had no clue about TV programme sponsorship or TV content. So it set up Mudra Videotec...The list is fairly long.

When most of its contemporaries believed that the advertising business is fun and a way of life, Mudra differed and believed that it was as serious a business as banking or insurance. For, the advertising industry is accountable for all those thousands of crores of rupees, which go through it.

Its core product - creative solutions were unique too. They delivered good ROI, while being refreshing, original and impactful. Hundreds of awards and accolades that followed were viewed as an icing on the cake, not the cake itself. In doing so, Mudra surely made a paradigm shift in the advertising industry. It proved that there existed a large space and a new business model for agencies that are Indian, entrepreneurial, business-centric, and creative enough to offer down-to-earth and hardworking creative solutions for brands.

So I believe that Mudra created an identity of its own, distinct and durable.

b) Continuity: Surely, we can't wear different personalities everyday and carry them off. So can't brands. They need continuity. Look at some of the iconic brands of the world. Coca Cola, Quaker Oats (which have changed their logo only minimally once in the past 125 years), Apple Computers, our own Godrej, Tata, Reliance, Amul, Cadbury's, Raymond, McDonald's Worldwide...it's a long list...Brands continue to have the same identity when there are brand custodians. Otherwise, every new executive who steps into any organisation wants to prove a point that everything was wrong before his arrival, and that it was up to him to change everything immediately. When you change a brand's identity, do you still recognise it? Are you able to identify it? Because if you can't identify a brand, everything else is academic, right?

Mudra had a brand custodian in me for 23 years since its inception. The agency evolved, but never changed its identity. In fact, journalists who travelled to different branches of Mudra while doing stories about Mudra, would come back and tell me that they were pleasantly shocked to see that the agency's look and feel was the same across the country...A true testimony and tribute to a brand's second pillar - continuity.

Conclusion: On its 30th birthday, I wish Mudra and all Mudraiters happy going and a great future. Continue your differentiated identity, only sky is the limit.

My years at Mudra were the best years of my career and my life for that matter.

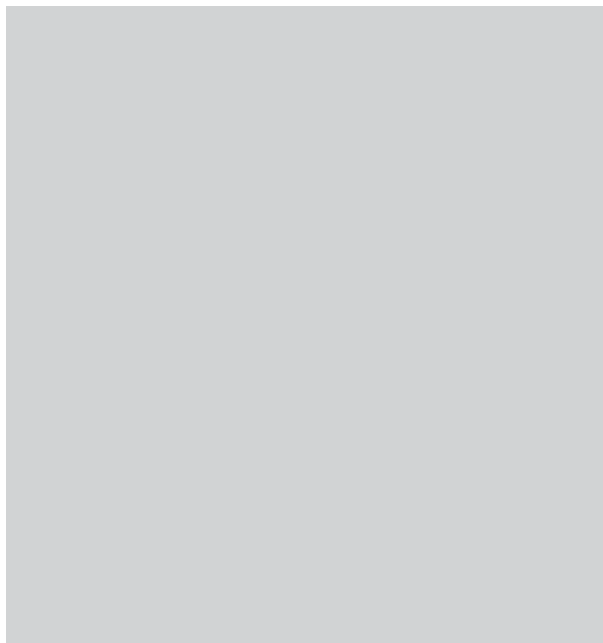
I spent a good eight years at Mudra - and it was during this period that I was blessed with a son. What I best remember and feel forever grateful for, is the support that I got from the company and my bosses during this period.

For medical reasons, I was advised bed rest for a substantial period before and after my son's birth. I was away from work for almost a year and it's to Mudra's credit that it did not let any of this come in the way of my learning or growth in the company. This reflects the culture and human values of the organisation. It was truly a family.

On the career front too, this was the best phase as I moved from an Account Supervisor to a Branch Director's position and got a chance to work on some of the best brands in the country. From confectionery (Nestlé) to cars (Hindustan Motors), from hair oils (Dabur) to burgers (McDonald's), from computers (Hewlett Packard) to fairness creams (Samara), the width and depth of experience has been the most invaluable in shaping me as a brand marketer. The team comprised of some of the best creative and strategic brains in the country and collectively we produced some great work.

The best brand experience was, of course, on Nestlé Polo where I worked with Freddy and Naved and managed to win every possible award for the 'Mint With The Hole' campaign.

I truly cherish my years at Mudra and owe a lot of my learning to this phase of my life.



ANISHA MOTWANI

1993-2000

Can Do Still Mudra

To borrow from Cameron's *Avatar*, in life, even in the professional one, often there are those little moments of madness that become powerful enough to define the destiny. What tames those moments is the inherent confidence, the 'can do' spirit of the individuals leading the team. This 'can do' spirit has always been, and still is Mudra.

It is this 'can do' spirit that I believe helped us win the defining moments during the course of the Union Bank brand makeover - arguably one of the more successful brand transformations in the recent times.

Can we not pitch and win?

In an environment where the growth frenzy saw frequent toss up of business crumbs turbulently drawing in swarms of agencies with full blown speculative pitches; we received the invitation to the mega Union Bank pitch. Having gained confidence of winning the PSU battles; MTDC against 35 agencies, SBI against a few dozens, and LIC against a record 99; we indulged in our first moment of madness – not doing speculative creative and ideas like everyone else, but just talking about our process and approach. Any other agency would have cringed at the thought, but for the original challenger agency in the Indian market, the instant agreement within the small core team on the job was 'Yes, Mudra can do'.

Can we not do advertising?

After winning the business on the strength of our process and credentials, we were confronted with the monster of mindless sameness - old heritage brands trying to look young and modern through sheer wardrobe change. Unfortunately for the dress changers

UNION BANK OF INDIA



ASHISH MISHRA

1995 onwards

and fortunately for branding, a brand makeover entails much more than just a wardrobe upgrade. In this case, it was about rebranding an organisation of scale and it necessarily needed not another ad campaign but a new branded paradigm.

It had to be an integrated transition. “Could Mudra be a pivot alongside BCG, Infosys in this plan?” asked Mr. Nair. “Well, haven’t we always worked as partners way beyond the ad agency role, with most of our entrepreneurial clients?” thought we. Yes. Mudra can do.

Can we attempt a Culture Brand, for a PSU?

Increasing playing companions in a lonely planet, great brands, today, are taking on a ‘Fight’ or a Conviction that resolves a simmering cultural tension. But can this be done for a PSU given its conservativeness and exasperating decision making?

Numerous large agencies had taken an easy way out by doing a quick and dirty job to milk many a gullible government enterprises. “Not us”, we thought. Interacting with the trusting, simple and straightforward bunch of bankers, we felt an even higher sense of responsibility. If there’s someone who has taken many a small entrepreneur dreamers to a stature brand, it is us. Mudra can do.

Can a bank resolve the socio-cultural conflicts of a nation?

What happens when the shape of nation’s demography changes within a decade from ‘Bottom of the Pyramid’ to ‘Middle of a Diamond’? Billions of dreams germinate and several conflicts arise - conflict of wanting to create wealth but not knowing how to? Conflict due to spreading out financial relationships and need to track and monitor them.

Against a backdrop of such conflicts, the idea of the ‘Union Interlock’ was born. To leverage the heritage of the bank’s goodness with the new customers’ need for partnership.

He was the luckiest man in the world.
Yet, Somehow, He, Made it.
To your annual day, Your birthday, Your graduation,
Even when you yelled, 'Dad, leave me alone',
he was there.
He didn't hesitate to fulfill your dreams,
although it meant giving up few of his own.

Your dreams are not yours alone



You asked her to make-do in a one room apartment.
She did.
You got up at 3 to watch the World Cup. She made tea.
You never had to worry. About your health, your mom, your kids.
She did.
You sometimes forgot to say, "I love you".
She never did.

Your dreams are not yours alone



The opportunity in the name Union led to two 'U's symbolising the customer and the bank symbolically partnering each other to co-create their solutions.

The emotional slant for the brand platform came from the fact that the majority of the youthful aspirations the brand intended to fulfill were not just the youth aspirations. Often the entire clan residing in a smaller place pinned its hopes on the scion of the family who went out to the big, bad city to realise his and their dreams. Their dreams were never theirs alone.

With an insight like that, our core team hailing from smaller places ended up sweetly exasperating even the tolerant UBI team with personal stories in the name of scripts! But that's the passion we have always worked with. Isn't that what enables the Mudra can do?

Can their dreams be ours too?

In May 2007, at a soul searching internal conference of Mudra at KL, we had squared up to the challenging poser – Mudra won big and did some good work till it became big itself. Can we still do it now?

We had taken some smart decisions then at the end of the conference, like backing the hero opportunities with the best creative co-ops. Union Bank was put as hero opportunity no.1, with a dedicated co-op to it. Two years and three persevering months down the resolution, we ended up winning the EFFIE for the most effective corporate branding and communication of 2009. Yes, for a person who's been only with Mudra through his career, it feels proud to say – 'Can do is still Mudra'.



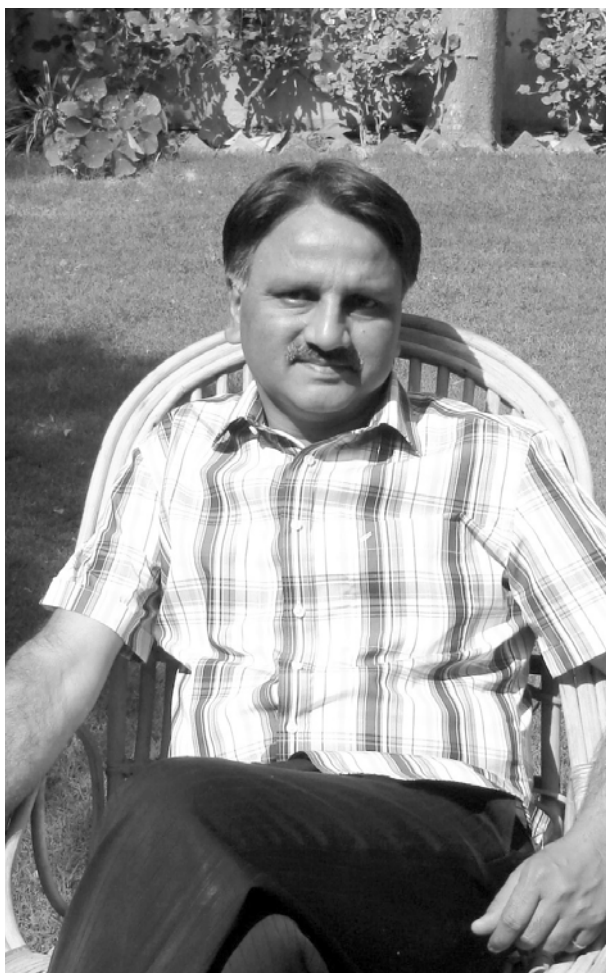
Once upon a time, there was a fabric whitener brand called Robin Blue in India. It was marketed by a colonial era company M/s Reckitt & Colman (before its merger with Benckiser in 1999) and was the undisputed category leader for decades. Much earlier in history, Britain had chosen the European Robin as their national bird in the 1960s. Also, as per legend, Robins lay blue eggs, hence the Robin Blue brand conception.

British Robin Blue was strategically injured on image and sales by Indian Ujala in southern markets and there was a clear threat to its rule in rest of India. In fact, Ujala's success in its early days could be equally attributed to Robin's failures and not necessarily Ujala's brilliance. Robin was caught napping and its marketing team was fogged and stuck in poor vision. What was noteworthy about Ujala's achievement was the fact that it had gained most of its market share in the category by territorially eating into Robin Blue's sales.

Those days, Reckitt & Colman used to be in awe of Wheel's successful launch against Nirma to protect Surf. At Mudra, we had won the Mortein mosquito repellent business after the usual theatrical multi-agency pitch in early 90s. We didn't directly work on Robin ultramarine blue powder or liquid to begin with, as our mandate was to protect the injured Robin bird by blocking the blinding Ujala ultraviolet rays with a fighter brand.

Amusingly, the client had already registered a peace-loving bird trademark, Swan, to battle the scorching growth of Ujala. It was a cheaper (value for money if you like) dye-based violet product (identical chemistry to our rival Ujala) unlike the allegedly

ROBIN BLUE



ATULIT SAXENA

1987-2000

superior ultramarine blue Robin. The Swan Blue marketing team was led by a chemical engineering PhD who had limited funds with unlimited *fundas*. The entire company's focus was on Mortein, and Robin was treated as the proverbial golden bird without much care and investment in its well-being.

Swan was test marketed in Pune with an aggressive campaign on DD Marathi. The advertising campaign (*Swan Blue Ki Safedi Hai, Haath Na Lagana*) was based on the consumer insight 'when people wear pure white clothes, they display careful reflexes to protect the whiteness'. Armed with two TV commercials, POS, a launch conference AV and presentation slides, etc., Team Mudra and client landed in Pune distributors' conference. There was no one from Robin Blue marketing team to explain the 'flanking strategy' and Swan Blue team was left to 'independently' manage trade queries on how to manage both Robin and Swan Blue brands from the same company Reckitt & Colman.

Given the internal conflicting views on both brands at R&C and in trade, we were headed towards a failed test marketing campaign. For Mudra Delhi team, it was an experience of glory and grief because Mortein had a huge success in the market while infant Swan ducked and died a premature death. A year later, the client embarked on a re-engineering and identity revamp of Robin to rejuvenate the brand. And, perhaps a decade later, the British red breasted Robin faded in history.

An erstwhile generic brand to the fabric whitener category, now Robin does not even find a mention on the company website, a fact that must be disturbing Issac Reckitt in his grave.



Is it possible to build a brand without any mass media support?

Does the availability of prostitutes dictate petrol pump preference for truck drivers?

How can a mere monthly utility bill enable changed customer perceptions about the company?

Any other advertising agency would have dismissed these challenging tasks from clients as 'not possible'. Of course, the lure of awards is also absent for something like this.

But, the only place that gave me more freedom to pursue unorthodox assignments like these was Mudra. And with that, a team of passionate colleagues who thrived under intense pressure. This agency's spirit allowed me to head the team that created a brand out of Recron pillows, without a single rupee spent on mass media.

Tackling unconventional client issues meant looking at things in a newer way. Mudra gave me an environment that made me willing to try out things never done before. This is what inspired me to re-look at research techniques, which resulted in one of my team-members riding with a trucker from Mumbai to Punjab to understand the role of the brand in their lives.

The freedom to ask uncomfortable questions and inquire into everything is also something that is unique to the Mudra culture. No wonder, when we were presented with the role of moulding customer perceptions towards the newly formed Reliance Energy brand, we used very little traditional media, but instead, merely started using the monthly utility bill as a more direct means of communication of the brand with its customers.

Mudra is a place that will allow you to take risks, change directions and chase new ways. No one here will stop you from dreaming or doing it your way...or the Mudra way.



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BIJU DOMINIC

2001-2007

2001 - 2007





The muddier the pool, the prettier the lotus.

It was the end of 2008. The drum roll of economic gloom had beaten everyone into submission. Everyday the business headlines served up a club sandwich that piled bad news upon worse news.

The Economic Times, as the country's largest business daily, did its share of dishing out grim stuff. But unlike most other brands, we were not happy doing so.

Bad news propagates negative sentiment, which in turn creates bad news. How could we break the cycle? We couldn't just print good news, because there wasn't much of it, and what little there was, wasn't big enough to spark off the beacon of optimism. The solution, when it did arrive, seemed a little too audacious. Create good news, which in turn, would create HOPE.

Thus began the journey towards the 'Power Of Ideas' programme. The country's first and certainly the largest exercise at unearthing and promoting entrepreneurial talent from around the country.

We took it upon ourselves to demonstrate to all our readers that even amidst the big recession the world has known in recent times, new business ideas could not only be born, but would also get the financial support to take wing from India's leading venture capitalists.

THE ECONOMIC TIMES
THE POWER OF IDEAS



BOBBY PAWAR

2007-2012

The objective of the communication was simple - get as many wannabe entrepreneurs to send in their detailed business plans as entries into the programme. Our target was 2,500 entries.

It was easier said than done. Why would anyone do so when every expert said this was the wrong time for a start-up?

The campaign, that spider-webbed print, TV, radio, micro-sites, banners, virals and all kinds of social media, was designed to overcome all the barriers in our target market's minds. The first phase talked about how the worst times were a great time for a new business idea. The second phase inspired people with stories of great companies that were born in the midst of greater strife. The third phase further motivated people by telling them how the shortlisted candidates would be personally mentored by prominent entrepreneurs.

The last day of entering came by and went. Truth be told, we did not make our target, we exceeded it by almost 10,000 entries. In doing so, we created lots of positive conversations on the web and the editorial. The people who entered, were shortlisted, mentored and shared their optimism with their world.

As you read this, some of the dreams we mid-wifed are in the process of becoming a reality. I think that this world operates on faith and that anytime is a good time if you only believe it is.



There are many ways to beat an economic slowdown. Walt and Roy used a mouse.

Well, not something you would expect from someone staring down the barrel of a gun. Walt and Roy might not have had the money or the resources. But they had what was needed. Conviction and a great idea.

When writing the plot, the mouse comes.

Clearly nothing can stop genius. Not even the great depression of the late 20's. Though ironic as it may seem, that's exactly what worked for them. They had just what the country needed in those desperate troubled times. A shot of Prozac through the tube. And with this mouse they embarked on a journey from the small city of Kansas to the big bad world of Hollywood.

The mouse played a key role.

In 1928, Walt and Roy Disney released Steamboat Willie, starring Mickey Mouse. The first cartoon to feature sound, it was a smash hit. Walt Disney was born. And two brothers from Kansas City showed the world exactly how far an idea can take you.

Do you have an idea?

So if you have an idea stuck in your head or a start up that could use some help, it's safe to say, there's never been a better time.

Introducing The Power of Ideas

The Power of Ideas: The Economic Times is proud to present an initiative to encourage anyone with an idea, to realize his or her entrepreneurial dream. The confidentiality of the idea is ensured and all information shared through this programme will remain the Intellectual Property of the participant. Our angel investor partner, the Indian Angel Network will polish and nurture your business idea with personalized guidance from senior mentors, before it is presented to the single largest group of investors for funding. What we can't help you with is conviction. That you must bring your own.

To participate, you can SMS ETPI with your name and email address to 58888, email us on etideas@indiatimes.com or visit www.ideas.economicstimes.com. Last date for entries: February 20, 2009



Our relationship with Paras began in 1996 with the successful relaunch of Krack cream followed by another successful launch of Borosoft antiseptic cream. All this reinforced Paras as a company for 'winter products'. This pushed us towards looking at opportunities for summer. The result - creation of a new category of 'itch relieving cream' with the blockbuster launch of Itchguard in 1998.

We were now looking at strengthening the summer portfolio. The client indicated that we should begin exploring the 'prickly heat powder' category. A market analysis revealed that the category was around ₹ 75 crores and declining at 10%. It was dominated by a five-decade-old leader - Nycil, with about 70% market share.

A small market...degrowing...absolute dominance of single brand...were not comforting at all. We had to identify a need-gap that was latent and a trigger that could be strong enough to induce purchase during the season.

Initiation of research, product sampling, exercise of creating a brand identity, packaging, arriving at positioning...all began simultaneously. Come mid-February, we had - DermiCool - for the brand name to cue 'cooling' and bacterio-static formula as the trigger. Product trials confirmed cooling, but could not test efficacy because consumers did not have prickly heat!!

I still remember that late evening in the conference room of Mudra Towers. The research agency presented findings that showed 'quick relief from itching and scratching, immediate cooling sensation and immediate stopping of burning sensation on application' as desired benefits sought...in that order.

DERMICOOL
THANDA THANDA POWDER



CHANDAN NATH

1993-2011

The decision had to be made that night. Either go with 'fast relief from itching, burning sensation' that was safe. Or go for 'cooling' as the new offering.

...And we had less than '45 days to catch the season'. The client cue was simple '45 days + 45 nights' and we actually had three months to launch. Working with an entrepreneur was indeed a learning and continues to be so even today. The brilliance of an entrepreneurial mind to think different and bold was demonstrated by attempting to plot DermiCool in a manner that redefined the category.

DermiCool was carefully launched on three pillars - 'cooling', 'solution for all and not just kids' and 'empathy by showing the agony where it is felt the most'. It was launched as '*Thanda thanda powder*' and went on to corner 7% of the prickly heat powder market in the first year.

...And this changed the category forever. Emami launching Boroplus Ice...entry of Kopran following with Dr. Smyle...flurry of consumer promotions (1+1 free and 1+2 free)...price reduction by Nycil. This was something that was not bargained for. Rather than falling prey to the lure of offering consumer incentives, the client decided to back the core brand promise saying, "let's have faith in our brand offer, rather than use crutches of schemes". Yet another learning of guts and faith. Result - DermiCool grew to become the No. 2 brand amongst prickly heat powder and created a category of 'cooling powders'. The launch of Nycil Cool Herbal is testimony to this.

It has been a privilege to be associated with a fine client like Paras for almost 14 years now. Krack, Itchguard, DermiCool, Livon are today brands that stand for the category. We look forward to taking this relationship to the next level with more successes.



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I think, the Polo Mint campaign was the first national 'award-winning' campaign from Mudra - an agency previously known for its huge marketing successes such as Rasna and Vimal.

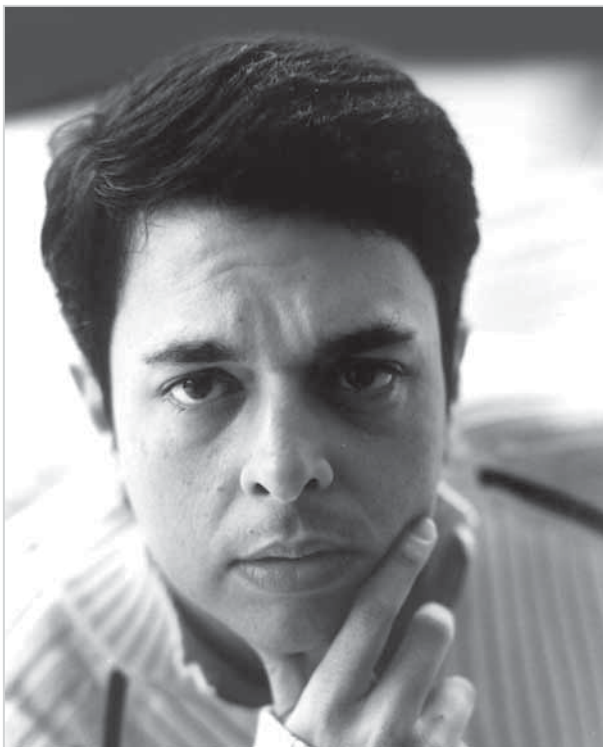
It was a challenge, because one had to create maximum national impact on a budget that was (comparatively) more hole than mint.

So Naved and me created a series of almost 75 very small-sized print ads, 90 different billboards and a series of 10 teeny-weeny ten-second commercials.

There wasn't a medium we didn't cover. Radio? Yes. Outdoor? Yes. Car stickers? Yes. T-shirts? Yes. Bus backs? Yes. Bus stop panels? Yes.

It helped that the client at Nestlé was the absolutely wonderful Nandu, who's unequivocal support and confidence in it, made it the 'Campaign of the Year'.

NESTLÉ POLO
THE MINT WITH THE HOLE



FREDDY & NAVED

1991-2001

Eat the hole thing.



THE MINT WITH THE HOLE.

Gymnastics
for tongues.



THE MINT WITH THE HOLE.



Sometimes circumstances act in a manner when there is a perfect alignment of need, capabilities, objectives and passion that gives rise to enduring relationships and enviable brands. I must consider myself lucky to be a part of that alignment – although I must admit there was more of Madhukar than luck that got me there.

I was just back from Kolkata and heading a sizeable chunk of the most exciting branch in the Mudra network - Delhi. Big clients, large teams, highly visible and acclaimed advertising, when I heard that we were having issues with McDonald's. Not surprising, the brand was only doing In-shop and BTL work with no advertising. Who would be interested in spending time over such a small budget client? Fortunately, everyone didn't think like that.

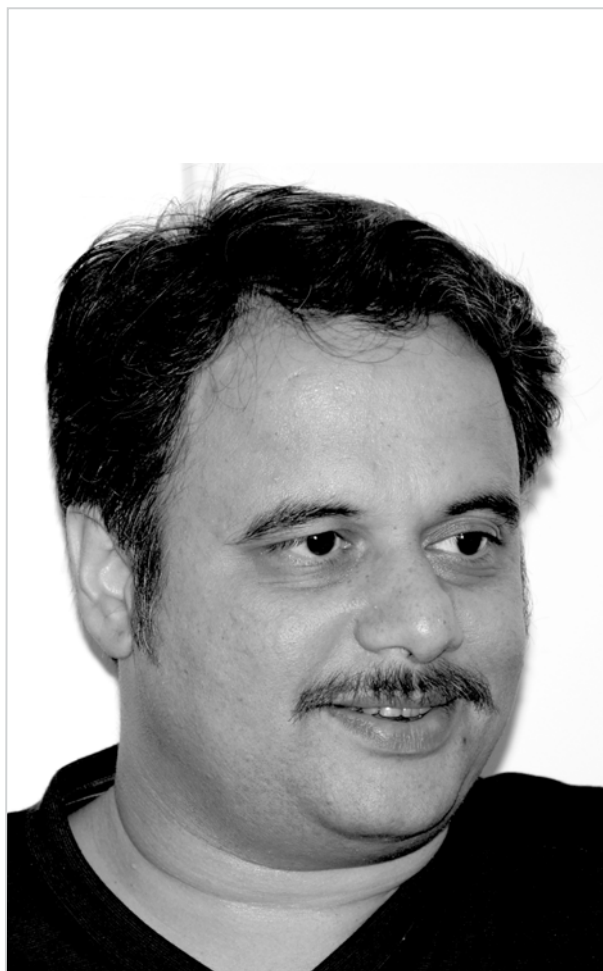
Mudra was built on entrepreneurship. By creating greatness, not by simply being a part of it. Mr. Krishnamurthy was convinced that McDonald's required custodianship and nurturing, he believed that the brand would blossom, but would take time to do so and it was our opportunity to identify that, believe in it and put a team behind. A team that would live, breathe and dream McDonald's. But who?

Madhukar was heading Mumbai and was a part of that deliberation along with Rahul in Delhi. Madhukar proposed that I be dedicated to head a McDonald's team across Delhi and Mumbai (till then there were two team leaders for each city). He came and spoke to me and advised me that this was an opportunity that I may not be able to see, since the business was very small, but that it had the capability of spinning my career in a different league. He told me that since I was heading large and important brands currently, AGK would ask me if I was fine with it and I should say yes. I did and never regretted it.

The McDonald's team truly epitomised Mudra values - innovations, passion, dedication and a hunger to succeed. When cable TV was ruling and we didn't have budgets to produce films, let alone air them, we made in-house films to launch local initiatives. With a camera borrowed

McDONALD'S

McDONALD'S MEIN HAIN KUCH BAAT



HEMANT MISRA

1992-2006

from a local studio, we made a film on the roof of Mudra House with Mudraites as actors. The media guys negotiated a solus spot in the middle of cable movies with cable operators and we were on air with a film made for ₹ 8000. In-store research told us that people had seen those films on STAR - such was the McDonald's brand strength.

The team cleaned stores, made fries, tossed burgers not because McDonald's was short of people but because we needed to understand every aspect of the store so that whatever we initiated did not in anyway impede the efficiency of the store. And, Mudra backed us to the hilt. Sending people to the Burger University in Chicago, no travel restrictions and no uncomfortable questions in Annual Budget meetings - Mudra believed in the team and the brand - and the brand believed in Mudra.

We were a part of everything in McDonald's. The owners, themselves entrepreneurs, trusted us as partners. When we pushed them to get onto TV with only 6 stores in Delhi and Mumbai, it was left to us to convince International. We did it, with the partners completely backing us. On the eve of the first film being shot, Sunjae Sharma, my creative partner, and I were asked by Sumantro Ghosal (the Director) if we were happy with the film. It had been approved in research but this brand was not about research. It was about the heart and neither he nor I had our hearts in the film. Overnight he came up with a new script, I related it to the partners (that's what we called the clients) who had tears in their eyes. We convinced the International Marketing Director and the rest is history. With 40% increase in volumes from a brand film we had begun to achieve what we had set out to do - success, revenue and satisfaction. McDonald's never looked back and nor did Mudra. I look back today, and really thank my stars that I was there as part of a great agency and a great team - AGK, Madhukar, Rahul, Amrit, Sriram, Ritu, Mona, Naveen, Saurabh, Kiran, Parveen, Amer, Rensil, Anoop...and so many more who I might have upset by not mentioning - thank you for a wonderful innings. And Madhurima, Smita, Vikram and Amit - thank you for believing in us.



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Rasna introduced a Tang-like product, Rasna International, a powder you mixed with water to get a glass of 'juice'.

It had many unique propositions, yet none was selling. It was a 'premium' product, the consumer just found it expensive. It had real fruit but you could eat that fruit for a fraction of the cost. It was a contemporary 'International' product but there was the *desi* Rasna attached to it. It had the good-for-you vitamins and minerals but you didn't care.

3 years, 3 campaigns, 3 positioning approaches later, I was brought on to the account by AGK and asked to do whatever I could.

The only factor in our favour was that the client was now willing to experiment rather than follow the consumer research as a rulebook.

Desperate situation called for desperate measures. The client kept repeating the same thing, "We've got so many strengths but the damn consumer ain't buying any". The whole team - creative and servicing - would assemble every evening to discuss the last 24 hrs' ideas. One of those painful days of idea-amnesia, I happened to see a scene from a Telugu movie while switching channels. The guy in the movie asked so many questions about a mundane issue that the other chap collapsed out of sheer exhaustion.

RASNA INTERNATIONAL
LAUNCH CAMPAIGN



JAGDISH ACHARYA

1993-2008

A funny scene played in my mind where a Rasna salesman keeps talking about all the ‘strengths’ and the damn consumer remains unimpressed.

I made that scene witty and that was to be Paresh Rawal’s first television commercial – his debut in advertising. We aired 3 commercials as part of the campaign – each had the out-of-frame salesman returning with more spiel only to be out-talked and outwitted by the non-buyer played by Paresh Rawal.

The commercials were produced for a measly budget of ₹ 6 lakhs all-inclusive. Nothing more, as the client said, “We have invested ₹ 10 lakhs on Paresh Rawal, now why pay for an expensive director.” The logic paid dividends as the unassuming director let Paresh be Paresh.

Probably it’s the only campaign ever that showed the product not getting a buy-in, even at the end of the commercials. But it got the brand rocking and grooving. The campaign won metals at Abby, AAAI and A&M.

Why did it work? Probably because it was genuine. It conveyed brand attributes by making small and light of them, not by trying to starburst them.



It all started with an early morning phone call.

Generally, it's not a good sign when a senior client calls up the agency first thing in the morning for an urgent meeting. This one turned out to be the happy exception.

Over a steaming cup of tea, Mr. H. K. Press, then Executive Director of GCPL unveiled his new product plans.

The Godrej R&D department had discovered a natural extract that could be used in toilet soaps to produce an effective 'Fairness Soap'. This had never been attempted before in India and I was struck by the magnitude of the discovery and its implications for Godrej.

Fairness was the domain of creams, whose penetration was a meagre 23%. Toilet soap penetration on the other hand was 98%. If handled right, this could be the opportunity of a lifetime. We could offer fairness through a soap, which was more convenient to use and came at no extra cost.

The last real innovation in the soaps category had come a decade earlier. That was the phenomenon called 'Ganga' which Mudra was privileged to launch.

Getting ready for the ball

Mr. Press asked for suggestions on who from his brand team was best suited to lead this brand. Such was our relationship at the time! Ashish Mishra and Sonali Shetty from my team brought great energy and insight to the brand. We walked door-to-door, researching the category in markets important for the leader in fairness creams. The intensive consumer research provided us with some interesting answers and a fair share of adventure. Would-be consumers reacted with disbelief when exposed to the concept of fairness through a soap.

So, it was evident that concept selling had to be done for FairGlow to be a success.

GODREJ FAIRGLOW



JUDE FERNANDES

1988-2011

The silver carriage

To counter consumer skepticism against a soap providing fairness, we needed a clear reason-to-believe. The fairness cream category was largely chemical-based. So we coined a mnemonic which cued the natural origins of our vital ingredient - 'Natural Oxy-G'.

Just before the launch, four national sales conferences were held. The sales force went wild just hearing about the concept and seeing the product.

Maintaining the secrecy of this breakthrough launch was of paramount importance and all our efforts paid off as no one apart from the core team had any idea of what we were working on. In July 1999, Godrej FairGlow was launched. Consumer disbelief was used as the starting point for our campaign. Teasers were used to heighten the drama and stunned consumers queried, "*Saabun se goraapan! Sachhi?*".

FairGlow was launched as the only fairness soap in India, with 'Natural Oxy-G' as the source of fairness. The response from the market was phenomenal. The sales force and trade demanded more stocks, but we deliberately kept some amount of short supply in the early days.

It was a real pleasure to discover diehard users within 6 months of launch. I remember a young girl in Hyderabad telling me that she could not imagine life without FairGlow. She actually purchased a dozen packs and kept them at home in case there was a short supply.

Playing fairy godmother

The follow up 'theme' campaign created an emotional platform for FairGlow. Marriage was the most significant event in the life of our consumer – the small-town girl. Fairness offered the hope of a better choice and a fairy tale wedding. '*Nikhre rang, nikhre zindagi*' struck a chord with the consumer and testimonials from 'FairGlow Brides' garnered a large and loyal following.

Fitting the glass slipper

Suddenly, there was innovation from the market leader who had literally done no product improvement or innovation over the years. New fairness soaps were launched along with heightened activity on the fairness cream front.

‘The FairGlow Challenge’ with a promise of ‘Fairness in 15 days or money back’ demonstrated our confidence in the brand’s performance.

The brand broke all internal projections and powered its way to a significant market share within a year of launch.

Godrej FairGlow fundamentally changed the toilet soap category. It started a trend of soaps offering evolved skin-care benefits. Godrej rewarded the passion and innovation shown by the Mudra team, by giving us 5 new brands over the next year or so.





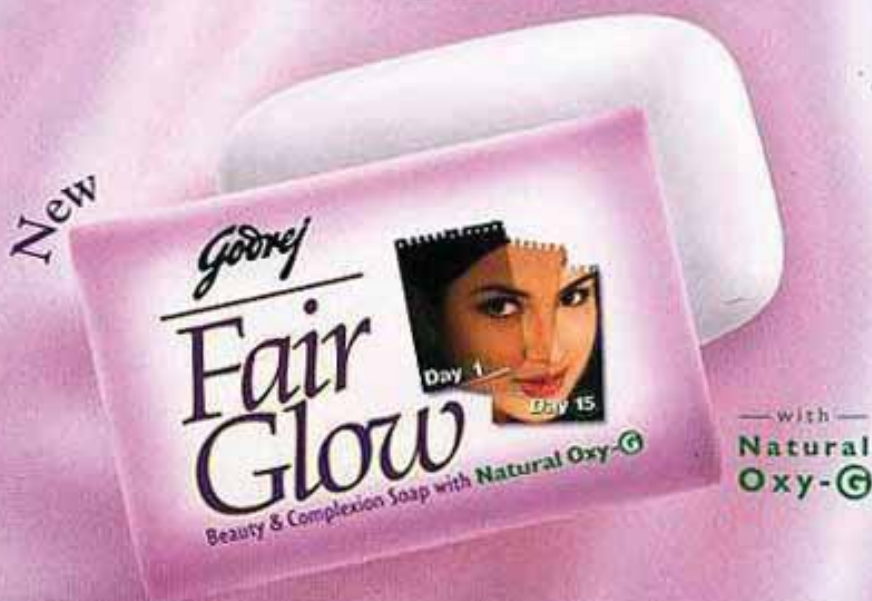
*The colour of joy
throughout
the year*



Use Godrej FairGlow Beauty & Complexion Soap to give yourself a fairer colour,
And celebrate every day of the year.

For the first time in India

A soap
that makes
you fairer



New Godrej FairGlow soap contains Natural Oxy-G, an innovation from the house of Godrej. Natural Oxy-G, a unique bio-extract, reduces the skin's dark melanin without altering your skin's natural balance, giving you a naturally fair and glowing complexion. It also removes blemishes, making your skin clear and smooth through your daily bath.

Godrej FairGlow - try it to discover the world of fairness.



It couldn't have got bigger than that! The launch commercial was big – both in production terms and duration, the print ads were big – jackets in newspapers, the media plan was big by any standards, the tone was big, bold and audacious. It was perhaps one of the biggest launches in recent times. And why not? The brand name itself was BIG. The brand was BIG TV DTH service from Reliance Communications. Everything had to be BIG!!

How did it all begin?

It was the monsoon of 2008 and the brief was out for the biggest pitch in the category. Ogilvy, McCann, Leo Burnett and Mudra were handed over a comprehensive 16-page 'brief'. While other agencies would have got down to cracking the creative, at Mudra, the young energetic Aditya Kanthy rolled up his sleeves, and with leading assistance from Ashish Mishra and team, put up an unimpeachable logic to the evolution and role of DTH in the Indian context. The 'neighbourhood' cable-*wallah* was ruling the roost. At the beck and call of the householder and ever so accommodative, he was providing all the entertainment a family needed. Even the pirated release of the latest blockbuster on Saturday nights and of course, all the regional films for the urban migrants and their 'home-sick' parents. What more could any family ask for? But what about the quality of the transmission – the picture quality, Dolby sound effects, the visual effects? How did this matter at all? Here, an in-depth understanding of the Indian television viewers' mindset made huge sense.

Ashish Mishra and friends dug into the now well-known 'Culture Signs' archives and came up with the most logical reasoning governing the viewers' behaviour.

BIG TV
HO TOH BIG HO



J . M A N I

1 9 9 5 - 1 9 9 8

2 0 0 5 - 2 0 0 9

Indian viewers never had it so good. From the mid 90s, television content has seen the biggest explosion. From discussing taboo subjects such as extra-marital relationships in *Saans* to game shows like KBC which made millionaires of commoners, to talent hunt shows like the Channel V - VJ hunt, to Laughter Challenges and to the ultimate fantasy of almost all Indians, the *Sach ka Saamna* type bare-alls, it has been a one-way ticket to unbridled entertainment. And the consumer lapped it all up.

Now tell us what is DTH? Come again, direct-to-home what?, “Isn’t my cable direct to home?”, “Will you show different programmes?” and “What digital sound and digital quality? If I need digital picture quality I will buy a plasma TV. It is pretty cheap now.”

That was a sample of consumer reaction.

So the planning team came up with some serious thought-provoking concepts. The DTH communication needs to be disruptive. Indeed, the entire marketing strategy for BIG TV needed to be disruptive. Disruptive content packages, disruptive distribution strategy, disruptive pricing packages, and of course, very disruptive communications package as well. The communication needs to ‘sow the seeds of doubt’ and create dissonance. The consumer response had to be “Am I missing out on something by not opting for BIG TV DTH service?”

In a tricky multi-agency pitch situation, we at Mudra took a bold decision. To engage with the client and co-create the campaign strategy. It worked fantastically!



When we presented the strategy in the first round, we had the client team nodding their heads to all we said. We had pre-sold the strategy to each of the key members of the client team. We walked out shortlisted for the final creative shoot-out.

Bobby Pawar took charge. With his team led by Jagdish Acharya, a really disruptive creative strategy was evolved. Audacious in tone and disruptive in execution, BIG TV stood for the new revolution in TV viewing experience. Every single piece of the communication mix challenged the consumers to take on the BIG TV challenge. It goaded them to recognise that they were clearly missing, not the big picture, but the subtle nuances in TV viewing, which is what adds to the excitement. The entire BIG TV experience was meant to be a really big enriching one, articulated in the advertising tagline '*Ho toh BIG ho!*' The creative strategy had an interesting mix of real ads and sound bites from ordinary consumers who challenged their neighbours and friends on the whole paraphernalia of TV viewing and chided them on what they were ostensibly missing out on.

Red was the brand colour and it made the consumers see red, the competition see red, the cable-guys see red. Of course, cities across India got painted red. Larger than life billboards were painted red. Newspaper ads were full page red and the fleet-on-street was wearing red.

There was no such thing as 'day-after-recall'. It was minute by minute recall. Nearly 20,000 log-ins on the website, phone lines were jammed and by the end of the first month 100,000 consumers had committed to switch to BIG TV DTH services.



For me and Mudra, Reliance India Mobile was the second mobile phone service launch. The first was MaxTouch, where we had the privilege of doing the distinguished 'Hello...Citizen of the world' campaign. It was a huge launch where Max was pitted against a giant household brand name – BPL. It started off as the No. 1 brand in Mumbai and continues to be a national brand leader, currently rechristened as Vodafone.

In 2002, when we took up the Reliance launch we realised the mega entry of MaxTouch was minuscule and had very little learning of relevance. If the mega MaxTouch offering was for one city – Mumbai, Reliance was for the nation – an initial simultaneous launch across almost 200 cities! The competition was not any single brand or the leading one, but the entire GSM cartel who for the first time got together to fight a common enemy – Reliance. The launch market share ambition for Reliance was to have an equal share, if not more, of all the brands put together! Most importantly, if the earlier entrants brought about a change in lifestyle, Reliance was aiming at a revolution that would change the nation and its people. In short, to call it daunting would be an understatement...

What made the battle for Mudra more demanding was that a new crop of professional managers in Reliance Infocomm demanded that they should have the right to choose their ad agency rather than to have Mudra as a *fait accompli*.

RELIANCE INDIA MOBILE
KARLO DUNIYA MUTTHI MEIN!



KAUSHIK ROY

1992-1998

2001-2003

What would Mudra do to win the business and more importantly secure its pride?

Mr. Krishnamurthy, who took it as a personal challenge, came up with the idea that Mudra would present not just as one agency but four. There was Mudra Mumbai, Delhi, Ahmedabad and South pitted against each other with a high degree of competitiveness. At that point the most common idea for all advertisers was to have Mr. Amitabh Bachchan as the brand ambassador, but Mudra came up with a winner – Dhirubhai Ambani! The launch was just about five months after the legendary leader's demise, the sentiments were appropriate and people needed to be reassured that much like an IPO, 'investing' in Reliance mobile service would be as rewarding as buying its shares.

The campaign ensured that it silenced the GSM attack to usher in a revolution that India was waiting for. Within a short period of 18-months, the brand had the largest number of subscribers and the ET-AC Nielsen Study declared it as the 'Most Trusted' mobile phone service and the third 'Most Trusted' service brand in India.

Like many Mudra battles, there were many casualties. The tallest and the strongest account executive in Mumbai suffered a nervous breakdown, the most aggressive lady executive broke down in tears, canteen staff threw a fit for the endless days of 24-hour service to feed people like us who never went home, a motorcycle accident



occurred in our attempt to rush a tape faster than a car, to coincide with the live video conference between the then PM Atal Bihari Vajpayee and the Chairman Mukesh Ambani. TV channel executives were pulled out of their Christmas mass to change tapes in Hong Kong...and not to mention the many threatening calls from the spouses (including mine) that I had to field. There was blood on the carpet, but on the appointed day the campaign line '*Roti, Kapda, Makaan Aur Mobile*' announced the arrival of a revolution called Reliance India Mobile. And India was never to be the same again, with long distance mobile calls getting cheaper than a postcard. The floodgates of month-on-month acquisitions soon outstripped the total number of mobile users in the country, prior to Reliance's arrival.

When I look back, I remember how people looked down on such *Hinglish* mass hysteria campaigns for a category that was hitherto reserved for the rich and famous. We were never perturbed because Mudra had done many such 'uncomfortable' acts with campaigns like '*Humko Binnie's Mangta*'. Moreover, we were clear that we were looking at the bottom of the pyramid. Soon enough, there was a different reason to smile...the mobile brands with a stiff upper lip seemed to abandon the Queen's English and started speaking in a language that sounded like ours. Well, things had to change because Reliance had made Indians realise the power of '*Karlo Duniya Mutthi Mein!*'



ROTI KAPDA MAKAAN AUR MOBILE

Like the first three, the mobile phone must come to me as a necessity and not as a luxury.

"Of course. Why not?"

Dhirubhai Ambani



A celebration of creativity, results and smiles.

What happens when a youth brand with attitude, action and adventure in its DNA and a young agency living the pulse of the youth come together? Simple, work becomes fun and newer benchmarks are set. That, in short, is the story of MTV and Tribal DDB India. A relationship that resulted in innovative and effective communication for MTV, which won laurels for Tribal DDB India at several National and International platforms.

The year 2007 was a landmark year for both. The AIDS day campaign called 'Protected entry', conceptualised and executed by us got tremendous response from netizens and media. The campaign became a case study in word-of-mouth marketing. After creating waves across the digital space, it also got nominated at several prestigious advertising award functions such as Cannes, New York Festival, One Show among others.

While the smiles were on the next idea which was a sizzler *Semi Girebaal* campaign. *Semi Girebaal* was MTV's spoof of the original diva. Like the original, this show too had stark white sets. And like Simi Garewal, *Semi* was covered from head-to-toe in white and spoke 'propah' English. However, in the microsite *Semi* was in a bathtub quizzing the youth on what makes a complete woman. Aimed at increasing the viewership of the Women's Day

MTV
ROADIES CHALLENGE



LEROY ALVARES

2006-2009

special episode, the campaign generated phenomenal WOM and had more than 2 million visits on the microsite. The fun though was in the making of the microsite and the video shoot at the MTV office.

Another campaign that proved to be a milestone in the relationship between MTV and Tribal DDB India was India's biggest reality show – MTV Roadies 5.0. Armed with digital arms and legs, the show, for the first time conducted online auditions. The dream of becoming a 'Roadie' was democratised!

The online audition demonstrated the toughness of the show and also gave the users a glimpse of what was to come. It acted like a trailer of a movie, piqued interest but did not reveal much. The users tested their Roadie-worthiness online, got relevant information and also had a *tête-à-tête* with Raghu himself! As a team we lived through the three phases spread over a couple of months and every moment of the journey that was the show. The awards won at Goafest stand testimony to the effort on both sides.

While many of us moved on, the relationship between MTV and Tribal DDB India stands in celebration of a journey full of creativity, results and smiles. Cheers to this relationship!



**supports
protected entry.**

Rollover below to choose your condom and stay protected.

• Scented Condoms

• Dotted Condoms

• Ribbed Condoms

• Flavoured Condoms

• Contoured Condoms



**48320 protected entries and still counting.
You have 9 secs to protect yourself.**

Click here to enter website without protection.

Issued in public interest by MTV India and Tribal DDB India.



Once upon a time there were no mobile phones, only landlines; just like once upon a time there was no Mumbai, only Bombay. And then came to town, in the mid-nineties, MaxTouch cellular service - to fight the consumer electronics giant BPL offering a similar service.

The major difference was that everyone knew BPL, the electronics giant; and no one knew Max Pharma a giant in, er, pharmaceuticals. The great BPL vs Max, who? Pick the winner, please.

We at Mudra and the client knew BPL would name their service BPL with barely a mention of France Telecom. We went the other way. We created a new brand called MaxTouch, just arrived from Hutchison Telecom of Hong Kong. The idea was simple (and totally obvious in retrospect, of course): They were Indian, we were foreign.

The fact of the matter was that Max Pharma had entered into a technical tie-up with Hong Kong's Hutchison Telecom, in the same way BPL had entered into a similar tie-up with France Telecom. But if we could pull off that Indian-foreign differentiation convincingly then the equation wouldn't be the same. It would change.

Indian tech vs World tech in a brand new technology called Cellular Telephony. Pick the winner, please.

So we played the just-arrived foreigner to the hilt. Bombay woke up to a spate of hoardings all over town with a one-line message from someone called MaxTouch: "Hello, Bombay".

Later variations had "Hello, Mr. Gavaskar" and "Hello, Mr. Wankhede" and "Hello, Dalal Street" and so on. Now why the heck would anyone go about saying hello to a city and its first citizens? Because we were not locals, you see. We were from abroad. We'd like to offer our greetings to this great metropolis. Nice to land on your shores, folks. (Never mind the fact we did all this out of the rickety Court House, opposite Metro theatre).

To my mind, the MaxTouch outdoor campaigns were perhaps the first time this medium in Bombay was utilised with such dominance and spread to the deep suburbs. If you were in the city then, there was simply no way you could have missed the MaxTouch hoardings. They stood out in every corner, it seemed - with a media force not just in the 'effective' realm but more in 'overwhelming' this huge city.

MAXTOUCH



!

NARAYAN KUMAR

1989-1993

Not just impact, but this whole “Hello Bombay” thing of addressing a city in the collective gave the brand a unique voice. For instance, when we heard that BPL Mobile was going to announce - so typical of those scarcity-driven days, when you had to book months or years in advance for everything from scooters to cooking gas became a ‘Bookings Open’ campaign, MaxTouch hoardings and press ads sprung up instantly and pre-emptively.

‘Hang on, Bombay’ said the headline to the city. The small print explained plenty of lines would be available when the service went up. There was simply no need to book anything now and lock your money. There would be no scarcity. Chill. Us foreign brands working in International markets wouldn’t dream of taking your money months or years in advance of a product’s existence!

For the launch, a press campaign featured the city’s leading personalities from diverse fields (Shobha De, Dr. Soonawala, Hafiz Contractor, Mohammed Khan, etc.). A typical headline from the series read: Hello Ms. Shobha De, Citizen of the World. Even if I say so myself, it is a well remembered campaign to this day.

Almost overnight, a solid brand was born. And the competitive equation was neutralised if not bested.

There was certainly a worry in the agency that if we brazenly used the names of celebrities on hoardings without permission, they might object and effectively blunt the force of the campaign even before it started. Barring one noteworthy exception of a megastar, however, not one person - and there were quite a few of them in our campaign - objected. If anything, there was an offended industrialist from the suburbs who called Mudra and inquired why his name was NOT there in the MaxTouch campaign. A hoarding promptly went up in his honour for the next ten days in Andheri somewhere. Long live Mumbai!



Hang on, Bombay.

No advance booking or payment. Phone on demand. Just call us.

The international guiding principle is this. First you get your act in place, then you open bookings. Never the reverse. For, who will ever part with good money to book thin air? Hang on, Bombay till the groundwork is complete. Your patience will pay. Because there will be no advance booking. No advance payment. Hutchison Max cellular service for Bombay will be available from September 1995. So relax. Take it easy. CALL 6456060 (11 lines), 6433143, FOR FURTHER INFORMATION. OR FAX US AT 6436435.

Hutchison Max Telecom

CELLULAR PHONE SERVICE

Hello, Ms Shobha De, citizen of the world.



Ms Shobha De, best-selling author, at Malabar Hill. With her MaxTouch.

Hello, Bombay. Hello, security. When you use MaxTouch cellular phone service, no one can eavesdrop on your conversations - whether you are calling your spouse in town or your contact in London. Internationally acclaimed Hutchison technology ensures you 100% confidentiality. So, peace of mind means MaxTouch. Total security means MaxTouch. And it's coming soon to Bombay. Call 4310011 for details. Or, for immediate information on how you can pre-register yourself with MaxTouch, fax on demand: dial 4314616 and press start.

MaxTouch
FROM HUTCHISON MAX TELECOM

The world in your pocket



My time frame is from early to late 1990s. Mudra Delhi was special...and will always be so to me. We were a homogeneous team, that is we shared the same age group and stage of life (just married or about to be married or convincing the other to get married). Later on came the babies, we brought the whole of us to work every morning. We were not doing a job, but sharing a dream that we'll shake the Delhi market. All of us were straight, upfront and transparent with little or no politics. We were encouraged to be that way...we could shout, rant, rave, dance, sing, work, pitch, bitch, chase deadlines...none of us would ever compromise on the ambition to be the best. MK would often have to come to our seats and exclaim "I think I am running a school" and shush us so that the client would feel more comfortable without our constant high pitched babble.

I witnessed this all over again when most of us met at Sandy's house...and knew that we had made friends for life, it didn't matter where you were or when you last met. The ease with which you picked up conversations...made you feel that you still connected very well.

At Mudra, we learnt the fundamentals of work and handling yourself. Some of these are - yes, client is important but not necessarily always right, get to know a client's business better before you shoot off the hip; understand his urgency and make sure you deliver it pronto, back-end will always be there to help you deliver it; stand up for what you believe is right, boss is never right; creative is about achieving objectives and not awards; avoid prima donnas; long-term organic growth is the key for sustaining business; never never never overrun your outstanding payments!!! Get your dues on time. Period!

NESTLÉ CERELAC



NITA KAPOOR

1985-2002

Thanks to Cerelac, I knew what to feed a baby even before I had one, pack changes were a real killer and baby shoots were crazy. We used to look for twins so that we got the right shots! Swati, Mala, Ipo in succession doing artworks in 15 languages! One spell error and the system would have a nervous breakdown! Cerelac was a great client who ensured that we had a larger and profitable share of Nestlé's Milk product portfolio.

Some memories stand out more than others. Freddy, ready to shoot me as I wasn't able to convince the client on his campaign for Mobil Oils. On the other hand Freddy, promising a fabulous dinner (yet to deliver) when his mega campaign for Aristocrat and Fortune Gold went through in one shot.

Pranav Diwan pontificating over "*Kya karen control nahin hota*". Me tearing my hair out on getting rock bottom production quotes from Ranga for the TVCs.

The jubilation on winning the McDonald's pitch, I think our first true blue MNC client.

Rahul and Santosh, talking in tandem about the Indian ethos and the nuanced influence of Bollywood on us mortals.

This is what made up us at Mudra Delhi...it was fun to take on established agencies... we were the rookies who knew we would get there and we had the clients who backed us.

He is cute.
He is lovable.
And he is coming over!



!

Mom,
look what I got!



My own
CERELAC baby collection

Free
with every pack



Hurry, collect all 3!

The Blue Billion campaign was unique in many ways.

It was the first major campaign run by Pepsi where the idea behind the campaign did not come from JWT, their traditional idea folks, but from Kidstuff, their promotional marketing agency. It was the first time that a promotional marketing agency was paid a creative fee for the campaign idea and supervised the entire campaign.

The marketing blitzkrieg, the brand unleashed was one of Pepsi's most extravagant and expensive campaigns.

With the chant '*Ooh Aah India, Aaah Yaaaa India*', the campaign marked a crucial departure for Pepsi. Whilst earlier campaigns focused on the team, the Blue Billion campaign focuses squarely on the consumer.

This multi-discipline campaign used several media including online and mobile platforms. The campaign kicked off with the launch of the Blue Billion website, which rewarded consumers with points. These points could be redeemed for Blue Billion merchandise, *Aaya* India CDs and fans could voice their opinions and send messages to team members. The Blue Billion widget that updated one with live scores of the match was seen for the first time.

A music video in partnership with Sony BMG featured every Bollywood star who has been a Pepsi brand ambassador – right from SRK, Kareena Kapoor and Priyanka Chopra to John Abraham.

PEPSI
BLUE BILLION



PANKAJ WADHWA

1981-2007

The TV campaign kicked off with teaser ads followed by the Blue Billion campaign featuring SRK, Shreyas Talpade and Sourav Ganguly.

The Blue Billion Express

For the first time a private company painted and ran a train across India! A whole train of Indian cricket fans travelled to cheer Team India in Jaipur. 400+ Pepsi consumers and guests travelled on the Blue Billion Express. Stars included Priyanka Chopra and SRK.

Exhibition on Wheels

One coach was converted into a cricket exhibition, highlighting Pepsi's association with the game.

Press Conference on Wheels

Press Conference on the train addressed by Pepsi brand ambassadors.

Meet and Greet on Wheels

An amazing opportunity for consumers to interact with Pepsi brand ambassadors on-board the Blue Billion Express.

Result

One of the most successful campaigns run by Pepsi. Post survey results showed that 100% of respondents were able to connect the Blue Billion campaign with Pepsi. 76% of respondents liked the campaign because it encouraged the cricket team. The Blue Billion ad with Sourav Ganguly was a clear winner. The train was an unqualified success and a one-hour documentary on the Blue Billion Express was telecast on DD and ESPN.



!

It was around April '07, TVS Motors, which owns the brand TVS Scooty, had decided to offer training on riding two-wheelers to around one lakh women in over 100 towns in the country. The project titled 'Women on Wheels' (WOW) involved training of women by women trainers. The focus was on teaching rather than selling, so as to create a desire for the brand, which would lead to increase in sales later. A plan was shared with the TVS team on how to make the decision a reality through on-ground activations and a pilot was conducted in few towns in South India by the Kidstuff team.

We learnt from the test run, based on these, certain alterations were made to the concept and the execution plan involving the Multiplier team, after the meeting we had with Mr. Shivank, the programme owner from TVS Motors. The programme was launched in 54 cities across India by the Multiplier team. We looked after the programme content, duration and team required. During the campaign, TVS had witnessed consistent increase in sales. In May 2007, it recorded sales of 25,280 units compared to 20,396 units sold in May 2006.

There were some key hurdles this campaign addressed:

- Lack of riding skills among women
- The paucity of reasonably priced products
- Women being afraid of venturing on their own in the absence of training

There were hardly any avenues for scientific learning, and finding smart girls to become trainers was a challenge for us. We continued to visit smaller towns, developing teams from time to time - getting small-town girls to work on such a project was not easy. The task was to expand the market, and get new users for the brand while empowering women through the Scooty Institute.

Focus was on smaller towns because public transport is bad in most of these locations. Women find it very difficult to use whatever little transport is available. There were certain

TVS SCOOTY
WOMEN ON WHEELS



PRATAP BOSE

2008 onwards

changes in the team at TVS but the team at Multiplier maintained and sustained the programme content and kept the momentum going. We were the TVS Scooty Institute guys for the girls in these small towns.

We went to beauty parlours, educational institutes, BPOs, *mohalla* shopping complexes and other areas with high concentration of women and offered them a 6-day course in two-wheeler riding. The course covered handling traffic on different kinds of roads and was a combination of theory and practice sessions.

To promote this activity, branded leaflets, banners, calendars and posters were all made in regional languages, thus creating a greater impact. Moreover TV commercials and local newspaper ads were a common feature.

After completion of the training, we coordinated with the local RTO offices to get the girls learner's licence. It gave them the independence to move freely - anywhere, anytime. It was wonderful to have the support of college and school authorities for taking forward such an initiative and taking it up seriously.

Over 1.5 lakh women have been contacted during the campaign, which makes this India's biggest two-wheeler contact programme that effectively engaged young women and proved to be of great value to them, garnering several awards. 12,300 women have been trained and over 5000 licences issued through this programme.

A two-wheeler not only means increased mobility for women, it means confidence and true independence. The brand took us closer to the real women and their lives, helping us establish a better connect, which no other competitor could.

The campaign truly left everybody saying "WOW!".



!

I remember not only Vimal.

I remember the 1st of June, 1987, when I joined the office that had just finished the 1987 World Cup Cricket Vimal Suitings commercials.

I remember an applauding conference room watching Alan Border, Vivian Richards and Ravi Shastri in the 'Looks of a Winner' campaign.

I remember being in complete shock and awe, thinking just how does small me fit into the scheme of such grand things?

I remember my first Vimal brief, and AGK bludgeoning me for not having a notepad to write down his machine gun thoughts.

I remember coming back from several meetings with him, not having followed a single word of his rapid fire English, nor his fierce tenacity to attempt things impossible.

I remember whining when he asked me how life was, and how he first crucified me and then resurrected me with – “hardwork never killed anyone”.

I remember his chuckles and ire, when we presented a Harmony campaign with heavy jacquards stuck on the layouts since we didn't have pictures.

I remember Adrian Mendoza, wondering how he managed to make films with legends and still walk around normally.

I remember taking over from him, spending nights over Vimal's Grammy Winner tapes, secretly clucking over the freedom I had to choose the songs India would watch.

VIMAL



PRATHAP SUTHAN

1987-1996

I remember the big 90-seconder we did for Vimal Suitings in 1991. It was the longest film India had ever seen. I remember how we went on to create a print ad that told people to look out for the film.

I remember waiting endlessly for typesetting so that Pritam Parmar – aka the Lion of Gujarat, could send it back because the serifs didn't match his Letraset font.

I remember how Subrata Bhowmick introduced me to design. I remember how he could simply glance at a line and say that it was 2 degrees too right or 2 degrees too left.

I remember Philip D'Souza, the little genius Art Director and critic who made every writer feel smaller than a worm.

I remember Simon Fernandez, Copy Chief, who possibly spent longer hours at the office than the tables. I have never met a man so dedicated to his job and craft. No one knew Vimal better.

I remember Ritu Nanda, her brilliant photography, and the hundreds of rolls she would harvest from Vimal shoots across India.

I remember Ranjan Thomas - the tyrant czar of copy, his insanely intelligent mind, and a black pencil held crooked in his hand. But magic, he could write.

I remember Madhukar Narvekar, Studio Manager and alignment maniac. There was nothing in the studio that wasn't aligned. Including every table, chair and intercom.

I remember Kandarp Jani, and his chopper rides over Indian cities, bombing them with the opportunity to invest in Reliance shares. *Manna* from heaven!

ALLAN GOES FOR A BIG HIT

Allan Border, Aussie sachin man, Border's nemesis, Great shot golfer, From-scratch angler, Irrespressible jote de verre, Dashing dresser.

And Allan loves a big hit. Like the racy range of Vimal Wool Blended Suitings. He's featured here in a midnight blue, double-breasted, princess-jacket has elegant D.B. lapels. Flap pockets and side vents. Forward pleats on trousers. Deeper white shirt has neatly pressed tie knotted at hand collar. Now, that's the looks of a winner!

VIMAL

Wool Blended & Polyrich Suitings

The looks of a winner

There are heights no lift can take you. You have to sweat, slog and scale all the way up.

THE LOOKS OF A WINNER

VIMAL

SUITINGS

CLASSIC WOOL & POLYRICH



I remember Deepak Malhotra, the face of Vimal, who became a friend, and how my sister-in-law sat through a Leopold lunch with him, her jaws wide open!

I remember the Vimal DM shoot where Rohit Kholsa, Mickey Contractor, Philip and me were dwarfed by a model who towered 7-feet over us, with her 6-inch bouffant hair and 6-inch stilettos. I remember she huskily asked us how the weather down below was.

I remember the long meetings with Rohit Bal, learning the Italian side of men's fashion, before I wrote my campaigns.

I remember Raju Murugesan, Naga, Vijay, Srini, Nima, Achla, Gopal, Kuriakose, TV, Chandu, Shanker, Yogi, Abdul, Gohel, Vaghela, Pramod, Badri, Reynold, Subbarayan, Mohite, Aravindan and so many more fantastic people.

I remember how Vimal had changed life for anyone associated with it. Whether you were the director, photographer, fashion designer, model, music composer, cinematographer, art director, designer, or a writer.

I remember the sweat, the nights, the struggle, the U-matics, the glory, the challenges, the smell of rubber solution, 0.1 Rotring technology, and all the memories.

I remember pitching Vimal again in 2006 and winning for Grey. I remember how much I remembered, and how little I forgot.

I also remember Vimal wasn't just another account. It was the opportunity to find my life. Thank you forever.

WINTER Fashions



Winter is the time when you've a little more time for everything, including looking good.

Winter. The days are short. The evenings long. And time ... rich, thoughtful hours of it seem to be on your side. For all the great things in life. From poetry to polo necks. Slow, studied elegance. With all the time in the world.

Vimal. Always understanding the seasons. And subtly playing up your looks. The way only Vimal Woasted Suitings can. So when winter is gone, the rich memories don't.

VIMAL
Woasted Suitings

The commitment to excellence continues.




VIMAL
Wool Blended & Polyrich Suitings

The looks of a winner



Samsung entered India in 1995, a recently liberalised market that was suddenly spoilt for choice after years of relative starvation.

To get a strong foothold into the Indian durables market, Samsung needed to overcome two main challenges. One, the presence of strong Indian brands such as BPL, Onida and Videocon with years of trust and familiarity behind them. And second, at the top of the market, some well-known global brands - especially Sony and Panasonic - coveted by Indians for generations. While, Samsung was by this time a reasonably strong brand globally, it was virtually unknown in India. It hence risked falling between these two stools of the market – being neither familiar (and therefore ‘trustworthy’), nor having the sizzle of a coveted global brand.

The primary insight Mudra brought into the pitch and in various subsequent discussions was that the Indian craving for a genuine global brand experience had still not been adequately served by anyone. Brands such as Sony and Panasonic had, in their wisdom, decided to bring in only mid-market models, perhaps assessing the Indian market as not yet ready for their top-of-the-line or latest generation products. As a result, there was a big gap between the Sony or Panasonic that Indian travellers had drooled over in supermarkets abroad, and the version they saw in Indian stores. These highly coveted brands had been unable to encash the tremendous equity they had historically enjoyed.

Mudra argued that the Indian consumer would no longer be satisfied with the mere label of ‘foreign-ness’ offered by a global brand. He was instead seeking a genuine world-class experience, which had so far been denied to him. We recommended that Samsung enter with a top-of-the-line range that signalled decisive product superiority...unmindful of the

SAMSUNG



RAHUL KANSAL

1994-2000

current size of the market at the very top. (The volume generating models could follow a little later once the consumer had already been ‘wowed’ by the brand). And we backed up this top-end range with advertising that had an aggressively ‘superior’ tone, unabashedly proclaiming product leadership. Overall, the idea was to make a swift, emphatic assault for the top rung...rather than a slow, steady climb up the ladder.

After awarding us the account, the Samsung Country Head Mr. Kim and the Deputy MD (and main client) R. K. Caprihan told us that apart from the sound marketing logic of the recommended approach, the strategy had also touched a strong emotional cord with them. Starting out as a low-priced producer of basic, no-frills durables in various western markets, Samsung was at that point in time engaged in the frustrating and uphill task of moving up the quality perception ladder. The idea of starting the brand journey at the top of the vast Indian market (rather than from the bottom as elsewhere) held a huge sense of come-uppance for the proud company.

After launching the brand with a top-of-the-line range of televisions (appropriately though somewhat simplistically titled ‘World Best’) and a never seen before laser-studded launch event in Agra, Samsung and Mudra proceeded, step by step, to deliver to the above script. As the company’s product range expanded and Samsung leapt to becoming the largest account of Mudra’s fastest growing branch, half the agency got involved, with Santosh Desai, Sandy Vij, Freddy and Naved, Pranav Dewan, Atulit Saxena and Arun Mahajan playing stellar roles in the roller coaster journey.

And within a few years, a hitherto unknown Korean brand came to rule at the very top of the brand pyramid of the consumer durables market of India.

SAMSUNG SAMSUNG DIGITAL Full everyone's invited.

9:30 PM "SHARK WEEK" ON SAMSUNG PLANO, THE DIGITAL FLAT TV.

Unlike other flat screen TVs that have copied images, Samsung Plano is perhaps the only flat screen television that shows true images. The result of Samsung's unique Dynalife™ Technology. Which is why, reality will hit you like nothing else.

Be careful about what you watch on Samsung Plano.

PLANO
DIGITAL FLAT TV
Amazingly life-like

SAMSUNG SAMSUNG DIGITAL Full everyone's invited.

10:30 PM "BAHARAT" ON SAMSUNG PLANO, THE DIGITAL FLAT TV.

Unlike other flat screen TVs that have copied images, Samsung Plano is perhaps the only flat screen television that shows true images. The result of Samsung's unique Dynalife™ Technology. Which is why, reality will hit you like nothing else.

Be careful about what you watch on Samsung Plano.

PLANO
DIGITAL FLAT TV
Amazingly life-like

SAMSUNG SAMSUNG DIGITAL Full everyone's invited.

8:00 PM "GUNS OF SAVANNAH" ON SAMSUNG PLANO, THE DIGITAL FLAT TV.

Unlike other flat screen TVs that have copied images, Samsung Plano is perhaps the only flat screen television that shows true images. The result of Samsung's unique Dynalife™ Technology. Which is why, reality will hit you like nothing else.

Be careful about what you watch on Samsung Plano.

PLANO
DIGITAL FLAT TV
Amazingly life-like

!

Well here I was, just taking over from a formidable predecessor named Balki, as Creative Director of Mudra Bangalore, and facing an even more formidable client - Sriram Srinivasan and Fazle Naqvi of Madura Garments.

The brief? Launch India's first low-priced shirt, a brand called Peter England (leading someone to remark in jest that the competition was seriously considering launching a shirt brand called Ramesh India).

We saw the challenge for what it was? Bloody difficult, to say the least.

Launch a low-priced shirt brand to compete with Cambridge and a host of other low-end brands. Yet make sure that its low price didn't come in the way of its image.

So the creative challenge was to think of an idea that didn't discount the brand image.

Ashok Karnik (my art partner and fellow Creative Director) and I set about the task.

Our Creative Strategy: Justify the low price point by making a virtue of it.

After endless hours of staring at each other and blank sheets of paper, the eureka moment happened!

The solution? Three words: THE HONEST SHIRT.

We benchmarked Peter England, not with the equally priced Cambridge brand, but against the much higher priced Louis Philippes and Arrows of the world.

This automatically raised the quality perception, implying that we were offering quality comparable to the best-in-class at a price that was way below.

PETER ENGLAND
THE HONEST SHIRT



RAJEEV RAJA

1989-1991

1994-1997

2008 onwards

The creative idea was all about this guy and his alter ego. The guy kept making fantastic claims as to what a Peter England could do to his image (a dig at the advertising of the competition) and his alter ego kept rubbing his claims. For example, one spot had the guy saying, “I wore a Peter England shirt and Miss World asked me out to dinner”. His alter ego sardonically remarked, “Yeah right!” The commercial ended with the thought that all Peter England delivered was ‘honest to goodness quality at honest to goodness prices’.

Well needless to say, the launch was a huge success and I was told that within a few months of the launch, we created history by making Peter England the largest ever shirt brand in India, worn not just by middle class India, but by discerning corporate climbers too.

This campaign added to one more of the many happy experiences I’ve had at Mudra and served to underline my belief in the philosophy that ‘Honesty always pays’.

Honestly yours,

Rajeev Raja

Then: Creative Director of Mudra.

Now: National Creative Director, DDB Mudra.



There was only one commercial worked on for Wilman shaving system and then came Wilman shaving foam. We had a ₹ 75,000 budget for four 15-secs commercials. Shridhar was the Branch Manager and Venky who is currently the Head of Tanishq, was the client servicing person on it. We sold it to the client and when we came back I was very unhappy. It was not something that I really wanted to do; it felt like something was wrong. Since Wilman was a big client, everyone was very happy that the ad was getting produced and that Balki and Venky have gotten it approved.

I was just sitting and stroking my beard, when I realised that I was the wrong guy to promote this brand, because I don't shave. I kept thinking, what will make me shave? Maybe if there is some beautiful foam, which makes me feel so damn good and makes shaving easy. And, that's how we did this commercial "I don't want to shave". I visualised some hands applying foam on the face of a guy playing the guitar, singing, "I don't want to shave". I told Venky and Shridhar let's do this.

At the time, it was a small branch and this was a large client. I was just a writer and their reaction was, "Balki what are you saying?". They were typical client servicing people. Then both thought about it, and decided let's go and see what happens. The client was so amused, he'd approved a script after a long time, and here we were disapproving that script, pushing for another one. Just the audacity of it made the client say, "This is all great fun, let's do it". So, we were damn thrilled and we said ok. The producers were Radha and Sanjeev, and they were the guys who were supposed to

WILMAN FOAM



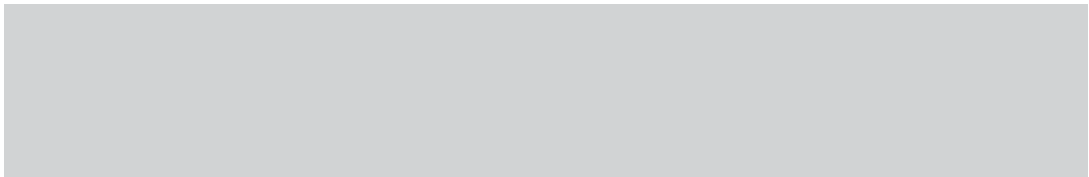
R.BALKI

1988-1994

do the other 4 commercials in ₹ 75,000. We told them that the script has changed, but the budget remains the same. And Radha looked at me and said, “₹ 75,000? That’s all we have inclusive of coming from Bangalore to Mumbai to do test screening?” It was a business plan that made no sense for them, but they said, “In some strange way, it’s great fun. We don’t mind doing it. Let’s do it.”

We got Nikhil Kapoor, this was his first ad, and we paid him ₹ 5000. Everybody did it for lark and it just came out damn well. In those days, it was a very expensive proposition; it actually would have cost them (the client) ₹ 2 lakhs and that was a lot of money twenty years back.

It was a good experience that wouldn’t have been possible without the enthusiasm of everyone saying “let’s do it” and without the support of Shridhar saying, “If the producer wants more money we will pay, we’ll find it from somewhere.” We weren’t a big unit and that was the biggest account we had. We made a small sum as fees, some ₹ 25,000 in profit. To get that kind of money, to say we’ll do this, required a lot of motivation. Shridhar, a ‘servicing’ guy always motivated me more than anybody else. He was one of the reasons why I stayed in advertising. I learnt the partnership between a creative person and servicing person, which began for me almost from the first day of my life in Mudra. He was the best client servicing guy I ever had.



!

I had the privilege of working with Henkel (India) on Henko Stain Champion right from its conceptualisation through to its test market and full-fledged national presence - for almost a decade. It was a rare experience of working as one seamless team with all the relevant units of Henkel (India) including product development, manufacturing, distribution, sales and brand management. As the brand built and held a respectable market share, the joy and satisfaction made all the hard work worthwhile.

The task :

We were aware of how competitive the category was, how strong the leading competitors were, how deep their pockets were and how vital their detergent brands were to their portfolio and channel relationships.

However, we were determined to have an aggressive and positive mindset that believed in winning and not get overly influenced by their strengths. We decided to concentrate on the final consumer and the trade channel rather than allowing our competitors to set the agenda.

The game plan :

To guide us on such a high stake initiative, we borrowed from *Eating the Big Fish* by Adam Morgan. He argues a compelling case that there is much more to learn from 2nd or 3rd place brands rather than market share leaders. Typically, the smaller

HENKO STAIN CHAMPION



R.LAKSHMINARAYANAN

1992-2000

2001-2008

players have less resources and have to extract the maximum impact and efficiency from their budgets. This helps develop virtues such as innovation, focus and prioritisation, and risk taking. The major guiding principles we employed:

Principle # 1 Break with the past

From extensive research, we knew that higher income groups were graduating towards brighter wash and stain removal, which also reflected the fundamental changes in their wardrobes with whites getting out-numbered by coloured clothes.

Rather than be guided by history, we chose to offer a much superior product with a higher order benefit like stain removal rather than merely whiter washes.

By doing this, Henkel wanted to be the thought-leader for the category. An effective way to combat market and volume dominance is to become the image leader, which is what Henkel aimed for.

Principle # 2 Build a lighthouse identity

Once the strategic intent was in place, we integrated the brand benefit with its name - HENKO STAIN CHAMPION.

We believed that this name combined what the product promised to deliver with an emotional ring of 'champion' - leading to pride of association.



!

This became the unifying point for mass media communication as well as the launch conference for sales and channel staff, the trade story and POP. We deliberately priced it competitively, to reflect the quality offered and the premium could be justified on the strength of Henkel International.

Principle # 3 Strategy means sacrifice

Given our challenger status, we were relentless about what we stood for. And more importantly about who we were not, and what we would not promise.

This approach was carried into target consumer definition and the intended source of sale. It also helped in developing single-minded, simple and uncluttered communication.

Principle # 4 Over-committing resources

Recognising that the category attracted heavy media and promotion spends and that the competitor brands were flagships for their companies, Henkel earmarked substantial budgets yielding highly visible and sustained campaigns in media and the marketplace.

Attractive PR stories were developed along with multiple creative units to retain freshness. The trade was invited to participate in bringing the strategy to life.

These investments also reassured all stakeholders of Henkel's commitment and warned the competition not to take us lightly.

All this was in keeping with Henkel's stature globally as a large and feared competitor.

Principle # 5 Constant innovation and surprise

The competitive advantages a small fish enjoys, is nimbleness and dexterity. These were fully exploited by Henkel with a stream of creative and highly relevant innovations in product, packaging, volume, options, communication and trade schemes.

A constant dialogue was also nurtured with end consumers to enable quick course correction.

Most importantly, even after the brand became a significant player with a steady user base and market share, the Henkel-Mudra team continued with the challenger mindset, never becoming complacent. Always listening and learning.

Every small victory was always celebrated with all the people involved and every challenge surmounted together, as a team.



What does it take to create the biggest sporting spectacle of India in 1987? An animal called IPJMC; A Telex machine; A car that invades the grounds; All of ₹ 4.50 crore. And the sheer audacity of the Ambanis.

What's IPJMC? Something that ruled my life for over a year. I bet nobody today would remember. It was the Indo-Pak Joint Managing Committee with responsibility to host the awe inspiring Prudential Cup in India; now to be called Reliance Cup.

What did it take to bring the cup to India? A bit of NKP Salve and a lot of Anil Ambani and a wee bit of money, ₹ 4.50 crore to be exact. Lalit Modi wasn't born then, thankfully, but advertisers still found cricket expensive!

War Room: Shift to the war room at Mudra headquarters in Ahmedabad on a Sunday morning with 4 people in it, including yours truly. The task at hand, how to recover ₹ 5 crore and make a bit more to impress the Ambanis about what a good, effective agency they had in Mudra. By evening, a grand plan emerged that said we would create 8 packages of perimeter boards and sell to 8 global companies at a cost of ₹ 1 crore each and make ₹ 8 crore. The task did not look daunting then, the strategy neat and simple. There was no Repucom then, no problem, so two people sat in front of a TV screen and reviewed 50 one-day matches to arrive at a categorisation of perimeter boards into (A), (B) and (C) to enable us to tout having brought science into constitution of the package.

RELIANCE CUP

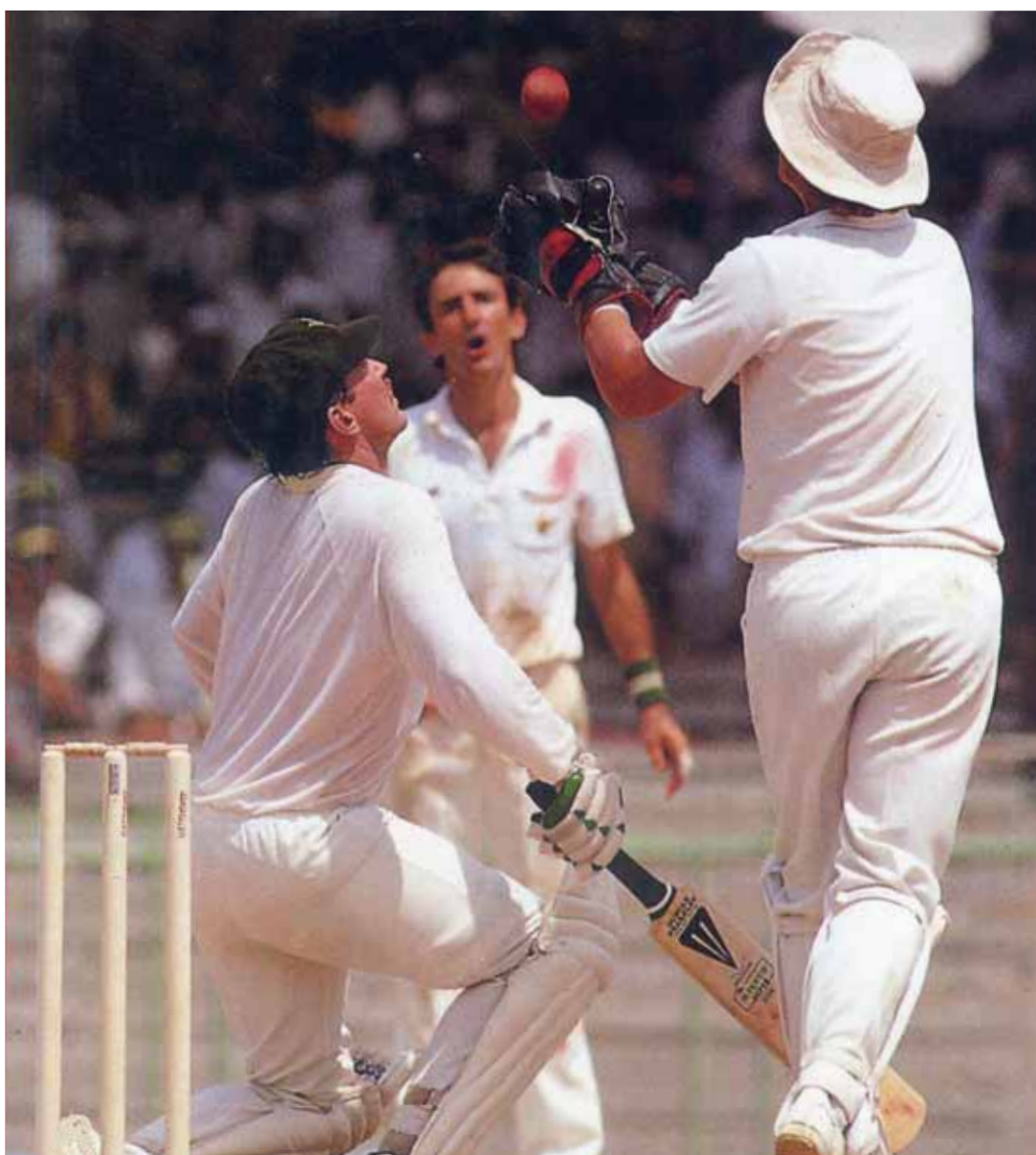


SAM BALSARA

1983-1988

The Telex: The plot now moves to the 4th floor of Court House of Dhobi Talao, Mumbai, which had an electronic telex machine, yes not an ordinary one; the task, to get the telex numbers of 50 top global corporations, who were also large advertisers, and reach out to them. Simple. The telexes went out and we couldn't wait to say "fully sold" which we expected to happen in a fortnight or if we were unlucky in 4 weeks. After all, all that we had to sell to or convince were just 8 advertisers and that too from all over the world. The night before the match started we were still selling, board by board, match by match!

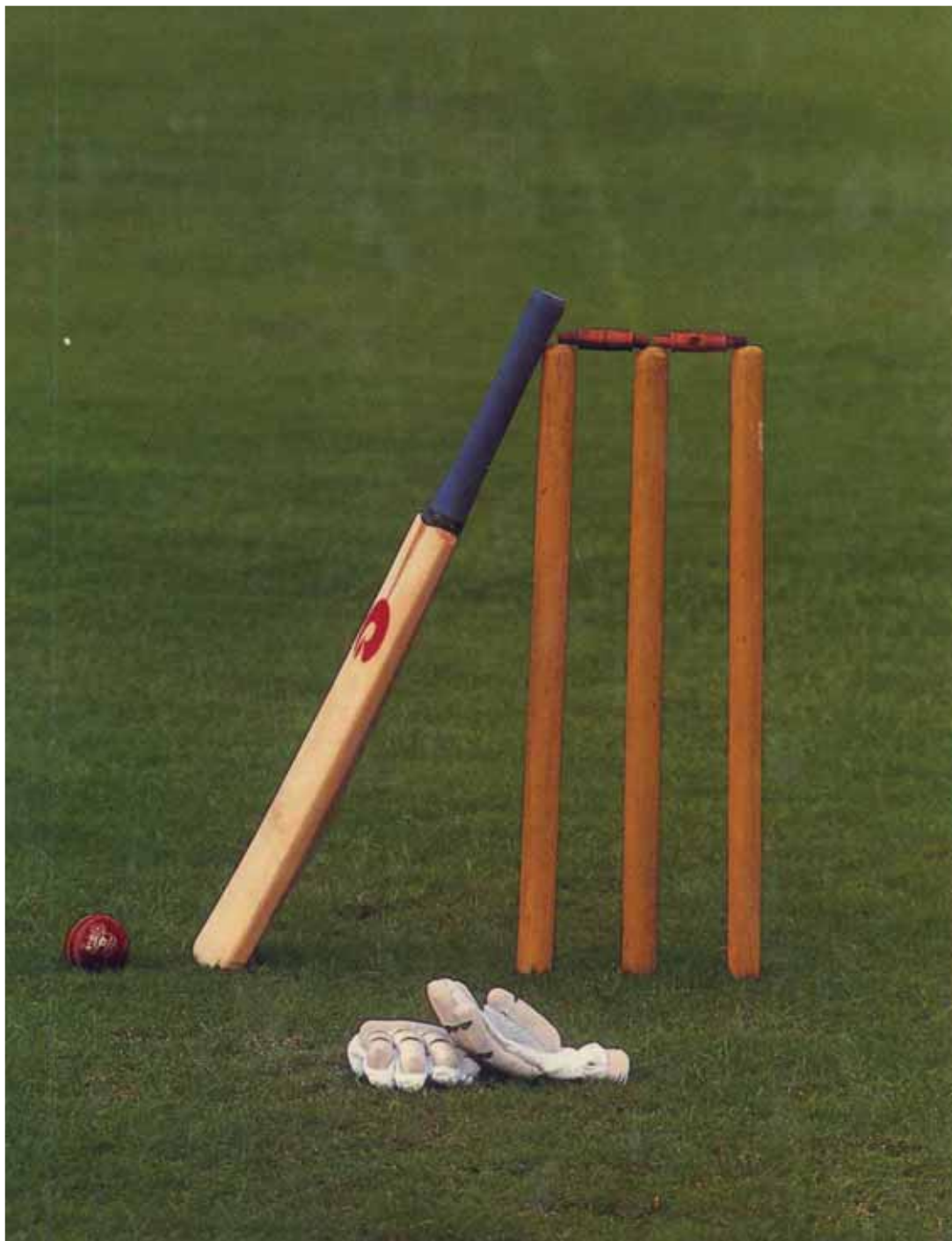
"Reliance World Cup" or "Reliance Cup" : The argument for and against ran back and forth for days on end till someone said, "Stupid if you say Reliance World Cup, the Press will only say World Cup, but if the name is Reliance Cup, they can't possibly drop the name and say the Cup". So, it was the "Reliance Cup". Somebody said, we should have a Mascot and very quickly in a week's time, Mudra's Art Director, Gaurav, produced one with a white dove (signifying Peace, remember matches were in India and Pakistan) with a globe in the background with flags of participating countries and a pitch and stumps thrown in. The Mascot was released to the Press, (not more than 8-10 Print Journalists, including a News Agency) in the Mudra Conference Room and it was heartening to see virtually every newspaper carry the Mascot, the very next day, some on the front page and those who had colour capabilities, in colour. It was exciting to see a simple step in a small room in an unpretentious agency in Mumbai reaching out to so many, through such widespread coverage.



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The Car that invaded the grounds: As we lay despondent over the demand for perimeter boards, or the lack of it, came some interest from MRF, not for a perimeter board package, but sponsorship of the drinks' trolley. We quickly climbed down from the asking price of ₹ 1 crore and closed the deal at ₹ 40 lakhs. MRF and the drinks' trolley? In the excitement of closing the deal, nobody asked and came D-Day and a small car with oversized tyres stormed on to the field! And all hell broke loose! The Madras Cricket Club Authorities were upset at their ground being destroyed and MRF was upset that DD blanked out the car after showing a glimpse of it.

Party time in Lahore: At a party in Lahore that preceded the first semi-finals, I met an interesting young lady, a mother of two, twice married and who had just come out of jail. The conversation sure was spicy! Semi-finals over in Lahore, I got back on a special flight to Mumbai to make it in time for the second semi-finals at Brabourne. And by afternoon went into deep slumber on a chair in a corner till a policeman woke me up, for me to find that the match was over and so was all the excitement over the finals in Calcutta, because India was not to feature in it. And from demanding rooms at The Grand, I was negotiating how many unused rooms I should pay for.



It was on the 25th of November, 2005, when I met Mr. Lloyd Mathias for the first time. I met him along with Pankaj Wadhwa, the MD of Kidstuff then. We were in anticipation of getting a regular brief for our promotional marketing business.

What we understood from Mr. Mathias was that he was to setting up Motorola in its new *Avatar* and wanted to build a connect with the trade and consumers. Nokia, Sony Ericsson and Samsung by then had swept the market. Motorola stood at a meagre 2% market share. Building credibility with the trade was a big challenge facing Motorola.

The regional owners for APAC - Simone Sweeny and team - flew in from Singapore to meet us in Delhi and we had our first brief on setting up a Motoagent Team.

But, what a Motoagent meant to them in the rest of the world and what was required in India back then, were two different things. Motoagents in other countries meant In-shop demonstrators and what was the need of the hour in India was a team of hardcore relationship & sales officers/executives targeted at building a first level of relationship with the dealers. We agreed to hire relationship executives and call them MOTOAGENTS.

MOTOROLA
MOTOAGENTS



!

SAMEER MEHTA

2005 onwards

Then came the first challenge for Kidstuff, hiring 10 Relationship Executives in just 4 days since Simone and her team wanted to cherry-pick the guys before heading back home. Somehow, along with one of my colleagues, I was able to source a team of 15 people through our database of promoters, masters of ceremony and consultants. Simone and her team were able to identify 9 people for the Motoagent Programme to start with, in India - 8 Motoagents and 1 Moto Manager (Field Supervisor for the 8 guys).

Of these, two people backed out and we were left with 7 Motoagents to begin. In absence of a Moto Manager, it was difficult to ensure that the team would do the required job and there would a certain level of supervision in the field. To our rescue came a good candidate - Vishal Yadav (an ASM in Motorola now) - who joined us as a Moto Manager on the first day of training.

The team was structured from an In-Shop-Demonstrator to a Motoagent to a Moto Manager to Regional Head to a National Head. The team was completely aligned with the sales & marketing team of Motorola.

The entire team was trained by Sweeny for a week in Trident, Gurgaon. The team did some splendid work along with the Motorola Sales team and their work was evaluated



after a month by Simone during her next visit to India. The team was then increased from 8 to 25 and gradually to 100 in next 2 months by February 2006.

This team cracked some of the best retailers in Delhi and established Motorola as a brand any retailer would love to work with. Team Multiplier became the brand and product custodian in the market. A retailer would call the Motoagent and discuss what order of stocks to place with the distributor since we were the face of Motorola and held the relationship very strongly.

The Motoagents focused on some deliverables and surpassed everybody's expectations:

- Dealer Relationship
- Merchandising & Product Displays
- Direct Sales Conversions
- Product Training to Dealer Staff

The team size went up from 7 to 2100 by the end of 2008. Motoagents increased Motorola's footprint to 286 cities pan-India. Motorola's market share went up to 14% with a volume sales record of 2 lakh handsets in India.



In the highly protected Indian market environment, the Ambassador (originally the model Morris Oxford) had ruled the Indian roads for over three decades. The only competition it had was from two other equally outdated cars, and the brand was by far and away the market leader.

The mid-1980s saw a gradual opening of the Indian economy and the introduction of the Maruti Suzuki, a small, peppy car that took the Indian consumer by storm and became perhaps India's most powerful symbol of the new freemarket culture that was soon to overtake the country. Over the next few years, some more modern brands of cars were introduced, changing forever the Indian car market scenario.

COPING WITH CHANGE

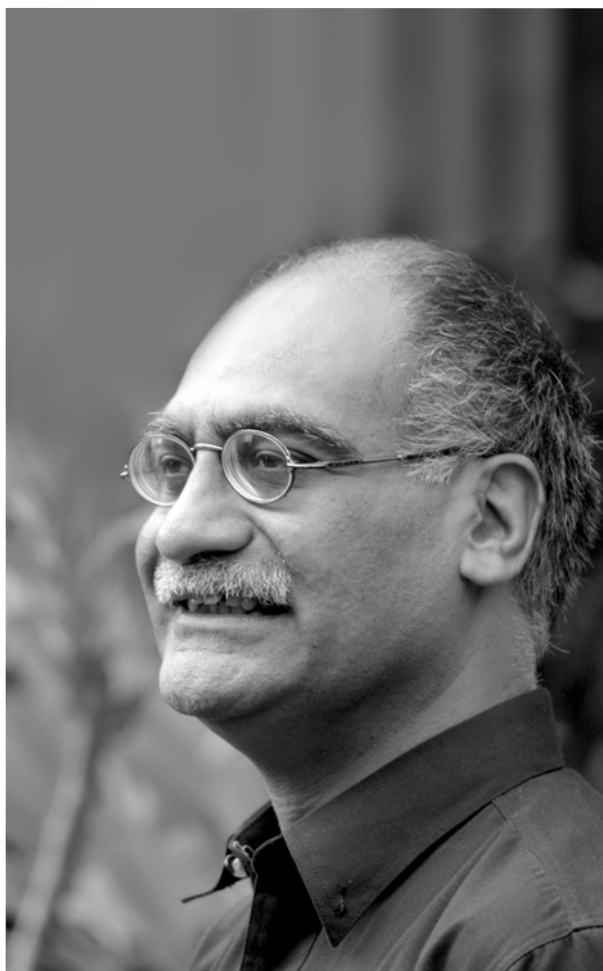
In the wake of competition from the younger, seductive cars, the Ambassador seemed suddenly like an endangered species. The brand's market share declined sharply from a high of 50% in 1984 to under 10% within a decade.

The company initially reacted to this new market scenario somewhat defensively, by trying to highlight aspects of newness and change in the car. But, the changes were minor and all attempts at presenting the brand as 'new and improved' met with a degree of cynicism.

A NEW BEGINNING

When we at Mudra and a new marketing team began working on the assignment, it was felt that being defensive about the brand was counter-productive. Sure, it may no longer be seen as a new and exciting object of desire, but the Ambassador nevertheless stood for some strong, enduring values that continued to be relevant to a large segment (constituting

AMBASSADOR
IT'S ALWAYS THERE



SANDEEP VIJ

1988-2000

2002-2012

a not insignificant 10%) of buyers - values such as safety, sturdiness, space and - perhaps most importantly - trust.

The Ambassador had, after all, been an inseparable part of the great Indian journey. Its story was the story of dusty, pot-holed roads, of long journeys, of packed families, of road-worthiness and load-worthiness. Like a faithful old family retainer, it had been there when needed, always there.

The advertising for the Ambassador brought alive this feeling of trust and easy familiarity with the brand by presenting 'moments of truth' in the unique relationship that owners shared with it.

The campaign featured candid images of small, everyday moments around the car. The attempt in the photographs was to capture a slice of reality, rather than to present a 'well art directed' picture. Similarly, the snippets of conversation featured in the ads (as well as the typography used in rendering them) sought to be honest, unpretentious and 'real'.

While the situations did remind the reader about specific virtues of the Ambassador (such as safety, spaciousness and reliability), the attempt was to do so subtly, gently. Like the brand itself, the tone of the advertising was modest and unassuming.

In terms of size, the Ambassador was a small account for Mudra; however, the pride and excitement the Ambassador raised within the agency ensured that the attention spotlight, at the highest level and across offices, was always on.



विलुप्त हो चुके कारों को ले जायेंगे

HM AMBASSADOR
हमदम.हर कदम.



HM AMBASSADOR
It's always there.





Remembering Satyajit Ray, winner of the Lifetime Achievement Award, Academy of Motion P



ictures, New York, 1992.

HM **AMBASSADOR**

It's always there.



Sometime in 2007, I read *It Happened in India* by Mr. Kishore Biyani. The book fascinated me and made me want to meet and work for this grass-root visionary - the man who created Big Bazaar. Almost on cue like a self-fulfilling prophecy, one afternoon, I got a call from Mudra asking me if I was interested in working on Big Bazaar. I accepted the offer without thinking.

A mere 60 days after my first encounter with the indomitable Mr. Biyani in his book, I was shaking hands with the real thing. As they say, when you want something badly, you actually get it. The past two years have been a roller coaster journey during which Big Bazaar and the folks who run it have taught me a great deal.

Celebrating Indianness

Big Bazaar, a brand that celebrates Indian-ness in its own unique way, has reconnected me to my identity like never before. The brand is a crash course in the culture, the diversity, the eccentricities and the nuances of a phenomena called India.

As a retail brand we researched, understood and internalised regional customs and festivals. Festivals such as *Ugaadi*, *Onam*, *Lohri* that were only names to me earlier, suddenly came alive in my heart.

Feeling in the gut

At Big Bazaar, data and research are used as supports to the decision-making process, not as substitutes to the decision itself. This instinctual approach to the market is hardly ever used in any organisation. We trusted the gut feel of people who went out into the market and understood the reality of how consumers were living their lives. Data was merely a tool to ratify these decisions.

BIG BAZAAR



SANJAY PANDAY

2007 onwards

Our team continues to go out to study the consumers' reality. The way they shop and behave at the stores. The way the environment in which they live is changing.

What this translates into is an organisation that is willing to experiment without the fear of failing. At Big Bazaar, 'risk taking' is actually rewarded and failure is seen as a stepping stone to success. This conditioning has over time made us more confident of taking a gut call. It has made explorers out of us all. More importantly, it has made us more accountable for our decisions. When we bet our client's money on something new that we believe in, we really do our homework.

The power of team spirit

The biggest retail brand of India is also the fastest growing retailer of the world. Surprised? It's a fact! And this growth has not come easy.

As a team, be it on the client's side or the agency's, we have learnt to stretch as much as it is humanly possible. We have learnt to juggle multiple campaigns in multiple languages, dozens of films, thousands of print artworks, hundreds of radio spots all within a mere 365 days. Somehow, we juggle and luckily right at the end it always comes together. Every time. The only reason it's been possible is because of an incredibly motivated team on both ends. A team that shares mutual respect for each other. A team that loves what they do. A team that is willing to sacrifice even their personal time to make things happen.

A team? Or, should I say a battalion? Big Bazaar has taught me that you can connect to an entire nation, that you can make a big vision come true when many hands pull in the same direction.



!

When Pepsi Foods called Mudra, it was with what seemed like a harebrained idea. Having struggled to build volumes in potato chips, they were now exploring the idea of giving India what it already bought rather than try and make it buy stuff it didn't. The *Namkeen* market was huge, fragmented and disorganised. There wasn't a single brand that was remotely national in character, and the category operated in an artisanal mode with strong local preferences. The decision to launch *Namkeens* sometime around 1993 was a bold, discontinuous move, by all accounts. Mudra was not a Pepsi agency and the reason to look at us at that time, was that we were an agency with an Indian heart. Of course, the conversation was of an exploratory nature, we needed to come back with a point of view on the category and the brand.

We put together a 3-page note that showed our understanding of the cultural context in which the category operated. On the strength of this understanding we won the business. The note was to become the foundation of the strategy for Lehar Namkeen (Pepsi had to use Lehar as a prefix for the cola, for some obscure regulatory reason, and it was decided that we use that as a stand-alone brand for the *Namkeen* extension). The brand was conceived from scratch, with the team of Anisha Motwani in client servicing, Sunjae Sharma and A. J. Raina in creative at our end. The launch campaign used what was at the time a new idea - that of ripping off Hindi film song titles with lines like "*Khata Rahe Mera Dil*" (can't remember any other,

LEHAR NAMKEEN



SANTOSH DESAI

1991-1996

but you get the drift). It consisted of a lot of outdoor and some extremely low budget films and managed to do quite well for the brand. Eventually, of course, the undifferentiated *Namkeen* category was found to be too generic to extract brand value from and Lehar Namkeen morphed into Kurkure, and the account too subsequently moved from Mudra.

But, that is mere detail. What I do retain is the excitement of landing Pepsi, then by far the most coveted business in the city, then without a real pitch and making a go of what was surely a very brave and possibly a very foolish idea. The process of conceiving the brand was great fun, full of the characteristic Mudra combination of close teamwork, late night arguments and impossible deadlines. The account size was tiny, but that did not make the slightest difference. We had a point to prove to Pepsi and I think we did.

This was but one of many such experiences at Mudra, the only organisation I have worked for where the cliché of the company as family, was a truth we lived by. Coming in to work was fun, for it really was another home full of energy, some imperfections and unqualified warmth. It is hardly a surprise that the old Mudra gang continues to be in regular touch almost 15 years later.



I joined Mudra sometime around 1987-88 from Lintas in New Delhi. It was a big jump from being an Art Director to becoming Sr. Art Director, and going from one small office to another. Swear, it seemed like a jump at the time.

It turned out to be fun. I remember we were housed in a bungalow in a residential area in New Delhi. No wonder the place felt so homely.

Those were hectic times and we were a very small team. In fact, I was the first full-time employee in the creative department. But, what a hard working bunch it was! Always full of fun and vigour. There was the ever-smiling Madhukar at the helm. There was Shailendra 'Brain' Jain, Sandeep 'Big Grin' Vij, Neeta 'Toughie' Kapoor, Terry, 'Grin' Vaidya, Sanjay Browne, Pankaj Mridul, Sandeep Khanna, Anu Bhatti, Vikas Verma, Anita Noronha, Atulit, young Atanu and many other mad men. My copy partner was Anila Gupta, a very sweet lady with a great sense of humour, so we used to just laugh our way through pitches. And yeah, there was our Studio Manager, Mohan Singh. Have you ever seen a thin soft-spoken Sikh? Well, he was one.

I worked on a million pitches in Mudra and we won a few too, but the most memorable of the lot has to be the Binnie's pitch - a very difficult one. There were many agencies involved and we were one of the underdogs, being the youngest agency in the pitch. We did a big campaign, finished it well and then thought we would do a quick test to see if it worked. We tested the campaign in a few areas in Delhi with groups of 7-8 year-old kids and teenagers. It was received very well but I kept feeling that the campaign was a bit too 'English' and may not be memorable enough. The hook was missing. In one of the groups, I got talking to a little Sikh boy. He was a performer - he

BINNIE'S
HUMKO BINNIE'S MANGTA



!

SONAL DABRAL

1988-1989

2012 onwards

told me in detail how he went out every evening with his dad to buy groceries from the colony market and how at times he persuaded his dad to give him money to buy sweets and wafers. “So, how do you ask the shopkeeper to give you what you want?” I remember asking him. “Doesn’t he think you are too small?” With total attitude the little sardar clicked his fingers and said, “*Arre woh toffee dena aur woh chips ka packet bhi.*” This is how he spoke to the shopkeepers he said, followed by one more click of the fingers. That was the hook I was looking for! We got back to the agency and I wrote “*Humko Binnie’s Mangta!*”. Once I had the line I took the then popular song “Julie Julie” and converted it to “Binnie’s Binnie’s”. The rest was easy. We created a big campaign out of the line and finally, we had two strong campaigns. We decided to present both.

We were ecstatic when we heard that we’d won the business. It was a huge win for an agency in its infancy. The masterstroke came from the client. He threw a party for his kid’s friends and tested the two campaigns. “*Humko Binnie’s Mangta!*” which was also the client’s favourite won hands down. The campaign was released and turned out to be a huge success. The line “*Humko Binnie’s Mangta!*” became extremely popular. It was easy on the tongue and was possibly one of the first lines done in *Hinglish*, if you can call it that.

I was in Mudra for barely a year but the period was intense with lots of fun and lots of work. Wins and losses, fun days and sleepless nights - but more than anything I met some great people there.

They say time flies when you’re having fun. As the agency turns 30, here’s wishing all of you at Mudra loads and loads of fun.

"Humko Binnie's Mangta!"

Introducing Binnie's Extra Crisp Potato Chips. So thin, golden, fresh, oil-less, large... they're perfect. Perfect for eating when you're playing, relaxing, picnicking, lazing, dancing, prancing, studying, skating, swimming, driving, partying, cycling.

So, just remember to say "Humko Binnie's Mangta"... and you'll never be doing nothing!

Binnie's Extra Crisp Potato Chips.

In four fun-filled flavours.

Regular Salted. Pudina Punch. Masala Munch. Tomato Tickler.

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Mudra, a delicate play of hands, welcoming me within her dancing folds, laying open the doors of perception, allowing me the space to explore, to highlight the *saree* sensations that were the hallmark of Vimal, melding later to dress material and other avenues of fabric - converting my dreams into reality.

Mudra, a series of romantically tinged adventures and a sense play is what I recollect in my game of creativity spanning a quarter century of artistic freedom allowing me to cast my own image within the annals of textile advertising.

Mudra came into being in the year 1980, traversing the highway of its own creation into which I was happily accepted just four years down the line. As for me, fresh out of Calico, honed on the Shilpi experience, I thrust myself into a new world of a growing advertising agency, which reshaped my work style while I gave Mudra my all.

A high point in my career was when A. G. Krishnamurthy wrote in his book *The Invisible CEO*, “It was around April 1984, that we were blessed again with one more creative force, Subrata Bhowmick. One of the world’s premier graphic designers and recognised as such, he, along with Ritu Nanda and Philip D’souza gave Vimal the look and the feel that elevated it instantly to the status of India’s leading fashion fabric. I would say Bhowmick’s genius lay in his ability to turn the ordinary into the magical. He didn’t demand exotic locations and expensive models. Instead, he took the extremely commonplace and made it look exotic. Yes, Vimal and Mudra were very lucky indeed to have Bhowmick with us.”

VIMAL
ONLY VIMAL



SUBRATA BHOWMICK

1984-2007

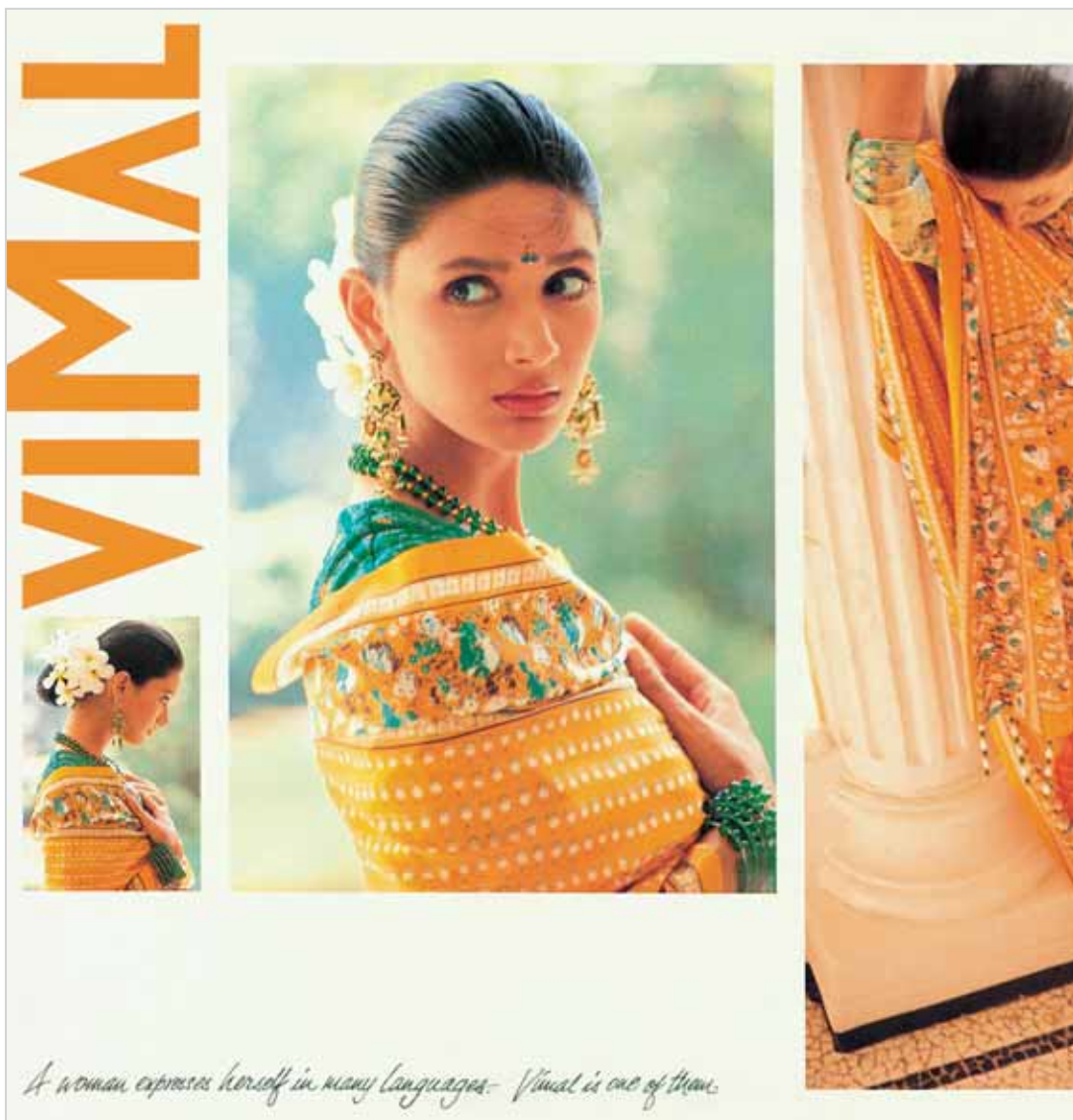
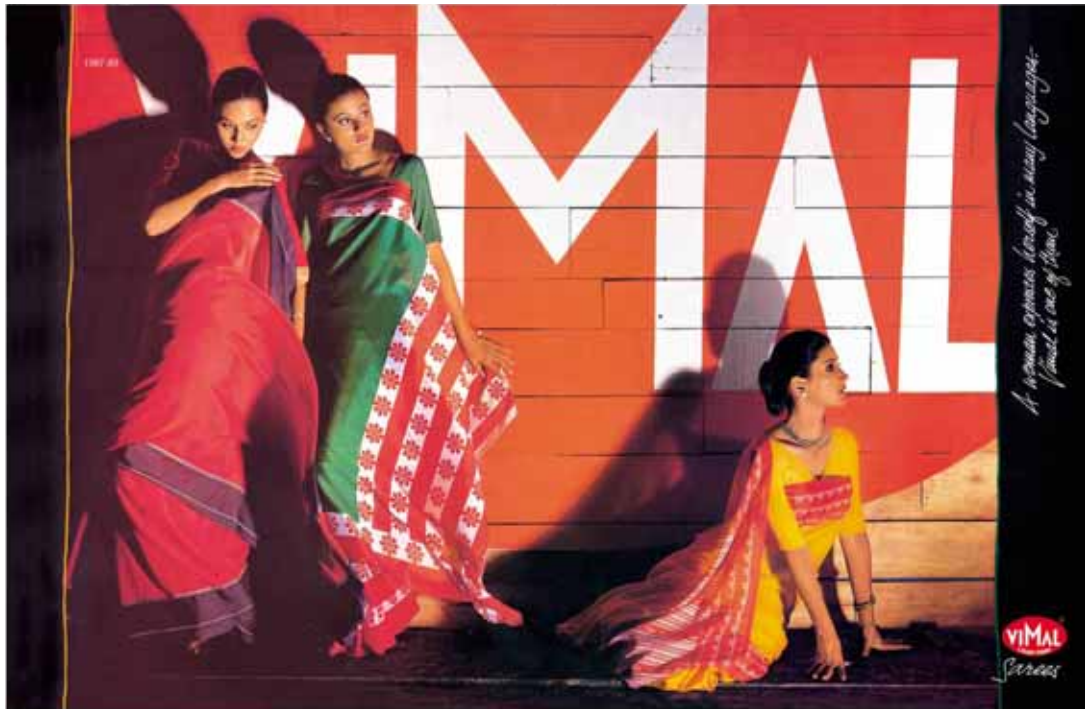
Though I was an integral part of Mudra's artistic flowering, never were there any contractual elements. It was more of a personal relationship with A. G. Krishnamurthy handing me the arena of advertising on a platter, allowing me to conduct sensual milestones and look beyond the barriers of convention. We kept breaking new grounds, experimenting with an aspect of advertising in its infancy and paving the way for the future. What began as a training ground for me at Calico Mills and Shilpi, was honed to personal satisfaction, with a constructive knowledge of various stages in advertising configuration.

Anil Ambani, and to a large extent the sheer passion of Krishnamurthy energised me into shaping together each Vimal campaign from a mental image to transparencies of elegance.

I became a part of Mudra since the time it was a small office in Ahmedabad and 26 years later when it has spread out as a behemoth agency to reckon with, my work ethic has not changed.

There were no compartments regarding who was client servicing or even the client. We worked as a cohesive team with an urge to contribute unanimously. It was a driven desire to be *numero uno* in the industry, to break into a market dominated by Garden and Raymond.

From the very beginning, *sarees* followed me, later opening new vistas in dress material - my involvement in the process complete, from pre-production planning



!

to final colour corrected plates. Thus, I could work out my impulses, sometimes spontaneously generating campaigns, artworks and variations in form. The selection of foreground space to the elegant bastion of models, the look and feel that can only come from a total hands-on immersion, coupled with a style of working that built personal relationships with people at all levels, creating a bright knit family, embracing outsiders to widen the circle of 'Mudraites'. My desire to select new faces as models, work with a varied team of technicians, copywriters, art people, wholeheartedly integrating them into the ever-growing Mudra family was always accepted. Never, never were there any objections, and that is the essence of my experience with Mudra.

It was my introduction of an unorthodox methodology that worked; introducing a freshness at each phase, right from increasing the models to bringing in a child, all of which created a signature tune for Vimal.

So much has happened and I have interacted with so many people at various levels from 1984 to 2007. Never have I been bothered about remuneration or reward. With Vimal and Mudra, it was a great honour to receive for the second time, the 'Art Director of the Year' from CAG - 1989, judged by the same people who had disdainfully looked down at us all that time ago when we were creating waves out of Vimal advertising.



!

One fine day, when I landed in the Chennai office, I was told that a fairly finicky client was expected there. While I have heard clients being described in various ways, finicky somehow added a precision and exactness dimension to the individual. So I was very curious to observe this person. I did not have to wait too long. Thus, I met Mr. Viswanathan and his brother, Sivakumar, of RmKV fame. Soon I realised that ‘finicky’ was the wrong word.

It was all about passion and ownership. How passionate can one get? Being passionate about his agency? In a weaker moment, yet in all sincerity that day, I told Mr. Viswanathan that I wanted to spend time at the store; and he promptly said “you can come with me, sir”. Seemed like a nice trap. As I had to catch a flight that evening, I told him almost sheepishly that we will have to do it in my next visit. Realising I was on test I promptly cancelled my flight and spent 4 hours at the store. The best part: he called me 30 minutes before my scheduled flight; and was surprised that I was just walking out of the store. Some more such events from the agency team and he was never tired of saying that “Mudra is my agency”.

Partnership was a serious thing for RmKV. At a huge public forum in Tirunelveli in what was essentially an RmKV celebration, saying that Mudra was a key partner in their success. Or, calling me, in a hushed tone to say that he is travelling to Bangalore to share the big idea for the season. With all the pent-up excitement and expectancy unveiling a silk fabric woven in myriad colours: what later became the 50,000 colour saree. Asking if we believed Jyothika was right? Calling me, Jagdish and Subbu at 10 am on the day the Jyothika campaign broke, to say, “Sir, it is working. I want you to know that”. Never figured out why he called me sir? Introducing me to Jack Trout as, “Mudra is my brand custodian” and “Can you tell him what we were talking about...” and making us believe unambiguously that Mudra owned the brand...and make Madhukar desire to meet him. In any case, Madhukar

RMKV



S. RADHAKRISHNAN

1995-2012

would have met him. Given the fact that the RmKV team in thought and action included agency. The belief of ownership was and is truly powerful; and scary.

In the initial stages, I often used to think that we had lot of meetings, but few decisions. One fine day, it dawned on me that this was a brilliant strategy. Mr. Viswanathan promptly confirmed it. This strategy made sure that every conceivable argument was made by the agency and the final decision was almost the 'best' that one could take. Nothing illustrates this more than the way RmKV '*Indha Colour*' promise rolled out. The client saw a strategy where most would have seen a tactic. Followed by his brother, Sivakumar, the next year when the reversible *saree* was launched. Almost seamless.

I still remember the day when I informed RmKV about the EFFIE. Both Mr. Sivakumar and Ms. Dhanlaxmi were overjoyed. It was very emotional for them, because Mr. Viswanathan had always said and believed: that Mudra and RmKV will win together if we do good work. So this was really a reflection of all the passion, emotion and hard work by a whole lot of people.

Small things made a big difference: on the day prior to Diwali, I know of no client personally visiting the agency office to distribute sweets to each and every employee of the agency; adding with a smile, "Sir, *avallam engalukku vela pannara sir*" or "they work for me!" Personally serving food to the agency team at lunch. Arguing with me about service levels from the agency; and most graciously agreeing to increase our compensation. Finally, adding that it was only because it was Mudra that they agreed.

It is tough to get a more professional, entrepreneurial and passionate client to work for. Clients don't come in such gracious packages anymore.







ஜூகல் பந்தி

நவராத்திரி காலத்திற்குள் கிராமிய மனம் கமழும் கவிதைப்பாடுகளுடன் இப்புனைவு ஒரு புதுக்கவிதை. ஆழமான மனப்பாட பாட்டுடன் இணைந்த இப்புனைவிலிருந்து பாரிதவனபத் திருப்பா பாடுகின்றதான் மனம் வரும்?





பிங்க் பேர்ல்

மனக்கவரும் சிக் வண்ண ஓராதெட் புனைவு. கண்ணுக்கு இதமான நீல பாட்டி. செவ்வில்களும் குதறுகளும் தழவ்களும் அழகாக இணைந்த இந்த அற்புதமான புனைவுதான் இந்த சேவலின் சிபேஷன்.

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ஒரே பட்டுப் புடைவையில் இரண்டு புடைவைகள்



இருவரும் இவர் அணிந்துள்ளவை. ரெட் & க்ரீன் மீளும்-பொரால், பஞ்சு & க்ரீன் டைரப்பல் சிவ்ஸ்பின் பட்டுப்புடைவை.





விவ்ரஸிபிள்
 பட்டுப்புடைவை
 கலெக்ஷன்

இந்தப் பட்டுப்புடைவைகள் மறுபக்கம் உள்ள இருக்கு... அட... இன்னொரு பட்டுப் புடைவை! ஆரெம்சேலிவில் புத்தம்புது சிவ்ஸ்பின் பட்டுப்புடைவையோடு தோவலிசைக் கொண்டாடுங்கள்! இதற்காகவே உருவாக்கப்பட்ட தற்களில், ஆரெம்சேலிவின் அகதேர்த நெசவாளர்களால் நெய்யப்பட்ட ஒவ்வொரு புடைவையும் பிரமிப்பூட்டும்! இந்த தோவலிசைக்கு ஆரெம்சேலிவில் உங்கள் சிவ்ஸ்பின் பட்டுப் புடைவையைத் தேர்ந்தெடுங்கள், அழகாக ஜோலித்திடுங்கள்.

ஒரே பட்டுப் புடவையில்
இரண்டு புடவைகள்

இந்தப் பட்டுப்புடவையின் மறுபக்கம் என்ன இருக்கு... அம்... இன்னொரு பட்டுப் புடவை! ஆரம்பகாலத்தில் பூத்துப்பூ ரிவரஸிபிள் பட்டுப்புடவைபோல ரிவரஸிபிள் புடவையாகக் கொண்டாடுங்கள்! இதற்காவே உருவாக்கப்பட்ட ரிவரஸிபிள், ஆரம்பகாலத்தில் எவ்வளவு நெருக்கமாக இருந்ததோ, இப்போது புடவைகள் மீண்டும் மீண்டும் இந்த ரிவரஸிபிள் ஆரம்பகாலத்தில் உங்கள் ரிவரஸிபிள் பட்டுப் புடவைகள் மீண்டும் மீண்டும் இருக்க தொடங்கியிருக்கின்றன.

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Oh Calcutta!

On my way from the airport to Mudra's office at 12 Rainey Park, it occurred to me that the Calcutta of 1992 couldn't have advertised itself out of its dying city label. But then I was to be in Cal only for 3 months and didn't want to bother about the city's burden.

Under the queerest of circumstances, my 3-month guest stay extended to nearly 3 years. As the Mudra Calcutta team pushed to win new business, client after client we invariably found ourselves recommending not just the advertising solutions but a whole lot of re-think of their business strategies. Just like the city, it seemed even the clients there couldn't have merely advertised themselves out of their situations.

Desperate for an anchor client, Madhukar introduced us to this very unlikely potential client - Orient Fans, a brand that Madhukar had helped build in his early advertising days. It was an unlikely potential, however, because their agency ASP was their own company!

In the typical Mudra way of doing things those days, the massive Mudra machinery moved in for the pitch. Obscene amount of research, scores of campaign and tonnes of layouts showed up. Client was swamped. The sheer scale of effort made the client feel guilty enough to award us some business - the print campaign, while the venerable "Orient Orient, Orient fans" jingle-based TVC was stayed put with, with ASP. For a team that was in the habit of recommending to clients what to do with their business strategies, not just advertising, this was an irony that was soul-insulting. However, we needed the business and decided to accept the decision.

ORIENT PSPO



YOGENDRA VASHISHTA

1986-1999

During the massive Mudra mobilisation, one of the ideas of the Cal team that would have needed the client to make significant changes to its product (what else?), was tossed out of the window by the pitch team. The Cal team, however, felt strongly about the idea and closer to the next year's advertising planning, the team worked itself into a frenzy around this idea. We infiltrated the client's factories, made friends with strange people like engineers and on the sly worked out the specifics of the product re-design and re-engineering that our basic advertising idea needed to be backed up with.

The annual presentation used to be an elaborate ceremony with Orient. Call us to Taj, was their request, and yes, please make it an all vegetarian affair! So there we were, at an all vegetarian presentation at a massive banquet room, to an audience size that made us feel like we were at a seminar. We had only one idea and it was scary as it would need the client to make massive changes to their product and their factory, but we backed ourselves to the hilt. The three hours presentation ended with parched throats and even more eager ears on our side. And then, we were witness to a sight that was unreal - the seminar - scale, all vegetarian audience which seemed sans any emotion till then was suddenly up on its feet and was c-l-a-p-p-i-n-g! We were blown. Would we have been blamed for thinking that we had got the business? But wait "since it involves sacking our own agency, it needs to be presented to Babu - Mr. C. K. Birla!" And then to their very powerful distributors, and then some more. Even after we were given the mandate, we found being called to "present once more please", to some more dealers, to their sales teams, to their engineers and so on. We were sick. At some obscure hotel in Faridabad (yes, we were called even there) where we ran workshops for

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better air delivery



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combinations



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SLOT BLADE



Unique "Slotted Blade" blades equipped with increased 180 degree of the center blade for the fastest forward air velocity maximum air over the largest area.

WIDER TORQUE



"Wider Torque" of the motor results in higher electrical efficiency and reduced power consumption.

AUTO-SPEED RETENTION



"Auto-Speed Retention" speed-voltage characteristics ensure maximum air flow even under fluctuating voltage conditions.

THE PSP FACTOR



The following decides the effective PSP values:
Total Air Delivered
Electricity Consumed

ORIENT
PSP

More air everywhere

Orient PSP is the only fan blade that PSP is PSP 100%

two batches of their sales teams over four days, it finally sank in that they were sort of addicted to seeing this presentation again and again, and may be wanting to be witness to their own act of courage as they prepared to actually carry out all the business changes that a mere ad agency had recommended. We got totally freaked when, at the end of the first-day-first batch show at Faridabad they called in their President and Vice President all the way from Calcutta to come and see the presentation once again! We knelt down and asked to be given *moksha* after this last time. “Oh, no problem, we would video record the presentation tomorrow”, was their simple solution. We froze.

Eventually in September 1994, we unveiled the era defining milestone in the history of the ceiling fan category. It went on to create a pre and post PSPO era. Madhukar treated us all to an impromptu lavish unlimited *daaru* session. In the history of mankind, no one must have been in the need of *daaru* more. The mere-advertising - can't-get-you-out-of-your-legacy school of thought had got redeemed. Of course, the saga went on as we travelled the length and breadth of the country to now repeat the launch.

The passion, conviction and an unparalleled dedication of the small Mudra Calcutta team, a most amazing client and tonnes of innocence were the ingredients of this hard to believe story. But the two biggest reasons were - that bolt of insight that struck me on my way from the Cal airport, and a most zealous leadership of this initiative by a colleague who I eventually became a big fan of – Amrit Roy. Oh, but for Calcutta and him, wonder whether this would have been possible at all?

Meet The New Power In The Air



Presenting
PSPO
(The latest weapon in the air war)

Orient introduces **PSPO** – the latest Air Supply Technology. **PSPO** explodes the Air Tunnel concept and provides 'Peak Speed Performance Output'. **PSPO** is breakthrough engineering design which delivers maximum air over the largest area. At the least electricity cost.

ORIENT PSPO. The ultimate breakthrough in Air Supply Technology.

PSPO ADVANTAGE

Re-DESIGN

Revolutionary "Ribbed Blade" design dramatically cuts air resistance for maximum and uniform air output while providing added structural strength to prevent distortion of the aerodynamic design.

OTA BLADE

Unique "Double Taper Angle" blades coupled with increased lift angle of the motor blade the air tunnel device to maximize maximum air over the largest area.

MAX TORQUE

"Impress Torque" of the motor results in higher electrical efficiency and reduced power consumption.

AUTO-SPEED RETENTION

"Self-Feedback" speed – torque characteristics ensure sustained air flow even under fluctuating voltage conditions.

THE PSPO FACTOR

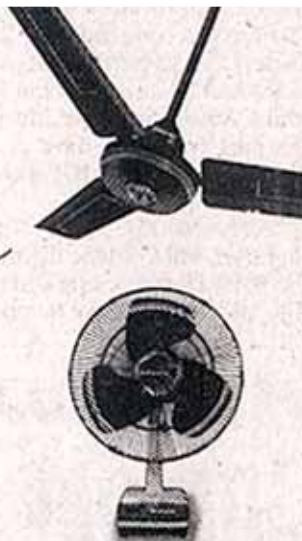
The following identifies the effective PSPO values:
Peak Air Output
Electricity Consumed
+ Investment Factor

ORIENT
PSPO

More air everywhere

ORIENT PSPO fans are available from PSPO-400 to PSPO-500

More AIR



Stronger
motor



Ribbed blades for
better air delivery



Superior finish



Unique colour
combinations



Silent
operation

ORIENT
PSPO



30 years of **mudra**