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## Hakuhodo Percept bags Hindware creative account



Hindustan Sanitaryware & Industries Ltd (Hindware) has appointed Hakuhodo Percept Pvt Ltd to handle its creative duties. The account size is estimated to be in the region of Rs. 15-20 crore. The win came following a multi-agency pitch that saw the participation of McCann Erickson, Everest, Confluence and incumbent agency, Modus.



## Growing multiplexes boost P9 Experience in brand activation



P9 Experience, a sub-brand of P9 Integrated, has set a benchmark for advertisers in the domain of cinema advertising. The movie marketing company has been instrumental in introducing several corporates, including Godrej Interio, Van Heusen, Parx, and Tata Motors (Indigo), etc. to brand activation.



With the growing penetration of multiplexes, single screens in smaller cities are turning into digital format theatres, resulting in attracting the audience and bringing a complete cinema viewing experience. Hence, cinema advertising has witnessed tremendous growth with more and more ad films and on-ground activation.

## P9 Design creates publicity design campaign for 'C-Kkompany'



P9 integrated has created the publicity design for posters, stills and billboards for the film, 'C-Kkompany', produced by Balaji Motion Pictures. The publicity layouts were devised and outlined in an intriguing manner, but differently, compared to the usual comic themes that are portrayed today in the name of publicity.



## NDTV Imagine launches Salaam-E-Comedy Awards produced by PDM India



NDTV Imagine announced the Salaam-E-Comedy Awards, which was produced and conceptualized by PDM India. This award show aimed to recognize the genre of comedy films and the artists that are part of this popular genre. It aimed to honour the films released from January 1st to April 30th 2008. Awards were given away to the Best Actor, Best Screenplay, Best Film, Best Comedy Character and Best Comedy Scene of the Year.



## Percept/H bags creative duties for SBI Mutual Fund

Percept/H

Percept/H bagged the creative duties for the SBI Mutual Fund portfolio, which has an investor base of around 5.4 million. The business was awarded to the agency after a long pitch process that included agencies such as Rediffusion DY&R, O&M, Leo Burnett and JWT. The size of the business is estimated to be Rs 40 crore.



## Percept/H ramps up its creative team

Percept/H

Percept/H, has appointed Dilip Marathe as its Creative Head, Mumbai. He moves from Rediffusion, where he has spent over 13 years. He will report to Iqbal Raj, National Creative Director, Percept/H.

Percept/H has also appointed Anand Halady and Umesh Bhagwat as Creative Directors. Both would be reporting to Dilip Marathe, Creative Head, Percept/H, Mumbai.

## Percept Media Billings cross \$100 Million



Percept's media billings have crossed the \$100 million mark in its first year (FY 2007-08) of operations. Percept's 360 degree media services encompass conventional and traditional media, out of home, below the line, activation, retail, rural, experiential marketing, entertainment marketing, new media, digital & interactive media, sports marketing, sponsorships & endorsements. They provide a unique media service delivery platform through its micro-marketing infrastructure with the support of IT based networks.



## Percept Profile bags 7 new prestigious accounts in a row

P E R C E P T  
P R O F I L E

Percept Profile India bagged seven new accounts across various categories such as hospitality, kitchenware, kidswear, education, real estate, and media and entertainment

The new accounts acquired by the company are Contiloe Films, Bharatbala Productions, Tupperware (the storage and serving products for kitchen and home), Dandara (UK-based real estate venture), Catmoss (kidswear brand), Studyplaces.com (the global educational portal) and Flags (cuisine restaurant).



edu

## Percept Retail guns for unorganised mobile, pharma players



Percept Retail, part of Percept's out-of-home (OOH) business, aims to streamline its retail marketing communications business in the unorganised sector. It plans to focus on building appropriate skill sets for improving the returns on objectives from its media buying business. It has rolled out a pilot retail store, 'The Best of Deals & Offers', that has brought several standalone telecom handset and accessories brands under one roof. This will open across the country in 3-4 months. Percept Retail will offer these brands the benefits of combined advertising and steeper discounts on inventories.

## Percept's two films to be screened at Toronto Film Festival



Indian films and filmmakers continue to make waves internationally. Percept Picture Company films - 'Firaaq' and 'Kanjivaram' have been selected to be screened at the 33rd Toronto International Film Festival, which will be held from September 4-13.



Nandita Das directed 'Firaaq', based on religious clashes in the state of Gujarat in 2002, had been selected for the contemporary world cinema category. Percept Picture Company recently acquired the movie for distribution. Secondly, Priyadarshan directed Tamil film 'Kanchivaram', which is set in 1930 during the Communist movement in India, is slated to have its world premiere in Toronto.



## PPC to release Rishton Ki Machine in September



Percept Picture Company (PPC) will be releasing 'Rishton Ki Machine' starring Boman Irani, Sonali Kulkarni, and Kiran Kumar in September. The movie is directed by Jatin Ravasia, who was the associate director of 'Khosla Ka Ghosla'. The film revolves around a scientist with his wife and two kids, his expedition in life

with his family and in laws. The film with its narration looks into the smaller joys and getaways that families celebrate and the perception that your near and dear ones have about you.



## PPC's romantic thriller 'Ru-Ba-Ru' to be released on 12th Sep

Percept Picture Company's latest venture, 'Ru-Ba-Ru' is all set to hit theaters on 12th September. 'Ru-Ba-Ru' is a romantic thriller which will see Randeep Hooda romancing newbie Shahana Goswami, and marks the directorial debut of noted Ad film maker, Arjun Bali. 'Ru-Ba-Ru' is a modern day story of two ambitious individuals finding their destiny through the greatest human manifestation – 'love', but of course, with a twist!





## Boo! Marketing makes Phoonk a sleeper hit

Phoonk, the latest flick from Ram Gopal Varma, has taken both the film industry and audiences by surprise by earning double its production cost of Rs 6 cr, despite average reviews given by critics. A small gimmick triggered this response. Before the film's release, the producers of the film ran a simple SMS contest, the winners of which were to be given the task of sitting through the film alone in an auditorium. If they managed to do that, they would win a sum of Rs 5 lakh. It's a marketing and building strategy Hollywood has used for publicizing Evil Dead and The Exorcist - horror films, which are considered cult classics. Navin Shah, CEO of P9 Experience, said that the dynamics of the film business is such that all bets are on the revenues it garners in the opening weekend that decides whether the film is a hit or not.



## Entertainment is most popular on mobile Internet in BRIC countries: Nielsen

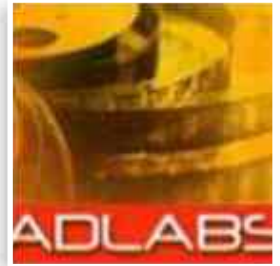
The report from Nielsen shows that compared to the US and European markets, where mobile Internet is used mostly for information and news, BRIC (Brazil, Russia, India and China) markets are driven to entertainment content.

The report shows that the top five mobile site categories in India are games (visited by 38% of mobile Internet users), email (33%), entertainment (21%), music (18%), sports (15%) and mobile Internet penetration in India is 1.8 per cent, the lowest in a list of 10 countries. In China, entertainment (55%) tops the list, followed by games, music, news and politics, and business and finance. In the US and Europe, users are more interested in email, weather, search, news, sports and city guides.



## Manmohan Shetty floats Walkwater Media

Manmohan Shetty, founder of Adlabs Films, which was acquired by Reliance ADAG, has floated a new company christened as Walkwater Media, which will focus on film production and strategic media investments. The company has a line-up of over 20 films for completion in the next two years with an approximate outlay of Rs 450 crore.



## Animation goes Main Stream with big budgets

Roadside Romeo, Toonpur ka Super Hero, Sultan: The Warrior, Ek Khiladi Ek Haseena 2.0, Mahayoddha Rama, Arjun... each of these is an animation film, and will cost Rs. 25-45 crore to make apiece. The film industry, which tasted mega success through Hanuman in 2005, is now trying to take the animation genre commercial and mainstream.

Thanks to the allocation of lavish budgets, technology and trained manpower, local animation studios such as Tata Elxsi, 2nz, Pixion, MEL are executing these projects. Moreover, producers have brought into force the studio model approach, mastered by international animation biggies like Pixar, Walt Disney, and Dreamworks.

## Pyramid Saimira set to buy UK's Reel Cinemas



India's leading film theatre chain, Pyramid Saimira Theatres (PSTL) is close to acquiring UK's oldest theatre chain Reel Cinemas (earlier Associated British Cinemas or ABC) for around Rs 200 crore. Owned by Loughborough-based businessman, Kailash Chander Suri, Reel has been operating in the UK for the past 70 years with a chain of 51 theatres.



## Ads follow customers to malls, airports, bus shelters

As consumers' interface with brands grows beyond the four walls of their homes, OOH advertising promises to be the next big thing. Today, OOH is more than just billboards, and encompasses signages, street furniture (like bus shelters), displays and LCD screens in and around retail outlets and malls, transit media like airports, railway stations etc. With retail outlets, bus shelters, airports and even railway stations getting a facelift, brand managers find these are good platforms to showcase their brands to customers. Most OOH advertising companies acquire rights to properties such as bus shelters, railways stations and highways through government tenders, while the in-store/mall deals are done directly.

According to consultancy firm, PricewaterhouseCoopers (PwC), the OOH industry grew 25 per cent from Rs. 1,000 crore in 2006 to Rs. 1,250 crore in 2007. By 2012, PwC expects the industry to be worth Rs. 2,400 crore.



## Mythology is heart & soul of Indian animation

Mythological heroes like 'Hanuman', 'Ganesha' and 'Krishna' did wonders for the Rs 1,300-crore Indian animation genre, as per KPMG estimates. Currently, around 15 animation movies are readying for release, starting 2008 end: including Arjun (UTV), Return of Ravana, an Untitled movie on Lord Krishna (PPC), Jumbo (Phoebus Media Creations), Krishna (Rakesh Mehra) and Friends and The Trap (Dream Studio), most of them being mythological.

"When a concept is successful, everyone follows it. Plus, mythology provides readily available storyline, well-defined, easy-to-recall characters that instantly click with the core audience of 4-14 years," reasons Shailendra Singh, Joint MD, Percept Limited. The company is now focusing on mythological superheroes and animals for content. Keeping this strategy, the company will release 'Jumbo' shortly, followed by an animated film on 'Lord Krishna' in September 2009 and its most expensive animated release till date, 'Return of Ravana', in October 2009.





## Tejaswini Aparanji

Associate Vice President  
Branding Entertainment, P9 Integrated

*Recognizing the growing significance of the 'Branded Entertainment' concept in India, P2P caught up with P9 Integrated's vivacious Tejaswini Aparanji, AVP-Branding Entertainment. In a light hearted tête-à-tête, she shares her views on in-film advertising, life at P9 and more.*

### How challenging has your journey with P9 Integrated been so far?

Well, let me put it this way - I have, in a short span, been extremely fortunate to know that "work satisfaction" truly matters! It has been a 4 year long roller coaster ride that I just don't want to get off from. And I can guarantee you that if you ask the same question to anyone around at P9; you will have a lot many of them saying the same thing. Working here has made me think, study, prepare, cry, face the beasts, walk the fire, wait in line, plant the seeds, hoe the field and get to the basics. But, today, when I look back at this journey, I feel every moment was worth it.

### What have been the biggest projects that you have worked on?

There have been quite a few projects that have been milestones in P9's journey to success, but there is no one such project that I can pick. The smallest project or deal done to the biggest of them, they all were worth the best of efforts put in by all of us.

### Do you think that too many product placements in one movie helps to create brand noise?

It's not about incorporating many products into one movie, but the integration of the product in the movie in a seamless manner that helps to create brand noise. That's where P9's expertise comes in. We ensure RoI for the brand. We bring some science into this domain.

### So what's the road ahead for branded entertainment in India? Do you think there are any new areas to be explored?

This space can only get bigger. Earlier, it was in-film placements, then came associative marketing through co-branded promos, but today, brands are creating music videos, advertiser funded programmes; and even movies as an extension of their communication campaigns. With embedded advertising coming into play, this space will grow even further as brands place Branded Entertainment as an integral part of their brand campaign communication.

### Are films today getting over hyped through the entertainment marketing channel?

There is nothing called Over Hype where a film is concerned! Once a film is made, you have to market it to the best you can to get the audiences into the theatres. Yes, ultimately, content rules, but entertainment marketing is a means to trigger or pull the audiences into the theatre.

### Can branded entertainment overtake the traditional "30-second" TV spot?

It is not about overtaking the traditional "30-second". But if you ask me - do brands have an option today to communicate effectively without burning a hole in their pockets? Then the answer is - Yes. This can be done through co-branded spots and it is produced in 1/5th the cost and aired at 1/4th the cost. How can you beat that?

### Tell us something about your family.

Well, Dad - Arvind Aparanji, was an Air Force officer and has now retired, but still works as an instructor at a flying academy in Pune. My Mom Sunanda, has spent all her time looking after us and now my nephew - Deb. My sister Lt. Preeti Poddar, is a couple of years older and is an officer in the Indian Navy, based out of Cochin currently.

### What's your most oft phrase or word used in daily life?

So then...?

### What drives your energy quotient?

As clichéd as it may be, it is always about a healthy mind, body and soul that together contribute to ones' energy quotient in life. I just strive to keep myself holistically fit always!

### Do you have a favourite stress busting place?

Any place with sand, surf and sun!

### Any parting words for our readers?

Play for more than you can afford to lose and you will learn the game (Trust me on this one!).



**Prabhakar Mundkur**  
CEO,  
Percept/H

## Inside the Chinese Mind – Part I

Social insights into consumers in China

### Introduction

While the world revels in the enormous progress China has made in the last decade, and both marketers and economists simultaneously record the leaps and bounds in Chinese markets and the economy, there has been very little, if any, qualitative understanding of the Chinese people who have made the success possible. After all, economies or markets are hardly created only by pumping in huge doses of foreign investment or market penetration is hardly a function of only the lower price of goods or manufacture. For if this were so, the world would have easily replicated the Chinese model in Zimbabwe or any other part of the developing world. This 2 part series is an investigation into the



Chinese mind and how it works and how it might be contributing to the rapid economic progress and the growth of markets in China in recent times, which has already made it the sixth largest economy in the world. The article also contrasts therefore, how the average Chinese psyche is very different from its counterparts in the rest of the world. A deeper level of understanding into the societal codes that are deeply embedded in the Chinese consumer's mind can provide a broad landscape for marketers and advertisers alike.

### The after effects of the Cultural Revolution: Polarized Behaviour Patterns

Years of deprivation under the socialist system and then by the Cultural Revolution have led to a more than proportionate embracement of liberal values. The difference between Indian and Chinese consumers is that deprivation was inflicted and enforced on the Chinese, whereas for the Indians, deprivation was more a function of the lack of economic prosperity under a seemingly free society tinted with a hint of socialism. The difference, in this background, affects in several ways the behaviour of Chinese and Indian consumers. (In contrast a history of deprivation in South Africa and the newly found freedom has led to one of the largest crime rates in the world!)

The effects of the Cultural Revolution are latent and therefore not obvious either to the researcher or the casual social interrogator. I lived in China many years and once stood outside cinema theatres in Shanghai and Beijing and met women over 25 years and over 35 years separately after the screening of the 'Titanic'. The question I asked a sample of 100 consumers was "What did they think of the character of Kate Winslett having an affair with Leonardo de Caprio when she was already engaged to Bill Zane". The idea was to get an understanding into the changing morals within modern urban Chinese society, which were already undergoing rapid changes at the time of the release of the film. The results were both very polarized and overwhelming.

The over 35 year olds replied that it was immoral for her to do so. (Perhaps the response you would get from all age groups if the same research were conducted in India).

The over 25 year olds on the other hand thought she was plain stupid! I asked why? The overwhelming response was, "why would any woman give up a rich husband for a poor one"! This was of course 10 years ago. As the population ages, fewer people will carry memories of the Cultural Revolution.

The new materialism in young Chinese society could be an important factor in driving economic growth. Obviously, there is a single minded and very focused aspirational code among Chinese youth that drives economic betterment both at the individual and the collective level. This new materialism also overcomes and overpowers any other principle or prerogative in life.

The 35 year olds in the research I conducted had a residual memory of the Cultural Revolution and Maoist Rule and the hardship thereof. But morality still overcomes the need for prosperity (perhaps because they have seen real hardship). Those under 25 on the other hand, had no memory of the Cultural Revolution and therefore, prosperity was more important than passion! This stems from an intense desire not to suffer like the generations before them. In addition, all 25 year olds at that time would have grown up under the one child policy, which has accelerated the emergence of the nuclear family in China (according to one estimate the one child policy has prevented over 250 million births). The absence of another sibling in the family could itself have a profound influence in their journey from childhood to adulthood, affecting the way they view the world.

This deep-seated craving for prosperity is an important factor in driving the Chinese to economic progress. In South Africa, the need for prosperity after a long history of deprivation has driven South Africans to crime, but naturally, progress cannot be had by robbing each other of wealth. There is no economic addition happening in South African society. After all, theft from a purely economic point of view only transfers wealth from one individual to another. In China on the other hand, prosperity is an aspiration of the masses. This, coupled with the collectivistic nature of the Chinese market ensures that prosperity has to be well distributed. And that every one is better off economically.

Deng Xiaoping's immortal slogan, "To get rich is glorious," has perhaps replaced Mao's aphorisms in the same way that the tabloid Shopper's Guide has supplanted his Little Red Book. But the Chinese are discovering that while getting rich is marvelous, it can also be numbing.

...to be continued

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