This document is dedicated to my parents, Ms. Anu Dixit and late Mr. J. N. Dixit
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1 Graphic Display from 2001 to 2004..................................................................................40
India is one of the fastest growing nations in Asia, as well as in the world. The personality of this country is depicted through its art, culture, industries, etc., all illustrated by color and diversity. One such identity of India is its ad industry. India is on a global trend to becoming a hub for advertising creativity in the Asia-Pacific region. However, very little research exists that examines Indian advertising. The following study explores the advertising world of India, focusing on the analysis of the award winning Indian print and television advertisements, and the incidence of certain creative executional variables in them. This will help us understand which elements in these award winning advertisements are predominant.

In order to understand the Indian award winning advertisements, the methodology chosen is content analysis. The unit of analysis used is the individual print advertising or television commercial. Selected creative executional variables are taken from previous research. These variables will look into the visual devices, auditory devices, commercial format, commercial setting, music, dancing, tone, etc. present in the ads.
The results of the content analysis defined the characteristics of the award winning print and television advertisements, which range from excessive use of music and humor in television ads, to the use of visual memory devices and visual taglines in print advertisements. The study’s overall findings suggest specific characteristics were found to be present in Indian award winning advertisements.
CHAPTER 1
INTRODUCTION

The following study attempts to examine the characteristics of advertising in India, and what distinctiveness it requires in order to be “a winner”. Starting with a brief history of advertising in India, and then going from a global perspective and giving it a national outlook, will be the major focus of the study. In order to understand what it takes for an advertisement to be “award winning”, the concentration will be on the prestigious ABBY awards, by the Advertising Club of Mumbai (formerly known as Bombay).

India, a land of one billion people and a zillion opportunities! How does one communicate with this land, where dialects, culture, even cuisine changes every 8-10 miles as one goes by?

The creation and production of effective advertising has long been a concern of both advertisers and advertising agencies. There have been various rules of thumb for creating effective advertisements ever since advertising began. In order to understand this better, the following is a brief history of advertising in India.

The history of Indian advertising can be traced back to the time with the hawkers calling out their wares, right from the days when cities and markets first began. The trend moved from shop front signage to street side sellers to press ads.

In the 18th century, concrete advertising began, with classified advertising. This was also the time when advertisements appeared for the first time in print in Hickey's Bengal Gazette, which was India's first newspaper (weekly) (Dagli, 2001).
However, the history of India can not overlook the 200 year British rule over the country. Every aspect of Indian lifestyle, whether it is education, transportation, commerce, or advertising and communications, was affected by the foreign invasion. But, it was in such a time period that type setting shops, also called studios, emerged, marking the beginning of advertising created in India (as opposed to imports from England). These studios were set up for bold type, ornate fonts, fancier, and larger ads. These newspaper studios then trained the first generation of visualizers & illustrators.

The earliest of ads that can be seen, appeared in newspapers, in the form of the latest merchandise from England around the early 1700s. Other goods advertised then were patent medicines; the first brands as we know them today were a category of advertisers.

With a beginning like that, Indian advertising has come a long way into the tech savvy world in the 21st century. On the way, it saw the launch of independent advertising agencies, entrance of multinational companies, beginning of India’s only advertising school, MICA (Mudra Institute of Communications, Ahmedabad), and the birth of the most prestigious advertising awards in India, called the ABBY awards, by the Advertising Club of Bombay.

### 1.1 Purpose of Study

The primary purpose of the current study will be to discover the various characteristics and elements involved in the creation of an award winning advertisement in India. The sample ads will be taken from the ABBY awards by the Ad Club of Mumbai. and will cover the time frame of four years, from 2001 to 2004. The variables for this content analysis are those developed by Stewart and Furse (1986). There has been
very little research done in this field in India, and thus, there is the aim to spark future research in this field.

In order to understand how advertising works in a vast, multicultural country such as India, and how some of the ads make it to the most prestigious award ceremony in India, the study will seek the answer to the following research questions:

**Research Question 1:** What are the characteristics of Indian award-winning print advertisements, specifically the ABBY award-winning advertisements?

**Research Question 2:** What are the characteristics of Indian award-winning television commercials, specifically the ABBY award-winning commercials?

**Research Question 3:** What similarities and differences exist when Indian award winning print and television advertisements are compared?

1.2 Rationale for the Study

India is one of the fastest growing countries in the world, becoming a hub for the meeting of the east and the west. The rich heritage and culture places it as one of the forerunner in fields such as arts, sciences, entertainment, and advertising. Though numerous in number, there has been very little research done on the commercials in Indian television, and print media. Such research has traditionally been limited to developed countries, close to the U.S. (de Mooji, 1998).

However, since globalization is a growing trend, and India is playing a major role in this, it is important for advertisers to know the trends within the country and be able to adapt to the local culture. A study such as this will help relate the characteristics of award winning ads in India to the accepted standards in a country such as U.S.A.

Economically speaking, such knowledge will also enable the weighing of the commercial industry’s output, thus affecting the bottom-line.
1.3 Research Overview

To maintain a clear perspective of the study, the thesis has been worked into chapters. The outline is as follows. Chapter 2 provides the literature review and consists six parts enabling better understanding of advertising in India, the local economy, bringing international standards of ad execution to a more national level, and understanding the trends in advertising in India. The chapter then goes into the section that studies the ABBY awards, their history, and the criteria on the basis of which advertisements qualify to enter this competition.

Chapter 3 deals with the method of content analysis that has been applied for the study. It proposes the variable-analysis framework, and provides operational definitions for the coding variables that will be used. Research questions are formulated and the content analysis format is laid out. This also includes the working of the sampling design and the coding procedures involved.

Chapter 4 reports the results of the findings from the tests run, based on the variable-analysis framework. It summarizes the frequencies at which the variables are present in the award winning advertisements.

Chapter 5 deals with the discussion on the results and the conclusions of the research. It also mentions the limitations of the study, and makes recommendations for future research.
CHAPTER 2
LITERATURE REVIEW

Someone once said “effective advertising- it’s a bit like trying to interest a deaf tortoise” (unknown). By glossary terms, ‘effectiveness’ has been described as ‘the degree to which a system’s features and capabilities meet the users’ needs (Carnegie Mellon Glossary, 2004). This falls apt for the field of advertising too. Effective advertising can be described as a paid form of communicating a message which is persuasive, informative, and designed to influence purchasing behavior or thought patterns, and meets the goals that it set out to do. It is such advertising that welcomes one into the world of advertising in India.

2.1 Overview of Advertising in India

This section highlights the salient features of the advertising industry in India and how globalization has played a key role in making Indian ads so important to understand.

India’s Advertising Industry grew by 23% in the year 2000-01. Hindustan Thompson Associates (HTA) maintained the number one position out of India’s top 100 advertising agencies, with a gross income amounting to 2074 million Rupees (US$42.9 million) in 2000-01. The agency which came in second place in terms of gross income was Ogilvy & Mather (O&M) with 1258.7 million Rupees (US$26.04 million), and Mudra Communications came in third place with 1069.9 million Rupees (US$22.1 million).

With the liberalization and globalization of the Indian economy, firms have been aggressively and vigorously promoting their products and services. These practices raise
questions about truthfulness and fairness of representation of products and services. In a competitive environment such as that in India, every representation of a product or service is about what others are not.

The Indian population is becoming very sophisticated about advertising now. They have to be entertained. Time is a scarce and precious resource. The approach to the advertisement and the consumer has to be changed constantly to keep grabbing the attention of the consumer over and over again. “Honesty” could be a prerequisite for a product in India. “In this business, you can never wash the dinner dishes and say that they are done. You have to keep doing them constantly” (Wells, 1996). Indian advertising has been placing more emphasis on the importance of both recall and persuasion as brand differentiating messages.

Another factor that needs to be considered is the language in the country. English-language advertising in India is among the most creative in the world. TV advertising (especially in the Hindi language) has made major headway in the past 10 years, especially with the advent of satellite TV. Indian TV channels have fashioned themselves after Western channels. Most advertising on such channels is glitzy, smart and tailored for the different classes. The importance of the Hindi-speaking market (which is also fluent in English) is borne out from the fact that STAR TV, once an all-English channel, is now rich in Hindi programs such as Tanha (literal translation being ‘lonely’, an Indian soap opera), and Kaun Banega Karodpati (who will be a millionaire), which is a Hindi version of the famous Who Wants To Be A Millionaire. Even the British Broadcasting Corporation is reportedly toying with the idea of airing Hindi programs (Bullis, 1997).
Most major international advertising firms have chosen local Indian partners for their work in this market. Mumbai (formerly Bombay) remains the centre of the advertising business in India.

India also has a diverse and growing number of daily newspapers. Since 1991, the increase of business and financial news reports in English-language and vernacular dailies has paralleled the economic reform program and the movements of the stock markets. Leading business newspapers include *Business Standard* and *Economic Times*. Magazines include *India Today*, *Business India*, *Business Today*, and *Business World*.

In addition, the Internet is now emerging as a truly global medium that does not conform to country boundaries. Creativity and advertising will affect the perceptions and values so much that the shape of culture soon is simply an advertisement-induced version of culture.

### 2.2 Advertising in India

In 1923, Goodyear’s David Brown advocated the use of international program standardization, and the need for ‘localization’. Since that time, international marketing managers and academics alike have actively struggled with the issue of standardization of advertising (Onkvisit & Shaw, 1996). On one hand, proponents of standardization argue that in a world of increasingly homogenized markets and consumers, it is possible for a firm to standardize advertising program and messages across countries. However, critics of standardization consistently argued their case for adaptation, citing cultural, economic and political barriers that mandate adaptation of marketing programs and processes for products marketed on a global basis (Sehgal, 2000).

Over the years, the discussion over standardization of all parts of creative advertising programs has intensified. Between the bipolar extremes of absolute
standardization and adaptation, a third middle ground, a contingency approach, has gained momentum in the recent years. This approach is predicted on identifying factors that enable standardization, and those that require adaptation (Bullis, 1997).

In particular, the dominance of the global media infrastructure, coupled with a shift in focus of multinationals from saturated Western markets to the developing countries, has increased the importance of understanding effective marketing strategies in Big Emerging Markets (BEMs), such as India. The tremendous growth opportunity in India constitutes a major opportunity in the world economic order. While most BEMs have low per capita income, economic and political instability, and antiquated infrastructures, they often contain vast resources and represent largely untapped market potential.

2.3 The Consumer Economy

From an economic standpoint, India offers some of the greatest opportunities of all BEMs as the consumer middle class grows in size and purchasing power. However, standardization of advertising in an emerging context such as India is often complicated by variations in culture driven consumer taste and preferences, differing product use conditions, difference in stage of economic and market development, availability and reach of media influences (Austin, 2001).

Certain characteristics that India represents need to be taken into consideration here in order to understand this massive market:

- It represents almost one-sixth of the global population
- It is the fifth largest economy in the world
- It is one quarter of the earth’s urban humanity
- It stands for one –third of the world’s populace living in democracy
- It is the second largest among the developing economies
- It is the first massive, complex society to successfully transit from a socialist economy to a market economy.

This transit has been bumpy, but steady. Since the inauguration of liberalization in 1991, India has emerged as the most promising and democratic mass market in Asia. The country now has a timely and uninhibited press, a judiciary that often overrules the government, a modern if slow legal system, international standards of accounting and a growing research and academic infrastructure.

2.4 From International to National

International advertising entails dissemination of a commercial message to target audiences in more than one country. Target audiences differ from country to country in terms of how they perceive or interpret symbols or stimuli; respond to humor or emotional appeals, as well as in levels of literacy and languages spoken. How the advertising function is organized in terms of its creativity, also varies. In some cases, multinational firms centralize advertising decisions and use the same or a limited number of creative strategies worldwide (Chandra, Griffith & Ryans, 2002).

International advertising can be viewed as a communication process that takes place in multiple cultures that differ in terms of values, communication styles, and consumption patterns. This kind of advertising is also a major force that both reflects social values, and propagates certain values worldwide.

In an international market such as India, the process of communicating to a target audience is more complex because communication takes place across multiple contexts, which differ in terms of language, literacy, and other cultural factors. In addition, media differ in their effectiveness in carrying different appeals. A message may, therefore, not get through to the audience because of people’s inability to understand it (due to literacy
problems), because they misinterpret the message by attaching different meanings to the
words or symbols used, or because they do not respond to the message due to a lack of
income to purchase the advertised product. Media limitations also play a role in the
failure of a communication to reach its intended audience.

The cultural context also impacts the effectiveness of the advertisement. In “high
context” cultures, such as the collectivist Asian cultures of India, the context in which
information is embedded is as important as what is said (Hofstede, 2001). The people are
often more effectively reached by image or mood appeals, and rely on personal networks
for information and content. Awareness of these differences in communication styles is
essential to ensure effective communication.

To break it down to the grass root level, in view of the advertiser, the primary
objective of the advertising is to sell products or services. In achieving this primary goal,
there are often profound secondary consequences. Advertising exerts a formative
influence whose character is both persuasive and pervasive. Through the selective
reinforcement of certain social roles, language and values, it acts as an important force
fashioning the cognitions and attitudes that underlie behavior not only in the market
place, but also in other aspects of life.

In an international setting, advertising has an important social influence in a
number of ways. First, much international advertising is designed to promote and
introduce new products from one society into another. Often this results in radical change
in life-styles, behavior patterns of a society, stimulating, for example, the adoption of fast
food, casual attire or hygiene and beauty products (Bullis, 1997). International
advertising also encourages desire for products from other countries. For example,
‘western products’ represent style, progress, and advancement in India. India scores on the lower end of the ranking when it comes to uncertainty avoidance (40) (Hofstede, 2001), thus, making the culture more open to unstructured ideas and situations. The population has fewer rules and regulations with which to attempt control of every unknown and unexpected event or situation (World Fact-book, 2002). Thus, with an ‘effective’ creative international advertising, expectations about “the good life,” new models of consumption can be established. Advertising is, thus, a potent force for change, while selectively reinforcing certain values, life-styles and role models.

Often the symbols, ideals and mores that international advertising portrays and promotes are those of Western society and culture. Through the reach of advertising, brands such as Levi’s, Nike, Marlboro and McDonalds are known by and have become objects of desire for teens and young adults throughout India and the world. Similarly, images and scenes depicted in much international advertising are either Western in origin or reflect Western consumption behavior and values. Even where adapted to local scenarios and role models, those shown often come from sectors of society, such as the upwardly mobile urban middle class, which embrace or are receptive to Western values and mores.

Consequently, a criticism frequently leveled at international advertising is that it promulgates Western values and mores, notably from the US, in other countries. This aspect is viewed a little negatively in societies such as India, which has strong religious or moral values (Sehgal, 2000). For example, when Western advertising depicts sexually explicit situations or shows women in situations considered as inappropriate or immoral,
it is likely to be considered a subversive force undermining established cultural mores and values.

Thus, standardization and adaptation come out as the main choices in the area of international advertising. Understanding the market economies of scale and adaptation on an international level in order for consumers to be able to relate to the advertisement, are essential. The consumer profile is also an important factor to consider when choosing the extent of standardization and adaptation in international advertising. When investigating how the creative aspect of advertisements are standardized and adapted, it has been seen that text and voiceovers are frequently adapted, while visual elements, appeals and buying proposals are standardized.

It is suggested that advertising in India may require unique adaptations (Chandra, Griffith & Ryans, 2002). From a US transnational perspective, India’s accountability of foreignness and the barriers it creates to standardization are minimized by the country’s similarities to the US market. While this market of a billion people is beset with grave problems of poverty and illiteracy, it has a well developed legal system, a democratic political system, a mixed economy with deep-rooted capitalistic conditions, and a relatively affluent middle class. Cultural variations and social differences undoubtedly affect the viability of standardization in a cross cultural context. The upper middle class in India, unlike the rural market, is well aware of global brands via exposure to global media. In addition, it uses English in most cases as the language of the business world, and is the single largest market in developing world.

Research has suggested that standardization of advertising programs may be more appropriate, particularly in the early stages of entry in into India, around the late 20th
century, when the level of commitment is fairly low (Chandra, Griffith & Ryans, 2002). Advertisers may enter the market by targeting the upper crust of the middle class using a standardized approach and then consider their approach as they gain more experience and knowledge of the market. This will enable them to capture the benefits of its global brand, while staying responsive to the global competition in the Indian market.

2.5 Communication to the Local Market

The process of communication in an Indian market will involve a number of steps. First, the advertiser will have to determine the appropriate message for the target audience. Next, the message will be encoded so that it will be clearly understood in different cultural contexts. This is an extremely essential factor to be considered, since diversity in culture defines the entire existence of Indian society. This multiplicity of ethnicity can be seen vividly between north, south, east and west of the country. The next step is to send the message through the available media channels to the audience who then decodes and reacts to the message. At each stage in the process, cultural barriers may hamper effective transmission of the message and result in miscommunication (Vimal, 2001).

In encoding a verbal message, care needs to be taken in translation since it is easy to have a translation problem with colloquial phrases. Pitfalls can arise due to differences in color association or perception too. For example, in India, on one hand red is associated with Hindu weddings, on the other, it is also associated with danger and has negative connotation. Where the color white is worn at weddings among Catholic/Christian Indians, it is also worn by widows in India. Appeals to sex also need to be treated with considerable care as their expression and effectiveness varies from one culture to another, and region to region in the country.
In addition to encoding the message so that it attracts the attention of the target audience and is interpreted correctly, advertisers need to select media channels that reach the intended target audience. For example, use of TV advertising may only reach a relatively select audience in India. Equally, print media may not be too effective with a large rural sector, and low level of literacy. However, certain media may be more effective in this culture. For example, radio advertising has substantial appeal in India (including rural areas) where popular music is a key aspect of the local culture.

The legacy of creativity has left some insights about advertising in India. In July 1996, Business Today looked at some of the main ideas that fell behind the most successful campaigns in India:

- Provoke reactions
- Surprise/ Humor
- Astonishment works, but the advertising, not the product, must astonish
- Make the consumer aspire to the impossible
- Advertise the idea, not the product
- Creativity does not end at the storyboard
- Draw associations with the unexpected

There are many successful global brands with global advertising campaigns, but in India, global campaign must be tested in every market before it is run. India is a complex country with regional divisions that are the equal of its better known caste divisions. It is a country where marketing mix and advertising do not translate directly from textbooks. The India advertising experience is that advertising’s biggest role is in:

- Making the ordinary extraordinary
- Making the unfamiliar familiar

Hence, the role of advertising in the marketing mix is crucial to:

- Inducing consumers to take a fresh look at familiar brands in familiar established categories, e.g. Cadbury’s Dairy Milk.

- Making new products, thoughts, and ideas relevant, e.g. Titan (the watch as an expression of style).

In India, the view that attitude toward advertising is the single best predictor of sales effectiveness, is not fully accepted. “Likeability” is not necessarily the quality of being amusing or entertaining. Nor is clarity alone always enough to sell a product. In a mature product category, putting the proposition into the headline does not create involvement. In the 1990’s, advertisers often felt that all they had to do was be seen. Audiences were so captivated by the newness of the medium that they even endured its then long commercial breaks, which were almost two minutes long.

However, in today’s multi-channel environment, television viewers know that they do not have to attend to what they do not want to see. The three ways most often employed to get their attention are:

- Involving them with what you have to say, as when you have a new product idea that is inherently superior, surprising, or fulfills a strong need.

- Involving them with how you say it, communicated by the strength of the advertising idea.

- Sheer exposure through buying heavy media presence and making your advertising impossible to miss. (Bullis & Douglas, 1997)

The last is obviously expensive and not every brand has the budget to allow it. Even if one does have the budget, one can double the value one gets for it by making the advertising memorable and involving.
The role of advertising is critical to the marketing mix in India. It should not be neglected. But also never to be neglected is that the advertisement needs to be relevant to the consumer.

2.6 The Trend

The Nike Inc. ad campaign in India bombed. So did those of Reebok International Ltd., Sony Corp., Panasonic, Johnny Walker and McDonald’s Corp. (Bullis, 1997). Each sank without a whimper in recent years. Why did this happen in a country where one in four people speaks some English and swears by all things “foreign?”

The answer to this lies in combining “consumer insight with local insight” (Bullis, 1997).

India is on a global trend to becoming a hub for advertising creativity in Asia-Pacific region. The advertising renaissance that has occurred over the last few years in India is tied, in part, to the proliferation of satellite-delivered television channels and the growth of TV ad spending as a whole. The total ad spending has quadrupled every 10 years over the last few decades, and last year stood at 49 billion rupees ($US 1.1 billion) (Bullis & Douglas, 1997).

In addition to this scenario, multinationals also have approached local agencies, hoping to tap their ability to pick up on homegrown trends and customs. An example is the introduction of Hinglish- a mix of Hindi and English- into the advertising lingo. Many multinationals have picked up on it, peppering their ads with Hinglish, which is a prominent speech in a country like India with so many languages and dialects.

2.7 The ABBY Awards

How effective advertisers are in utilizing creative strategies in the execution of advertisements in India is where the success story actually lies. This effectiveness can be
set up against the backdrop of the ABBY Awards of India, sponsored by the Advertising Club of Bombay/Mumbai.

The Mumbai’s Ad Club is an august institution, the largest of its kind in the world and a ceaseless promoter of the advertising industry in India. They sponsored the ABBY Awards for the first time almost 37 years ago, in order to credit well reputed advertising agencies and individual personalities who have established their names in this industry. ABBY Awards are the Oscars of Indian ad awards to honor creative excellence in all advertising disciplines. They are undoubtedly, the biggest and the most prestigious ad award show in the country, eagerly awaited by more than 2500 professionals from the marketing, advertising, media, research and public relations fraternity.

Some of the titles covered here are awards for the best campaign, individual ad, the prestigious Agency of the Year Award, Advertising Person of the Year, The Hall of Fame, etc.

Entering Abby Awards

The entries for the ABBY Awards have to abide by certain rules which are provided in writing to them. They can also get this information online. The application form is also available to them online, through the Ad Club of Mumbai (Online ABBY Award, 2004).

To start with, the ABBY Awards have the following sections that the entrees need to look at:

(1) Categories

(2) Rules

(3) Scrutiny

(4) Material
Section 1: Categories

Based on size of the ad spend, an analysis of the past entries, and the collective experience of the management committee, the categorization scheme is as under:

- Press / TV / Cinema and multimedia campaigns: Categories 1-13
- Radio, outdoor and interactive communications: Categories 14-16
- Art director and copywriter of the year: Categories 17-18
- Best continuing campaign: Category 19
- Campaign of the year: Category 20
- ‘Brand India’: Category 21 (New Category)

Guidelines for entering your work

1. Categories 1 to 13 are arranged according to the product category and are meant for showcasing your work in major national mass media - Press and TV/Cinema. These 13 categories are further sub-divided into 3 subcategories:

   (A) Press

   (B) TV/Cinema

   (C) Campaign.

   In these 13 product categories, work is accepted under only one of them. The same work cannot be entered in multiple categories.
2. Definition of a ‘Campaign’: An entry under this sub-category must have a minimum of 3 pieces and at least 2 of them must be from either press or TV/Cinema. So long as this definition is fulfilled, additional work can be submitted. This additional work can only be from any of the following media: Press, TV, Cinema, Radio, Outdoor Hoardings, Direct Marketing through Print, Web, CD, etc.

For other categories 14-21, there are no sub-categories and entrees are made under the concerned category directly. All winners from the categories numbered 1-13 automatically become eligible for the 20th category and therefore one need not separately apply for it. The entry categories are as follows:

**Category 1. Foods**: Packaged foods, snack foods, baby foods, confectionery, biscuits and baked goods, ready to eat foods, table and kitchen ingredients like jams, spices, condiments, atta (flour), cooking oils, ice creams and desserts, baby foods, milk products.

**Category 2. Beverages & tobacco**: Ready to drink beverages as well as mix-and-drink and dilute-and drink products, soft drinks, packaged and mineral water, malted and white beverages, concentrates, juices and coolers, etc.

**Category 3. Toiletries & household care**: Products maintaining hygiene, care for household articles/clothes/pets, bathing and personal care products, soaps, detergents, scourers, fabric care, bathroom care, floor care, glass cleaners, cleaning agents, polishes, enhancers, garden care, pet care, bulbs, deodorizers, air fresheners, everyday use supplies, toilet soaps, shampoos, hair oils and gels, dentifrices, toothbrushes, shaving products, feminine hygiene products, tissues, diapers, etc.
Category 4. Health & cosmetic care: Formulations and products related to personal health, beauty or enhancement. Care and nutrition supplements, cough syrups, OTC medicines, germicides for household use, perfumes, deodorants, talcum powders, creams, lotions, hair dyes, hair care products, epilators, cosmetics for hair/ skin/ complexion/ nails, etc.

Category 5. Clothing, footwear & accessories: Clothes for men, women and children. Accessories like shoes, watches, ties, belts, headgear, jewelry, bags and purses. Textiles: suiting, shirting, fabric, etc.

Category 6. Consumer durables: White goods, entertainment electronics and kitchen/ household appliances. TV, radio, mobiles, phones, video, audio, home computers, cookers, ovens, Toasters, irons, microwaves, refrigerators, washing machines, air conditioners, air coolers, water purifiers, vacuum cleaners, geysers.

Category 7. Homes/ Décor/ Leisure: Homes, cameras, musical instruments, toys, furniture, cookware, crockery, cutlery, crystal, clocks, novelty, curios, lighting fixtures, stationery, tools, gifts, furnishings, ceramics, wall and floor coverings, photo frames, visual arts. Travel goods like suitcases and carry bags and accessories, sports, recreation and education products.

Category 8. Automotive & accessories: Automotive products and related products. Cars, two wheelers, trucks, petrol, engine oils, car accessories, car decorations, spares, services related to cars, tires, etc.

Category 9. Services for the household sector: Stores, boutiques, salons, clubs, shops, restaurants, service sites for health check-up, etc. Banking, investment, loans, insurance, mutual funds, brokerage, credit cards, debit cards, loyalty cards, education and
self development, security, pest control, cleaning, after sales service for mechanical and electrical products.

**Category 10.** Business products & services: Computers, servers, peripherals, modems, hardware, connectivity, software, printers, copiers, typewriters, phone and communication systems, fax machines, etc. IT services like ISPs, dot coms, IT services, software providers, telecom services, transport and logistic services, infrastructure, training, insurance, consulting, cash management services, etc.

**Category 11.** Travel & hospitality: Travel, destination marketing, packaged tours, hotels, places of tourist interest, airlines, railways, care rentals and allied products & services in the hospitality industry. Inviting customers to visit, experience clubs, entertainment/ recreational/ pilgrimage sites.

**Category 12.** Media: Publications, TV channels, radio stations, outdoor marketers, event management companies, public relations, software marketers.

**Category 13.** Public services: Health, environment, social service, population control, etc.

**Category 14.** Radio: For the most creative use across all product categories.

**Category 15.** Outdoor: For the most creative use across all product categories.

**Category 16.** New Interactive Media: Whether simple banners and e-mails or more complex websites and messages or CD ROMs, the judges look forward to entries which demonstrate seriousness of purpose and creativity in using new technologies to attract/ engage/ involve the target viewer to a particular address/ destination.

**Category 17.** Art Director of the Year

**Category 18.** Copywriter of the Year
Category 19. Best continuing campaign: This award continues to recognize campaigns running for a minimum period of 3 years. While the campaign may have evolved over the years and spread into multiple executions into different media, it is expected to have exhibited a consistent direction and a core theme. Only representative and major work needs to be submitted and should be segregated according to the year, with the year mentioned on each piece of work.

Category 20. Campaign of the Year: One cannot enter this category but can only be elected to compete in this category. All winning entries from 1-13 categories automatically become contenders for this honor.

Category 21. This category has been introduced in the year 2004 to strengthen the ‘Brand India’ theme that is increasingly gaining ground. This award is for showcasing India to either (a) An Indian audience, or (b) An International audience.

Section 2: Rules

1. Each entry submission is in a separate envelope with category and sub-category number written in bold on the top left hand corner of the envelope. The envelope carries a duly filled entry form and all the related materials related to that entry.

2. Multiple entries are not combined in the same entry form, and neither are materials for different entries put on the same tape or cassette.

3. Incomplete/incorrect entry forms are liable to get disqualified.

4. No refunds.

5. Every entry is accepted only on the condition that by entering one is automatically certifying that the entry was originally created and released for the first time in Indian media in the previous year and that it was created for a genuine client of
the agency as part of the client’s advertising activity for that year and not created/released specially for the purpose of entering into ABBY awards.

Section 3: Scrutiny

A. An independent panel is set up to scrutinize the entries for conformance to the rule that the work entered was:

(1) created for a genuine client of the agency

(2) first released in the previous year

(3) a part of the advertising activity initiated by the client for the year of the awards

(4) not created/released specially for the purpose of award.

B. For this purpose, the entry form must provide details such as name and address of the client, when and where the work was first released and a certification by a person authorized by the agency that the work is a part of a campaign schedule for the brand.

C. Entries state the most representative media in which the work has been released.

If, in the opinion of the scrutiny panel, the medium is not in consonance with that of the advertising objectives, the panel is entitled to reject the entry.

D. The independent scrutiny panel referred above goes through each entry and has the right to disqualify an entry based on its own judgment.

E. The date and venue of the scrutiny is announced two weeks in advance. On that day and at that venue, the scrutiny panel announces the specific entries on which they will need further clarification by way of client and media certification for its authenticity. This needs to be provided to the Ad Club office within 24 hours, failing which the entry is set aside.
F. The decision of the scrutiny panel, whether to include the entry for judging or not is final.

Section 4: Material


B. Cinema/TV/Video: Beta tapes. Entries for each category should be recorded on a single cassette with a 30 seconds gap between two items.

C. Radio: Audiocassettes. 10-second leaders should be provided between commercials.

D. Outdoors: Art Pull, accompanied by actual 4”x 6” color photograph of the outdoor site.

E. Interactive communications on the Net: CD and/or URL. The work will have to be accessible on the Internet at the time of judging.

Section 5: Fees

A. Categories 1-13: Single Press/TV/Cinema Ad Rs. 1500 ($34.40) per piece

B. Campaign 1-13: Campaign Rs. 1000 ($23) per piece

C. Categories 14 to 16: Rs. 1500 ($34.40) per piece

D. Categories 17 to 19: Rs. 1000 ($23) per piece

E. Category 21: Rs. 1000 ($23) per piece

Section 6: Submission date and place

The Secretariat, Advertising Club Bombay,
504, Radhe Vallabh Co-operative Housing Society Ltd,
Mumbai- 400004.
Section 7: Payment

A. Payment can be made by cash, check or Demand Draft.

B. Checks & Demand Drafts are payable to ‘The Advertising Club Bombay’.

C. All checks/Demand Drafts are payable at Mumbai.

D. All Payments need to be accompanied by a statement showing the number of entries.

E. There are no refunds for whatsoever reason.
3.1 Content Analysis

Content Analysis will be applied to the current study. Content Analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use. (Krippendorff, 2004). Leites and Pool (cited in Berelson & Lazarsfeld, 1948) describe four functions of content analysis: to confirm what is already believed; to correct the ‘optical illusions’ of specialists; to settle disagreements among specialists and to formulate and test hypotheses about symbols. In order to better understand why content analysis is the method chosen for this research, Berelson’s (1952) list of uses of content analysis is selected. These uses are to describe trends in communication content; to disclose international differences in communication content; to construct and apply communication standards; to expose propaganda techniques; to discover stylistic features; to reveal the focus of attention; and to describe the attitudinal and behavioral responses to communications.

3.2 Sampling Design

This study will examine advertisements that have won an ABBY award for an individual category. This sample includes both print, as well as television advertisements. The researcher obtained advertisements covering the 2001, 2002, 2003 and 2004 ABBY award ceremonies. The sample includes a total of 182 advertisements, with 53 television commercials and 129 print advertisements.
3.3 Variables

Variables representing visual devices, auditory devices, atmospheric devices, selling propositions, commercial setting, commercial approach, information content, dancing and music are going to be coded for the 182 ABBY award winning advertisements. This is then followed by a more detailed working of each of these variables within their respective categories as examined in the study of Stewart & Furse (1986, pp. 131 -145).

3.4 Coding Categories

3.4.1 Visual Devices

Scenic beauty. Does the commercial present striking scenes of natural beauty (mountains, flowing streams) at some point?

Beauty of principle characters. Does the commercial present one or more strikingly beautiful people?

Ugliness of principle characters. Does the commercial present one or more strikingly ugly characters?

Graphic display. Does the commercial use graphic displays? Graphics can be computer generated.

Surrealistic visuals. Does the commercial present unreal visuals, distorted visuals, fantastic scenes like watch floating through outer space?

Substantive supers. A superscript (words on the screen) used to reinforce some characteristic of the product or a part of the commercial message.

Visual tagline. A visually presented statement of new information at the end of the commercial; for example, the screen shows the name of participating dealers or another
product that was not the focus of commercial shown. Corporate logos or slogans do not qualify.

Use of visual memory device. Any device shown that reinforces product benefits, the product name, or the message delivered by the commercial- for example, time release capsules bouncing in the air, the word *Jello* spelled out with Jello Gelatin, piece of sun in Polaroid commercials.

### 3.4.2 Auditory Devices

Memorable rhymes, slogans, or mnemonic devices. Nonmusical rhymes or other mnemonics (memory aid devices) may be incorporated in lyrics of a song, but must also stand alone, apart from music- for example, “You’re in good hands with Allstate,” “Get a piece of the rock”.

Unusual sound effects. Out of place, unusual, or bizarre use of sound- for example, the sound of a jackhammer as someone eats a pretzel.

Spoken Tagline. A statement at the end of the commercial that presents new information, usually unrelated to the principal of focus of the commercial- for example, “And try new lime flavor too”

### 3.4.3 Promises, Appeals, or Selling Propositions

Product performance or benefits as main message. A major focus of the commercial is to communicate what the product does (for example, shinier tub, fresher breath, whiter teeth) or how to use it.

Psychological or subjective benefits of product ownership. A major focus of the commercial is to communicate hidden or non-provable benefits of having/using the product (for example, “you’ll be more popular, more confident”).
Comfort appeals. Main focus of the commercial is on cues appealing to creature comforts (soft chairs, cool climate).

Safety appeals. Main focus of the commercial is on cues appealing to being free from fear or physical danger.

Welfare appeals. Main focus of the commercial is on providing care for others.

3.4.4 Commercial Tone or Atmosphere (no operational definitions available by the authors)

Cute/Adorable. Use of children, babies, pets, as emotional appeals.

Hard Sell. Realistic and factual.

Warm and caring. Feeling of wellbeing, security, comfort, maternal symbolism.

Modern/contemporary. Up to date to today’s lifestyle, up-to-date.

Wholesome/healthy. Nothing is missing and everything is as it should be.

Conservative/traditional. A sense of traditional values, customs and norms.

Old fashioned/nostalgic. Old imagery, emotive memories.

Happy/fun-loving. Inducing laughter and smiles.

Cool/laid-back. Youth-oriented, Westernized.

Somber/serious. Evokes sadness or a feeling of graveness.

Uneasy/tense/irritated. Evokes anxiousness, apprehension, anger.

Relaxed/Comfortable. Evokes stillness and calmness.

Glamorous. Sensual, celebrity glitz, fame and high-living style.

Humorous. Use of derision, jokes; funny twists in the commercial.

Suspenseful. Curiosity

Rough/rugged. Masculine; endurance, strength.
3.4.5 Information Content

**Price.** How much must the consumer pay for the product or service?

**Value.** How is the price and quality or quantity combined?

3.4.6 Commercial Format

**Vignettes.** A series of two or more stories that could stand alone; no continuing storyline but several independent stories (which may convey the same message). Multiple interviews would be an example. Has no continuity of action.

**Continuity of Action.** Commercial has a single storyline throughout with an obvious beginning, middle and end; a common theme, character, or issue ties the whole commercial together from beginning to end. This may be an interview with a single individual, slice of life, or any other format that involves continuity of action.

**Slice of life.** Interplay between two or more people that portraying a conceivable real-life situation. There is continuity of action.

**Testimonial by product user.** One or more individuals’ recounts his or her satisfaction with the product advertised or the results of using the product advertised- for example, Bill Cosby for Jello Pudding.

**Endorsement by celebrity.** One or more individuals (or organizations) advocates or recommends the product but does not claim personal use or satisfaction- for example, Karl Malden for American Express.

**Announcement.** Commercial’s format is that of a newscast or sportscast, sales announcement.

**Demonstration of product in use or by analogy.** A demonstration of product in use- for example, a man shaving in a commercial for shaving lather, women applying makeup. A demonstration of the use of the product, benefit, or product characteristic by an
analogy or device rather than actual demonstration, as in the case of dipping chalk into a beaker of fluoride to demonstrate how fluoride is to be absorbed by teeth.

**Demonstration of results of using the product.** Demonstration of outcome of using the product— for example, shining floors, bouncing hair.

**Comedy or satire.** The commercial is written as a comedy, parody, or satire. Not only is humor an element of the commercial, but also the commercial is written to be funny.

**Animation/cartoon.** The entire commercial or some substantial part of the commercial is animated.

**Photographic stills.** The use of photographic stills in part of the commercial.

**Creation of mood or image as dominant element.** An attempt to create a desire for the product, without offering a specific product claim, by appealing to the viewer’s emotional/sensory involvement.

**Commercial written as serious drama.** The commercial is written as a stage play, melodrama or tragedy.

**Fantasy, exaggeration, or surrealism as dominant element.** The use of animation or other visual device instead of a realistic treatment to suspend disbelief or preclude literal translation on the part of the viewer.

**Problem and solution (before/after presentation).** An attempt to define or show a problem, then indicate how the product eliminates or reduces the problem— for example, “ring around the collar”.

**Camera involves audience in situation.** Use of camera as eyes of viewer.

### 3.4.7 Music and Dancing

**Music.** Is music present in the commercial in any form?
Music as a major element. Do the lyrics of the music used in the commercial carry a product message- for example, “Have it your way...”

Music creates mood (versus background only). Music contributes to the creation of a mood or emotion- for example, suspense, sensuality.

Dancing. Do cast members dance in the commercial?

Adaptation of well-known music. Is music recognized popular, classical, country and western tune- for example, “Anticipation”?

Recognized continuing musical theme. Is music clearly identified with brand or company- for example, “I’m a Pepper”?

3.4.8 Commercial Setting

Indoor. Is the commercial setting or a significant part of it, indoors or in human-made structures- for example, kitchen, garage, airplane, etc.?

Outdoors. Is the commercial setting or a significant part of it outdoors- for example, mountains, rivers, garden, or other natural setting? Do not include unnatural environments such as stadium or home driveway.

Neutral. There is no particular setting for the commercial; the setting is neutral, neither indoors nor outdoors.

3.4.9 Categories

Durable Goods. Is it a manufactured product, such as an automobile or a household appliance that can be used over a relatively long period without being depleted or consumed?

Non-durable goods. Is it a non enduring product, being in a state of constant consumption?
Other. These are products that fall under categories such as services, non-tangible goods, etc.

3.5 Coding Procedures

For the purpose of content analysis, two coders were used. The author served as the primary coder, while the secondary coder was of Indian origin, fluent in Hindi and English. As the majority of ads were in Hindi, English or Hinglish, the language fluency of the second coder was ideal. The coding procedure involved familiarizing the second coder with the characteristic variables and the process of the coding sheet, and training the coder in order to realize the desired reliability.

3.5.1 Inter-coder Reliability

To ensure inter-coder reliability, Holsti’s (1969) formula for reliability is used amongst coders.

Approximately 10% of the print ads and 10% of the television ads were used to test the inter-coder reliability. This amounted to around 13 print ads and 5 television ads, adding up to a total of 18 ads inter-coded. The primary and secondary coders compared the level of coder agreement for the variables used, in order to determine the reliability. Based on the following formula, the inter-coder reliability was found to be at 95.7%.

\[
\text{Reliability} = \frac{2(OA)}{N_1 + N_2}
\]

\[
OA = \text{Observed Agreement}
\]

\[
N_1 = \text{No. of coding decisions made by the primary coder}
\]

\[
N_2 = \text{No. of coding decisions made by the secondary coder}
\]

3.5.2 Coding Analysis

The data collected through the coding procedure was submitted and calculated using the Statistical Package of Social Sciences (SPSS). Frequencies were run on the
variables to analyze their incidence in the print and television advertisements. Then chi-square tests were run in order to determine the statistical significance at the 0.05 level (Burning & Kintz, 1968) existing between the variables/characteristics of the 182 ABBY award winning ads. In order to compare the differences in the means of the television and print award winning advertisements, the test of proportions was used. A formula was used in order to calculate the significance of difference, called $z$, between the two proportions. The $z$ score would then be considered as significant or not at the .05 level (Burning & Kintz, 1968).
CHAPTER 4
FINDINGS

The main purpose of this study was to examine the various characteristics that are involved in the creative executions of award winning advertisement in India. This study was based on 182 sample ads, including 53 television and 129 print ads, covering years 2001 to 2004, taken from the ABBY awards by the Ad Club of Mumbai. For this purpose, using content analysis as the methodological approach, several variables were coded. These variables included visual devices, auditory devices, commercial tone and atmosphere, music and dancing, commercial approach, commercial content, information content, and promises, appeals, or selling propositions. The following tables, representing the findings, are for those variables that proved to be significant.

4.1. Descriptive Results

Since the awards cover several years, the following table (Table 1) summarizes the number of winners of the ABBY awards for each of these four years. As the table will show, there has been a good distribution of award winning ads over the years, with no major increase or setbacks in the numbers.

Table 1: Frequencies of ABBY award winners per year

<table>
<thead>
<tr>
<th>Year</th>
<th>Frequencies</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001</td>
<td>46</td>
<td>25.3%</td>
</tr>
<tr>
<td>2002</td>
<td>41</td>
<td>22.5%</td>
</tr>
<tr>
<td>2003</td>
<td>40</td>
<td>22.0%</td>
</tr>
<tr>
<td>2004</td>
<td>55</td>
<td>30.2%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>
Moreover, most of these award winning commercials are for products that are durable in nature (54.4%). This is then followed by services or non tangible products such as insurance or informational advertisements like those for AIDS awareness, National Relief Fund, etc. This is shown in Table 2.

Table 2: Frequencies of the Product Categories

<table>
<thead>
<tr>
<th>Product Category</th>
<th>Frequencies</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Durable Good</td>
<td>99</td>
<td>54.4%</td>
</tr>
<tr>
<td>Non durable Good</td>
<td>28</td>
<td>15.4%</td>
</tr>
<tr>
<td>Services/Other</td>
<td>55</td>
<td>30.2%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

India is a developing country, one of the fastest growing powers in the world. With globalization heading in every direction, India has also been caught up in the act. This trend can especially be seen with the emergence of international brands in the Indian market and the award winning ads. Table 3 shows the breakdown of the brand categories.

Table 3: Frequencies of the Brand Categories

<table>
<thead>
<tr>
<th>Brand Origin</th>
<th>Frequencies</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreign</td>
<td>65</td>
<td>35.7%</td>
</tr>
<tr>
<td>Indian</td>
<td>117</td>
<td>64.3%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

With a vast history of foreign invasions, it is not surprising that India is one of the largest English speaking countries in the world. This has also had its impact on the ad world. Most of the ads use Hinglish (Hindi and English mix) in them. However, some ads also use English solely, as the middle class, upper-middle class and upper class which are well educated, have a strong command of the language. The following is the breakdown of the use of the Indian and foreign languages in the ads.
Table 4: Frequencies of Ad Language

<table>
<thead>
<tr>
<th>Ad Language</th>
<th>Frequencies</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>English/Other foreign languages</td>
<td>55</td>
<td>30.2%</td>
</tr>
<tr>
<td>Hindi</td>
<td>41</td>
<td>22.5%</td>
</tr>
<tr>
<td>Hinglish</td>
<td>86</td>
<td>47.3%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

4.2 Frequency of the Salient Features of the Indian Award Winning Advertisements

The following section will describe the incidence of the variables coded in the ads.

4.2.1 Scenic Beauty

Use of scenic beauty was visible in about 18% of the advertisements. Table 5 states the frequency of the use of scenic beauty in the ads.

Table 5: Frequency of Scenic Beauty

<table>
<thead>
<tr>
<th>Scenic Beauty</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>34</td>
<td>17.6%</td>
</tr>
<tr>
<td>Absent</td>
<td>148</td>
<td>82.4%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

The usage of scenic beauty falls short in both print and television media. Based on the test of proportions, approximately 9% of print ads use scenic beauty, as compared to the 8.5% of television ads working with this characteristic (p<0.01).

4.2.2 Beautiful Characters

Almost 35% of the award winning ads focused on a beautiful character that was either male or female (Table 6).

Table 6: Frequency of Beautiful Characters

<table>
<thead>
<tr>
<th>Beautiful Characters</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>66</td>
<td>35.8%</td>
</tr>
<tr>
<td>Absent</td>
<td>116</td>
<td>64.2%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>
Print ads tended to use beautiful characters more than the television ads. However, the difference was not very significant. It was found that around 16% of the television ads used beautiful characters in them and around 20% of print ads used them for their work (p<0.01).

4.2.3 Ugly Characters

It is true that aside from extreme beauty, extreme ugliness attracts one. However, this was not the route taken by the award winning ads. There was rarely any use of ugly characters in them. Table 7 shows the frequency of this characteristic in the Indian award winning advertisements.

Table 7: Frequency of Ugly Characters

<table>
<thead>
<tr>
<th>Ugly Characters</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>9</td>
<td>4.5%</td>
</tr>
<tr>
<td>Absent</td>
<td>173</td>
<td>95.5%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

When comparing the two media types, i.e. print and television, there is not much difference in the usage by either. The result of the test of proportions showed that not more than 2% of the television or print advertisements used ugly characters in them.

In the sample that was used, there were a couple of ads that stood apart from the rest. These ads were ones that used both beautiful and ugly characters in them. This characteristic falls under both the print and the television advertisements. The ads were used to bring out the contrast between beauty and ugliness. What was interesting was how closely humor was used with these characteristics. The use of ugly characters did not instill a feeling of it being derogatory for those with any kind of physical or mental handicap, but instead, through the distinction, brought out the satirical and humorous aspect of the whole situation. An example of this was a television advertisement for a
toothpaste brand. The ad started with an unattractive man, trying to get the attention of a beautiful woman. However, after trying everything and never having any luck with women, he takes one last chance with this toothpaste, which finally gets him the lady. The humor in this is supported by the use of music and song. The satire is brought out that you might not be accepted for what you are, so you have to make the change in yourself.

4.2.4 Graphic Display

What was surprising here was that almost 27% of the Indian ads used graphic displays in them. It came out to be quite an ‘untraditional’ approach to the ads (Table 8). Indian ads have always been more ‘people- oriented’, concentrating on using more human relations, their interactions, etc. However, it is seen that instead of using realistic visuals, the ads have used more computer generated graphics here.

<table>
<thead>
<tr>
<th>Graphic Display</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>49</td>
<td>26.9%</td>
</tr>
<tr>
<td>Absent</td>
<td>133</td>
<td>73.1%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

There were computer generated presentations in both television and print ads. However, the number in the television ads exceeded that of the print ads. What is mentionable here is the change in the use of graphic displays over the four years that have been observed. There has been a decrease in this number from 2001 to 2004, as can be seen in figure 1.
Though the numbers picked up a little in 2002, from 9.9% to 12.1%, they fell way back in 2003 to 4.4%, and were almost non existent in 2004 with a 0.5%. This might mean that the ad makers decided to go back to the original drawing board. Instead using technology in their ads, more scenes from people's lives are taken into account. The ads are more emotive now, which is a global advertising trend.

4.2.5 Surrealistic Visuals

About 29% of the award winning ads used surrealistic visuals in them. This also goes hand in hand with the trend of the use of graphic displays. There is lesser use of computerization in the advertisements, with respect to anything that is unreal or distorted.

Table 9: Frequency of Surrealistic Visuals

<table>
<thead>
<tr>
<th>Surrealistic Visuals</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>53</td>
<td>29.3%</td>
</tr>
<tr>
<td>Absent</td>
<td>129</td>
<td>70.7%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

Unlike graphic displays, print ads tend to use surrealism more than the television advertisements. One such print ad is that of National Relief Fund, in which an aged man
from an Indian village, is looking out of the window of his old run down hut, and can see the vast expanse of the universe there, with galaxies, comets, etc. The ad tries to portray the word 'possibilities' in a scene.

An aspect that came up here was the inverse relation between the presence of scenic beauty and surrealistic visuals. The use of surrealism is higher in ads where scenic beauty is absent, and vice versa. The ads seem to try to attract the viewer with the use of either of the backgrounds. Scenic beauty would be a reality check on the ad, whereas surreal display will relay the beauty by playing on the imagination.

4.2.6 Substantive Supers

The use of superscripts that enforced some characteristic of the product was found in almost 26% of all the advertisements, as shown in table 10.

Table 10: Frequency of Substantive Supers

<table>
<thead>
<tr>
<th>Substantive Supers</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>47</td>
<td>25.6%</td>
</tr>
<tr>
<td>Absent</td>
<td>135</td>
<td>74.4%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

One of the examples of this characteristic is the television ad for a car battery, which uses animation and humor in it. The ad plays with the story of the tortoise and the hare, and their race, but in cars this time. Where, on one hand, the tortoise is in a shabby, ramshackle of a car, the hare is in a Lamborghini. In spite of this advantage, the hare loses the race. This is because the tortoise was using a more reliable and long lasting car battery, whereas the hare's car doesn't start after a point. The ad ends with a reemphasis on how the battery lasts longer than any other.
4.2.7 Visual Taglines

Visual taglines were seen in less than a quarter of the award winning ads (Table 11). The commercials that used visual taglines belonged to the product category of services that required additional information in them. These ads were such as the one promoting tourism in Mumbai (Bombay), which gave the names of participating dealers in it.

Table 11: Frequency of Visual Taglines

<table>
<thead>
<tr>
<th>Visual Taglines</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>39</td>
<td>21.5%</td>
</tr>
<tr>
<td>Absent</td>
<td>143</td>
<td>78.5%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

Moreover, visual taglines were used more in print ads than in television ads. This is because of the confined nature of the medium. Thus, print ads that were service oriented used visual taglines the most (like the above mentioned Mumbai tourism print ad).

4.2.8 Visual Memory Device

The use of visual memory device has been very persistent over the years, summing up to almost 80% (Table 12). These ads used some kind of tool to reinforce the product benefits, or the message delivered. The commercials in this category used a label shot, or logos at the end. The car battery ad mentioned before reinforced the message with a tagline, and the use of substantive supers, along with a logo and label shot. There is also a print ad for the Axe deodorant, which emphasizes on the feature that this product is an attraction for the opposite sex. To reinforce this benefit, the photograph shows a man lying in bed, with 5 women on each side. These women are covered in a white sheet till their necks, which, in one glance, makes it look like the man has 11 heads himself. This ad is based on a Hindu mythological character called Ravana, who had 11 heads,
and is a depiction of someone who is mischievous or evil. This ad uses humor, subtlety and memory devices to show the product benefit.

Table 12: Frequencies of Visual Memory Device

<table>
<thead>
<tr>
<th>Visual Memory Device</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>145</td>
<td>79.7%</td>
</tr>
<tr>
<td>Absent</td>
<td>37</td>
<td>20.3%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

There is a great use of memory devices in print ads. This works with the use of the visual taglines, which are also used as a form of memory device.

4.2.9 Memorable Rhymes, Slogans, Mnemonic Devices

As show in Table 13, almost 37% of all coded commercials used a memory aid device. Once again, the lyrics of the tortoise and hare ad for the car battery come into work here. Another such commercial is the one for Alpeliebe lollipop. This ad uses lyrics and slogans in it to reinforce the message of the product. It shows, through words and actions, the different stages of a man's life, starting from childhood, till his old age, and how it gets altered with the presence of Alpeliebe lollipop in it. This, of course, falls into the category of humor.

Table 13: Frequencies of Memorable Rhymes, Slogans, Mnemonic Devices

<table>
<thead>
<tr>
<th>Memorable Rhymes</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>67</td>
<td>36.8%</td>
</tr>
<tr>
<td>Absent</td>
<td>115</td>
<td>63.2%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

Like the use of visual taglines and memorable rhymes and slogans, the use of mnemonic devices is also visible more in print ads. Slogans are used on a large scale here in these ads.
There are many print ads that have come out that relate to the problem of leaded fuel used in Indian vehicles. However, there is a shift towards the use of unleaded fuel in the cars, etc. to deal mainly with the pollution problem. As it is common for the public transports, such as taxis, buses, etc in India to have slogans, pictures, etc. at the backs, they are used as part of various local public awareness programs. Thus, one such award winning print ad is a cartoon sketch of doves, a symbol of peace and serenity, with a slogan following it, talking about the ill effects of using leaded fuel. Another ad in this respect shows a couple, looking suffocated, creating a satire as to whether it is the relationship that is suffocating or the environment they are in. The latter becomes obvious with the use of the cartoon sketch and the slogans (in Hindi).

4.2.10 Music

Music is a very important aspect of the Indian livelihood. It is almost a culture in itself. Thus, it is not surprising that of the 53 television commercials used, only 17% did not have any music in them (Table 14). The 9 ads that did not have any music were those that had more interaction between the characters, in terms of conversations between them. For example, an ad for condoms (Kamasutra), involved a man lying on a hospital bed, with the doctor and an attractive nurse standing beside. The ad only shows the doctor talking, with no music. The humor is once again brought out when the patient is shown to have all his attention on the nurse and her actions and not on his own diagnosis.

In the ads that use music in them, almost 97% of the ads have music as the major element creating the actual mood of the commercial. This is shown in Table 15.
Table 14: Frequencies of Music in Television Ads

<table>
<thead>
<tr>
<th>Music</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>44</td>
<td>83%</td>
</tr>
<tr>
<td>Absent</td>
<td>9</td>
<td>17%</td>
</tr>
<tr>
<td>Total</td>
<td>53</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 15: Use of Music as a Major Element and Creating the Mood

<table>
<thead>
<tr>
<th>Music as Major Element</th>
<th>Music Creating Mood</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Present</td>
<td>30</td>
<td>1</td>
</tr>
<tr>
<td>% Total</td>
<td>96.8%</td>
<td>3.2%</td>
</tr>
<tr>
<td>Absent</td>
<td>3</td>
<td>16</td>
</tr>
<tr>
<td>% Total</td>
<td>15.8%</td>
<td>84.2%</td>
</tr>
</tbody>
</table>

Chi Square= 34.43
Degree of freedom= 1
p < 0.01

Traditional Indian music and contemporary Indian music (movie soundtracks, etc.) were found to be the most popular styles (Table 16). Most of the time, the ad was such that the instruments used were traditional, but the voice used, tone, and the lyrics made it contemporary in nature. Thus, due to the constant overlapping of the music styles, both have been put under the 'Indian' music style. Other styles, such as classical, rock, pop, jazz, metal and disco, were limited to 1 or 2 ads per style. The language and the tune/melodies needed to be closer to the Indian language for the local Indian population to be able to understand and relate to the advertisement.
Table 16: Music and Music Style

<table>
<thead>
<tr>
<th>Music Style</th>
<th>Total</th>
<th>Indian</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Present Count</td>
<td>34</td>
<td>9</td>
<td>43</td>
</tr>
<tr>
<td>% Total</td>
<td>79.1%</td>
<td>20.9%</td>
<td>100%</td>
</tr>
<tr>
<td>Absent Count</td>
<td>1</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>% Total</td>
<td>25%</td>
<td>75%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Chi Square = 5.63
Degree of freedom = 1
p < 0.01

Due to the variety of traditional and contemporary music used in the ads, there is no continuing musical theme seen here. Each ad stands separate from the other, and though the music is based on the same instruments and characteristics, the ads no not adopt their themes from any well known pieces. The music in the ads is created as per the tone and format of the ad.

4.2.11 Dancing

Seeing the nature of the ads, and the amount of music that they use, it was surprising to see the overwhelming absence of dancing in them, with only one commercial containing any (Table 17).

Table 17: Frequencies of Dancing in Television Ads

<table>
<thead>
<tr>
<th>Dancing</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>1</td>
<td>1.9%</td>
</tr>
<tr>
<td>Absent</td>
<td>52</td>
<td>98.1%</td>
</tr>
<tr>
<td>Total</td>
<td>53</td>
<td>100%</td>
</tr>
</tbody>
</table>

4.2.12 Unusual Sound Effects

The use of unusual and bizarre sounds was found in almost 40% of the television ads coded (Table 18). One such commercial for a brand of adhesive shows a man trying
to run away from a huge crowd. However, due to the presence of the adhesive on the scene, his every step sounds like a humongous machine falling, symbolizing how heavy his feet are feeling, and the effort he has to put into his movements.

Table 18: Frequencies of Unusual Sound Effects in Television Ads

<table>
<thead>
<tr>
<th>Unusual Sound Effects</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>21</td>
<td>39.6%</td>
</tr>
<tr>
<td>Absent</td>
<td>32</td>
<td>60.4%</td>
</tr>
<tr>
<td>Total</td>
<td>53</td>
<td>100%</td>
</tr>
</tbody>
</table>

With respect to the use of music, about 41% of the commercials use music and unusual sound effects in them. A very small percentage of 33.3% includes unusual sound effects with no music in them (Table 19).

Table 19: Unusual Sound Effects and Music

<table>
<thead>
<tr>
<th>Music</th>
<th>Present</th>
<th>Absent</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Count</td>
<td></td>
<td>Count</td>
</tr>
<tr>
<td>Present</td>
<td>18</td>
<td>26</td>
<td>44</td>
</tr>
<tr>
<td>% Total</td>
<td>40.9%</td>
<td>59.1%</td>
<td>100%</td>
</tr>
<tr>
<td>Absent</td>
<td>3</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>% Total</td>
<td>33.3%</td>
<td>66.7%</td>
<td>100%</td>
</tr>
</tbody>
</table>

4.2.13 Spoken Taglines

Spoken taglines were used in 62.3% of all television advertisements (Table 20). An example of this characteristic is for a cell phone text message service. At the end of the ad, there is additional information provided, such as the cost of the some of the deals offered or new phone pieces that are being offered. Another example is for the Alpeliebe candy, which offers a new strawberry flavor candy at the end of the commercial.
Table 20: Frequencies of Spoken Taglines in Television Ads

<table>
<thead>
<tr>
<th>Spoken Taglines</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>33</td>
<td>62.3%</td>
</tr>
<tr>
<td>Absent</td>
<td>20</td>
<td>37.7%</td>
</tr>
<tr>
<td>Total</td>
<td>53</td>
<td>100%</td>
</tr>
</tbody>
</table>

4.2.14 Comfort, Safety and Welfare Appeals

Considering the presence of humor in most of the commercials, there is a lack of any serious approach in the advertisements. Thus, comfort, safety and welfare appeals are mostly missing from both print and television ads as shown in Tables 21, 22 and 23 respectively. The small percentage that uses these appeals is the ones related to awareness programs, such as the ads for the National Cancer Association, AIDS awareness, etc.

Table 21: Frequencies of Comfort Appeals

<table>
<thead>
<tr>
<th>Spoken Taglines</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>17</td>
<td>9.4%</td>
</tr>
<tr>
<td>Absent</td>
<td>165</td>
<td>90.6%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 22: Frequencies of Safety Appeals

<table>
<thead>
<tr>
<th>Spoken Taglines</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>21</td>
<td>11.6%</td>
</tr>
<tr>
<td>Absent</td>
<td>161</td>
<td>88.4%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 23: Frequencies of Welfare Appeals

<table>
<thead>
<tr>
<th>Spoken Taglines</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>23</td>
<td>12.7%</td>
</tr>
<tr>
<td>Absent</td>
<td>159</td>
<td>87.3%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>
4.2.15 Commercial Tone or Atmosphere

Humorous (31.9%) and laid-back/relaxed (23.6%) were the two dominant tones used in the award winning Indian advertisements (Table 24).

Table 24: Frequencies of Tone or Atmosphere

<table>
<thead>
<tr>
<th>Tone or Atmosphere</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cute/Warm</td>
<td>13</td>
<td>7.1%</td>
</tr>
<tr>
<td>Hard Sell</td>
<td>36</td>
<td>19.8%</td>
</tr>
<tr>
<td>Traditional/Wholesome</td>
<td>32</td>
<td>17.6%</td>
</tr>
<tr>
<td>Laid-Back/Fun/Relaxed</td>
<td>43</td>
<td>23.6%</td>
</tr>
<tr>
<td>Humorous</td>
<td>58</td>
<td>31.9%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

As can be seen, fun is the centre point of most ads in India. As mentioned before, there is a lack of a serious tone in the ads, making almost every ad, excluding ones used for AIDS or Cancer awareness, humorous in nature. Something that is enjoying, relaxing and fun has gotten the audience's attention much more than other approaches. The award winning ads for the adhesives (Fevicol), and the Coke ads stand at the forefront in this aspect. Both these brands have used humor in every one of their ads. The adhesive ad mentioned before is an example of this. The coke ads are endorsed by a famous movie star of India, Aamir Khan. These coke ads are normally based in an Indian locales, market places, village scenarios, etc. The humor comes in when one hears this celebrity speak in the vernacular language of the local people, the shopkeeper, etc. They have a different dialect they speak in, making it a very typical argot. Through language and music, he becomes one of them.

Another winning commercial comes with the Fevicol adhesive, in which a man is walking on the streets, singing. When he crosses a sign for Fevicol, his shadow and the song get stuck at the sign as he moves on. He comes back and stares at his shadow, but is
helpless against the strength of the product. The man's voice, his accent, and the entire scenario make this another humorous ad.

The laid-back tone comes in for commercials such as those for safari cars, which are completely family-oriented and emphasize on fun and relaxation together. Other such ads are ones for toothpastes which show young people hanging out together at restaurants, or dance clubs.

The use of fun/laid back/relaxed tone is dominant in print ads, whereas, humor stands as the primary focus of television ads (Table 25).

Table 25: Use of Tone in Print vs. Television

<table>
<thead>
<tr>
<th>Dominant Tone</th>
<th>Media Type</th>
<th>Print</th>
<th>Television</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cute/Warm</td>
<td>9</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>% Total</td>
<td>7.0%</td>
<td>7.4%</td>
</tr>
<tr>
<td>Hard Sell</td>
<td>Count</td>
<td>30</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>% Total</td>
<td>23.4%</td>
<td>11.1%</td>
</tr>
<tr>
<td>Traditional</td>
<td>Count</td>
<td>30</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>% Total</td>
<td>23.4%</td>
<td>3.7%</td>
</tr>
<tr>
<td>Laid-Back/Fun</td>
<td>Count</td>
<td>41</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>% Total</td>
<td>32.0%</td>
<td>3.7%</td>
</tr>
<tr>
<td>Humorous</td>
<td>Count</td>
<td>18</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>% Total</td>
<td>14.1%</td>
<td>74.1%</td>
</tr>
<tr>
<td>Total</td>
<td>Count</td>
<td>128</td>
<td>54</td>
</tr>
</tbody>
</table>

4.2.16 Commercial Format

Demonstration of the product in use or by analogy and creation of mood or image as main element, were the two dominant formats used in the ads, at 30.2% and 29.7% respectively (Table 26). The category of ‘others’ included continuity of action, slice of
life, vignette, announcement, photographic stills, etc. These were put under the same
category due to the low numbers that fell under each during coding. In spite of the
collaboration, demonstration of product in use is quite high on the list.

Table 26: Frequencies of Commercial Format

<table>
<thead>
<tr>
<th>Commercial Format</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstration of product in use</td>
<td>55</td>
<td>30.2%</td>
</tr>
<tr>
<td>Creation of mood or image</td>
<td>54</td>
<td>29.7%</td>
</tr>
<tr>
<td>Others</td>
<td>73</td>
<td>40.1%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

Examples of the demonstration of product in use are the Hutch phone service ads.
The main concept of the ad is that wherever you go, your phone will always have the
reception/service there. These ads are both in print and in television. The ads show a
small boy with a dog, where the dog represents the service. In the television commercial,
the child is shown to wander about in places, including wilderness, dock side, mountain
paths, etc. where phone reception is normally difficult to get. The dog follows him
everywhere, till he makes it back home, to a base phone. The print ads are the
photographic stills of the same ad. These are photographs of the boy and the pug in the
boondocks, or at a deserted countryside, etc. The ads demonstrate the benefit of using
Hutch phone service.

Where the use of demonstration is higher in television, the format of creation of
mood is more dominant in the print media. This is understandable, considering the
demonstration of use would need more spots and actions on part of the characters of the
ad, which is easier in television.
Table 27: Use of Commercial Format in Print vs. Television

<table>
<thead>
<tr>
<th>Dominant Format</th>
<th>Media Type</th>
<th>Print</th>
<th>Television</th>
<th>Count</th>
<th>% Total</th>
<th>Count</th>
<th>% Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstration of product in use</td>
<td></td>
<td>27</td>
<td>28</td>
<td>27</td>
<td>21.1%</td>
<td>28</td>
<td>51.9%</td>
</tr>
<tr>
<td>Creation of mood or image</td>
<td></td>
<td>48</td>
<td>6</td>
<td>48</td>
<td>37.5%</td>
<td>6</td>
<td>11.1%</td>
</tr>
<tr>
<td>Others</td>
<td></td>
<td>53</td>
<td>20</td>
<td>53</td>
<td>41.4%</td>
<td>20</td>
<td>37.0%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>128</td>
<td>54</td>
<td>128</td>
<td>100%</td>
<td>54</td>
<td>100%</td>
</tr>
</tbody>
</table>

4.2.17 Commercial Setting

Both print and television commercials were mainly set outdoors in the Indian locale or marketplace, amounting to 43% of all the ads (Table 28). This is because of the social and cultural diversity present in the county. The vastness of the land and the different ethnicities present in the country makes it difficult for the Indian ads to find a common ground. Thus, one mean would be to use Indian locale or marketplaces which the local people are able to relate to.

This is closely followed by the category of ‘others’, which includes mountainous area, deserts, beaches, race tracks, etc.

Table 28: Frequencies of Commercial Setting

<table>
<thead>
<tr>
<th>Commercial Setting</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indian/Western Apartment</td>
<td>21</td>
<td>11.0%</td>
</tr>
<tr>
<td>Generic Business</td>
<td>7</td>
<td>4.0%</td>
</tr>
<tr>
<td>Indian Locale/Market</td>
<td>78</td>
<td>43.0%</td>
</tr>
<tr>
<td>Other</td>
<td>76</td>
<td>42.0%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>
Spots were mainly focused on villages, familiar market places, places where people interact with one another the most. There is an ad for a chewing gum, which is featured in a typical barber shop in a local area, where the barber hands the client the mint gum instead of using his scissors for the wanted hairstyle. The mint sends shocks through the clients’ body, resulting in the desired electric hair effect for him. Another ad is placed at the train station, where the smoke from the cigarette of a young man is bothering an old man sitting next to him. When the man ignores the requests of the old man to put out the cigarette, he goes to local vendor who sells fried vegetables at the station, buys some and starts stuffing the young man's mouth with it. When the young man rejects and states, “Why are you stuffing me? I did not ask for this!” the old man replies, “I did not ask for your cigarette smoke either, but you gave it to me. Now, I owe this to you.” The entire scene with the station, men smoking, fried food, etc. is what the audience can relate to.

### 4.2.18 Dominant Message

In the commercials coded, almost 56% aimed towards the product’s performance, and about 44.2% talked about the benefits of the product (Table 29). This can be linked with the demonstration of product in use or analogy, which might focus more on the performance, as opposed to the benefits, which are more related to the creation of mood.

#### Table 29: Frequencies of Dominant Message

<table>
<thead>
<tr>
<th>Dominant Message</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Product Performance</td>
<td>102</td>
<td>55.8%</td>
</tr>
<tr>
<td>Benefits</td>
<td>80</td>
<td>44.2%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>
When it comes to print and television media, it is a close call. Both media use the two dominant messages equally. Since print is of one shot, benefits are easier to portray here, creating a mood with the product. Television uses performance more, which relates to the higher use of demonstration processes here, as mentioned before. However, the difference in the numbers is minimal.

4.2.19 Psychological or Subjective Benefits

Around 32% of the ads focus on the communication of hidden or non-provable benefits of having or using the product. Subtlety is very dominant in the Indian commercials, and this reinforces that aspect.

Table 30: Frequencies of Psychological/Subjective Benefits

<table>
<thead>
<tr>
<th>Benefits</th>
<th>Frequencies</th>
<th>Valid Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>58</td>
<td>31.7%</td>
</tr>
<tr>
<td>Absent</td>
<td>124</td>
<td>68.3%</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100%</td>
</tr>
</tbody>
</table>

The use of psychological and subjective benefits is slightly higher in print ads than in television advertisements. Where around 26% television ads use this characteristic, almost 35% use it in the print line. An example of a print ad reinforcing hidden benefits is one for a protein food item, made from Ayurvedic (ancient Indian recipe with herbs, etc.) material meant for a strong body and for the mind. This photographic still shows an 11-12 year old sitting amidst the class of college students, being the sole person with his hand-raised as the only one in class knowing the answer to a question asked by the professor. The line reads below (translated) ‘have you had your proteins today?’ A child prodigy, the ad indicates the use of Ayurvedic food to be the reason behind it. So, the hidden benefit was that the product will make you smarter.
CHAPTER 5
DISCUSSION AND CONCLUSION

5.1. Characteristics of Print and Television Commercials

The main focus of this study was to analyze the Indian award winning print and television ads, spanning over four years, from 2001 to 2004. These commercials were coded for auditory devices, visual devices, commercial tone and atmosphere, music and dancing, commercial approach, commercial content, information content, and promises, appeals or selling propositions. The sample ads were taken from the ABBY awards by the Mumbai Ad Club in India, and a coding sheet was prepared based on the above mentioned variables, which used Stewart and Furse’s (1986) report on copy-tested commercials.

Based on the results of the coding procedures, it is now feasible to profile the characteristics of award winning ABBY commercials, in both print and television advertisements. These features define the personality of the commercials that make them effective and efficient. This means that they have achieved creative excellence, and have delivered the message they have set out to. The following delineate the character of the award winning Indian commercials with reference to excellence in all fields of the advertising industry.

Research Question 1. Characteristics of Indian award-winning Print advertisements, specifically the ABBY award-winning advertisements:

- The ad will use surrealistic visuals, presenting fantastic scenes, unreal or distorted visuals
- The ads present statements with new information at the end i.e. they use visual taglines.

- The ads use visual memory devices in order to reinforce the product benefits, the product name or the message delivered through the advertisement.

- Print advertisements use various mnemonic and memory aid devices.

- Relaxed/Laid-back/ Fun are used heavily as the dominant tones in this medium.

- The advertisement creates a mood or image by fashioning a desire for the product by appealing to the viewer’s sensory/emotional involvement.

- The major focus of the advertisements is the psychological/subjective benefit.

**Research Question 2.** Characteristics of Indian award-winning Television advertisements, specifically the ABBY award-winning commercials:

- To start with, the television uses Indian languages (Hindi and Hinglish) excessively.

- Music is a very important aspect of television ads. It is used as a major element and creates the actual mood of the advertisement.

- The commercial uses humor very excessively as the dominant tone.

- The dominant format of the commercial is based on the demonstration of product in use or analogy, or the demonstration of the results of using the product.

- A major focus of the commercial is to communicate what the product does, i.e., the focus is on product performance.

- Graphics are used to go hand in hand with the other characteristics.

**Research Question 3.** Comparison of the Television and Print ads, specifically the ABBY award-winning commercials:

Indian market is, by no means, an easy audience for the advertisers to target. To say the least, the 1 billion people of the country are speckled in terms of its states, languages, dialects, cultures, beliefs, ethnicity, classes, norms, values, etc. The same ad, with the same characteristics, or the same language and presentation cannot be advertised in every
part of the country. Other aspects such as the economic disparity in the country separates it in a way that there is a large number in the lower class and the upper middle class, with a very small figure falling in the middle class. This is a vast disparity in buying power and decision making clout that the advertisers need to keep in mind. It is, thus, very interesting to see the kind of characteristics that have emerged from this research.

The above mentioned personality of print and television advertising create an outline for the award winning ads. Though they fall under the category of the same awards (ABBY), the basic features of the two media differ.

Print advertisements have one shot to go for the audience, using one photographic still to capture the interest of the viewer, and get the message across. They have to make sure there is no room for misinterpretation of any kind. Thus, there is the excessive use of any supportive device that will reinforce the product benefits, or uses. Not only do the taglines ensure that the actual message is out, but mnemonic devices and other memory devices try to guarantee that the information is reinforced before the ad ends. This is related to the use of subtlety in the advertisements, which is also visible through other means such as the tone, which is mostly relaxed, and the subjective benefits.

As mentioned, it is important to keep the audience in mind when dealing with print ads. Due to the low level of literacy, the print medium might not be too effective with the rural sector in India, unless there are a lot of visuals involved. However, India, being a developing country, is now picking up on economic scales such as the literacy rate. This aspect is very important and must be considered. Print ads have a great reach in India. These are ads that are up on posters in the market place, etc. where people come in contact the most. Thus, all the devices used are important for the ad to thrive. If the
The language used in the ad is only English, other factors, such as the visuals and the memory devices can still ensure the message delivery.

The way to reach this local audience is to keep the advertisement simple, and relaxed.

Television advertisements, on the other hand, are limited to households that do have this medium, and thus, reaches a select audience in India. This mainly boils it down to the middle class, upper middle and upper class. Though some villages have televisions that are owned jointly by the entire community, the reach is not the same. This brings in the flexibility with the devices to be used.

Television gives the opportunity of interaction between the characters, which makes the message delivery easier, and leaves less space for any misinterpretation. Thus, there is dominating use of the demonstration of the product in these ads. As mentioned, music is almost a way of life in India, may it be traditional or contemporary, and this phenomenon is evident with its overwhelming use in the award winning commercials. Humor is extremely important, and is normally brought in by the type of music used, or the melody and tone involved in the advertisement. Thus, these devices support one another, and sustain the ad in return.

Television, like print, also has a vast audience it caters to, consisting of the social classes mentioned before. The language is another important factor here. It is very normal for the common man in India to have at least one English word in a sentence. For example, words such as ‘pant’, ‘car’, ‘press’, ‘problem’, ‘table’, ‘chair’, ‘coffee’, etc. are normally used in the original English language itself. The Hindi translation of these words is barely ever used by any person, irrespective of their education level or social
status. Thus, the use of Hindi and Hinglish is very high here. It guarantees that the words themselves will get the viewer’s attention. Of course there is the demonstration of the use of the product that supports this further.

The common ground between print and advertising comes in with the commercial setting. Most of the ads were set outdoors, in the Indian locale, or market place. This is a good way to ensure that the viewer is able to relate to the commercial. Markets are places where everyone comes into contact with one another, irrespective of their status. Where one finds vendors, who are not well educated, there will be others who are well read and educated, belonging to a higher class, who are there for some other work. Markets and Indian locales are normally buzzing with people from dawn till dusk, with every kind of business taking place there. It is the perfect place to set any kind of ad. Almost every ad will touch some aspect of the observer’s life.

5.2. Limitations

The study looked at numerous variables in order to understand the award winning ads of India. However, considering how multifaceted an art advertising is, many other variables/characteristics could have been looked at to analyze it, which limited the scope of the research.

Another factor with the variables that limited the study was that they were offered by Stewart and Furse’s work, which dates back to 1986. There is no recent scale to measure the advertisements against. Advertising has undergone changes over the last two decades, which may have not been incorporated into the study.

Furthermore, another limitation was the small sample size of only 182 commercials, with 53 television commercials and 129 print advertisements. A larger sample size would have allowed for more sophisticated statistical procedures. The sample
is not generalizable to all Indian advertising. The current study is exploratory and
descriptive in nature due to this limitation.

The focus of the study was to understand the characteristics of the award winning
ABBY awards. However, these ads were not compared with the ads that did not win any
awards. The comparison between the results of the two would highlight additional
differences.

One of the most important facets that the analysis of these ads does not specify is
the intra-cultural aspect of a country such as India. The study does not represent the
various segments and the fragments that are present in the socio-cultural market of India.
The ads that won the ABBY awards target an audience that was metropolitan in nature.
This would limit them to states such as Delhi, Mumbai, and Bangalore, to name a few.
Within the country itself, the multiplicity of cultural is so diverse that the findings of this
study cannot be generalized to all the award winning ads in India.

5.3 Future Research

Future research should deal with the above mentioned limitation, and try to see
the working of award winning ads when compared to the ones which did not win in the
competition.

Moreover, an attempt can be made to study the award winning ads in other
advertising media, such as radio. Also, these studies can be extended to other Asian
countries, in order to weigh the characteristics of each against the other. This unmitigated
study can also be taken over continents and contrasted against western award winning
commercials. This would be ideal in a world that is getting smaller with globalization.

It should be kept in mind that awards are not necessarily the only way to measure
the objective of actual “effectiveness”. Future research can evaluate the success of these
ads by looking at its affect on the bottom line. This could include quantifying the increase of decrease in sales, price, popularity of the product, etc.

The intention of this study was to observe the characteristics that make certain inimitable print and television advertisements award winning. All in all, the creative Indian advertisements were extremely people oriented. Humor was used profusely in most of the advertisements. Ads were meant to take the common man away from certain realities into a world of perfection, and the visuals, the graphic displays, the humorous and relaxed interactions, the mood that the ad created, all added up to the utopia of ad worlds and its’ products.

Ads were subtle in nature, and yet, at the same time, there was fun and simplicity involved. They focused more on real life scenarios than anything too out of the ordinary. Music contributed vastly to the television ads, which added life to the commercial. Almost all the commercials were set outdoors, in the Indian locale/market place, an ideal setting for the people to be able to relate to it.

Thus, to put it in perspective with practicing advertising in India, it is important to maintain dominance of appeals such as humor in the ads, as opposed to others such as fear, while demonstrating the product in use or analogy. This will enable the advertiser to grab the attention of the target. Like humor, music is also culture bound, and thus when employing music into the theme, elements of customs, norms and values must also be taken into the cues.

Ingenious advertising has subsisted for a long time in the business world. It arrests the mind’s eye of the people, working on their imagination. It promises to take one away from the nitty-gritty facets of life, into a world where possibilities, hopes and realities are
all on the same plane. Globalization and standardization is the growing trend in every aspect of art and business. However, the predominance of the use of humor found in Indian award winning advertising speaks to the culture-bound nature of Indian advertising and may imply a more adaptive strategy.

It is hoped that the current study has facilitated the understanding of the award winning Indian advertisements, and will provide a bases for future comparative explorations of advertising in other developing and developed markets.
APPENDIX
CODING SHEET FOR INDIAN AWARD WINNING ADVERTISEMENTS

Case ID#: __________  Coder: __________________

Variable 1: Media Type: <1> Print  <2> Television


Variable 3: Category
<1> Durable goods  <2> Non-Durable goods  <3> Other _____________

Variable 4: Brand Origin
<1> American  <2> European  <3> Indian (domestic)  <4> Other

Variable 5: Presence or absence of scenic beauty
<1> Present  <2> Absent  <3> Can’t code

Variable 6: Presence or absence of beautiful characters
<1> Present  <2> Absent  <3> Can’t code

Variable 7: Presence or absence of ugly characters
<1> Present  <2> Absent  <3> Can’t code

Variable 8: Presence or absence of graphic displays
<1> Present  <2> Absent  <3> Can’t code
Variable 9: Presence or absence of surrealistic visuals

<1> Present  <2> Absent  <3> Can’t code

Variable 10: Presence or absence of substantive supers:

<1> Present  <2> Absent  <3> Can’t code

Variable 11: Ad Language:

<1> All Hindi

<2> All English

<3> Hinglish (English and Hindi mix)

<4> Other ________

<5> Not Applicable

Variable 12: Presence or absence of visual tagline

<1> Present  <2> Absent  <3> Can’t code

Variable 13: Presence or absence of visual memory device

<1> Present  <2> Absent  <3> Can’t code

Variable 14: Presence or absence of memorable rhymes, slogans, mnemonic devices

<1> Present  <2> Absent  <3> Can’t code

Variable 15: Presence or absence of unusual sound effects

<1> Present  <2> Absent  <3> Can’t code
Variable 16: Presence or absence of a spoken tagline

<1> Present  <2> Absent  <3> Can’t code

Variable 17: What is the dominant message of commercial?

<1> Product Performance  <2> Benefits  <3> Can’t code

Variable 18: Presence or absence of psychological or subjective benefits of product ownership

<1> Present  <2> Absent  <3> Can’t code

Variable 19: Presence or absence of comfort appeals in the commercial

<1> Present  <2> Absent  <3> Can’t code

Variable 20: Presence or absence of safety appeals in the commercial

<1> Present  <2> Absent  <3> Can’t code

Variable 21: Presence or absence of welfare appeals in the commercial

<1> Present  <2> Absent  <3> Can’t code

Variable 22: What is the dominant commercial tone or atmosphere?

<1> Cute/Adorable
<2> Hard Sell
<3> Warm and caring
<4> Modern/Contemporary
<5> Wholesome/Healthy
<6> Conservative/Traditional
<7> Old fashioned/Nostalgic
<8> Happy/Fun-loving
<9> Cool/Laid-back
<10> Somber/Serious
<11> Uneasy/Tense/Irritated
<12> Relaxed/Comfortable
<13> Glamorous
<14> Humorous
<15> Suspenseful
<16> Rough/Rugged

Variable 23: What is the dominant information content of the commercial?

<1> Price    <2> Value    <3> Other

Variable 24: What is the dominant commercial format of the commercial?

<1> Vignette
<2> Continuity of action
<3> Slice of life
<4> Testimonial by product user
<5> Endorsement by celebrity
<6> Announcement
<7> Demonstration of product in use or by analogy
<8> Demonstration of results of using the product
<9> Comedy or satire
<10> Animation/cartoon
Photographic stills

Creation of mood or image as dominant element

Commercial written as serious drama

Fantasy, exaggeration, or surrealism as dominant element

Problem and solution (before/after presentation)

Camera involves audience in situation

Variable 25: Presence or absence of music in commercial

Present  Absent  Can’t code

Variable 26: Presence or absence of music as major element

Present  Absent  Can’t code

Variable 27: Is music creating a mood (versus background only)?

Yes  No  Can’t code

Variable 28: Music Style

Traditional Indian

Contemporary Indian

Classical

Rock

Popular

Jazz

Heavy Metal

Disco

Other ________
Variable 29: Presence or absence of dancing in commercial:
<1> Present  <2> Absent  <3> Can’t code

Variable 30: Is it an adaptation of well-known music?
<1> Yes  <2> No  <3> Can’t code

Variable 31: Is there a recognized continuing musical theme?
<1> Yes  <2> No  <3> Can’t code

Variable 32: Is the commercial dominantly set?
<1> Indoors
<2> Outdoors
<3> Neutral

Variable 33: Setting
<1> Modern Western Apartment
<2> Traditional Indian Apartment
<3> Generic Office/Business
<4> Modern Indian Apartment
<5> Generic Restaurant Setting
<6> Foreign Locale/Market
<7> Indian Locale/Market
<8> Mountainous Area
<9> Green Pasture
<10> Other ____________ 

<11> Can't Code
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BIOGRAPHICAL SKETCH

Yamini Dixit was born on January 4th, 1981, in New Delhi, India. After completing her high school in Delhi, she moved to the International Institute of Tourism and Management in Semmering, Austria, where she completed a 2-year diploma in tourism and hotel management in 2000. In 2002 she graduated from the Florida International University with a Bachelor of Science in Hotel Management, after which she worked for a year in that field. She will receive her Master of Advertising from the University of Florida in April 2005.