

afaqs! Reporter

MEDIA MARKETING SUPPLEMENT

THE BEST OF



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LISTEN. LEARN. SHINE.



MIRCHI KAAN AWARDS WINNERS 2012

	Sr. No.	Single or Campaign	Agency Name	Client Name	Brand or Product	Radio Caption	Category Name
GOLD	1	Single	Leo Burnett	Heinz India Pvt.Ltd	Complan	Teacher	Foods
	2	Single	Leo Burnett	Heinz India Pvt.Ltd	Heinz Ketchup	Gudiya	Foods
	3	Single	Leo Burnett	Unitech Wireless (Tamil Nadu) Pvt Ltd	Uninor	Beemari	Business products and Services
	4	Single	Leo Burnett	Unitech Wireless (Tamil Nadu) Pvt Ltd	Uninor	Increment	Business products and Services
SILVER	1	Single	Ogilvy & Mather	Cadbury India Ltd	Cadbury 5 Star	3D Spot	Foods
	2	Single	Leo Burnett	Hindustan Petroleum Corporation Ltd	Finit	Bulaye	Toiletries and House Hold care
	3	Single	Leo Burnett	Tata Chemicals Limited	Tata Salt lite	Stress	Foods
	4	Single	Mccann World Group	Videocon Industries Ltd	Videocon Hurricane TV	Train- Hurricane	Consumer Durables
	5	Single	Ogilvy & Mather	Vodafone India	Vodafone Essar	Chithi 2 (Movie tickets)	Business products and Services
	6	Campaign	Mccann World Group	Perfetti Van Melle Pvt Ltd	Chlormint	Nonsense - Cow, Maths, Science	Foods
	7	Single	Leo Burnett	Lingo India	Lingo India	Copy writer	Media
	8	Single	Leo Burnett	Saathi	Saathi	Street Kid 2	Public service/Charity fund raising
	9	Single	Mccann World Group	Vacha Trust	Vacha Trust	Babysitter	Public service/Charity fund raising
	10	Campaign	Radio mango	Radio Mango 91.9	Radio mango 91.9	World Aids Day	Public service/Charity fund raising
EMERALD	1	Single	Contract Advertising	Cadbury India Ltd	Cadbury Celebrations	Friends 1	Foods
	2	Single	Contract Advertising	Cadbury India Ltd	Cadbury Celebrations	Boss & Junior	Foods
	3	Single	Contract Advertising	Edelweiss	Edelweiss	Cream Biscuit	Services for Household sector
	4	Single	Grey Worldwide	GlaxoSmithKline Consumer Healthcare Ltd	Crocin advance	Kung Fu	Health & Cosmetic Care
	5	Single	Leo Burnett	Heinz India Pvt.Ltd	Complan	Ears	Foods
	6	Single	Ogilvy & Mather	Perfetti Van Melle Pvt Ltd	Centerfruit	Vivek	Foods
	7	Single	Ogilvy & Mather	Perfetti Van Melle Pvt Ltd	Perfetti Van Melle	Kid 1 (Pinku)	Foods
	8	Single	Ogilvy & Mather	Pidilite Industries	Fevikwik	Servant	Home, Décor & Leisure
	9	Single	Leo Burnett	Screen	Screen	Ranjish	Media
	10	Single	Ogilvy & Mather	Tata Sky Ltd	Tata Sky	Siren	Business products and Services
	11	Single	Grey Worldwide & Lingo India	GlaxoSmithKline Consumer Healthcare Ltd	Crocin	Congratulations	Best Sound Design
	12	Campaign	Leo Burnett	Hard Castle Restaurants Pvt Ltd	Mc Donalds	Shukar hai - Appraisal, College, Cricket, Umeed	Retail Outlets, Fast Food Stores & Restaurants
	13	Campaign	Ogilvy & Mather	Pidilite Industries	Fevikwik	Driver, Father,Servant	Home, Décor & Leisure
	14	Campaign	Leo Burnett	Screen	Screen	Change of size (Patang, Real Estate, Train)	Media
	15	Campaign	Ogilvy & Mather	Tata Sky Ltd	Tata Sky	Poochne Mein Kya Jaata Hai - Rocket, Siren, War	Business products and Services
	16	Campaign	Mccann World Group	Vacha Trust	Vacha Trust	Awareness - Babysitter, Car2, Neighbour	Public service/Charity fund raising
	17	Single	Leo Burnett	Reliance Communications Ltd	Reliance Digital TV	Excuses-1 (Charas)	Consumer Durables
	18	Single	Leo Burnett	Saathi	Saathi	Street Kid 1	Public service/Charity fund raising
	19	Single	Leo Burnett	Strand Book Stall	Strand Book Stall	Wheel chair	Sports. Entertainment, Travel & Leisure
	20	Single	Leo Burnett	Strand Book Stall	Strand Book Stall	Slum Kid	Sports. Entertainment, Travel & Leisure
	21	Campaign	Leo Burnett	Strand Book Stall	Strand Book Stall	Talking books - Punishment, Slum Kids, Wheel Chair	Retail Outlets, Fast Food Stores & Restaurants
	22	Campaign	JWT	Univercell	Mobile Retail Store	Opparri	Business products and Services

May 1-15, 2012



MIRCHI KAAN AWARDS 2012

Regaling in the ninth year of its existence, Radio Mirchi Kaan Awards have been recognising avant-garde excellence and creativity in radio advertising, year after year. The added attraction this time were workshops on the craft of radio writing by known radio personalities. Keeping it simple, the theme this year encouraged learning the nuances of creative writing for radio. A report.

By Ankit Bhatnagar

Design Vinay Dominic

INTRODUCTION

EXPLORING THE POWER OF RADIO

Kaan Awards are moving ahead strongly, with a tinge of global flavour in Tony Hertz this time, the initiative by Radio Mirchi is touching new heights. Dive in and explore. By Ankit Bhatnagar

4

GUEST COLUMN

RESPECTING RADIO AS A MEDIUM



5

INTERVIEW



8

TONY HERTZ

Speaking on the art and craft of radio advertising, the renowned radio director shared his thoughts with afaqs! in an interview. Some excerpts



10

INTERVIEW



PRASHANT PANDAY

Talking about Kaan Awards, Prashant laid bare the thoughts and strategy behind the annual awards. Read on.

14

INTERVIEW



TAPAS SEN

The workshops on the craft of radio writing, story telling and writer's block saw tremendous success, says Tapas in a chat with afaqs! Dive in.

16

INTERVIEW

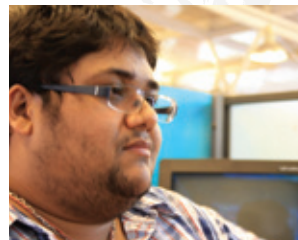


INTERVIEW 17

GG JAYANTA

Taking charge of Kaan Awards for the first time as the National Marketing Head, Jayanta threw some light on what he thinks of the initiative. Read on.

GUEST COLUMN



NIKHIL MEHROTRA

GUEST COLUMN

22

Exploring the Power of Radio

Kaan Awards are moving ahead strongly, with a tinge of global flavour in Tony Hertz this time, the initiative by Radio Mirchi is touching new heights. Dive in and explore. By Ankit Bhatnagar

Leo Burnett won four gold, four silver and nine bronze metals at Kaan Awards this year.

In its ninth year of existence, Kaan Awards - Radio Mirchi's annual awards encouraging excellence in radio advertising are making their mark with every passing year. Going back to the basics of radio advertising, the theme was Listen. Learn. Shine. Keeping in line with the theme, the station brought back its workshop series with three known radio personalities taking workshops on various topics. While internationally known radio writer and director Tony Hertz conducted a seminar on the art and craft of radio advertising, popular

Bollywood lyricist and author Neelesh Misra took a session on story telling. RJ Mir of Radio Mirchi (Kolkata) took a workshop on the writer's block and how to reinvent oneself. The higher number of creative entries this year is a testimony of the success of the awards.

The jury included Ravi Deshpande, chairman and chief creative officer, Contract Advertising; Ramanuj Shastry, chief creative officer, Saatchi & Saatchi; Prathap Suthan, chief creative officer, iYogi; Priti Nair, founder and director, Curry-Nation; Malvika Mehra, national creative director and senior vice-president, Grey; Manohar Nayak, managing director, Lingo India; Amit Akali, senior vice-president and national creative director, Grey; Josy Paul, chairman and national creative director, BBDO India; Tista Sen, national creative director, JWT Mumbai; Rekha Nigam, managing director, Vihaan Communications; Deepa Krishnan, president, creative, Lowe Lintas and Sonal Dabral, chairman and chief creative officer, DDB Mudra.

Leo Burnett won the Crystal Award for Uninor's *Beemari*. Heinz India won the Client of the Year award. Leo Burnett also won the Agency of the Year award. Last year's top winner McCann Erickson bagged second place with three silvers and one bronze. Ogilvy India won two silver and six bronze. Leo Burnett's KV Sridhar shares his delight on the winning spree and explains what went behind the successful campaigns. ■

THE SHOW STOPPERS

AWARD CATEGORY	WINNER NAME
Agency of the year	Leo Burnett
Excellence in production	Lingo India
Radio Writer of the year	Nikhil Mehrotra (Leo Burnett)
Client of the year	Heinz India Pvt. Ltd.
Crystal Award	"Radio Caption: "Beemari" Client: Unitech Wireless (Tamil Nadu) Pvt. Ltd - Uninor Agency: Leo Burnett
Voice of the year (Male)	Vocal: Nikhil Mehrotra Radio Caption: "Increments" Agency: Leo Burnett Category: Business products and Services
Voice of the year (Female)	Vocal: Toshi Radio Caption: "Gudiya" Agency: Leo Burnett Category: Foods
Best Radio Creative of the year (Clients' choice)	Radio caption: "Kid 1 (Pinku)" Brand: Perfetti Van Melle Agency: Ogilvy & Mather Category: Foods
Best Use of Radio as a Medium	Entry Name: "It's Hot to Pledge" Brand: Birla Sunlife Insurance Protection Solutions Agency: Mindshare India Birla Sunlife used the power of radio as a personal medium to get 1000 people to share their true survival stories of life threatening incidents. When narrated on radio these stories struck an emotional chord with the listeners and got them to act. Nearly 92,000 people pledged to protect their family's future – the first step in buying a policy

Respecting Radio as a Medium

Radio is not a medium for cheap mimicry or making parodies, it's a medium that deserves respect and sincerity.

It's been a very good inning for Leo Burnett at Kaan Awards this year. Four to five years back we decided we will increase our affinity for radio as a medium. Leo Burnett has been declared the Agency of the Year for the second time now. Radio is not just an announcing medium, it's a serious medium to explain and highlight a brand's virtues. Newer brands like Uninor and Heinz have started using radio more aggressively. Earlier radio used to be handled by the junior most guy in creative agencies. What Nitesh Tiwari (Executive Creative Director, Leo Burnett Mumbai and Director and write for award-winning Bollywood flick *Chillar Party*) did at Leo Burnett helped a lot. He collected all the creative people at the agency and started testing their strengths and weaknesses thereby training them for better advertising. Shreyas (Jain), the Outstanding Voice of the Year awardee (for 2010) also is from Leo Burnett. Nitesh himself is a great role model for them, extremely successful in both TV and radio. Innovations in our radio spots have been driving high since last three-four years. We use a lot of

KV SRIDHAR
NCD, LEO BURNETT



sound design and craft of language because we have some excellent writers belonging to the hinterland. We, at Leo Burnett have got genuine ideas and sincere execution.

Whether it was Uninor Talktime or Complan campaign, each one had a unique idea and exposed pure insights because we dealt with them like we do with the television commercials. Our association with Lingo India has been a special one. Manohar (Nayak) worked with Leo Burnett for 10-15 years. Unless media planners don't see

Advertising veteran Mohammed Khan used to say, "Just pick up the phone, call your friends in media agencies and talk to them."

the creative ingenuity, your work goes unnoticed. If the creative is bad, the medium goes unnoticed. Creatively we are free to use any media. Creative agencies are media neutral today. Clients don't pay us according to the media money they spend but on the contribution we make in uplifting the brand and its image. A fee system is followed now. While TV is for driving emotional aspects, radio is a better medium for entertainment, print is for disseminating information and the Internet is for competitive analysis. Creating a campaign is a collaborative effort between the client, media agency and the creative agency. The mantra for us to do good radio work is to take the medium seriously and not see it as a cheap medium of mimicry. ■

WORKSHOPS



TONY HERTZ

Radio Director and Writer

Radio guru talks about Radio for art directors, through stories from outside the audio comfort zone.

Reality is that advertising is 100 per cent visual. See it in your head, do it on the screen. Don't be happy with the audio comfort zone that you've created for yourselves. If you want to enlarge your audio comfort zone, think in terms of pictures. "If you start your radio production with any kind of image, it will help you write, present and produce more engaging radio ads." Radio is an emotional medium. The problem with many radio commercials is that they give out everything at once. Start with surreal.

You can create almost any image

and make your audience see and believe it, if you help them! One of my heroes is Stan Freburg (the first creative writer to create a funny ad). It from him that I learnt to take risks. As a successful radio director, drive innovation in radio and build a support system. Do what you've always done to get what you've always got. To radio production houses my advice would be sometimes you've got to say "No." If a radio director can take a stand like a film director, nothing like it. While convincing a client, gently and nicely try and say "There's a better way to do it."



MIRCHI
KAAN
AWARDS
2012

LISTEN. LEARN. SHINE.



MIR ALI

Radio Jock, Radio Mirchi (Kolkata)

The popular radio voice shared his views on how do RJs overcome writers' block.

Don't be a preacher or teacher on radio. Be a friend or a family member. Bollywood is a prime connect on radio and it always works. It's a task reinventing ourselves everyday. The idea is to arm your listener for the day. Here radio connects the listener with humour. Region-specific humour has worked

brilliantly on radio. Almost all RJs thrive and fall back upon humour. Don't touch religion or politics. This is just jest, plain humour and no serious stuff. India is a land of diversity. Idiosyncrasies work on radio. Indians are opening up to varied genres of humour. If humour becomes political, people show certain reservations.



NEELESH MISRA

Author, Radio storyteller, Hindi script and lyrics writer

The well-known lyricist, spoke on the craft of writing: ranging from a 30 sec ad to a 2:30 hour film.

Story telling is central to content in any genre. Greatest stories boil down to one moment, one person, one emotion. You can't be a good writer without being a good observer and a good listener. I would suggest, don't live in your room, live in real India. We as communicators need to keep track of what's happening in real India. It's amazing how trivialised radio can get today. The content creators have no qualm in making the language pedestrian. As a writer one should be visual in

one's writings. Some of the problems as communicators are: We don't write spoken words. We write written words to be spoken. Language is lost in translation. Its rawness is missing. Our communication is not random but too scripted. Silos of content being different for TV, radio and newspapers are all made up and are pretentious. Sound design should be used much better. I'm against scripted and trained voices. Let the real nuances (broken grammar, raw voice etc.) come out in your creations.

Talking Straight

TONY HERTZ

RADIO DIRECTOR AND
RADIO WRITER



Speaking on the art and craft of radio advertising, the renowned radio guru shared his thoughts with afaqs! in an interview. Some excerpts

Where does radio stand as a medium of communication in an integrated media plan today?

Radio is a delivery system for people. It's a media decision that delivers listeners to the advertisers. There are agencies around the world that don't use radio in their scheme of things because somewhere down the heart they are insecure about their skills of radio production.

Comment on the quality of radio communication and radio writing internationally and in India.

When I go to a country, I gauge the interest through the attendance and attention in my workshops. Both have been great here in India. I've been working in Finland, the penetration of radio has increased impressively there. We've increased from 9 per cent to 13 per cent. In a country like Turkey,

where regulations and policies mar growth, radio is not particularly showing positive growth.

What needs to be done to encourage creative talent for radio?

It's very clear from the attendance of the workshop here that creative people are interested in learning how to do their jobs better. Finding people (who are good at it) to come and inspire is what should be done and Radio Mirchi has done that. I'd say when encouraging be stingy but when teaching open your heart out. Creative talent is not just lacking essential skills, in many cases judging in several international awards for creative talent is also not very good.

How well does radio sell ideas. Cite some examples.

I would cite examples that we saw in today's workshops. Lingo India's

Radio futurologist James Cridland opined that more and more advertisers are sponsoring radio properties now. It's efficient for them, gives them regular presence and makes certain amount of sense and is media efficient.

creative spot on migrant population that reminds of home was well made. The other one on, "If you smoke you are committing suicide" was a strong idea too. Radio can sell ideas well, I showed you so many examples. Television is hugely popular across the globe, it would be plain stupid to deny that. Radio is a delivery system for people, no one should dismiss radio because you can't see yourself utilising it better.

Do you see radio becoming a favoured medium for advertisers in future?

Radio is an emotional multiplier. Researches have proven that people feel better when they listen to radio than when they don't. Don't talk down to them, talk with them. Make them a part of the conversation and when they show interest and come back for more, educate them about an idea. It can very well be a favoured medium for anyone with a message which is high on emotions.

What does radio offer an advertiser that other medium of communication do not offer?

Portability. Radio goes with you, wherever you go. With radio in mobile handsets, it's all the more personal. Radio offers emotional content that can click with anybody. Almost by definition, radio is an emotional medium. According to various researches, a baby develops the sense of hearing before the first six months of the birth. Hearing is the first sense to develop in a foetus. Mother and child bond grows through sounds first.

What are the changes that content for radio advertising is undergoing globally?

Radio programming today has seen drastic changes. You can't run a radio

station without a Facebook page today. Radio is working very hard to get social, to interact one on one with listeners. Advertising to that extent still shows lack of skills, it hasn't been catching up. Not many people are doing anything different. Radio commercials sound like radio commercials, nobody offers a new, refreshing sound, idea or message today. Thinking truly out of the box and unconventionally is the challenge.

Is radio production difficult because it involves just one sense of listening?

Radio production involves engagement. I've been doing it for a long time and I don't find it difficult. Every single job that I do, I learn from it. You can't master a language just by going to language classes, you need to practice it day and night, live it up and then master it gradually.

Is it challenging to tell the brand story only through sounds? Which have been your favourite spots on radio internationally?

No brand will do 'only sound; advertising. Every brand has a website today, an interface with the end user. I'd suggest just don't eliminate the use of sound. Persil (by Procter & Gamble) is one of the radio campaigns that surprised me.

What's the scope of sponsored content on radio and how is it faring abroad?

Radio futurologist James Cridland opined that more and more advertisers are sponsoring radio properties now. It's efficient for them to do that, it gives them regular presence. It makes certain amount of sense and is media efficient. They think sponsorship is instead of creativity. Radio doesn't work but radio advertising does. It delivers people to listen to your message. ■

KAAN AWARDS



ARDS 2012



KAAN AWARDS



LISTEN. LEARN. SHINE.

Neelesh Misra

Journalist, Author, Bollywood, Scriptwriter,
Lyricist, Radio man





ARDS 2012



LISTEN. LEARN. SHINE.

The Sound of Success

PRASHANT PANDAY

ED AND CEO
ENIL

Talking about Kaan Awards, Prashant laid bare the thoughts and strategy behind the annual awards. Read on.

Throw some light on Listen. Learn. Shine, the theme of this year's Kaan Awards.

Well the whole idea of Kaan Awards each year is to raise the standard of radio advertising. In the past, we have been doing only the awards, trying to draw focus amongst the agency honchos towards radio. That has succeeded to a large extent. We had the opportunity this year to invite Tony Hertz and we thought it would be good to have him talk to our industry folks - remember many of the younger lot in the industry haven't ever got trained on the power of radio. Hopefully, Tony has managed to fire their imagination!

RJ Mir proclaimed that content integration is a challenge on radio. Do you agree? What would be your solution to that?

Content integration surely is a challenge. Remember that the job of the programming team is first and foremost to ensure listener delight. If that is sacrificed, no one benefits, least of all the brand that is seeking content integration. At Mirchi, we have very strict norms about content integration with a dedicated programming team figuring out what works best. Here's what we have found, that clients



respect our opinions. That is why there have been so many successful content integrations on Mirchi. There have been many client demands we have turned away as well, in spite of the large monies that were available. The solution really is to bring the client on board on the objectives of the campaign, talk to them about the unique characteristics of radio, and instill confidence in them that you can deliver their objectives.

Why workshops along with the Kaan awards this time? Have they been successful?

I think Tony (Hertz) in particular has truly triggered off a whole new way of thinking. More than anything else, he urged people to think drama and visuals when thinking of radio commercials. His pointed remarks on the standard voice over (VO) routine was an eye-opener for most, he prefers characters rather than VO artists. His focus on the details, of having multiple layers to the creative, I think is going to be extremely useful to the advertising gurus.

Why were Tony Hertz, Neelesh Misra and RJ Mir chosen to take workshops before Kaan Awards?

Since most of the advertising people are used to the visual medium, we thought it would be good to take them on a journey of the audio medium. All three are experts in the audio medium and are brilliant practitioners of their special skills. All of them have unique experiences which have made their craft so effective. We thought it would be good to have them talk of their experiences with the industry folks.

Are workshops going to be a regular feature of Kaan Awards now?

The Kaan Awards are ever-evolving. We do like the format of workshops and hopefully we will be able to do that every year. We hope to add many more features in the coming years.

In your previous interview, you said 'Radio's best time is yet to come.' Is it already here or still sometime away?

It's still to come. Now that TRAI has cleared the way for launching as many as 9-12 new channels in each city (so Mumbai, Delhi, Bangalore etc. can have as many as 20 private

FM channels), radio will grow dramatically. We will see much more programming variety, much more innovations, a lot more of marketing and brand building and a jump to a much higher level very soon.

Why were there so many categories without any submission this time? What does this signify?

It just shows that we all, radio broadcasters, advertising agencies and clients have a lot more to do on radio. Clients, most of all must insist on their agencies developing kickass creatives - the power of radio is well established. Those who do not make use of it are really missing on something so effective.

How do you plan to make the scope of Kaan Awards bigger?

We want to take it to a much higher platform. We want to include the retail creatives in a bigger way. We want to take the awards show to Delhi and Bangalore too and then make it a global radio awards show.

What are your expectations from FM radio's Phase-III expansion in India?

We expect many more frequencies to be released before auctions happen. TRAI recommendations have just come out and the government must give it very serious consideration. More frequencies will mean more revenue for the government, more choice for the people and more flexibility to broadcasters. It is a win-win for all. This one recommendation of TRAI will take India to the league of the best in global radio. We must not lose this opportunity. Mirchi is ready for Phase-3 and beyond. We are ready to make radio as sexy as anything else. That has been our mission and each one of us in Mirchi is committed to that. ■

Advertisers must insist on their agencies developing innovative radio creatives. Those who do not make use of the power of radio are really missing on something so effective.

Listening, Learning and Shining

TAPAS SEN

CHIEF PROGRAMMING OFFICER
 RADIO MIRCHI

The workshops on the craft of radio writing, story telling and writers' block saw tremendous success, says Tapas in a chat with afaqs! Dive in.



SUSHIL KUMAR

Tell us something more about Listen. Learn. Shine, the theme of this year's Kaan Awards.

Radio Works was our initial series of workshops and lectures. As an incumbent and a leader of the industry we took it on ourselves to educate the industry on radio writing. In 2001, when FM started we did Radio Works for three years. With the workshops this time, we had well-known radio people talking to the creative guys on the nuances of the business.

Have you been successful in achieving what you wanted to through workshops?

Knowledge and training on radio is not easy to come by. In creative agencies there was a clear gap in understanding the medium better. If you understand the medium and its nuances better, you'll write and produce better.

Why were Tony Hertz, Neelesh Misra and RJ Mir chosen to take workshops before Kaan Awards?

Any radio purist will tell you, radio is all about story telling. Neelesh is a

known story teller and lyricist. Mir is among Top three RJs in the country today and is quite popular in Kolkata. It made sense for him to speak on how to reinvent? A jock reinvents himself everyday combatting creative fatigue.

Do advertisers look at radio differently today? How has their view changed?

- You won't see any major brand not on radio
- Radio is about frequency and cost effectiveness.
- No more ad hoc, advertisers add radio in their integrated media plan
- Truly inflation-proof medium
- TV sound track can't be used on radio. It addresses a different set of marketing challenges.
- Radio offers such innovative solutions that advertisers who have been traditionally using other media have turned towards radio.

Should the message delivery differ for radio playing in a car and through mobile phones?

Car listenership numbers can't be higher. 30 per cent of total listeners listen radio on mobiles. Domestic listening is very high. Car listening penetration is high but to say radio is heard mostly in the car is incorrect. Message delivery is quite similar for the two. ■

Eleven years back, 10 per cent of total listeners, used head sets to tune in, today that figure is between 30 to 35 per cent.

INTERVIEW

Charting Engagement

GG JAYANTA

NATIONAL MARKETING HEAD,
RADIO MIRCHI



Taking charge of Kaan Awards for the first time as the National Marketing Head, Jayanta threw some light on what he thinks of the initiative. Read on.

How important are Kaan Awards for brand Radio Mirchi? How has it helped benefit the brand over years? When the Kaan awards were conceptualised, radio was a nascent industry. Mirchi, being the industry leader, wanted to create a platform for the medium.

We got wholehearted support from the advertising community from day one, evident by the fact that the who's who of the industry Prasoon (Joshi), Balki (R Balakrishnan), Piyush (Pandey), Josy (Paul) are on the jury. In its ninth year the Kaan Awards continue to remain the only event of its kind organised by a radio brand. So, the awards didn't have a brand intent per se as much as being an industry platform.

How was the ninth year of Kaan Awards different from the previous editions?

This year the highlight was in the number of entries - we got 300 entries, 50 per cent more than last year and 33 agencies participated, double the number from last year. The other highlight was the extremely discerning jury, there were just four Golds given out and rightly so. The number of entries in the category Best Use of Radio As a Medium (BURAM) tripled from 11 to 33.

How have advertisers' expectations from radio changed today?

Advertisers are looking for a deeper engagement with radio going beyond the 30 second spot. Specifically they look to radio to address local or city-specific needs of their brand. This could mean integrating their brand with the programming, using radio to aid their on-ground activations etc. The case of the winner of BURAM this year, Birla Sunlife Insurance is a testament to the power of radio. Getting over 92,000 people to take a pledge to protect their loved ones (the first step in buying an insurance policy) would have been possible in an efficient manner only through radio.

How viable an idea was to conduct workshops before the awards ceremony? Was it to attract more people for the event?

The workshops were not meant to attract more people for the event. Workshops were a part of serious learning and in any case the profiles of the attendees were different. The idea was well appreciated by all including the speakers and the attendees. Every jury member lauded us for organising these workshops. The workshops were attended by nearly 300 people from all the major advertising agencies. The presentations by Neelesh Misra, RJ Mir and Tony Hertz were thought provoking. The workshops also demonstrated the seriousness that Mirchi attaches to disseminating the best practices on radio. ■

Re-inventing Humour

MIR ALI

RADIO JOCK
RADIO MIRCHI,
KOLKATA

Humour is the essence of an RJs job and also the easiest tool to hook on the listeners. RJ Mir shares many such tricks in this candid tête-à-tête.



Do people listen and engage more with radio than, say, five years back?

They are engaged, but over these five years it hasn't gone up too much. In the days of Akashvani it was simpler. Now there's a lot of clutter because of increased competition. Brand positioning of a radio station needs to be done. Attention span of the listener is far lesser today. Dedicated listenership is a very small ratio of the total lot. We have 10 radio stations in Kolkata today, five years back the number was just half. Listeners have got scattered and every station is suffering because of that.

How has radio evolved as a mass medium in India?

Radio was called a dying medium. After FM came into the picture in 1993-94, the resurrection of radio happened. Radio has single-handedly connected millions of people. The prime print

publication in Kolkata reaches out to 12 lac people whereas radio reaches out to around 50 lac people. People would rather listen to a radio than pour over a newspaper everyday.

How well does region-specific humour work on radio?

The idea is to arm your listener for the day. Here radio connects the listener with humour. Region-specific humour has worked brilliantly on radio. Almost all RJs thrive and fall back upon humour. Don't touch religion, no politics, it is just jest, plain humour and no serious stuff. India is a land of diversity. Idiosyncrasies work well on radio. Indians are gradually opening up to varied genres of humour. The moment humour becomes political, people show certain reservations.

Banking on local contexts to reach out to the Target Group, radio does that

One has to redefine the listeners very minutely. Radio today is completely software-driven. RJs should be allowed to play their list of songs, as they understand the listeners better.

better than other media, do you agree?

Yes, of course! When Anna Hazare happened, I tried connecting him with the local Calcuttan, but it wasn't a hit. People want radio to address local issues that ails their day-to-day life and are closer to them.

We don't know whether radio is listened more in a car or through mobile phones? Should the message delivery differ for the two?

Cars and mobiles are close contenders. The message delivery doesn't differ much. The message delivery on radio has to be such that you connect with your listener. But, it's a fact that car listeners are entertained more than stationary listeners.

What ails the radio industry in India today and what's your solution?

Music mix needs to be looked into. Specialised radio stations need to come in. The perfect music mix is still elusive, it's a utopian idea. I'll play 'Wake Up Sid', right in the morning thinking it to be a suitable choice, but it might not work well for some of the listeners. One has to redefine the listeners very minutely. Radio today is completely software-driven. RJs should be allowed to play their list of songs, as they understand the listeners better. Listeners also want a personal touch.

What are the challenges that a radio jock face today?

If you are a morning RJ, it's all the more challenging for you. You've got to be a cracker, have to sound refreshing, motivate and prepare people for the day. Radio Mirchi has a fabric, where 10-15 top stories of the day are woven into talking points by the jocks. The challenge lies in engaging the listeners differently and more passionately

every single day. Music mix should be according to the day-parts, songs played should be hummable, engaging listeners so that they participate in whatever you do.

Good RJs should be heard, not seen or show off the RJ in all his/her glory. Which one do you agree with and why?

In 1994, when I joined radio, I too believed that good RJs should only be heard. But now I feel, why can't an RJ be promoted as a video jock is? It's better both for the RJ and the station, when the jock has an equal participation on radio, TV and activations etc. The more you see your RJ, it increases your inquisitiveness for the RJ, it helps connect better and increases brand equity for the station.

What are the top five qualities for an RJ to be a hit amongst the listeners?

The top five qualities that an RJ should possess are:

- Should be very talkative
- Infotainment should be the key word. Should conduct yourself in an entertaining manner.
- Keep in mind the social fabric. In India you talk to different genres, different age-groups of people. Don't generalise, speak to them not as listeners but as family members. Build relationships over time.
- You must know the music you play. Not just the genre but the listenership patterns and the preferences too. Know your music from Mukesh to Mahadevan and from Baiju Bawra to Bappi Lahiri
- Listen to competition – Even most seasoned jocks don't do that. You might be the best, but listen to competition to check the tricks of the trade, also listen to your co-jocks. ■



THE JURY



“Radio is an exciting medium if you take deep interest in it and if you are passionate about it. When you are in advertising, you are searching for a great idea. It is important to know how a creative person can amplify this idea using radio as a medium.”

RAVI DESHPANDE
It's hot!



“The writing on radio has certainly improved as compared to the earlier year, the clients have become brave and this has helped improve the quality of advertising on radio.”

RAMANUJ SHASTRY
It's hot!



“Kaan Awards have put radio advertising back in the spotlight. Although, the Ad Club also has a radio section, but it's not as comprehensive as these awards. It is because of Kaan Awards that creative writers have started paying more attention to the craft of radio writing. The workshop by Tony Hertz is an excellent idea. Actually there's no one-size-fits-all concept in radio creatives. One has to factor in a bit of distraction while making a radio creative. A workshop like this is the best way to learn the process from those who matter in the field.”

REKHA NIGAM
It's hot!

“ At Mirchi Kaan Awards, you get to hear exciting stuff. Over all these years, it has now become a coveted award to get. I like the organisation of the event. Radio is a one sense medium, therefore it becomes all the more difficult creatively. But Kaan Awards throw up newer, fresher and real voice talent every year. ”



PRITI NAIR
She's hot!



“ I've been associated with the Kaan Awards for more than seven years now and all this while I've seen tremendous improvement in the creativity for radio. Having chaired the jury for Radio at Abby's, I can say Kaan Awards are the pioneer in acknowledging creative excellence in radio. These awards encourage regional work also, which I really like. ”

JOSY PAUL
She's hot!

“ Kaan Awards bring together around 20 to 25 agency heads to judge the radio work. That itself is commendable. I would suggest that other than judging the work, the jury should also be able to take workshops to take good work forward. Ideas that we have here are phenomenal. Quality of thinking is very high. Kaan Awards, over the years, have thrown up extremely high level of craft and benchmarks are set very high. These awards not only represent fine Indian talent but also compete with global standards. ”



PRATHAP SUTHAN
She's hot!



What It Takes To Win...



NIKHIL MEHROTRA
 COPYWRITER, LEO BURNETT

I am not sure if anyone can speak about ones work with the same passion that one does it with. I want to thank all those in my agency who appreciated the radio spots, the clients who approved it, the jury members who saw potential in them and to those who have helped me and inspired me over the years.

emerged from a gifted mind, Nitesh Tiwari. It was his idea and luckily he chose me to write a spot on the kid who is hell bent on changing the course of history thanks to his bad memory. Hence came up the story about a class teacher frustrated with a boy with bad memory. The result was a sweet concoction of humour and misery, my favourite topics!

They say writing a spot is work only half done. That's why whenever we write a radio spot we always have a character in mind. Like how does the character speak, what is his/her voice texture etc. And sometimes, the writer himself is the best person to bring alive the character. And that's exactly what happened in my case. When I recorded the Uninor spots in my voice a lot of my seniors and peers from the agency and the recording studio felt that I stand a chance of winning the Voice of the Year Award. But I never thought so. And on the award's night, I was proven wrong.

I believe that my work is an extension of myself. I love to observe people and a lot of times I even try to learn from their mannerisms. I try to use the same in my work too. Like the Uninor *Beemari* spots wouldn't have happened if I didn't have a colleague in an ex-agency who kept falling sick frequently. The types of sickness, illnesses and diseases came from bustling Bihar where I studied for a while, my relatives who were always prepared to crib about life gave me the tone for the spot and the Hindi movies inspired me to write something quirky. So while *Beemari*, the spot was written by me, in reality it was millions of interesting people around me who gave it the right structure and shape.

We learn something from Nitesh Tiwari everyday. He inspires us and encourages us to push the limits and do good work. I try to acquire his sensibilities of advertising. In fact, he was the first one to encourage me to give my voice to the radio spots. Then there is Pops (KV Sridhar). I also want to thank Manohar (Nayak), Kumar (Suryavanshi), Brijesh (Parmar), Abhishek (Sinha), Shreyas Jain, Manish Patel and Piyush (Gupta).

Uninor 'Increment' was simpler. It was my angst against people dissatisfied with their measly increments that triggered this radio spot. The work was strictly created to give one and only one message: Do not drink with the colleagues in the appraisal month!

The work for Complan 'Teacher'

Writing has always been very close to my heart and I love radio as a medium. It truly feels great to win as a writer for my favourite medium. ■

They say writing a spot is work only half done. That's why whenever we write a radio spot we always have a character in mind.

KAAN Radio Workshops



Neelesh Misra

Journalist, Author, Bollywood, Scriptwriter/lyricist, Radio man

Craft of writing, Ranging from a 30 sec ad to a 2:30 hour film

RJ MIR

The No. 1 RJ of Kolkata



How do RJs overcome writers' block.



Tony Hertz

The most awarded Radio writer/director

Radio for art directors® Stories from outside the comfort zone.



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