

Revised on March 27, 2018

Radio Mirchi: Entry into the Kolkata Market

It was April 2003. Prashant Panday, Chief Operating Officer, and Nandan Srinath, National Marketing Head, Entertainment Network India Limited (ENIL), were discussing plans to launch Radio Mirchi in Kolkata. They went through the detailed market reports that a team of company executives had carefully prepared. Kolkata occupied an important place in the company's growth plans. It was considered to be one of the most important media markets in India. Expanding Radio Mirchi's footprint in Kolkata was expected to help ENIL establish itself as a national player in the FM radio market. Success in Kolkata, one of the four biggest cities in India, could dramatically expand its listenership base and boost advertising revenues.

At that time, Kolkata had no private FM radio stations. However, Radio Mirchi and three other major players – Amar FM, Power FM and Red FM – were about to launch their channels at the same time. Panday and Srinath were well aware that attracting radio listeners and achieving market leadership in Kolkata was going to be a tough task. However, Radio Mirchi had nearly two years of experience operating in cities such as Indore, Ahmedabad, Mumbai and Pune, and this gave it a certain level of confidence about its ability to deal with the competition. The company had enjoyed a near monopolistic presence in three out of the four cities in which it was operating and was seen as a dominant player in the nascent FM radio industry. However, Panday and Srinath knew that with three new stations competing for listenership, success in Kolkata would depend on having the right market entry strategy and implementing it effectively. As part of developing an entry strategy, they had to decide on which market segment(s) Radio Mirchi should target and the product design it should adopt.

RADIO BROADCASTING IN INDIA

In 1927 (20 years before India gained independence from British rule), a group of people in Madras, Bombay, Lahore, and other major cities (Exhibit 1) established the first radio broadcasting company in India – the Indian Broadcasting Company. However, they were forced to shut broadcasting operations within three years, after which the British government took control of the company and named it the Indian State Broadcasting Service. The name was later changed to All India Radio (AIR).¹ After India's independence in 1947, AIR continued to be a government-run organisation.² It was also known as

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Cases of the Indian Institute of Management, Ahmedabad, are prepared as a basis for class discussion. Cases are not designed to present illustrations of either correct or incorrect handling of administrative problems.

Akashvani.^a In the late 1940s, AIR had only six radio stations; it reached a mere 11% of the population of India, spreading across just 2.5% of the country's entire geographic area. By the early 2000s, the number of stations increased to over 200; radio covered 91.42% of the country and served 99.13% of its over one billion people.³ However, compared to the global scenario, the number of radio stations in India was very low. The United States had about 14,000 stations serving a population about one-fourth India's size. New York alone had 1,600 radio stations, including community stations. Even small countries such as Italy and Spain had 1,000 and 2,000 radio stations, respectively.⁴

Although AIR became synonymous with radio listening, it was also blamed for decades of insipid radio broadcasting. The rapid growth of television in the early 1990s also contributed to a decline in radio listening. Radio found it hard to catch the fancy of listeners and gradually started losing its status as a prime medium for entertainment and communication.

The major problem faced by radio broadcasting in India was low advertising revenues. In the US, radio had almost 13% of total advertising revenues, while the figures for Canada and Spain were 12.7% and 9.1%, respectively.⁵ (Radio's share of advertising expenditure in selected countries is given in Exhibit 2.) In India, the figure was dismally low at 2% of the INR 60,000 million of annual media advertising in 1999.⁶ (Shares of advertising spend in different media segments are given in Exhibit 3.) Radio advertising revenues had the potential to increase considerably, similar to other developed markets. A report prepared by Arthur Andersen for the Federation of Indian Chambers of Commerce and Industry (FICCI) cited the growth achieved by countries that had privatised radio. Sri Lanka's radio advertising revenues doubled from 7% to 15% within a few years of privatisation, while in the United Kingdom, the figure went up from 3% to 5%. The report anticipated radio advertising revenues to increase to 5% by 2005.⁷

Although it had stagnated in India, radio had always been considered as one of the most effective sources of entertainment and communication. Even decades after its advent, no other medium had been able to step into its shoes. Listeners and advertisers continued to depend on radio because of its distinctive characteristics, such as extensive reach, complementary nature, low content cost, interactive quality, effectiveness, trustworthiness, and ability to target the pertinent audience. (A description of these characteristics is provided in Exhibit 4.)

Privatisation of Radio

Certain events in the 1990s presented a chance for radio to emerge as an even stronger constituent of the Indian media market. In 1993, for the first time, the government permitted commercial broadcasting on a limited scale. AIR leased a part of its airtime to private players in a few selected cities. However, this experiment ended in 1998, with the non-renewal of licences to private operators. Another significant development was the milestone judgement by the Supreme Court in 1995 declaring that air waves were public resources and should only be used for the betterment of the public.⁸ The court further highlighted that the broadcasting media should be kept separate from the government and should remain under the purview of the public. It asked the government "to establish an independent autonomous public authority representing all sections and interests in the society to control and regulate the usage of the air waves".⁹

^a *Akashvani* is a Hindi word meaning cosmic or celestial voice.

In 1999, the government opened up FM radio to private sector participation. In March 2000, bidding began for FM radio licences through a multistage open auction in which the bidder with the highest bid won the frequency for the auctioned station. Twenty-three private players bid for 108 frequencies across 40 cities. Bidders included large business groups such as Zee TV, Sun TV, India Today, Bennett, Coleman and Company Limited (BCCL), Midday, etc., as well as smaller players (Exhibit 5). Out of these, BCCL bid for and won 12 licences for its FM channel branded as Radio Mirchi, while Zee TV won 26 licences.

The bidders for the frequencies were supposed to pay a fixed licence fee for the first year; for subsequent years, the licence fee would increase by 15% every year. However, the open auction created severe problems. In a quest to mop up the maximum number of frequencies and mark their presence across the country, some companies were overly aggressively in the bidding process and won the frequencies at unrealistic prices. For instance, in Mumbai, the government fixed INR 6.25 million as the reserve price to be paid for participating in the bidding process. The bid amount for Mumbai was INR 97.5 million for each company, which was supposed to be paid as a fixed annual licence fee for the first year.

The bidders who won frequencies at unrealistic prices backed out, expressing their unwillingness and inability to pay the bid amount. It was easier to back out than start a station at an excessively high fee. The reserve price, which in any case was not very high, was the only amount the bid-winning company had to forfeit if it decided not to start a station. The groups that backed out included well-known business houses such as Zee TV. As a result of this, the remaining players were left with sky-high bid prices, which made operating FM stations unviable. Panday expressed his anguish on the “non-professional” approach adopted by the companies that backed out after winning the frequencies:

If those players would not have played the bidding card so aggressively, the total bid amount would have been much lower and the industry would have been viable.

Eventually, 16 companies signed licence agreements for 37 frequencies in 19 cities out of a total of 108 auctioned frequencies. However, only 22 stations started their operations, and out of that, Win 94.6 FM closed down its operations, expressing its inability to bear its losses.¹⁰ The radio privatisation move had run into serious trouble. All the FM radio broadcasters lost money. Radio Mirchi projected that it might suffer cumulative losses of more than 1,000 million by 2005. Barring a few, such as Radio Mirchi, Radio City and Red FM, most of the companies that ventured into FM radio broadcasting failed to survive. Even the government, which was expected to earn around 4,500 million in licence fees in the first year, managed to get only 1,500 million.¹¹

BENNETT, COLEMAN & COMPANY LIMITED

Bennett, Coleman & Company Limited (BCCL) was one of the largest media and entertainment companies in India. BCCL was the holding company for different businesses under the Bennett group. The group’s presence was spread all across the country. It held the number one position in almost all the sectors in which it operated. It owned *The Times of India*, the largest circulated English newspaper in the world, and its financial daily, *The Economic Times*, held the number one position in the Indian market and number two place worldwide in the business newspaper space.¹² Its magazines *Femina*¹³ and *Filmfare* were number one among women’s and film magazines in India, respectively. It also had a strong

presence in regional languages. *Maharashtra Times* was the leader among Marathi newspapers, while *Navbharat Times* was number one among Hindi newspapers in New Delhi and Mumbai. Its music distribution chain under the brand name Planet M was the market leader. The company had its hand in e-business with its popular web portal indiatimes.com. Further, the company was also present in music retailing under the brand name of Times Music. It was planning to foray into television through an English news channel and an entertainment channel. It also owned an event management company called 360 Degrees.

The Bennett group originally ventured into the FM radio sector in 1993. At that time, AIR was the only organisation operating radio stations in India, since private companies were not permitted in radio broadcasting. AIR leased a part of its airtime to private companies. Times FM, owned by the Bennett group, bought blocks of airtime in all the cities where licences were available. However, when the government decided to stop renewing these licences in 1998, Times FM was forced to close down its operations.

When the government announced its FM privatisation policy in 1999, BCCL incorporated a separate entity under the banner Entertainment Network India Limited (ENIL). ENIL, with its flagship brand Radio Mirchi, was to be the vehicle through which BCCL would tap the radio market. Its experience in the mainstream media business helped BCCL enter FM radio broadcasting. It had a keen understanding of the Indian media and entertainment sector. With India fast integrating with the rest of the world, BCCL firmly believed that radio was a medium that was destined to go far. It anticipated that radio's share of the advertising pie in India would grow much more than the worldwide average of 9% since India's passion for music was thought to be greater than most other countries. There had also been a steady growth of radio advertisement revenues since 1993 (Exhibit 6).

EMERGING AS A DOMINANT FM RADIO PLAYER

ENIL had set the following business objectives for itself:

- to become the number one broadcaster in the country,
- to have leadership in listenership,
- to hold the number one position in footprints (having a presence in the highest number of markets), and
- to be number one in revenue generation.

To achieve its business objectives, the company needed an effective strategy whose key elements were:

- which market segment to operate in,
- whom to target,
- what product benefits to offer, and
- what positioning to create for the brand.

ENIL wanted to target the market segment that would be most sought after by advertisers. To attract the maximum number of advertisers, it was important to be the most preferred radio station and project the image of being the market leader with the largest national coverage. Panday commented:

The advertisement revenues are higher for the channel whose reach and sales network across the country are stronger. The higher the listenership share and number of stations, the higher are the chances of gaining marketers' attention for the brand.

Understanding the Media and Entertainment Industry

ENIL realised that in order to succeed in the radio business, it was important to understand the media and entertainment industry in the country. The Indian media and entertainment industry had experienced robust growth since 2000. This industry, which had witnessed modest growth in previous years, was anticipated to grow at a compounded annual growth rate (CAGR) of nearly 20% year-on-year by the end of 2010.¹⁴ India was a young country, with over 50% of the country's population below 25 years of age and nearly 80% of the population under 45. The opportunity to provide entertainment to this large base of people was exciting. The industry was one of the fastest growing in India. Four key constituents of the media and entertainment industry were: advertising, distribution (retailing of cassettes, CDs, etc.), the film industry, and other remaining media and entertainment businesses. (The market share of each is provided in Exhibit 7).

To understand the success factors in the media and entertainment space, ENIL looked at what had made certain companies successful in their TV and print offerings. ENIL studied four companies/products that were leaders in TV and print media: (1) Star Plus, the number one TV channel, (2) Sun TV, the number one regional TV channel, (3) *The Times of India*, the number one English newspaper, and (4) *Dainik Jagran*, the number one Hindi newspaper. (The key findings are summarised in Exhibit 8.) The company also looked at Indian films, a critical part of the media and entertainment business. The film industry was clearly dominated by Hindi films, which appealed to customers across all socio-economic classes (SECs)^[b,c] and age brackets. The top Hindi films generated revenues in the range of INR 250-500 million per film. English films were popular only among a very small portion of the population. As far as English TV channels were concerned, except for news channels, other segments were comparatively less successful. The vernacular press had a strong presence, but did not earn revenues commensurate with readership. ENIL made the following key observations.

- To be successful in television, it was important to have vernacular content
- English was an acceptable language for print media
- Revenue depended on reach, but in the right market segment

It decided that in order to achieve the goal of number one radio broadcaster:

^b Socio-economic class or SEC was a commonly used demographic classification system in India. It was widely used in market segmentation. In the original system, SEC classification in urban areas was based on the education level and occupation of the chief wage earner of a household and had seven divisions: A1, A2, B1, B2, C, D, E1 and E2. The government developed a new SEC classification system in 2011, based on education and ownership of a set of consumer durable goods, that had 12 tiers from A1 to E3. It divided the Indian population into three broad categories: higher, middle and lower. In the older SEC system, the higher category comprised of A1, A2, and B1 SECs, the middle of B2 and C SECs, and the lower of D, E1 and E2 SECs. [Source: The Market Research Society of India. (2011, May 3). *Socio-economic classification: The new SEC system*. Retrieved from <http://imrbint.com/research/The-New-SEC-system-3rdMay2011.pdf>; and Gupta P. (2005, September 9). Socio-economic classification: Are we (in) SEC C? Read between the Ps.com. Retrieved from <http://www.readbetweentheps.com/2005/09/socio-economic-classification-are-we.html>]

^c In the case, SEC A consists of A1 and A2, SEC B is mix of B1 and B2, SEC C consists of C while SEC D includes D, E1 and E2.

- Its product needed to be vernacular
- Its product should be mass based, but premium packaged
- It should be premium and aspirational, creating a sense of pride in its customers
- It should provide total entertainment

The company planned to adopt a listener friendly approach, giving importance to what people wanted. It believed in not imposing its choices on people; it preferred to offer listeners the type of music they liked. Its choice of language was also driven by its aim of being a mass player and not restricting itself to a niche segment. English was still not a mass language in India and appealed only to a select audience. The company realised that a majority of the Indian population spoke and understood Hindi, and that Hindi had the highest reach among all categories of people across the country. A Hindi-centric programming mix with an occasional touch of English found favour with the top management team. They were also open to an adequate use of regional language content for the listening pleasure of the non-Hindi speaking population.¹⁵

Leveraging Bollywood

India was characterised by a population with widely varied tastes and preferences, likes and dislikes. Still, there were a few institutions that bound together a majority of the people. The Hindi film industry, commonly known as Bollywood, was one such bond. People across the country liked and admired Bollywood. Leveraging the mass acceptance of Bollywood was seen as important for the success of the marketing of any company, especially if it was associated with media and entertainment.

ENIL decided to depend heavily on Bollywood. The company promoted Radio Mirchi as “*Aapka apna Bollywood station*” (“Your own Bollywood station”) in order to highlight the fact that nobody offered better Bollywood related content and music than it did. Bollywood and popular music were intrinsically connected. The Indian music industry was driven by Bollywood, and music was considered a key component of films. The company believed that the trio of Bollywood, music and radio would provide total entertainment to the audience. It further believed that its creative and innovative product mix would set it apart from other radio stations.

The company was casting more than 100 film stars every month on its channels, offering its listeners a unique opportunity to interact with their favourite film personalities live on radio. The close relationship of its parent company with the film fraternity gave ENIL an edge over its competitors. BCCL owned *Filmfare*, the number one film magazine, and had strong linkages with Bollywood. ENIL started differentiating Radio Mirchi as the channel that often secured exclusive FM broadcasting rights for film music. The company strengthened its position through exclusive tie-ups for film music rights and by promoting albums of various Hindi film songs (Exhibits 9a and 9b provide print advertisements indicating Radio Mirchi’s tie-ups with Bollywood).

Building Radio Mirchi’s Brand Image

ENIL aimed to establish Radio Mirchi as a channel for the youth, by the youth, and of the youth. It developed innovative programmes catering to their tastes and preferences. As youth comprised a major chunk of radio listenership, the company tried to change the old and orthodox image of radio associated with AIR by creating a lively and colourful image

for Radio Mirchi. The idea of being a youth channel was driven by the company's aim to have a strong presence in the younger audience segment. The company was consciously willing to favour the young over an older audience. It wanted to make sure that Radio Mirchi did not lose advertisers who targeted the youth population.

For Radio Mirchi, the company wanted to create a brand image that was premium and aspirational. It observed that people preferred to be associated with a premium imaginary brand rather than a weak imaginary brand. Commenting on brand image, Panday said:

To succeed in the Indian media and entertainment sector, the product should have mass appeal; however, at the same time, it has to be premium and aspirational. The product should be kept in such a way that everybody can enter it, but simultaneously, it should have an essence of premium and aspirational value. The product should not be a mass product and overly premium in imaginary terms; however, there should be a feeling of pride when the consumer uses the product.

Further, it was important from the brand image perspective to be seen as a leader. The company observed that advertisers always preferred to buy space on the topmost channel. It believed that the listener should not feel like a loser when tuning in to the channel. Therefore the company wanted to position Radio Mirchi as a "sunshine" channel, where listeners could feel like winners through their association with it.

Assessing Consumers' Tastes and Preferences

ENIL believed that for any radio station to succeed, it had no alternative but to understand local consumers and the market. ENIL extensively used market research to learn about consumers' tastes and preferences. For instance, in order to decide on the kind of music to offer on its FM stations, it used three types of research – studies of music sales, analysis of TV preferences and club surveys.

To understand music sales, it started studying CD sales. However, as CD sales declined with the growing popularity of pirated CDs, play outs, MP3 files and Internet radio, it relied more on music shop audits (retail audits). These audits involved surveys of customers as they exited music stores. It conducted surveys of TV viewers. It studied mainstream music programmes on TV to assess the size of the audience that tuned into Hindi music or niche Punjabi or niche Bengali music. It studied how the music numbers (songs) performed in terms of listenership preference and correlated this with their television rating points (TRPs).^d It also studied the play outs in clubs and discos. The company felt that it was important to know what music made people dance, because when people danced, they shed their inhibitions. Its management team often entered an average nightclub to see what was being played. Its managers went to the market and took notes on what was played in the 90 minutes during the survey. Many of the programme teams used clubs as a litmus test to gauge whether what they played was what people actually liked and whether the same

^d Television rating point (TRP) is a method for gauging the viewership and popularity of television programmes. To calculate TRP, an electronic device popularly known as a *people's meter* is connected to the television set of a selected number of viewers. These viewers, in turn, form a sample set for understanding the viewership patterns of overall television viewers for a particular geography, demography or category that the company or marketers would like to study. Essentially, the electronic device tracks and keeps a record (e.g. time and frequency) of various programmes a viewer watches in a particular day. The viewership pattern is eventually measured on the basis of a 30-day moving average.

music was in their playlist or not. It was like a pulse check to assess the overall health of the music playlist.

Promotional Activities

ENIL used promotional campaigns and events to increase its listenership base and simultaneously retain existing listeners. Its new and creative promotional activities created curiosity among listeners. Jingles linking two programmes were meticulously created to keep listeners' interest intact and, at the same time, transmit the message without breaking the flow of music. Varied promotional activities were expected to help the company enhance the brand image of Radio Mirchi and help win the confidence of listeners and advertisers. The company promoted several events such as Mirchi Kaan Awards^e for excellence in radio advertising. The company also aligned its promotional activities with other associated companies of the Bennett group, which had a strong presence in the event management and out-of-home media advertising industries.

In order to attract advertisers, the company started organising events such as Radio Workz, with the intention of providing advertisers advice from eminent national and international speakers on how to enhance effectiveness in radio advertising. The company started a campaign called Mirchi Activation Events to attract the attention of listeners and advertisers by organising numerous off-air promotional activities. Advertisers were offered a combination of both on-air and off-air promotions, as the mix of both would help to create high recall among listeners. Also, several off-air events such as Mirchi Job Fest, Mirchi Exposure and Mirchi Consumex were included as part of the company's off-air promotional campaigns. Television commercials with the tagline "*Mirchi sunnene wale always khush*" ("Listeners of Radio Mirchi are always happy") sought to reinforce what the Mirchi listener's experience was all about (Exhibit 10).

Human Resource Practices and Company Culture

ENIL's top management felt that the company culture should reflect in its business operations. The company had set only one rule for the organisation, according to Panday, "The only rule followed by the company was that there was no rule". However, the company followed certain basic philosophies. It had a policy of not hiring employees with a media background. This was done so that employees brought a fresh and new perspective on everything to the organisation. Lateral thinking and out-of-the-box solutions were highly valued. Although poaching employees from competitors was rampant in the media and entertainment business, ENIL had never resorted to this practice.

ENIL created a dynamic and flexible work culture. It offered its employees a fun work environment and provided general management roles through multidimensional and multifunctional activities faster than most other companies in the media and entertainment industry.

The organisational value system at ENIL centred around four human resource philosophies:

1. **Constructive Confrontation:** Every employee in the organisation was allowed to express their personal opinion of other employees to them on professional terms.

^e Mirchi Kaan Awards were organised annually to recognise excellence in sound design. The award was given in categories such as radio voice, radio writer, radio agency, radio client of the year, sound of the year, etc.

2. **Informed Risk Taking:** The company encouraged its employees to take risks on the operational front and tried to teach them to avoid failures by learning from their past mistakes.
3. **Non-Hierarchical Work Environment:** No employee in the organisation was presented as the boss. All employees addressed each other by their first names, no matter their title or position. Apart from this, the company did not entertain the use of salutations such as Boss, Sir or Chief.
4. **Fun and Responsibility:** The work culture had an appropriate mix of fun and responsibility. The company offered a fun work culture to its employees wherein the employees could relax and enjoy their work while fulfilling job-related responsibilities.

On company culture, Srinath commented:

This is an environment wherein we create opportunities for fun but with the message that the responsibility that is assigned to them is not to be neglected. Radio Mirchi provides its employees with a fun work culture where they can be themselves and work. The company allows its employees to play computer games during work hours if they want to, but the only thing we expect from our employees is that the assigned work has to be completed in the prescribed time and with the desired quality.

ENTERING THE KOLKATA FM RADIO MARKET

ENIL started its first station in Indore in 2001. It gradually expanded its presence to Ahmedabad, Mumbai and Pune. In April 2003, it decided to enter the Kolkata market. Kolkata was the third biggest Indian city in terms of population and hence an important market for the company. Kolkata was one of the biggest media markets in the country, and a successful entry was expected to help the company to a great extent in achieving the overall business objectives it had set for Radio Mirchi.

The launch of the station in the city was planned at a time when most existing FM players were incurring heavy losses. The company itself had suffered losses in the cities in which it was operating.¹⁶ The licence fee was so high that it accounted for nearly 65% of the operating cost and was more than double the revenue of the company.¹⁷ The only gain for any company from entering new markets was to establish its presence in an environment where competition was fast emerging. Considering the state of the market environment and the fact that three other private players were going to launch radio stations, the foray into Kolkata posed a big challenge for the company. Panday and Srinath were entrusted with the responsibility of formulating Radio Mirchi's entry strategy.

Competition

Airtime Marketing and Sales India Private Limited (AMSI): AMSI was part of a Malaysian broadcasting company and owned two FM channels – Aamar FM and Power FM – in Kolkata. It had managed to acquire two stations in the same city through some legal manoeuvring. Apart from Kolkata, there was no other city in the country where one company owned two stations. Since one company had two frequencies, it was obvious to everybody that it would position Aamar and Power FM distinctly.

- **Aamar FM:** Aamar^f FM was positioned as “My FM”. It was presented as a truly local Bengali FM channel, a channel for Kolkata and by Kolkatans. Aamar targeted the sophisticated urban middle, higher middle and upper class Bengali population in the 24-44 age group. It claimed to be the only 100% pure Bengali private FM station. Promoted as Kolkata’s best music station, it differentiated itself on music mix and presentation. It mostly aired retro music and Bengali film music.¹⁸
- **Power FM:** Power 107.8 FM was the only channel providing “Hinglish” (a mix of Hindi and English) content. Power FM focused on listeners under the age of 35. It offered Bollywood music along with Indian pop and selected western music. Its programmes targeted the sophisticated, young, trendy and cosmopolitan radio listeners of Kolkata.¹⁹

Radio Today Broadcasting Limited: Radio Today Broadcasting Limited, which belonged to the Living Media group, owned Red FM. The group published many popular magazines such as *India Today* and *Business Today*. In Mumbai, Red FM had captured a sizable market share and was ranked third.

- **Red FM:** Red FM was presented as a bright, fresh and vibrant channel, identified with the colour red. Its strategy was to cater to a mass audience. However, it focused more on older and educated listeners. It was positioned as a channel having “internationally packaged programming with local content.”²⁰

The Market Entry Strategy

Panday and Srinath knew that the company would need to develop a well thought out marketing strategy if it had to make Radio Mirchi the number one FM channel in Kolkata. Apart from attracting listeners, the other important task for ENIL was to retain its existing advertisers and encourage them to increase their advertising time and also convince new advertisers to promote their products and services on its radio station. The company also realised that the time spent on listening (TSL)[§] in Kolkata needed to be increased. Its market research had projected 114 minutes of general daily radio time spent listening.²¹

ENIL largely enjoyed a monopolistic presence in most of the cities in which it operated, hence, the strategies it had formulated were not challenged by its competitors. In contrast, in Kolkata, it would face direct competition from three FM operators. Further, the company did not want to underestimate the competition. Red FM was seen as the strongest competitor. ENIL had some idea about what Red FM was going to do in the market, as it was already operating in Mumbai. It was possible that Red FM might follow the same strategy it had adopted in Mumbai. The company had also collected some information about the likely strategy of the other two competitors through its market intelligence sources. Formulating an appropriate entry strategy for Kolkata also required taking into account the likely actions of competitors. Panday reflected on strategy development:

When you are plotting an entry strategy, you have to independently dissect the market, which is market segmentation, and thereafter analyse what you expect the competition to do; then, one should figure out the market entry strategy.

^f *Aamar* is a Bengali word meaning ‘my’.

[§] Time spent listening (TSL) is the average time spent by an individual on listening to the radio.

The company identified two decision areas for developing its entry strategy: choice of market segment(s) and design of the product. ENIL felt that it would be difficult for any FM radio operator to target a narrow customer segment and offer a wide and diverse programming mix owing to the high licence fees. Focusing on a niche segment would reduce its chances of gaining advertisers' attention. It was necessary to maximise advertising revenue for survival and growth, and to do so, it had to be the number one channel in the city.

The challenge before ENIL was to understand the market and determine how it would respond to its offering. It had collected data on print readership, language spoken, music sales in stores, and what worked in the context of television in that market. Based on these insights, it had to decide on the language of radio jockey (RJ)^h talk and the language and genre of its music content.

Market Segments

ENIL had to decide on the market segment(s) it wished to target. Till now, Radio Mirchi's strategy had been to reach out to the majority of the population and offer them content according to their tastes and preferences. The company observed that Kolkata was different from other metros. The Delhi and Mumbai markets were far more homogeneous than Kolkata, and therefore, the decision on segment selection had been simpler. However, in a market like Kolkata, which was fragmented, the company's prime objective was to qualitatively identify the largest homogeneous base that it could straddle to gain 60-70% of the market share and become the number one station.

The company was not sure about its target segment(s). The 15-34 age group comprised 45% of the population, the 45 and above age group comprised 30%, and the 35-44 age group constituted 19% of the population. (Exhibit 11 gives the distribution of the Kolkata population according to age and SEC.) The company felt that advertisers preferred to target the younger population, as this segment had higher disposable incomes and a greater ability to spend. Given the size of the population, as well as from an advertising revenue perspective, it made sense for ENIL to target customers in the 15-34 age group. Another option was to focus more narrowly on listeners in the 23-24 age bracket, as they constituted the larger part of the younger audience. The company addressed them as SWAY (single working adult young).

In Kolkata, the total SEC A and B population was 34% of the market, second to the combined SEC C and D population of 66%. ENIL could target listeners in SEC A and B if it wanted to be seen as a premium brand. However, extending the target market to SEC C and D and probably also including the 45-plus age group was also an option for the company as this age group accounted for a large part of the population. (The potential market segments identified by the company are shown in Exhibit 12). Based on different combinations of SEC and age bracket, the company had four options: premium, mass premium-youth, mass premium-adult/family, and mass. (The segment categorisation is provided in Exhibit 13). On segment selection, Srinath commented:

The big question in Kolkata was to judge what the landscape was going to be and therefore what you should do. We always said that we will be the 'Star Plus'

^h Radio jockey (RJ) is the popular term for a radio presenter or anchor in India. RJs are regarded as ambassadors of the radio channels since they interact directly with listeners.

of radio in every market. We will be 'premium' and we will straddle the largest mass and therefore be in the most profitable advertising segment in that media space.

Product Design

ENIL had to decide on the type of product Radio Mirchi should offer to Kolkata listeners. Since the Kolkata market was bilingual, a disproportion in the content mix could possibly have a severe impact on its listenership share. The company also wanted to use market research data in its decisions concerning product design. Designing a suitable product involved decisions in four key areas: choice of format (talk radio or music radio), radio-talk language, and, in the case of music radio, the language and genre of the music content.

Talk or Music Radio: The first decision involving product design was the choice of programme format: it could be either talk radio (news, current affairs, sports, analysis, business, traffic, city affairs) or music radio. In the US, talk radio accounted for about 20% of all revenues and music radio accounted for the rest. After a preliminary analysis, the company wasn't clear about whether to launch a purely music radio station or whether to include, to a smaller extent, some talk radio, such as entertainment- or humour-oriented programming. In talk radio, news programmes were the major attraction; however, since FM radio regulations in India did not permit the airing of news, the talk format was not a consideration.ⁱ

Kolkata had a literacy rate of almost 81%, higher than the all-India average.²² Therefore, the company could blend talk shows (other than news and current affairs) with music content to formulate a programming mix different from its offering in other cities. However, it decided not to deviate from its music format and therefore opted against including occasional talk shows. The reason was that radio was generally not considered to be an appointment listening medium. It accompanied listeners as they carried out various activities at different points during the day. Radio listening did not follow any specific schedule; radio was usually accessed by listeners during routine activities, for example, while in transit, while reading, etc. It revolved around the listener and was considered to be a personal and mobile medium. However, in some cases, it could be an appointment medium, for example, where listeners might be attached to programmes with high-value prizes or programmes anchored by celebrity RJs.

The company felt that talk shows and music would not go well together and that listeners would end up not liking either. Such a mix, it feared, might result in the perception of the channel as not belonging to either format. Instead, it planned to provide the finest entertainment in the form of the right mix of music and humour to its listeners.

Radio-talk Language: The importance of RJs in the success of radio channels could not be underestimated. RJs were considered to be the face of the channel and had direct contact with listeners. It was important that RJs should connect emotionally with listeners. Also,

ⁱ The Indian government did not allow private FM radio operators to air news and current affairs related programmes. FM players were of the view that this restriction was impractical, as radio listeners worldwide commonly heard news on the radio. The US accounted for 33% of radio listenership on the basis of news content and current affairs. FM channels felt they were being discriminated against as foreign operators were allowed to broadcast news on Indian TV channels. Apart from music, news and current affairs were considered important for increasing radio listenership from 60% to the 90% anticipated level.

they had to strike a friendly chord by building a rapport with their listeners. They were expected to make listeners feel comfortable with the channel. Considering the critical role RJs played, ENIL gave utmost importance to the selection of the right RJs. It took every step to ensure that it recruited the best available talent. Tapas Sen, National Programming Head, said:

RJs can make or break the channel. The success or failure of any channel as a product and as a brand will be hugely dependent on the qualities of the RJs it possesses. And a great amount of HR practices go into retaining them, as it is considered to be the most important task. We regularly organise RJ hunt competitions and other activities in order to get the best talent.

The major decision related to product design was the choice of language that RJs would use. Kolkata was bilingual, which separated it from other cities where, by and large, a single language medium was preferred. Bengali was the mother tongue of 71% of the population, and Hindi the mother tongue of 26% (Exhibit 14). However, a majority of the population, including non-Bengalis, conversed comfortably in Bengali.

According to readership data, nearly 72% of the population read Bengali newspapers, while the remainder largely favoured English language newspapers. Hindi newspaper readership was minimal (Exhibit 15). The composition of the city could directly affect the radio-talk language decision. The Kolkata market consisted largely of a home-grown Bengali population and infused localised Marwari population. The Bengali language was dominant among the Bengali population, while Hindi was the language of Marwaris, who also spoke Bengali. The Marwari population was about 10% of the total population of Kolkata. However, the trade and advertising rupee was controlled by the Marwari community and not by local Bengalis.

In order to gain first-hand information about the market, the company adopted standard research techniques. It looked at which language was spoken routinely by common people such as fruit vendors, students, auto-rickshaw drivers, etc. The company found that the common language of conversation among the majority of people in Kolkata was Bengali. In elite clubs and other premium social venues, the language of conversation shuffled between Bengali and English. The company noticed that the people of Kolkata took immense pride in Bengali. It was the mother tongue of about 80% of the SEC A and B population. However, the company wanted to be careful, so that it would not end up selecting the wrong radio-talk language. In some cities, research on language preference had shown surprising results. Panday shared his findings on language preferences in Pune, Nashik and Nagpur:

All three cities are located in the state of Maharashtra and all three have Marathi as their mother tongue. Therefore, the obvious choice for the radio-talk language [in those cities] would be Marathi. Research supported this in Pune and Nashik where Marathi dominates day-to-day conversation. However, in Nagpur, the situation is different. Although Marathi is the mother tongue of 70-80% of the population, the language of routine conversation among the majority is Hindi. This is due to historical reasons. Nagpur has always been a part of Vidarbha, yet it is closer to Madhya Pradesh, a Hindi speaking state. It used to be the capital of

^j Marwaris were a community originally from the Marwar region in the state of Rajasthan in India. Many Marwaris migrated to different parts of the country, mainly for trading. They were known for their business skills and entrepreneurial abilities.

the Central Province, but later became a part of Maharashtra. Print readership data also supported our findings. The two largest selling newspapers in Nagpur, *Navbharat* and *Lokmat*, are in Hindi. Hence, in real life, the mother tongue may not always give a clear picture of language preferences.

Although market research in Kolkata provided some valuable information, Panday and Srinath were still uncertain about whether to choose Bengali or Hindi as the language for RJs.

Language of Music Content: As in the case of radio-talk language, choosing the language of the channel's music programming was not easy. ENIL was in dilemma about whether to choose Bengali or Hindi music. English music was not considered an option since the company did not want to be a niche player, believing that this would prevent it from getting the maximum share of advertising spend. Since the majority of the population spoke Bengali, one option was to go for Bengali music.

On the other hand, in most of its other markets, ENIL heavily banked on the popularity of the Hindi film industry. That also gave it an edge over its competitors. The Bengali film industry had not produced major, highly successful movies for several years. Similarly, the Bengali music industry was in the doldrums. Kolkata was virtually swamped by Hindi films and music. Hindi music was expected to outsell Bengali music in Kolkata in the near future.²³ The company felt that the younger generation in Kolkata preferred Hindi films and music, and therefore predicted that Hindi music would dominate the Kolkata market in the coming years.

However, keeping in mind the competitive environment and the composition of the population in the city, offering Hindi music content exclusively had its own risks. Through its market intelligence and detailed study of its competitors, it knew what other FM stations would offer in terms of music content. Power had opted for a mix of Hindi and English music, Aamar had gone with purely Bengali music, while Red FM had selected Hindi music (Exhibit 17).

In Kolkata, the market seemed to be equally split between Hindi and Bengali music. Srinath commented:

In Kolkata, in the beginning, no clear homogeneous mass was available, and we wondered whether we should go with Hindi or Bengali. So we were looking for a market segment that had a larger pie. The size of the market demographic was very important because radio was a very small medium from the advertisers' perspective, as only 2-3% of advertisement revenues were coming from radio. So every marketer wanted to buy the number one brand. For example, if you have 100 to spend on advertising your product or service, and you can spend 95 on other media and 15 on business news channels, then the obvious choice would be to pick CNBC because it is the number one business news channel. If you segment the channels into the five news channels operating in the market and divide your expenditure across them, you are not going to get anything. There is not much science involved in this; you just have to choose the number one brand.

Genre of Music: The choice of music genre was another element of product design. The options before the company were: classical, retro, adult contemporary, contemporary Hindi

music, and top 40 (Exhibit 16). Aamar was offering retro, while Power and Red FM had gone for contemporary hit music (CHR) (Exhibit 17).

The music mapping study in Kolkata showed listeners' preferences for various genres of music (Exhibit 18). The data indicated that in spite of the onslaught of Hindi films and music, old Bengali music and *Rabindra Sangeet*^k remained popular among listeners. Retro music also appealed to Kolkata listeners to a great extent. The findings were surprising for the company as it had different perceptions about Kolkata and its people. Panday commented:

In any market, old songs are popular, but we would like to go for CHR. We feel that if we want a younger audience, then CHR will rule. If you play old songs, you will get older listeners; this does not appeal to advertisers. We wanted to go for [contemporary] music to make the brand more appealing to younger listeners instead of playing more retro. There's a saying that if you are a teen, you want to be 18-20 years old. If you are a 40-year-old, you want to be 20 years old. So the mid-point of all desires is in that 18-20 age group, which is considered to be the best period of your life. Hence, it is important that your brand is seen as being young.

The results of the music mapping study went against the intuition and perceptions of the company's management. Management was uncertain whether to rely on its intuition or on the research findings in deciding on the genre of music.

Panday and Srinath were wondering what should be the best market entry strategy for Kolkata. They realised that decisions concerning whom to target and the design of the product were neither simple nor straightforward.

^k Rabindra Sangeet were songs written by renowned Indian author Rabindranath Tagore. He was known for his creative compositions that bore the unique imprint of Bengali music.

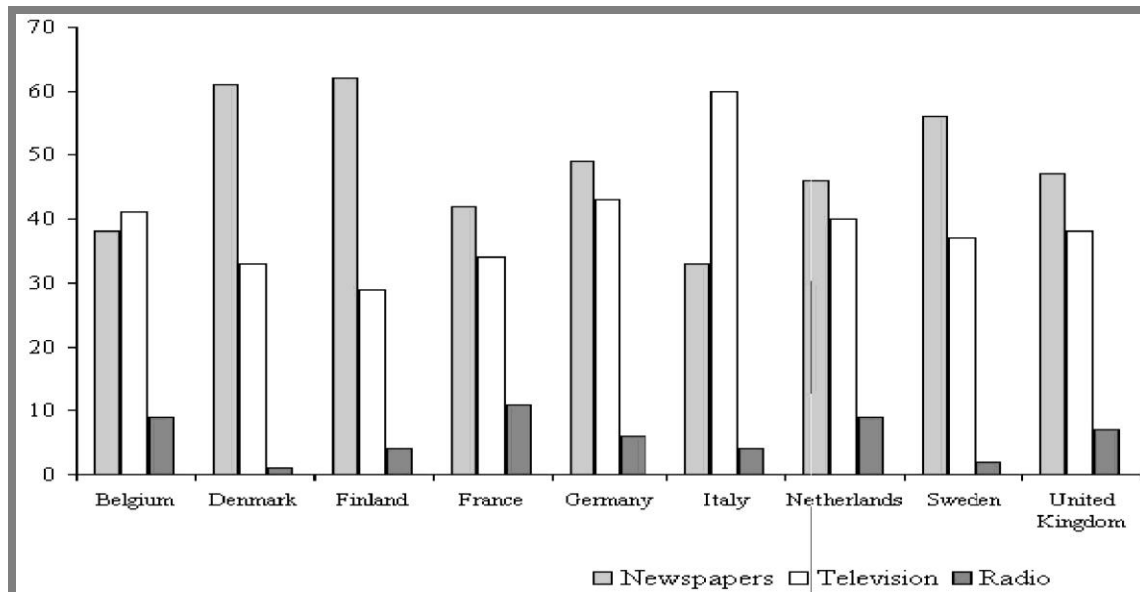
Exhibit 1
Brief History of Radio Broadcasting in India

1923	Radio Club of Bombay initiates operations of first radio station in India
1927	Under a contract arrangement between the Government of India and Indian Broadcasting Company Limited (a private company), the National Broadcasting Service is established in Bombay and Calcutta
1930	Private operators close their broadcasting operations
1936	The erstwhile Indian State Broadcasting Service gets a new identity in the form of All India Radio (AIR)
1937	The Department of Information and Broadcasting takes charge of AIR from the Department of Labour and Industries
1941	Government relocates AIR to the Department of Information and Broadcasting
1947	The Department of Information and Broadcasting is renamed the Ministry of Information and Broadcasting (MIB)
1947	Delhi, Bombay, Calcutta, Madras, Lucknow and Tiruchirapalli emerge as the first six stations in the initial AIR network in India.
1952	Music programme is broadcast nationally for the first time
1957	AIR is transformed and has a new brand name — Akashvani
1977	First FM service is launched in South India from the city of Madras
1984	First local station is set up in the state of Tamil Nadu
1993	AIR sells private FM radio operators the broadcasting rights for various time periods across five cities
1999	Phase I of FM radio privatisation takes place
2001	Private radio operators are provided with licences

Source: Company records.

Indian Broadcasting (2000). Retrieved: <http://www.olderadio.com/archives/international/india.html>; Mixed Signals: A History of Radio Broadcasting Policy in India, Retrieved from <http://mail.sarai.net/pipermail/cr-india/2003-June/005911.html>.

Exhibit 2
Radio's Share of Advertising Expenditure (in %)



Source: Jacques, B., Bozidar, D. and Jurgen, S. (2000). Is anyone out there listening? *McKinsey Quarterly*, 2(Special Edition).

Exhibit 3
Media Segmentation and Advertising Spends in India

Year	Print	TV	Radio	Cinema	Outdoor	Internet
2000	49.0%	39.3%	2.5%	0.5%	8.4%	0.3%
2001	48.4%	40.6%	2.7%	0.4%	7.5%	0.4%
2002	47.2%	41.9%	2.9%	0.7%	7.0%	0.4%

Source: Central Statistical Organisation (2004). *India and Advertising Expenditure Forecasts: October*. ZenithOptimedia

Exhibit 4 Characteristics of Radio

The key characteristics that distinguished radio from other entertainment media are described below:

- 1) **Extensive Reach:** Radio was the only medium that had widespread reach and penetration across the country, enfolding nearly all strata and sections of society. Radio was considered to be the quickest and most cost-effective mode of reaching the masses as it was accessible even in very remote areas where other media such as television or newspapers were practically absent.
- 2) **Complementary Medium:** Radio was regarded as having a harmonious relationship with television and print. It had the potential to extend the reach of a campaign, acquiring focused delivery for its content and helping to enhance delivery of the message. The radio multiplier study by Millward Brown International (UK) conducted by Radio Advertising Bureau (RAB) UK between October 1999 and April 2000 observed that radio, on average, was nearly as efficient as television in creating awareness among its audience.²⁴ It further showed that if 10% of an advertiser's budget for TV promotions were diverted to radio, it had the potential to increase awareness by 15%.²⁵
- 3) **Content Affordability:** Radio did not require speciality content, thereby making programming easier. Most of the content aired on radio was live, unlike television, which showed pre-recorded content. The music that radio stations played was essentially purchased from the music companies that owned the rights to the music.²⁶
- 4) **Interactive Medium:** Radio, unlike television, allowed for two-way communication and was therefore considered to be an interactive medium. This enabled radio to hold the interest of its audience for comparatively longer periods of time. Through various interactive chat programmes, listeners formed a strong bond with radio jockeys (RJs). This relationship made radio a different and more preferred entertainment medium than television.
- 5) **Effective Medium:** Listeners of radio found it to be a more convenient and easily accessible medium than television. For instance, one could listen to the radio even while engaged in other activities (reading, cooking, driving, etc.), which was either impossible or difficult in the case of TV viewing. Marketers also found radio a more suitable medium for effectively reaching their audience, something that was difficult to achieve with television viewers due to the availability of many channels.
- 6) **Trusted Medium:** Radio was considered to be a trusted medium by its audience. A study by the Henley Centre, a consultancy firm, highlighted that compared to other media, two-thirds of the surveyed population perceived radio as more faithful and reliable.²⁷
- 7) **Targeting Pertinent Audience:** In another study by Indian Listenership Track (ILT)^{[1][28]} comprising of respondents of various age categories, it was observed that radio listenership was much higher among respondents in the 15-29 year age group, a youth segment that was always difficult for marketers to reach through other media. Along with the youth segment, the "in car audience", a segment of the population that preferred listening to the radio while driving, was another emerging set of consumers, making radio an important marketing platform. A car was a very individual space for a driver and therefore it offered an opportunity to advertisers to engage directly with their end consumers. With the "in car audience" accounting for one-fifth of all listening hours, it was the most sought after consumer segment for advertisers to reach their target audience.²⁹

Source: Compiled by the authors from various sources, mainly Entertainment Network (India) Limited (2006, February 2). *Final Prospectus*. Retrieved from http://www.enil.co.in/pdf/shares/enil_prospectus.pdf?cv=1

¹ Indian Listenership Track (ILT) is a research study conducted by Media Research Users Council (MRUC) and AC Nielson ORG Marg. The study is usually conducted for a period of four months.

Exhibit 5
Key Operators after Phase I of Radio Privatisation

Player	Number of Operating Stations	Cities of Operations
Radio Mirchi (BCCL-ENIL)	7	Indore, Ahmedabad, Mumbai, Pune, Delhi, Kolkata, Chennai
Radio City	4	Bangalore, Mumbai, Delhi, Lucknow
Suryan FM (Sun TV)	3	Chennai, Coimbatore, Tirunelveli, Vishakhapatnam
Red FM (India Today)	3	Mumbai, Delhi, Kolkata
Go FM	1	Mumbai
Visakha	1	Vishakhapatnam
Aamar FM (AMSI)	1	Kolkata
Power FM (AMSI)	1	Kolkata

Source: Company records.

Exhibit 6
Radio Advertising Revenue

Year	Advertising Revenue (in INR million)
2002	2,570
2001	2,220
2000	1,760
1999	1,000
1998	1,450
1997	1,500
1996	1,400
1995	1,360
1994	1,100
1993	840

Source: Business India Intelligence (2000, July); ZenithOptimedia. (2004). *Advertising expenditure forecasts*.

Exhibit 7
Key Segments of Indian Media and Entertainment (M & E) Industry

Segments	Market Share
Advertising	45%
Distribution (retailing of cassettes, CDs, etc.)	28%
Film industry	21%
Other M & E business	6%

Source: Company records.

Exhibit 8
Market Leaders in Indian Media and Entertainment Business

1. Star Plus: The number one TV channel	
Language positioning	Hindi Mass, but premium packaging
Target segment	Targets all and sundry, but focus is on SEC A & B customers in the 25-45 age bracket
revenue	Advertising revenues of INR 8,000 million which is 57% of the Hindi general entertainment category
2. Sun TV: The number one regional TV channel, said to be the Tamil version of Star Plus	
Language positioning	Tamil Mass
Target segment	Targets all
revenue	INR 2,500 million — about 50% of the southern market
3. The Times of India: The number one English newspaper; all-India readership about 6-7 million	
Language positioning	English Premium
Target segment	Targets SEC A customers in the 25-45 age bracket
revenue	INR 20,000 million, which is 33% of the all-India print market
4. Dainik Jagran: The number one Hindi newspaper; all-India readership about 19 million, 28 editions	
Language positioning	Hindi Mass
Target segment	Targets SEC A,B & C customers in the 15-45 age bracket
revenue	INR 2,300 million

Source: Company records.

Exhibit 9a
Print Advertisement Showing Bollywood Tie-ups

salaam|namaste
Mirchi Sunanewalon...
Australia's hottest
RJ has arrived!

Tune In For Salaam Namaste
SMS polls, cast interviews
and prizes with Preity

8.30 to 10.00 am

On Hello Mumbai

98.3 FM
RADIO MIRCHI
It's hot!

ONLY ON
Salaam Namaste Music
RADIO MIRCHI

yash raj films

A TIMES GROUP COMPANY

Source: Company records.

Exhibit 9b
Print Advertisement Showing Bollywood Tie-ups

www.rangdebasanti.net

किया

BHANU

Rang De Basanti

a generation awakens

CDs & CASSETTES
NOW AVAILABLE ON
SONY & BMG
MUSIC ENTERTAINMENT

UTV
MOTION PICTURES

SAKSHI
OMPRASAD
MUSIC FACTORY

Catch the film's Hot Stars

8 am onwards only on Radio Mirchi

**Radio Mirchi
Plays It First!**

98.3 FM
RADIO MIRCHI
It's hot!

**ONLY ON
RADIO MIRCHI**

Mirchi sunnewaale...always khush.

Source: Company records.

Exhibit 10
 Advertisements on "Mirchi Sunnewale always Khush"

*Doosri ladki pe
 maara line.*

*Girlfriend boli
 "I am fine".*



Mirchi sunnewaale... always khush.

98.3 FM
RADIOMIRCHI™
It's hot!

*Bahu ne
 jalaya pulao*

Saas ne bola "wow!"



Mirchi sunnewaale... always khush.

98.3 FM
RADIOMIRCHI™
It's hot!

Source: Company records.

Exhibit 11
Demographic Distribution in Kolkata

SEC Classification	Population (in %)
A	16
B	18
C	19
D	47
Age Distribution	Population (In %)
12-14 years	6
15-34 years	45
35-44 years	19
Above 45 years	30

Note: Kolkata Population (2001 Census): Approximately 11 million.
Source: Company records.

Exhibit 12
Potential Market Segments in Kolkata

SEC	Age	Gender
A	Any age	Both sexes
AB	15-34 years	Both sexes
ABC	15-45 years	Both sexes

Source: Company records.

Exhibit 13
Segment Categorisation Based on Age and SEC

Age	SEC	Category
25-44 years	A	Premium
15-24 years	AB	Mass premium (youth)
15-34 years	AB	Mass premium (adult/ family)
15-45 years	ABC	Mass

Source: Company records.

Exhibit 14
Kolkata Language Distribution (In %)

	Language as the Mother Tongue		
	Bengali	Hindi	Others
Distribution of overall population	71	26	3
Distribution of population by SEC classification			
A	80	17	3
B	79	14	7
C	74	18	8
DE	69	22	9

Source: Company records.

Exhibit 15
Kolkata Print Readership

Newspaper	Readership	Language
Anand Bazar Patrika	2,600,000	Regional
Bartaman	1,000,000	Regional
The Telegraph	700,000	English
The Times of India	400,000	English
The Statesman	300,000	English

Source: Company records.

Exhibit 16
Music Genre Segmentation

Categories	Segmentation
Classical	Pre-1970s music
Retro	1970s and 1980s music
Adult contemporary	Music of the past 15 years
CHR	Music of the past 5-7 years
Top 40s	Current/ new music — 1-2 years

Source: Company records.

Exhibit 17
Competitor Analysis for Kolkata

Category Segmentation	FM Radio Channels		
	Aamar FM	Power FM	Red FM
Target group	ABC	AB	AB
Music / talk shows	Music	Music	Music
RJ talk	Bengali	Hindi-English	Hindi
Music	Bengali	Hindi-English	Hindi
Genre	Retro	CHR	CHR

Source: Company records.

Exhibit 18
Analysis of Types of Programmes Preferred on Radio

Programme Type	Total	Working Men	Working Women	Homemakers	Students
Old Hindi film songs	11.9	11.5	10.3	10.8	14.5
Old Bengali film music	11.0	11.2	12.6	12.0	8.7
Rabindra sangeet	9.9	9.7	14.0	11.4	6.9
New Hindi film songs	9.6	8.0	8.1	7.8	15.2
Bengali non-film music (Adhunik)	7.6	6.3	8.9	9.0	6.9
New Bengali film music	6.6	5.7	7.4	7.6	6.2
Nazrul sangeet ^m	5.5	5.6	7.7	6.8	2.7
Bengali non-film 90s music	2.5	2.5	2.3	2.7	2.4
Indian ghazals ⁿ	2.5	3.2	2.7	1.8	2.5
Hindi pop music	1.7	1.7	1.7	0.5	3.8
Bengali classical music	1.4	2.0	2.0	1.5	0.4
Instrumental music	1.0	1.2	0.7	0.7	1.3
Indian classical music	1.0	1.4	1.6	0.7	0.7
Punjabi pop/ folk/ bhangra	1.0	1.0	0.3	0.6	1.7
Bengali band music	0.8	0.7	0.4	0.4	1.6
Western classical music	0.7	0.6	0.1	0.2	1.7
English songs	0.5	0.3	0.2	0.3	1.0
Others	0.5	0.9	0.4	0.3	0.4

Notes:

Base: 4,954,000 (Total target group)

Figures in Score (On scale of 18)

Source: Company records.

^m Nazrul Sangeet was the popular term for music composed by Kazi Nazrul Islam, a famous poet from Bangladesh. Spiritual and motivational, his music was associated with India's freedom struggle and the liberation movement in Bangladesh.

ⁿ The *ghazal* was a form of lyrical poetry popular in India and neighbouring countries such as Pakistan.

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