INDIA- THE MUSIC MARKET REPORT

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1. Executive Summary

Preparing for entry in a market so heavily dominated by domestic repertoire and Bollywood presents its challenges but, with India's increasingly wealthy middle classes and an eagerly anticipated amendment to Copyright Law due shortly, the challenge has never been more worthy of our best efforts.

With the ongoing battle between songwriters, movie producers and labels unsolved, sponsorship and live opportunities for International artists have recently presented the best platform from which to build a career. Those developing artists prepared to waive performance fees, and spend time in the market can cover their expenses, make a worthwhile investment in the future and enjoy a new culture.

Potential showcase venues such as Mumbai's Blue Frog are now providing a forum which can help build local followings. Initiatives such as joint collaborations and cultural exchange with Indian artists can also lead to further opportunities.

Much of the country's middle class youth has been exposed to international music during its overseas education, but it remains reluctant to pay higher prices without added value. In this respect India mirrors China in terms of its opportunities, but has the added advantage that English is already widely spoken and understood.

The media, other than satellite broadcasters, is unfortunately somewhat lacking in internationally orientated outlets for exposure, which means that cameo roles in movies, street teams and viral marketing initiatives are necessary to drive popularity to the masses. These are cheap, effective and easy to recruit.

The new model for artist management being pioneered by Universal in tandem with its JV with Eros Entertainment (see page 9) is indicative of the way things are moving and, despite the downturn in physical sales, entertainment consumption is now enjoying double digit year on year growth.

With hit movies generating upwards of US$250m of mobile revenue, participation via a song in a soundtrack is immediately justifiable for the exposure alone. This is not hard to achieve. Barter type deals that can help artists capitalize on participation and sponsorship initiatives are key to success. Flexibility on the structuring of International licensing arrangements is therefore vital.

We need to be part of this exciting market and relate to its way of doing business at a time where a change in the Copyright law is likely to have major impact.

2. An Introduction to the Indian Market

The world's second most populous country has over 1.1bn people. India's economy has grown steadily over the last two decades, and there is enormous growth potential with a rapidly expanding middle class. According to the IMF, India will remain as the world's second fastest growing economy behind China over the next two years. Its stock exchange has outperformed most in the last 12 months. Despite the global economic downturn, Indian investors are optimistic about the country's prospects as the recent years of growth have been driven primarily by domestic consumption and investment. India is ranked number 5 in the list of states by foreign exchange reserves, with over US$252m taking it ahead of the US, South Korea and Germany.

India is the world's 12th largest economy with the 4th largest purchasing power. It is expected to rank 9th in the world (ahead of Canada and Brazil) in terms or private consumption expenditure by 2012. The large middle class market offers huge potential for manufacturers and retailers.

Nearly 70% of India's population lives in rural areas. The rural majority accounts for over US$100bn in consumer spending and is the biggest group of buyers in the country. In the 90s, for every US$100 earned by a rural dwelling individual, an urbanite would have made around US$182. The difference today is reduced to just US$56.

Consumer goods companies have come to realise the potential of the rural markets. Handset brands have extensive marketing campaigns in place in an effort to push growth beyond 7m new mobile subscriptions each month.

The advertising industry grew by 11.3% to Rs. 216bn (US$4.6bn) in 2008. Print has the largest market share at 47.9% and TV is second with 39%. Digital advertising is small at only 2.3% share but spend on the internet grew by more than 80% in 2008 albeit from a low base.

Mumbai is the country's commercial and entertainment centre where most TV and satellite networks are headquartered. It is also where Bollywood (maker of the largest number of films in the world) produces its movies. Mumbai is set to become the world's most populous city by 2020 with its current population of over 18m people projected to grow to around 28.5m. It boasts two world heritage sites, the Chatrapati Shivaji Terminus and the Elephanta Caves. The 10th Cricket World Cup in 2011 will be jointly hosted by India, Sri Lanka and Bangladesh, with more than half of the games to be played out in Mumbai.

Dehli, the cultural and political centre of India, has a population of over 17m people. The Parliament of India, Presidential Palace and Supreme Court and embassies are all located in New Dehli.

The next Commonwealth Games will be held in Dehli in October 2010. The Indian Formula One Grand Prix is also set to debut there in 2011. These events will all help focus world attention on the country.

Pune has a population of over 5m and is popularly known as the “Oxford of the East” due to the large number of educational institutes. In the early 90s the city began to attract foreign investors in the IT industry which now generates US$5bn a year. It is also seeing more animation, special effects and gaming companies move there, with an ample supply of trained talent from its recognised local institutes.

Hyderabad has a population of about 7m, and is classified as an A-1 city together with Mumbai, Dehli, Kolkata, Chennai and Bangalore. Hyderabad is the IT hub of the country, with many software companies, call centres and business process outsourcing (BPO) companies set up there. It was announced recently that a Digital Entertainment City will be created in Hyderabad. The state government will partner with a group of animation, gaming companies and production houses for this project, to encourage growth.

Table 1: 2008 Indicators

Population (m)	**1.1bn**
Internet Users (m)	**81 (↑35%)**
Broadband Lines (m)	**6.8 (↑119.35%)**
Mobile Subscriptions (m)	**441.7 (↑47.2%)**
Recorded Music, Total Sales (US$m)	**140.4 (↑6.3%)**
Recorded Music, Physical Sales (US$m)	**89.6 (↓8%)**
Recorded Music, Digital Sales (US$m)	**29 (↑33%)**
Recorded Music, Mobile Sales (US$m)	**28.4 (↑30.3%)**
Recorded Music, Online Sales (US$m)	**-**

Source: IFPI 2009 Report

3. Trends and Shifts in the Entertainment Environment

The Indian Entertainment and Media industry has experienced tremendous growth in recent years (16% compounded annually), outperforming the country's economy and most other Indian industries. The extraordinarily high number of foreign investments (e.g. Walt Disney, Turner International, DreamWorks Studios, George Soros) is cited as having been the main driver.

According to the Federation of Indian Chambers of Commerce and Industry (FICCI) the industry was worth Rs. 563.9bn (US$12bn) in 2008 and is forecast to reach Rs. 929.5bn (US$19.9bn) by 2013.

The TV sector was the biggest contributor to the industry's growth in 2008 with revenues up 9.3% at Rs. 244.7bn (US$5.2bn). The filmed entertainment sector registered an 11.5% increase in revenues with a value of Rs. 107bn (US$2.3bn).

The **Indian Music Industry** (IMI) estimates the music industry to be worth around Rs. 10.2bn (US$219m) currently. Music sales, ringtones and royalties account for around 92%, 5% and 2.5% of total revenues respectively. Whilst there has been steady decline in sales of physical formats (now accounting for less than 60% of industry revenues c/w 87% in 2005), an initiative by leading music companies such as T-Series and Saregama to release MP3s on CD, at price points similar to cassettes, is likely to help offset some of the decrease. Digital music recorded a 33% growth in 2008 although these revenues did not fully compensate for declining physical sales.

Whilst music from new Hindi films is still popular (40% market share), non-film albums and remixes are gaining in popularity with the advent of satellite TV. Devotional music produced by smaller local companies is also well received.

Table 2: Distribution of various music genres

Genre	Percentage
New Hindi Film Music	40
Old Hindi Film Music	21
Devotional Music	10
Popular Music	8
Regional Film Music	7
International	6
Others	8

In December 2008 Universal Music India announced a JV deal with production studio Eros International to set up an artist management company to develop and promote Indian pop talent. They were the first International label in India to venture into artist management and to pioneer the 360 degree concept that many China based music companies have already embraced.

Whilst there is a dispute between the radio stations and the music labels on royalties, the increased number of stations has helped boost revenues for the music industry. Phonographic performance society (PPL) affiliates receive 85% of the royalties collected from radio stations and the balance goes to PPL as administrative fees. On average radio stations pay PPL RS. 600 per 'needle' hour of music played.

A good number of Indian animation companies have started to make inroads in worldwide markets and the animation sector is predicted to generate Rs. 42.5bn (US$910m) in revenues by 2013 growing from Rs. 15.6bn (US$334m) in 2008. Of the different segments within the animation industry, animation production services is expected to experience the fastest growth.

According to the FICCI, mobile gaming will dominate the Indian gaming industry with over 71% share, its growth being driven by high-end mobile users and 3G enabling ease of play.

Table 3: Overview of the various media sector growth projections

Sector	2008 (US$bn)	Outlook 2013 (US$bn)
TV	5.2	9
Print Media	3.5	4.6
Filmed Entertainment	2.3	4
Animation, Gaming & VFX	0.33	0.9
Radio	0.18	0.4
Music	0.14	0.11

Source: FICCI/PricewaterhouseCoopers

With a growing consumer class, young population and increasing spending, India's Media and Entertainment industry continues to be an attractive and viable market for investors.

As the country continues to move in a digital direction there will be a significant increase in online and wireless streaming and downloads of TV shows, movies, music and games with reduced costs for content and delivery.

(i) TV

Of the 200m homes in India, 127m have a TV set. There are 80m pay TV homes and this number is projected to increase to 115m in 2013. India has the third largest cable TV market in the world (over 350 channels and counting) and Cable TV homes accounted for 89% of total pay TV homes in 2008, with their number forecast to grow from 71m to 80m in 2013.

The major entertainment channels in the country are Star Plus, Sony and Zee TV. New entertainment channels 9X, NDTV Imagine, Colors and Real were launched between 2007 and 2009, and with niche/specialty programming such as reality shows Fear Factor (Khatron Ke Khiladi) and Bigg Boss they are fast gaining popularity.

2007-2008 saw milestones in Broadcasting and Cable TV services with the implementation of the Conditional Access System (CAS) in metro cities of Dehli, Kolkata, Chennai and Mumbai and the launch of Direct-to-Home Service (DTH) brought competition to the sector. There were 9m DTH homes in 2008 and this is projected increase to 35m by 2013. As there are no regulations against ownership of satellite receivers, this has helped the entry of direct-to-home (DTH) service operators such as Airtel Digital TV, BIG TV, DD Direct Plus, DishTV and Tata Sky catering to over 5 million households. Programmes are received through the subscriber's personal satellite dish.

Popular music channels in India include VH1, Channel V, MTV, ETC Music, B4U Music and Zee Music. Recent programming policy changes at MTV and Channel V mean domestic music now dominates both channels.

Table 4: Popular music channels

Channel	Network	Programming
Channel V India	Star TV	24 hour, hits from India and few International and reality/interactive shows
MTV India	Viacom 18	24 hour, hits from India and few International and reality/interactive shows
VH1	Viacom 18	24 hour, International hits
B4U Music	Bollywood For You Group	24-hour, hits from Bollywood (Hindi) movies
Zee Music	Zee TV	24-hour FTA channel, include film and non-film music.
ETC Music	ETC Networks	24-hour, Films and Indi-Pop
MH1	BCI Optical Group	Punjabi music

SS Music	Southern Spice Music	FTA, multi-lingual music
MAA Music	MAA TV	Telugu music
Music India	Sangeet Bangla Network	24-hour, Hindi music

(ii) Radio

There are 245 privately owned FM radio stations in India, not including those belonging to state broadcaster All India Radio (AIR). Radio is one of the fastest growing sectors of the entertainment industry, partly because of its cheap advertising rates appealing to media buyers. According to the Indian Readership Survey (IRS), the average time which an individual spent listening to the radio increased from 70.4 minutes in 2007/2008 to 81.1 minutes in 2008/2009, and total listening time has increased to 22 hours per week in some cities. As many as 7m people in Mumbai alone are tuned to the radio when commuting and increasingly they are using their mobile phones to tune in. Around 60% of mobile phones sold in the country have FM features.

Profitability is expected to improve and foreign investments become more forthcoming as about 700 new licenses are expected to be issued to private FM stations. The Government made regulatory reforms in 2008 to allow broadcasting companies to create subsidiaries and enter into mergers and amalgamation by transferring shares without changing ownership, and without having to seek prior permission from the Ministry of Information and Broadcasting. These changes are to promote growth and increase the industry's financial flexibility. It is reported that by end 2008 the radio advertising industry was worth Rs. 8.3bn (US$178m), and is projected to reach Rs. 19bn (US$407m) by 2013.

Whilst most stations play only film/Bollywood music, a small number of them such as Radio One, Power FM, Radio Mirchi, Big FM, Radio City and Radio Indigo do include non-film and International music in their playlists. It is hoped that more internationally orientated stations will emerge as popularity grows.

It should be noted that FM stations are long viewed upon by Indian record labels as a threat rather than a promotional medium for the industry, contributing to declining music sales. The radio broadcasters have protested at 'exorbitant' royalties being demanded by the Public Phonographic Ltd (PPL) India on behalf of the record labels. Radio and the music industry need each other and need to work things out.

(iii) Mobile

In Feb 2009 the Telecom Regulatory Authority of India (TRAI) reported that there were 376m mobile subscribers in India. There were 28m new connections in the first 2 months of 2009 alone and numbers are now well over 400m. Over 350bn text messages are exchanged every month.

With penetration in major cities having reached 82% the majority of future growth for mobile is expected to come from smaller cities and rural villages.

There are 15 wireless service providers in India: Bharti Airtel, Reliance Communications and Vodafone Essar each with about 20% market share. These are the leading Telcos in the mobile industry.

The government started to issue 3G licenses in Jan 2009 and as the Telcos roll out their respective 3G services this is expected to help propel telecom and broadband growth to meet the country's target of 20m broadband subscribers by 2010. It is also anticipated that such services will better facilitate full track music downloads.

(iv) Online

The internet plays a major part in spreading music through this geographically divided country.

The industry is optimistic for the future despite the fact that online music downloads have been slow to catch on. This has been highlighted by initiatives from music companies such as T-Series, Yashraj and Saregama as they have gone into partnership with aggregators to offer their content online and operate online stores.

A study done by defunct online portal Soundbuzz in 2007 found that only 15% of downloads were latest hits, with the rest come from classics, devotional and regional music.

Although the internet take up rate is small (13.54m subscribers) this is still a good number of people with access. Increasingly, local musicians and producers are using online platforms to promote their music. artist/fan web page implementation (even on social networking sites) and promotion can help interaction, create buzz, start campaigns and mobilise fan base.

Artists willing to engage and interact directly with these communities via links to their own 'localised' websites can quickly become popular. Social networking sites can be utilized to help round up fans to work as street teams. This service can be developed at a very low cost.

Social networking sites account for 44% of India's online traffic. Leading sites Orkut and Facebook boasted 12.8m and 4m unique visitors in Dec 2008 and the majority of them are youths aged 15 and above.

India is ranked 7th in terms of number of people visiting social networking sites, ahead of Japan and China. This is therefore a major opportunity to capitalise on.

(v) Music Companies and Physical Licensing

The India market continues to be dominated by film-based (Bollywood) music. The industry attributes internet piracy and radio stations as the primary contributing factors of declining physical sales.

Local mini-majors are highly focused on supplying the insatiable devotional, regional and Bollywood demand. Increasingly more record labels are running their own artist management companies. Unlike many other markets, the Majors (**Universal Music**, **Sony Music**, Virgin/EMI who also distribute Warner Music) and some local indies, are more willing to engage with overseas partners that can offer multiple earning opportunities from physical sales, digital downloads, sponsorship and live performance.

The top independent labels in India include **Saregama India**, **Big Music**, **Tips Industries**, **T-Series**, **Times Music** and **Yashraj Music**.

Many small independent labels were established over the last five years, notable ones include **Counter Culture Records** (Rock), **Blue Frog Records**, **Phat Phish Records** (Indi-Pop), **Demonstealer Records** (Metal), **Speed Records**, **Hom Records** and **Dada Music** (Electronic).

(vi) Music Publishing

As music in India has been predominantly film led for many years, the practices followed there have been very different to the traditional ways of the music industry in the modern world. Historically, producers have tended to create/produce the ‘works’ and employ writers, composers, musicians, and singers to deliver to order, on a ‘buy out’ system whereby everyone is remunerated via a one-time fee for the work contributed. The producer then (effectively) sells all the rights to the music company. With the intention of making a success of such film projects bought from these producers, the music companies invest in marketing this content.

In the late 1960’s after watching music labels make money out of the works created, the writers and composers started asking for and expecting a share of this revenue. This led to an obvious dispute between the two parties and as a direct result of this, the collecting society Indian Performing Rights Society (IPRS) was formed in 1969 with the intention of protecting the interests of writers and composers. However, when the IPRS went ahead and tried to collect money from film producers for the literary works they were denied. IPRS then filed a case against the film producers which they lost, and the conflict dragged on. Then in 1977 the Supreme Court passed a judgment stating that in absence of a contract the producer should be deemed as the first rightful owner of the rights.

Years later, in 1993, a Memorandum of Understanding was entered into by the IPRS and the IMI, which factually confirmed that the music companies were the rightful owners of sound recordings, publishing, mechanical and performing rights. IPRS and IPI subsequently agreed to disseminate 50% of performing rights royalty to the composers & writers in the interest of encouraging them. In 1996 the government amended the copyright law and made IPRS the registered copyright society. The copyright act of 1957 binds IPRS to be governed by the owners, which were now the music companies.

More recently the writers and composers, having looked at the practices in the rest of the world, have started to demand their share of mechanical rights, and this has resulted in them getting together and forming an informal association that demands various compensations for their works. This initiative, headed by the veteran lyric writer Javed Akhtar with eminent music personalities like Jagjit Singh, Pt. Shivkumar Sharma, Pt. Hariprasad Chaurasia, Sameer, Lalit Pandit, Sanjay Tandon, Aadesh Shrivastav, Suleiman, Viju Shah & Raju Singh began knocking the doors of the Union Cabinet and demanding action.

The board of IPRS then decided that the 50% performing royalty originally allocated to composers and writers would **not** be disbursed until they signed a letter of consent implicitly stating that Music Companies were the rightful owners of the content produced by the writers and composers. Many of the angry writers and composers are as a result joining PRS for Music in the UK, as they feel that this may be the only way via which they will see the royalties they deserve.

This puts IPRS in a very awkward position. As a collection society they feel that their job is to collect and act on behalf of the rights owners and not to take sides of any individual or company, and that any dispute over the rights ownership should be taken to court, decided, and the decreed ‘rights owners’ paid.

Therefore, on the question ‘who is the rightful owner of the content’, the interested parties need to take a view depending upon which side of the fence they sit! The law in India states that ‘when a work is done on hire, in the absence of a contract, the producer should be deemed to be the copyright owner’. The same law states that, if the writers/composers want to retain their rights they can, but they first must enter into a contract with the producer that allows them to do so. This is something that many leading Indian artists are beginning to action in a new business practice for the country. The model that changed many years ago in the US and UK has been difficult to navigate or understand for domestic and international artists and for companies looking to license, sell or produce their work in India.

The way that the Indian music industry has been run for many years is going to take some more time to change. Nevertheless, it has been anticipating a proposed amendment to the Copyright Act of 1957 since 2004 which now looks likely to take place in the next few months. Its implementation will bring about major changes in the way creators, and composers are remunerated for their works. Whilst mechanical rights were not such an issue when there was no digital market, now that one exists writers and composers want their legal share of these rights. The labels and producers, on the other hand, feel that the writers and composers now seeking mechanical rights from the sale of (for example) ringtones are being greedy as they are already enjoying performance royalties. They also feel that there is a need to ascertain what the new Copyright Act amendment is, and how much mechanical share is provided to the writers and composers. Around the world it is, as we know, between 8-10%, but with Indian writers and composers having earlier demanded 50% of mechanicals, labels and producers need to wait and see what the outcome will be.

There is a general feeling that the government wants to safeguard the rights of the authors and composers, and that all stakeholders should therefore sit together and solve their differences, rather than accentuating them. It is also felt that, whatever the amendment brings, the IPRS as a society will benefit and strengthen which would result in more clarity in the flow of rights.

On December 24th of 2009, the Indian government issued a press release announcing that the amendment to the Copyright bill had cleared ‘cabinet’ – a group of senior ministers that represent the highest decision making body of the government. The Bill is likely to be introduced during the current session. We eagerly await the outcome.

In 2008 Universal and Sony BMG entered into an agreement whereby both companies agreed to pay songwriters and publishers mechanical and digital royalties on the sale of music. **Deep Emotions** (founded in 1995 and claiming to be “India’s only full time publisher with a reputation for pioneering practices”) in 2009 subsequently entered into a Joint Venture with Universal Music in regards to the collection of both mechanical and digital royalties and in doing so the JV companies have taken a step that no other company has yet made. The new venture is the first of a new breed of publishers seemingly prepared to fight for the rights of their authors and composers and are already representing both domestic and international clients. Mechanical royalties are currently payable in India at 5% of the Maximum Retail price, and the amount collected can be repatriated (after the deduction of tax) without restrictions. Most countries can then take advantage of the double taxation treaties and reclaim the amount withheld.

One question that many are asking is ‘will the amendment protect works of the past or will it safeguard only new content?’ In any event the time has come for us to take a serious look at a dramatically changing market .When the amendment comes into being later this year, it is hoped that the Indian music industry may then, in some shape or form, start resembling the rest of the world with international writers, composers, labels, managers and artists beginning to realise the full potential that the Indian market has, and will continue to have.

(vii) Film

India has a film entertainment market larger than the US. It produced 1,000 movies and sold 3.7bn tickets at the box office in 2008. The Indian film industry grew by 13.4% to US$2.2bn in 2008 but revenues were expected to plateau in 2009 at around US$2.2bn as there was a slowdown in advertising revenues due to the worldwide recession. Nevertheless, the long term prospects remain strong, and the industry is expected to grow to worth US$3.4bn by 2013, driven primarily by the expansion of multiplexes (5,000 screens in the country by 2012, c/w 1,350 in 2007), penetration of home videos and increase in demand for film content on TV.

Soundtracks are a major part of movie marketing in India. There are opportunities to tie-up with film companies to provide music content for a movie. There is also significant increase in acquisition of music rights with music companies bundling their music with Bollywood movies; UTV have , for example, concluded a Rs. 30 crores (US$6.4m) deal with music label T-Series to acquire the rights to music for 16 movies.

Producers do not tend to make acquisitions based on artist reputation. First and foremost they must like the material that is being presented and it must be brand new and not released anywhere previously. Repertoire owners and publishers willing to comply with these necessary requirements have a big opportunity here.

In the event they decide to use a song, they will insist all rights be theirs (at the very least within India) and usually pay between USD5,000 – 10,000 for an outright purchase.

There are also possibilities of film companies inviting the artist to India for film cameos or promotion, and expenses will be covered by them. Labels can approach these companies (e.g. UTV, Studio 18/India Film Co) via connected Consultants by first presenting an artist's press kit with songs, videos and show reels.

Kylie Minogue was engaged by a Bollywood production (titled "Blue") last December to perform the theme song and was paid US$1m for it. The fee also includes her appearance in the music video.

Another recent example of an East-West collaboration is Pussycat Dolls' recording of an alternative version of "Jai Ho", the Oscar-winning song written by A.R. Rahman and Gulzar, from the Slumdog

Millionaire soundtrack. The single peaked at number 15 and 5 on the Billboard and Canadian Hot 100 charts respectively.

(viii) Live Venues

Besides stadiums there are a number small to mid sized venues (most are in Mumbai) that regularly host international as well as local acts.

One of the most well known small 'live' venues in India is perhaps the **Blue Frog** in Mumbai which books international and local indie acts direct from overseas agents. The club (with restaurant and bar) is housed in a sprawling warehouse that boasts a high quality sound system designed by Munro Acoustics UK. The cover charge is Rs. 300 on week nights and Rs. 500 on Fridays and Saturdays.

The **Hard Rock Café** in Hyderabad, which opened in September 2009, is the fifth HRC outlet in India since the flagship outlet in Mumbai opened in 2006. Other outlets are located in Bengaluru, Pune and New Dehli. All are run by franchisee HR Café India Pvt. Ltd, which is a subsidiary of F&B group JSM Corporation. A tour of these 5 venues presents an opportunity to cover media promotion in all major cities.

Poison in Mumbai is one of the premier dance clubs in India, where international guest DJs such as Judge Jules, Paul van Dyk and Nick Warren among others have played. Also has outlets in Goa and Hyderabad.

Other notable venues include Not Just Jazz by the Bay, **Zenzi/Zenzi Mills**, Bandra Fort Amphitheatre and the **National Centre for Performing Arts (NCPA)** in Mumbai; Ashoka Amphitheatre, Café Morrissey, **Turquoise Cottage**, **Q'BA** (no sound system) and **The Living Room Cafe** in New Dehli; Pebble, **Kyra** and **Opus** in Bangalore, High Spirits in Pune, Live Club in Hyderabad and **Some Place Else** in Kolkata.

(ix) Live Performance

The touring market is relatively under developed, having historically been hampered by inadequate infrastructure and facilities. Large concerts are typically held in stadiums and the top markets are Mumbai and Bangalore. Many shows are held outdoors, but the arenas do not have facilities like the developed markets. Practical issues such as catering and mobile latrine facilities continually need to be addressed.

Nevertheless business has become more viable over the last few years, with a growing number of Western artists having performed here, such as Beyonce, 50 Cent, Wyclef Jean, The Rolling Stones, Shakira, Aerosmith, Lionel Richie and Iron Maiden. Canadian artist Bryan Adams has toured India four times (in 1994, 2001, 2004 and 2006) and played sellout concerts in Bangalore, Mumbai and Dehli.

Western artists are beginning to sell more albums than they used to in India so there is increasing awareness. A-list acts can sell between 10,000 to 30,000 tickets per show. The business is buoyed by a growing middle class interested in new entertainment options. It is an emerging sector and has huge potential.

Whilst artist fees are compatible with other markets in Asia, promoters are unable to charge high ticket prices, meaning that most concerts require sponsorship. The extent of the brand association anticipated by the sponsor can often lead to distinct grey areas on what an artist will or will not do. Complete clarity is necessary and sponsor expectations need to be spelt out in advance of any artist visits. There may be additional income available from more direct endorsement opportunities for artists willing to comply, and this can help significantly when breaking into the market. Direct sponsor contact is recommended.

For promotion tours by international acts VH1 has the monopoly, and the channel is being serviced content by international repertoire owners/labels directly. They usually do not pay fees to artists for tours organised (e.g. VH1 Global Music Express) but are prepared to cover flights and accommodation. Full on-air support is also given to product that has been tailored to fit the local market (e.g. Jay Sean). Although there is no money from the VH1 shows artists/management should consider putting on additional ‘money’ shows in other cities whilst in the country.

Festivals

Festivals are a high profile and a low risk way to participate in music marketing without the artist having to “endorse” a product. Sponsorship of regular (often annual) ‘branded events’ is sometimes seen by advertisers as a safer investment that sponsoring individual acts or artists.

Issues and constraints relating to staging live performance events in India:

- Security and Execution
- Entertainment and Withholding Tax
- Communication with the West
- Lack of Trust and Credibility by Western Agents
- Free Shows versus Added Value Performances and getting across the concept of “purchasing tickets” to the public at large. Tickets need to generate more of the overall revenue so that reliance on sponsorship induced. The biggest cost component is advance payments to artists.

- Clarity in billing "*An Evening With*" compared with "*Live in Concert*"
- Technical Riders
- Lip Synch, Minus-One or Live Performance
- Extended availability, lead times, off days, knowledge and timing of other dates in Asia
- Wages and Per Diems on days off
- Filming
- Meet & Greets and sponsorship exploitation
- Venue Suitability
- Accessibility, parking, eating and toilet facilities. The whole experience has to be good.

The market is ready for more ticketed live shows and is waking up to the charm of live events. The Live industry needs to work with government to find ways to bring taxation down on earnings in order to make financials more workable. There is also the need to bridge the credibility gap with overseas Agents in order to gain their trust. Many agents have little idea how this market works and are therefore of little use when it comes to developing international acts. Artist management may, in these cases, be better off excluding India from its global Agency contract and working direct with local promoters and sponsors in order to build long lasting relationships. Infrastructure needs to be developed and a live circuit built to facilitate multiple shows, but this is entirely possible in the foreseeable future.

Notable events and festivals include:

- **Great Indian Rock** – Produced by RSJ Online, this annual festival showcases up and coming rock bands in the country and usually have one western rock band as headliner. Ticket priced at Rs. 100.

- **Independence Rock** (also known as I-Rock) – Produced by E18, is the longest running local rock festival in the country now in its 24th year.

- **Campus Rock Idols** – An inter-college music competition organised by DNA Networks.
- **Rocktoberfest** – A 3-day festival in New Dehli is organised by RSJ Online. Ticket priced at Rs. 400 per day**.**

- **Pubrockfest** – Organised by RSJ Online. Initially a Dehli-only event, this year it is brought to 19 cities in India.

- **Live Alive** – An initiative organised by RSJ Online and sponsored by Chivas Regal that aims to promote artists and music from Jazz, Blues and beyond.

- **Rock In India** – Organised by DNA Networks. The festival in 2009 was held in Bangalore and headlined by Iron Maiden, with the attendance estimated to be around 25,000. Ticket priced at Rs. 1600 (US$). The third edition is to take place in February 2010 and lineup has been confirmed to include the Backstreet Boys and Richard Marx.

- **Eastwind Festival** – Started in Dehli in 2008, that year's lineup saw local alternative music acts and western artists Leni Stern, Karsh Kale, and Anterior. Produced by Open Sky Festival Productions, a joint venture between Prospect Advisory & Management and Marketing Solutions Pvt Ltd.

- **Mood I** (Mood Indigo) – An annual college cultural festival held in Mumbai in December. Organised by Indian Institute of Technology Bombay, the 4-day festival will have live music performances, art film screenings, art exhibitions, plays and workshops. International artists performing this year are Meja, Moriarty, Money Brothers, The Indian Core and Francesca Cassio.

- **One Tree Festival** – Organised by Oranjuice Entertainment, February 2009 saw the fourth edition of the festival. Sponsored by Johnnie Walker, blues musician Bernard Allison and Latin group Chico & the Gypsies played at the 2-day event. Ticket priced at Rs. 1500.

- **Sunburn Dance Festival** - organised by Percept Entertainment, the 3-day festival is in its third year in Goa in December. Lineup include superstar DJs Armin van Buuren, Roger Sanchez and John '00' Fleming. Tickets are priced from Rs. 1500.

Leading companies in event management include:

- **DNA Networks** – having started 18 years ago this is a leading and credible Events company that has brought high profile international artists such as Roger Waters, Aerosmith, Kenny G, Shakira and Beyonce to India.

- **Wizcraft International** – founded in 1988, the company is one of the most established and respected Events companies in India. Besides concerts for Michael Jackson and UB40, they have also organised movie premieres, fashion shows and film festivals.

- **Oranjuice Entertainment** – Another established and recognized player, the company has brought in several musicals and western music acts such as INXS, 50 Cent, Akon, Buddy Guy plus superstar DJs Paul Van Dyk and DJ Sasha. It is also a talent booking agency.

- **Fountainhead Promotions & Events** – This well established company has been staging events and concerts since 1993 and has branches in Mumbai, Dehli and Bangalore. Besides organising concerts for western artists such as INXS they have also staged events for music TV channels such as MTV (e.g. award shows, trade events, Youth Marketing Forum).

- **E18** – owned by Network18, one of India's leading media conglomerate (TV, print, internet filmed entertainment, mobile content) the acts brought in include America, The Scorpions and Jethro Tull.

- **Percept D Mark (PDM)** – the company, formed in 1994, is a division of Percept Limited one of India's leading Experiential Brand Marketing Companies. PDM is involved in Sports Management, Fashion & Entertainment Management, Brand Activation, Intellectual Properties and Wedding Management. They are the organiser of Goa based dance music festival, Sunburn festival.

- **Rock Street Journal (RSJ)** – started in 1993 as a monthly magazine that covers the rock music scene. In 1997 it ventured into conceptualising and organising concerts and festivals starting the very first Great Indian Rock in Kolkata. The company also organised the Pubrockfest, Rocktoberfest and Live Alive series of concerts.

- **Prospect Advisory & Management** – have been managing bands and organising concerts since 2003 the company has conceptualised the Eastwind Festival and At Home - Concerts for Original Music.

Others include **360 Degrees**, **anECHO**, 21 Tigers Entertainment, Showtime and **Only Much Louder**.

(x) Music Retail

For International repertoire, the front-runners in sales emanate from the Rock and Pop genres. Rap (especially Indian Rap) is also growing.

The music retail sector is growing with the three largest retail chains having ambitious plans to increase their outlets. It is estimated that there are at least 100 medium to large retail outlets in India enjoying a substantial portion of their sales in international music genres.

Key retail stores are:

- **Planet M** – One of India's biggest entertainment and lifestyle retail chains and a part of retail giant Videocon Retail. It has more than 150 stores across 42 cities and opened India's first Café-in-store at an outlet in Hyderabad. The chain plans to launch 250 such cafe-in-stores in the next three years across the country.

- **Music World** – Owned by industrial conglomerate RPG Group, it is India's largest chain of music stores retailing International and Indian music audio-visual products. Music World started its operations in 1997 with its first store in Chennai and has since expanded to 45 cities in India with over 200 stores. The company claims to have a market share of 20 - 25% in markets where it is present, and aims to launch more adjacent categories to attract diverse target audiences as well as explore the digital space. Music World is contemplating talks with content aggregators and IMI to set up digital kiosks and other modes to explore music digitally.

- **Landmark** – the Tata Group has a 76% stake in this book and music chain and had a gross turnover of Rs. 196 crores in fiscal year ending 31 March 2009. Landmark currently has more than 20 stores across major cities in India.

- **Odyssey** – subsidiary of Deccan Chronicle Holdings (publisher of newspapers) operates 48 stores across 14 cities in India. The company has plans to start a music portal early 2010 as an extension of its retail stores which holds domestic and international titles.
- **Crossword -** K Rahejas The group continued its march in retail business with Crossword – lifestyle book retail outlets in 2000. The store offers widest range of books for the young and old alike, along with magazines, CD-ROMs, music, stationery and toys. The store also gives its customer value added services like Dial-a-book, Fax-a-book and Email-a-book. Currently Crossword is present across 11 cities in India with 50 stores.

- **Depot** – owned by Pantaloon Retail a leading retailer of fashion and supermarkets. Depot opened in 2007 and has over 100 stores that offer books, music and gift.

- **Rhythm House** - Rhythm House started in the 1940s and has not moved from the same premises. They claim to carry both Indian and Western products, and across a wide range of genres.

Retail price for CDs are priced between Rs. 200 (US$4.30) and Rs. 495 (US$10.60).

4. Market Entry Recommendations

Cultural Exchange Initiatives between Canada and India

One of the best ways to enter the market is to embrace local Indian talent and help exploit it outside the Territory. Opportunities to collaborate between Indian and Indo-Canadian or Canadian artists include co-writing/productions, remixing, duets, guest vocalists, musician exchanges, and reciprocal recordings to cover standards in both Hindi/Punjabi and English. The introduction of Hindi/Punjabi choruses is often enough to leverage local success. This was recently adopted successfully by UK artist Jay Sean.

The Indo-Canadian population in Canada is over 1m. Increased touring activities by Canadian artists in Indian community enclaves in Toronto and Vancouver can help trigger reciprocal touring engagements for them in India. Facilitating the delivery of Indian artists to promote and endorse Indian brands that are being marketed in Canada, could help open doors in India. There is also an opportunity to exploit of Indian music in conjunction with future world events in India such as the 2010 Grand Prix and Commonwealth Games.

Product Marketing

Localising product to make it more appealing for the market is well worthwhile, as meeting international release dates is not an issue. Adding vocals in either Hindi or Punjabi, flipping some lyrics in Hindi, adding an extra hook, or inviting an Indian DJ/Producer to remix a track. As the remixed version will become the ‘main’ version recognised in the market, visiting artists need to be prepared to perform it. India friendly content is featured on Hindi TV/radio stations that tend not to air 100% International songs.

For an album to be considered a ‘big seller’ it has to ship around 40-60k, as in the case of Akon, who sold around 40k. 20k is thought as being reasonable.

Although labels in India would prefer their western partners not to go direct to media, direct contact does make media feel special and direct servicing can result in reciprocation.

Record labels keen to enter the market are recommended to start by approaching companies that have a more ‘western’ outlook, such as Hom Records, Virgin/EMI and Sony Music who do license international repertoire, as well as Big Music and Times Music who have attended international music conventions.

Live Engagements

Staging events is a cottage industry in India and record labels have to deal with different event organizers in each city. It is recommended that managers of established acts work with those promoters that enjoy a proven track record.

Care needs to be taken of record labels that sometimes book tours under the guise of ‘promotion’, convince artists to waive or accept nominal fees, and split the ticket income with promoters. It is therefore better that artists/management handle such bookings directly after getting support and introductions from label partners. In this scenario it is important to insist that labels involve street teams, community marketing persons and events organizers to promote awareness. The engagement of a Mumbai-based coordinator that utilises the services of different companies/venues in each major city is recommended.

For international acts the main concert promotion companies include Wizcraft International, Oranjuice Entertainment, DNA Networks, E18 plus a few other up-and-coming promoters already tapping into the business (see full listing on pages 20-21).

For indie acts, non A-list artist ‘first approaches’ should target festivals via organisers such as Oranjuice Entertainment (One Tree Festival), DNA Networks (Rock In India), RSJ (Great Indian Rock) and venues that regularly book western acts such as the Blue Frog and the Hard Rock Café chain.

Consideration needs to be given by Indian event organisers to the timing of existing Asia Pacific festivals such as Fuji Rock and Summersonic, so that India can plug in and benefit from economies of scale.

Companies need to liaise with promoters and event companies and identify their International priorities.

5. The Digital Landscape

- Mobile Subscriptions: 441.7m (37.8% penetration rate)
- Internet Users: 81m
- Broadband Lines: 6.8m

(source: Telecom Regulatory Authority of India (TRAI), International Telecommunication Union (ITU))

India's mobile phone market has a subscriber base of 441.7m (up from 28m in 2003) and is now enjoying the fastest growth in the world. This is driven by rising incomes, cheaper rates and aggressive marketing campaigns. Penetration rate is only at 37.8% as networks are still concentrated on cities mainly; the market still has a lot of room for growth. Together with China, the country is set to drive the region's increasing share of the world's digital music revenues over the next 4 years as its subscriber base expands. 3G services are expected to be another growth driver and the government has said it will start to auction 3G licenses in January 2010.

Although India has the 4th largest number of internet users in the world, the penetration rate is still very behind the US, China and Japan, with only 81m internet users and 6.8m broadband connections. Most users still access to the Internet from public places such as internet cafes. However, in light of terrorist threats, there has been greater policing of these cafes that has resulted in the decline in the number of outlets (from 235,000 in 2006 to 180,000 in 2008). The TRAI reported that there are 12.85m internet and 5.52m broadband subscribers by end 2008. There are 72 ISPs providing broadband services but only 15 of them have subscriber bases of more than 10,000 each.

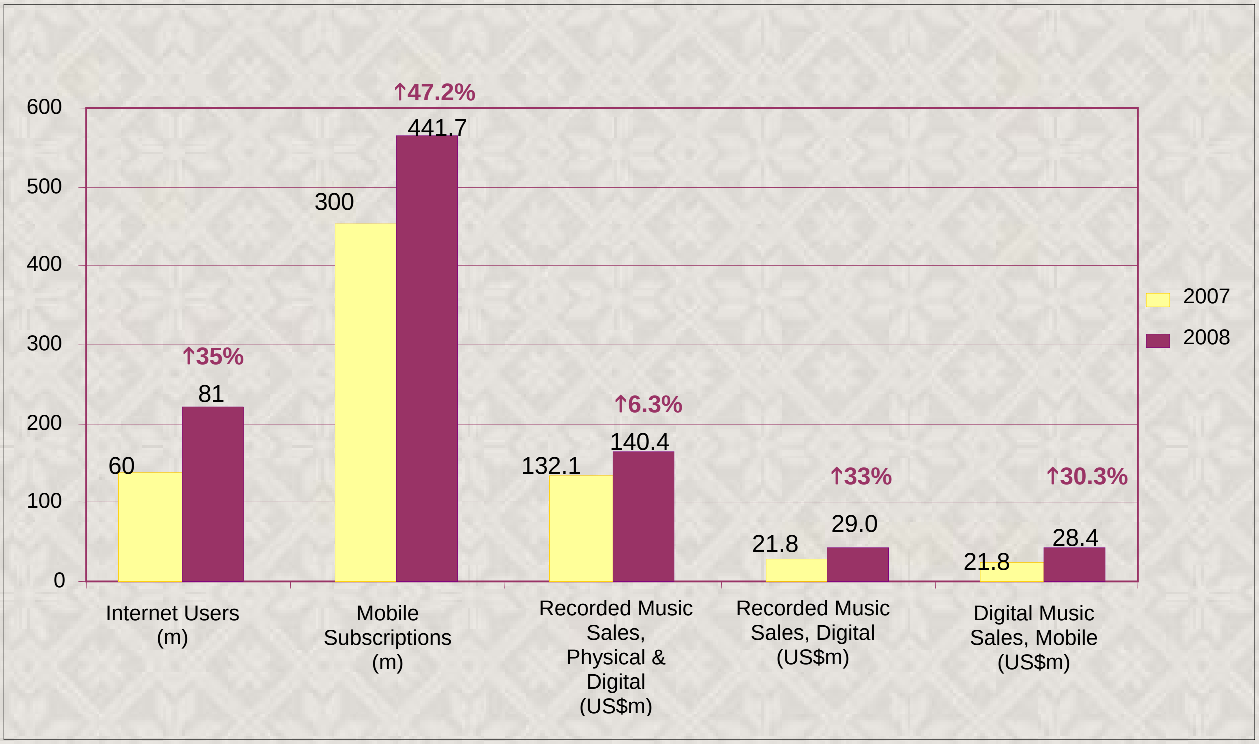
According to IFPI for the Year 2008 the value for the physical market (63% of total) was US$89.6m and the value of the digital music market (21% of total) was US$29m, with mobile downloads accounting for majority digital share (98%). Over 90% of RBT downloads were for local repertoire, namely Bollywood content.

Almost every major Indian film company now has a mobile partner promoting its movies through contests, wallpapers, ringtones and RBTs. A hit movie can generate Rs. 10-12m (US$214,000-257,000) in mobile revenue. International repertoire accounts for less than 2% of the digital market, and its relatively high pricing is a hindrance to market development.

On the domestic music side, half the profits generated emanate from digital initiatives. Those overseas companies that "invest" in the market by (initially) structuring deals, that help popularize their repertoire, will benefit here. "Search" in India accounts for less than 2% of all global Internet searches, and there is major opportunity for growth for internet search providers in India, one of the fastest emerging Internet markets in the world. Currently the Indian internet search market is dominated by global brands such as **Google** (19.7m visitors) and **Yahoo** (18.7 visitors). The top local search site is **Rediff.com** with 9.2m visitors. As “Search” becomes a widely available feature and assists Telcos to deal with demand, a more developed international market will start to evolve.

The convergence of the Entertainment and Media industry and the Telecommunications industry has fueled the pace of mobile music’s popularity. This has contributed to the growth in mobile music sales but piracy of ringtones and full songs stored in memory cards is a problem. It is widely known that a lot of mobile phone and PC retail shops have been loading music to devices for their customers illegally. It is estimated that one outlet can generate an income of Rs. 7,500-12,500 (US$160-267) per month from such activities. In an effort to put an end to this the Indian Music Industry (IMI) launched a new division, **Music Mobile Exchange** (MMX), with the support of local and international majors Saregama, Aditya Music, Tips, Venus, EMI, Sony and Universal in May 2009. This is an initiative to monetize the demand for music content on memory cards. The mobile phone and computer shops will now have to pay a fee per month/per computer as a blanket license for them to load music onto mobile phones and PCs legally.

Graph 1 – Digital Indicators 2007 vs 2008



Source: IFPI, 2009

Mobile Music

The middle class is the main contributor to the growth of the country's mobile phone market which has seen an exponential increase since 2000. About 45-50% of all mobile phone models in the market are 'music phones'. Per the **Internet and Mobile Association of India** (IAMAI), ringtones and RBTs are the most popular VAS and they make up about 40% share of the total VAS revenues. The VAS market is forecast to be worth US$800m by end of 2009.

The revenues mainly come from ringtones, but full track downloads are being viewed as the next big thing and major handset makers are taking note of this trend. It should be noted, however, that the majority of these revenues are generated by domestic repertoire - predominately Bollywood film music.

Sony Ericsson had previously advertised their Walkman phones with an exclusive remix of a duet by Robbie Williams and Indian diva Asha Bhosle which is not available for general release and only accessible when users purchase a Sony Ericsson phone. Along with Sony Ericsson, Nokia and Motorola are adding more music enabling features in their handsets. Nokia, for example, have many of their N-Series handsets offer 100 pre-loaded songs for free. They have also collaborated with prolific composer AR Rahman (Slumdog Millionaire) last year to launch an album exclusively on their XpressMusic series of music optimized phones. Joint collaborations such these are good avenues to domesticise Western artists.

Virgin Mobile (in a brand franchise with Tata Teleservices) launched their full-track downloads service "vMusic" in May 2009. It is available exclusively on the "vJazz" phone, made by China handset brand Huawei. An incentive to subscribers they can download unlimited number of full songs (range of Western and Indian content) at no charge for a year.

Community marketing direct to consumers is a growing trend and the most popular method is through SMS. **SMS GupShup**, a mobile SMS service (similar to Twitter) that allows users to create more mobile communities and broadcast messages is fast gaining popularity. It has about 20m users and accounts for 400m monthly text messages. Users need only sign up and use the service all via text messages.

Telcos

- **Bharti Airtel** – Partly owned by SingTel, this is the leading mobile operator with a subscriber base of around 105m (23.8% market share) at end June 2009. VAS accounts for 10% of the company's revenues. In 2008 the company launched their VAS portal **Airtel Live** and mobile social networking service **Airtel Mobile Campus**.

- **Reliance Communications** – RCOM has the second largest market share (18.57%) with slightly over 82m subscribers (end June 2009). **R World**, its mobile VAS portal has 30m customers visiting at least once a month.

- **Vodafone Essar** – Third in the market with more than 78m subscribers (over 17% market share) at end of June 2009. The company (as well as Airtel) launched the 3G Apple iPhone in India in August 2008, though it has yet to catch on due to the high retail price and unavailability of 3G services.

- **Bharat Sanchar Nigam (BSNL)** – **CellOne** is the mobile service of BSNL, the oldest and largest telecommunications company (fixed line and wireless) in India having more than 55m customers (12.67% market share) at end June 2009. Owns wap portals Cellone Safari and Cellone Galaxy.

- **Idea Cellular** – This company is part of the Aditya Birla Group. As of end June 2009 it has over 44m subscribers (9.99% market share).

Other smaller Telcos in the market include **Tata Indicom**, **Aircel**, **MTNL**, **Loop Mobile**, **Sistema Shyan (MTS)** and **Spice Telecom** but all have very low market shares.

Main Players

- **Mauj** – Mauj is part of the PEOPLE Group, a leading player in the mobile VAS business through its subsidiary **People Infocom**. The company is also involved in film & television production and event management through subsidiary companies, People Pictures, Purple Media and PEP Management respectively. Mauj offers a wide array of services over GPRS, SMS, and MMS via all Telcos.

- **Phoneytunes** – Phoneytunes is an OTA mobile VAS content and service provider. It is a division of ITIDA Cad Services, an IT equipment and software developer.

- **Mobile2win** – Mobile2win is a Softbank, Norwest Venture, Nexus India and SVB India invested company. It is a mobile VAS company that has expertise in providing solutions, and putting together marketing campaigns, sales linked promotions and content solutions on wireless platforms.

- **Nokia Music Store** – service was launched in August 2009, with more than 3 million songs available (heavy emphasis on domestic repertoire). The launch date for their 'Comes With Music' service has not yet been announced. Nearly 60% of mobile subscribers in India use Nokia handsets – according to the company on average 2 handsets are sold per second and smartphone sales are also growing.

- **Hungama Mobile** – The largest aggregator of Bollywood content in the world. In July 2009 the company and BSNL launched a digital music store **BSNL.Hungama.com** exclusively for BSNL customers, who for Rs. 149 a month can download an unlimited amount of music and videos.

- **India Times Mobile** – part of Times Internet (owned by Times of India Group, the largest media house in India) it is an internet and mobile VAS portal.

- **IMI Mobile** – a mobile VAS solutions and service provider with customers include the leading Telcos, Google, Reuters and Yahoo!. The company won the Red Herring Asia 100 Award in 2008.

Revenue Share Structure

The average share percentages are as follows:

Telco	Service Provider / Aggregator	Record Label	Publisher
60%	15-20%	10-15%	*Pls see below*

- The average revenue share structure in India means that 10-15% of the EUP (End User Price) goes to the music label, with the balance going to the Telco and SP.

- Currently payout of mechanicals in India is not regulated but Indian music companies are in talks with publishing companies regarding this. In the interim, some record companies are accruing a percentage of the EUP as mechanicals. Payment will happen only after settlement of discussions between publishing and record companies. For domestic music companies that own the publishing rights they will receive on average 35% of the revenue for “intellectual property” and sound recording rights (*IAMAI*).

Digital Music Value

(source: IFPI)

By Sector:

- Mobile downloads: 98% (US$28.42m)
- Other: 2% (US$580,000)

By Format:

- RBTs: 62%
- Mastertones: 17%

- Mobile single tracks: 14%
- Others: 7%

Average pricing falls along the following lines:

Ringtone	Rs. 5	(US$0.10)
RBT	Rs. 15	(US$0.30)
Truetone	Rs. 10	(US$0.20)

Market Entry Recommendations

The lack of media available to help expose international music in a largely domestic market, where Telcos will not deal direct with Western repertoire owners, requires sponsorship involvement to drive popularity, and facilitate live or corporate performances. .

Vodafone is a likely mobile partner for International music owners as their subscriber base has the best demographic of English language target customers.

In order to connect with the Telcos companies have to work via a record label or deal directly with a service provider/aggregator such as Phoneytunes.

6. Appendices

India Statistics

Table 5: India States and Union Territories

States	Population	Capital
Andhra Pradesh	76,210,007	Hyderabad
Arunachal Pradesh	1,097,968	Itanagar
Assam	26,638,407	Dispur
Bihar	82,878,796	Patna
Chhattisgarh	20,795,956	Raipur
Goa	1,343,998	Panaji
Gujarat	50,671,017	Gandhinagar
Haryana	21,144,564	Chandigarh
Himachal Pradesh	6,077,900	Shimla
Jammu and Kashmir	10,069,987	Srinagar (Summer), Jammu (Winter)
Jharkhand	26,909,428	Ranchi
Karnataka	52,850,562	Bangalore
Kerala	31,841,374	Thiruvananthapuram
Madhya Pradesh	60,385,118	Bhopal
Maharashtra	96,752,247	Mumbai
Manipur	2,293,896	Imphal
Meghalaya	2,318,822	Shillong
Mizoram	891,058	Aizawl
Nagaland	1,988,636	Kohima
Orissa	36,804,660	Bhubaneshwar
Punjab	24,358,999	Chandigarh
Rajasthan	56,473,122	Jaipur
Sikkim	540,493	Gangtok
Tamil Nadu	62,405,679	Chennai
Tripura	3,199,203	Agartala
Uttarakhand	8,489,349	Dehradun
Uttar Pradesh	166,052,859	Lucknow
West Bengal	80,176,197	Kolkata

Union Territories	Population	Capital
Andaman and Nicobar Islands	356,152	Port Blair
Chandigarh	900,635	Chandigarh
Delhi	13,80 million	New Dehli
Dadra and Nagar Haveli	220,490	Silvassa
Daman and Diu	158,204	Daman
Lakshadweep	60,650	Kavaratti
Puducherry	974,345	Puducherry

- There are 28 states and 7 Union Territories in India.
- Over the next two years India will remain as the world's No. 2 fastest-growing economy, behind China (IMF).
- Seventh largest country in the world by geographical space.
- About 65% of population is literate.
- Around 63% of the population is aged between 15-64 years.
- The median age is 25.3 years.
- The urban population is about 29% of the total population.
- Nokia is the handset brand that has the largest market share (52.8%) in India, followed by LG (10.2%) and Samsung (8.3%)
- The average internet user goes online 25 times in a month and is online for 28 minutes each time.

Top Brands in India

Table 6

RANK	BRAND	SECTOR
1	Nokia	Telecommunications
2	Colgate	Personal Care
3	Lux	Personal Care
4	Lifebuoy	Personal Care
5	Dettol	Personal Care
6	Horlicks	Food and Beverage
7	Tata Salt	Food and Beverage
8	Pepsodent	Personal Care
9	Britannia	Food and Beverage
10	Reliance Mobile	Telecommunications
11	Close-Up	Personal Care
12	Airtel	Telecommunications
13	State Bank of India	Banking/Financial
14	Glucon D	Food & Beverage
15	Clinic Plus	Personal Care
16	Pond's	Personal Care
17	LIC	Insurance
18	Fair & Lovely	Personal Care
19	BSNL	Telecommunications
20	LG	Telecommunications

(source: Brand Equity Most Trusted Brands Survey 2009)