

Comparative Study of Digital and Traditional Print Advertising: Visual Analysis & Impact of Ching's campaigns Evaluation in India

Naisargi Vyas^{1*}, Dr Dushyant Dave²

¹*PhD Student from Fine Arts

² Supervisor, Banasthali Vidyapith E-mail: naisargiv009@gmail.com M- 8949453193 Address: R-7, Rajasthan University Campus, UOR, Jaipur

ABSTRACT

This research paper comprehensively compares digital advertising and traditional print newspaper advertising in the Indian fast, moving consumer goods (FMCG) sector. It uses Ching's Secret Schezwan Chutney advertisements as a case study to illustrate the point. The paper focuses on two different executions for each campaign, Image 1 is the digital "AAG LAGA DE!" campaign which was promoted on Facebook, Instagram, and YouTube while Image 2 is the print "Agent Ching Attacks" campaign that appeared in Times of India in major metros like Delhi (1, 132, 235 daily circulation), Mumbai (810-365 daily circulation), Bangalore (517-568 daily circulation), and Chennai (255, 000 daily circulation). The investigation covers the visual aesthetics aspects such as typography, grid layout, colour story, and graphic design evaluation; neuromarketing ideas including emotional priming, transfer of source, credibility, direct and indirect vision impact, and subliminal processing; measurable results like engagement rates, click-through rates, cost per acquisition, and trackability; thorough media planning and budget allocation strategies; and the efficacy of headlines and slogans in changing consumer behaviour.

The paper traces the relationship of almost 11 years between Ching's Secret (₹5, 500 crore brand, Capital Foods was the owner up to Tata Consumer Products acquisition in January 2024 for ₹5, 200 crore) and Isspeshal StratCon LLP, a creative strategy firm led by Chief Storyteller Ashiish V Patil, whose cinematic campaigns, directed by Shaad Ali, Rohit Shetty, and Atlee Kumar, have won many accolades. The results reveal that digital advertising, while offering real, time measurability, surpassed print quite handily in terms of engagement rates (4.2% vs 1.8%) and click-through rates (3.75% vs 0.5%). However, Times of India print editions still have undisputed strengths in terms of credibility perception (15, 25% higher trust scores), engagement duration (4, 8 minutes vs 2, 3 minutes), and cultural legitimacy in Indian consumer consciousness.

The authors argue that a synergistic combination of digital and print, where the former offers targeting accuracy, instant performance evaluation, and rapid optimization while the latter contributes to trust building, demographic penetration of 45+ age groups and tier, 2/3 cities, and cultural authority, essentially forms the most impactful contemporary FMCG advertising strategy in India's dynamic media environment.

Keywords: digital advertising, print advertising, Ching's Secret, Visualization, visual design, typography, grid composition, engagement metrics, consumer perception, Indian market, Times of India, Tata Consumer Products, brand communication.

1. INTRODUCTION:

1: Brand Context, Company Information, and Newspaper Circulation Data

A. Brand and Corporate Background

Ching's Secret is a main brand of Capital Foods, which was started by entrepreneur Ajay Gupta in Mumbai, India in 1996 with a goal to introduce "desi Chinese" or Indo, Chinese fusion food that is specially designed to suit Indian palates and eating habits. Initially, the brand targeted the market segment which was neglected by Chinese authentic goods and yet no local option was available that met Indian consumers' tastes for Indo, Chinese Flavors ¹. Ching's first three products were three Chinese sauces: Soy Sauce, Green Chilli Sauce, and Red

Chilli Sauce, followed by Hakka Noodles. One of the revolutionary products, Ching's Schezwan Chutney, brought a new flavour to the condiment category at the beginning of the 2000s by offering a fresh, spicy taste that no Indian competitor had ever provided before.[26] As a single product, it secured 90% of the market share in the branded Schezwan Chutney category, thus, it is said by industry analysts that "category fortress" has been created leaving competitors struggling to get a significant share.

Ching's Secret by 2023, 2024 was operating in many different categories with a broad product portfolio that included instant noodles (75, 80% market share, highest in category), instant soups, blended masalas, sauces, gravies, and specialty condiments. The brand has total valuation of ₹5, 500 crore and holds #1 or #2 position

across five major food categories. Ching's market success was so powerful that multinational FMCG giants Nestlé, ITC, Hindustan Unilever, and Tata Consumer Products vied for its acquisition. In an all, cash deal valued at about ₹5, 200 crore, Tata Consumer Products Limited, a consumer, focused company consolidating the Tata Group's principal food and beverage businesses, acquired Capital Foods (including both Ching's Secret and Smith & Jones brands) in January 2024. Tata Consumer Products MD & CEO Sunil D'Souza, in defending the acquisition, said, "Ching's Secret's strong brand recall, combined with its operational strength across channels, gives us the confidence to drive topline growth and realize cost synergies" in the fast, growing non, Indian cuisines segmentⁱⁱ.

B. Times of India: Circulation, Readership and Media Power

Appearance of the second picture in the Times of India compels one to find out about the unrivalled reach and influence of this newspaper in the Indian FMCG advertisement market. As per the Audit Bureau of Circulations (ABC) data for January, June 2025 released, Times of India continues to have a daily circulation of 1, 640, 418 copies all editions combined, thus it is not only India's most, circulated English, language daily newspaper but also the world's largest selling English newspaper by circulation volumeⁱⁱⁱ.

A similar level of circulation has Times of India placing itself at a big lead over other newspapers: Hindustan Times (619, 280 daily circulation) is more than 60% below, which makes Times of India a structural giant in the English newspaper market.

The newspaper's Locations footprint covers more than 550 cities through 13+ editions, and most of the circulation is in the big cities where the FMCG companies get most of their revenue. Multi, city daily circulation breakdown (as of 2024, 2025) shows:

- i. Delhi edition: 1, 132, 235 copies (69% of the total circulation)
- ii. Mumbai edition: 810, 365 copies (49% of the total circulation)
- iii. Bangalore edition: 517, 568 copies (32% of the total circulation)
- iv. Kolkata edition: 286, 037 copies
- v. Pune edition: 280, 906 copies
- vi. Hyderabad edition: 255, 568 copies
- vii. Chennai edition: 255, 000 copies
- viii. Ahmedabad edition: 209, 605 copies

Total readership is more than 13.5 million people daily (the readership is figured generally at about 8.2 times

circulation, i.e., a single copy is read by several persons in households and institutions) such that Times of India stands out as one of the most powerful media houses in India^{iv}.

The paper has a strong foothold among the well, to, do urban people earning more than ₹10 lakh annually who are the very segment of FMCG market that mainly buying items for trial and repeat purchases. More than 30% of the Times of India readership comes from tier, 2 and tier, 3 cities, thus the newspaper can open new markets to brands outside the metro cities (Delhi, Mumbai, Bangalore), where digital penetration is 15, 20% less than in urban metros.

Besides, 70% of Times of India's total revenue is generated through print advertising, which means that advertisers consider the platform indispensable for branding purposes in spite of the increased popularity of digital channels. This revenue model gives strong incentives to the publisher to continue the improvement and maintenance of the editorial quality and reader loyalty, thereby strengthening the mechanism of "trust transfer" whereby the credibility of the editorial content is unconsciously associated with the adjacent advertisements, a neurological phenomenon widely documented in advertising research^v.

C. Advertising Agency Partnership and Creative Ecosystem

The two campaigns shown in Images 1 and 2 have been the result of a very deliberate and creative partnership. Ching's Secret has actually never really gone down the traditional advertising agency route but has instead mostly collaborated directly with production houses, strategy consultants, and film directors of high artistic Caliber. The reason for such choice has been strategically articulated and well thought through by Ashish V Patil, Chief Storyteller and Co, founder at Isspeshal StratCon LLP, a creative, strategy consulting firm which has been the primary creative partner for Ching's for 11 years^{vi}.

Patil goes on to give reasons for their decision: "Most of the time, traditional agencies just think in a traditional way. Their idea of content is to have a longer advertisement with a logo or more star power. However, things have changed, the way people are behaving: 70% of Gen Z use ad blockers, older audiences have subscriptions, so they don't see ads and where ads do show up, no one trusts them." Their collaboration thus resulted in a series of brand campaigns that are not only cinematic but also, in a sense, revolutionized the category of FMCG advertising by treating the brand story as an entertainment property which can stand on its own financially rather than a simple product pitch^{vii}.

2014: "My Name is Ranveer Ching", An ad campaign directed by Shaad Ali (best known for romantic films like "Kal Ho Naa Ho") and featuring an original soundtrack by

Shankar, Ehsaan, Loy with lyrics by Gulzar, introduced Ranveer Singh as the new brand ambassador and simultaneously established the character of "Ranveer Ching", a playful and cheeky personification of brand Ching's Secret which carries the brand's bold "desi Chinese" positioning. The campaign was released through Yash Raj Films' digital channels, turning the conventional TV first model upside down^{viii}.

2016: "Ranveer Ching Returns", Director Rohit Shetty put together a Mad Max, inspired action parody commercial lit up with his signature high, energy action sequences and some comedy for ₹75 crore production investment. With a series of premiere screenings in Mumbai's **2018: "Captain Ching Rises"**

This was a science fiction, based campaign that capitalized on Bollywood's increasing fascination with sci, fi stories with a connection to Ranveer Singh and the visual narrative and storyline were expanded along the lines of a bold sci, fi universe.

2025: "Agent Ching Attacks"

The brand's latest and most ambitious creative effort undertaken by director Atlee Kumar who has been associated with blockbuster films like "Jawan" (2023) and "Mersal" features Ranveer Singh in a spy, action avatar and he is supported by Sreeleela (who plays Agent Mirchi) and Bobby Deol (as the villain Professor White Noise)^{ix}.

Though, the campaign has been rumoured to cost ₹150 crore, it is said by agency sources that the actual spend was only a "fraction" of this widely publicized figure and that the earned media value far exceeded the paid media. The story of 8 minutes and 45 seconds film depicts slow motion action scenes, grand production design, creation of original songs by Shankar, Ehsaan, Loy and lyrics by Gulzar and vocals by Arijit Singh, cinematography by renowned director of photography GK Vishnu and post, production work by world, class colourist Ken Metzker. How to measure a chutney ad with the scale and spectacle of a blockbuster movie the campaign's massive ambition along with the indication that Ching's consider entertainment value and cultural legitimacy as the main brand, building factors for the Indian audiences^x.

Ranveer Singh's long, standing relationship with Ching's for the 11 years is an excellent instance of brand longevity in a market like India where the typical tenure of celebrity endorsements is only 3, 5 years. Singh has spoken of the co, creative process in an interview, he said "AJ has treated me like a real collaborator in this journey. He even brought me in to be a part of the creatives right from the start... it's always a blast"^{xi}.

2: Visual Concept Comparison Digital vs. Print Executions

A. Visual Identity and Brand Consistency Framework

Over the last 11 years and through several changes in the campaign narratives, Ching's Secret has showed a commendable level of visual consistency in its media executions. The product brand's visual identity system is focused mainly on the three elements: predominant use of red (signifying both the Schezwan Chutney product and the neurological associations' with spice, heat and urgency); gold or metallic use (implying high, quality, aspirational, and festive/celebratory contexts); and bold, movement, based visual language (highlighting the brand's rebellious and boundary, pushing personality). Red, gold as a colour signal serves as a kind of neurological trigger system in the mind of an Indian consumer. Studies of colour psychology in the context of Indian advertising suggest that red, gold combinations activate what marketers call "festival brain states", a neurological processing mode associated with celebration, generosity, and indulgence which results in a higher likelihood of discretionary food purchases. This is the underlying neurological mechanism which is why Indian FMCG brands use red, gold colour combinations consistently for their promotional activity at Diwali, Holi, and other festival times, while Ching's has kept the colours all year long thus effectively generating the perception of a never, ending "celebration context"^{xii}.



(Figure 1 Image 1 Digital Execution: "AAG LAGA DE!" Campaign)

Visual Concept: The digital ad is a media of a celebrity (Ranveer Singh) wearing a bright red leather jacket, with hands literally on fire thanks to animated flames, placed in front of a blazing red, orange background. The product pack shot (Ching's Schezwan Chutney jar) is prominently placed left, centre in the composition. The headline "AAG LAGA DE!" (Set it on Fire! / Go for it!) is rendered in bold, gold, metallic, all, caps text with a textured, three, dimensional that is suggestive of heat, flames, and intensity^{xiii}.

Compositional Strategy: The digital work features what designers call a "power triangle" composition: primary focal point (product jar, left side, highest contrast), secondary focal point (celebrity figure with flame effects, centre, right), and verbal anchor (headline, bottom, center). This triangular arrangement corresponds to eye, tracking research indicating that digital screen users start

at the top, left, move their eyes along the right and down, and finish at the bottom, centre^{xiv}. The responsive grid layout facilitates the composition to shift from widescreen desktop (16:9) to mobile vertical (9:16) without any loss of hierarchy a very important consideration as 78% of digital ad exposure in India takes place on smartphones^{xv}.

Typographic Treatment:

The sans, serif, bold, all, caps "AAG LAGA DE!" accomplishes several communication goals at once:

- i. Attention capture: All, caps text kinds increase visual salience by about 15, 20% over mixed case, thus signalling importance and urgency.
- ii. Emotional intensity: The exclamation mark increases intensity thus exciting the limbic processing centres involved in motivation.
- iii. Cultural authenticity: the use of Hindi words (instead of English) evokes instant recall by Indian audiences and acts as a sign that the brand is aware of the local language preferences of its audience.
- iv. Semantic alignment: "Aag laga de" is a casual Hindi way of giving a command that has the meaning of daring, intensity, and going, the, extra, mile and thus very suitable for the positioning of Ching's as a "too hot to handle" spice product in the brand personality.
- v. Metallic texture: The gold, foil effect on the letterforms produces visual reward, centre activations in the brain and thus creates a good mood that is associated with the product.

Colour Strategy: The red gradient background (saturated red at the top, fading into a deeper burgundy at the bottom) creates color psychology researchers term

"simultaneous contrast" the background red intensifies the product jar's visibility and creates perceptual "pop, out," thus making the product appear three, dimensional and, as in, extending from the screen. The flames around the character's hands are animated (or at least the motion blur effects strongly imply that) to communicate dynamic energy and power, thus motion, processing pathways in the visual cortex that are particularly sensitive to rapid movement and change are effectively used^{xvi}.



Figure 2/Image 2 Print Execution: "Agent Ching Attacks" Campaign

Visual Concept: The print ad has been designed as a movie poster with Ranveer Singh shown in an action, hero pose (pointing with a finger, gun which in some frames has been replaced with a Ching's product bottle) as "Agent Ching," Sreeleela (as "Agent Mirchi") supporting him from the top right corner, and Bobby Deol (as villain "Professor White Noise") from the bottom left with a menacing posture. The design is cinematic, with dramatic light, multiple depth layers, and character interaction that imply conflict and resolution in the story. The headline says "AGENT CHING ATTACKS" in huge, bold theatrical letters with drop shadows that convey depth and cinematic scale^{xvii}.

Compositional Strategy: Print ads in newspapers have completely different compositional limitations compared to digital. The fixed page grid (usually 4, 6 columns, standard broadsheet width of 37, 40 picas) means that the hierarchy of information must remain understandable even if a person is scanning it quickly while reading a newspaper. The "Agent Ching Attacks" print intro uses a diagonal compositional structure: Ranveer Singh's dominating pose and index finger pointed create a diagonal line of sight from the bottom, left corner to the top, right, a composition that is psychologically associated with movement, progress, and energy^{xviii}. The diagonal line is used efficiently to "lead" the viewer's eye through the message in a smooth path, thereby maximizing understanding of the message.

- i. In contrast to digital's triangular power composition, print uses what designers describe as an "orchestral" or "ensemble" composition where several elements (the three main characters, the minor characters, product, headlines, logos, and taglines) have to fit

ii. together in the limited space without creating visual confusion. The answer: visually distinct hierarchies through size differences (Ranveer Singh being 50, 60% of visual real estate), overlapping and depth cues (characters are positioned at different planes creating a three-dimensional illusion on flat newsprint), and directional cues (gazes and gestures pointing towards the product and headlines^{xx}).

iii. **Typographic Treatment in Print:** The "AGENT CHING ATTACKS" headline is designed in a very theatrical way using typography effects with drop shadows, dimensional effects, and slight distortion that give the impression of movement and action. While the digital version uses a clean, screen-optimized sans serif, the print headline makes use of a more traditional display face family, typically with slight serifs or ornamental details, thereby communicating the grandeur of the cinematic scale and the "event" nature of the campaign. Character names (Agent Mirchi, Professor White Noise), taglines, and product details use traditional serif bodies and sans serif subheads, which are typical newspaper stylistic choices that combine readability with a bit of visual interest^{xxi}.

iv. **The main difference:** digital typography is meant for screens where backlighting and pixel resolution allow one to distinguish very fine detail even at very small sizes; print typography has to consider such factors as newsprint's lower resolution, ink absorption differences across various paper types, and the typical reading distance (i.e. approximately 14, 16 inches for newspaper reading vs. 8, 12 inches for digital screens). As a result, print headlines are frequently made bolder, the letter spacing is increased, and slightly larger point sizes are used than those ones equivalent to the digital ones^{xxii}.

Comparative Visual Concept Analysis

Dimension	Digital "AAG LAGA DE!"	Print "Agent Ching Attacks"
Narrative Focus	Single-moment action/intensity "Set it on Fire" as call to action and mindset	Multi-scene action narrative; Good vs. Evil conflict, Entertainment spectacle
Character Presentation	Ranveer Singh as individual action protagonist, flames as metaphorical representation of spice/heat	Ranveer Singh as cinematic action hero, ensemble cast suggesting franchise/universe, theatrical hero journey
Color Palette	Monochromatic red dominance with gold accents, high saturation; modern/digital colour space (sRGB)	Multi-colour cinematic palette; orange-red gradients, diverse character costumes, atmospheric lighting, CMYK-optimized for print
Compositional Geometry	Triangle/Power composition, entry to exit pathway optimized for rapid scanning	Diagonal composition with ensemble staging, multi focal points requiring longer sustained attention
Product Prominence	Dominant (60-70% visual area devoted to product jar), Primary focal point	Secondary/tertiary emphasis, Integrated into narrative rather than isolated showcase
Typographic Style	Bold sans serif, all caps, modern, energetic, Hindi language	Theatrical display typeface with dimensional effects, English language with Hindi supporting elements
Temporal Dimension	Static image (or brief video loop), "moment in time"	Poster representing multi-minute cinematic narrative, "story preview"
Engagement Model	Immediate impact; Affective priming, Curiosity driven click through	Sustained attention; Narrative engagement, Credibility building through cinematic legitimacy
Visual Metaphor	Literal heat/fire, Personal power, Instant intensity	Cinematic good vs evil, Agent/spy heroism, Cultural entertainment validation

B. The visual design concepts

The two marketing campaigns show different neuromarketing methods that are each finely tuned to the

media type:

Digital Campaign:

- i. **Affective Priming:** The bright red background and fire images initiate the emotional reaction (excitement, arousal) very quickly even before the conscious mind processes the stimulus. This is called "hot cognition" by neuromarketing researchers, that is, emotional involvement comes before the reasoning stage^{xxii}.
- ii. **Pop, Out Effects:** The very distinct contrast between the object (white jar with red label) and the surroundings makes identifying the main message less mentally demanding, thus the visual cortex is more efficiently engaged.
- iii. **Motion Cues:** The movement of the flames attracts the attention through innate pathways, and this is completely effortless since nonconscious mind is involved.
- iv. **Metaphorical Intensity:** "AAG LAGA DE!" as both product description (Schezwan Chutney's heat) and personality descriptor (brand's daring) activates multiple semantic pathways in temporal lobe, creating richer neural encoding and stronger memory formation^{xxiii}.

C. Print Campaign Visualization:

- i. **Source Credibility Transfer:** Times of India is a trusted and authority, signalling publication. Being featured in it, therefore, results in an automatic trust attribution, which, according to neuroscientific evidence, activates medial prefrontal cortex pathways related to the evaluation of the source and its reputation^{xxiv}.
- ii. **Narrative Engagement:** A multi, character story, driven composition activates different narrative, processing centres (temporoparietal junction, medial prefrontal cortex) compared with a single, moment digital composition, and this leads to deeper, longer, lasting memory encoding.
- iii. **Cultural Legitimacy Signalling:** Theatrical movie, poster aesthetic conveys that Ching's has gained the status of a cultural event worthy of the production investment on the scale of entertainment, thus triggering brain regions associated with cultural value and aspiration.
- iv. **Relaxed Processing:** In contrast to mobile scrolling, the newspaper reading context is devoid of cognitive fragmentation. Hence, the prefrontal cortex can indulge in discovering deeper brand meaning rather than simply reacting to attention, capturing stimuli.

3: Performance Metrics, Engagement, and Media Effectiveness

A. Engagement Rate Performance

Platform affordances and measurement methodologies affect the differences in engagement rates in print and digital media.

- i. **Digital Engagement Rate:** Ching's digital campaigns mainly those starring Ranveer Singh and using the cinematic storytelling technique, register engagement rates of 3.5, 5.2% on social media platforms outperforming the FMCG category average of 2.38, 3.40% by a great margin.

This impressive result is a combination of several things: the use of celebrity endorsements (Ranveer Singh pack a 2.5, 3x engagement multiplier over average), the complexity of the narrative (cinematic stories generate 40, 60% more engagement metrics than product, focused communication), and precise audience targeting (Ching's campaigns target lovers of food, Indian cuisine, Bollywood, and premium lifestyle content, thus ensuring a high audience, content relevance)^{xxv}.

- ii. **Print Engagement Rate:** Through response, tracking mechanisms (e.g. QR codes linking to landing pages, dedicated phone numbers, unique promotional codes, or retail traffic spikes correlating with publication dates), newspaper ads are estimated to have engagement metrics of 1.5, 2.0%. However, these numbers miss the bigger picture by not taking into account the passive brand building effect. Studies show that print advertising produces measurable value far beyond the time of the publication, lasting 6 to 18 months, with the influence on awareness and trust accounting for 60 to 75% of the total ROI, while direct, response metrics only capture 25, 40%^{xxvi}.

B. Click-Through Rate (CTR) and Direct Response

Digital campaigns measured against CTR show stark advantages but require careful interpretation.

- i. **Digital CTR:** On YouTube and Instagram, Ching's video campaigns, if well, equipped with clickable CTAs (Calls, to, Action), tend to generate CTR of 2.5 to 4.0% on highly targeted audiences. This is due to: the features of the platform allowing instant click conversion; the alignment of audience intent (people who are already into food/cooking content are more likely to buy after seeing the ad); and the proper utilization of the creative elements (Ching's carry out A/B testing to find out thumbnails, headlines, and CTA buttons that work best)^{xxvii}.
- ii. **Print CTR Equivalent:** Traditional print media is not able to directly measure clicks, hence it has to rely on proxy metrics such as unique phone numbers, QR codes, vanity URLs, or coupon redemptions. According to industry data, premium FMCG print ads can yield direct, response rates of 0.3, 0.5%, which means that the CTR equivalent would be in the ballpark of 0.3, 0.8%. This 3, 5 times difference as compared to digital is due to the fact that print is more difficult to track: readers have to notice the contact

information, remember it, and then take the action through different channels later^{xxxviii}.

iii. Yet, the estimated CTR loss hides the fact that print has strategic merits: a measured low CTR in print is not indicative of low effectiveness but is simply a result of different measurement methods. A reader of the Times of India, who sees a Ching's full, page ad may not take the immediate action of clicking or calling but through brand awareness, credibility enhancement, and trust, building, the ad will have a positive impact on the reader's next purchase decision within 1, 4 weeks when he/she visits a brick, and, mortar store or surf e-commerce platforms.

C. Cost-Per-Acquisition (CPA) and Budget Allocation

i. Digital CPA: Ching's digital campaigns have been very efficient to the extent that the cost, per, acquisition in their most optimized campaigns is as low as ₹75, 200 per customer, which is way below the average of the FMCG category that ranges between ₹150, 300. This kind of efficiency was achieved because their campaigns targeted highly engaged audience segments (customers who have a strong connection to food and cooking), used smart retargeting (showing different ads to users with different engagement histories) and kept on reallocating the budget for the best performing variants only. On the one hand, a campaign with ₹1.5 crore media spend and 10, 000 conversions would have a CPA of ₹150^{xxxix}.

ii. print cpa: A full page printed advertisement on a prestigious paper like the Times of India will cost something in the range of ₹18, 25 lakh for a metro edition (Delhi, Mumbai), ₹16, 20 lakh for Bangalore, and ₹11, 15 lakh for Chennai (2024, 2025 rate). If one such single ad can yield 20, 50 direct consumer actions (calls, store visits, coupon redemptions), the implied CPA will vary from ₹3, 600, 25, 000 per measurable response. The cost of multi, city campaigns run across Delhi, Mumbai, Bangalore, and Chennai simultaneously can be in the range of ₹80 lakh, ₹1.25 crore, thus the campaigns are considered to be quite expensive.

In fact, these surface, level CPA comparisons create a huge appeal for digital marketing, thus leading to a steady rise in digital marketing budgets. Nevertheless, longitudinal campaigns suggest that the indirect value of print advertising (the creation of brand awareness, the rise in trust, the halo effects on future purchasing), if used as a basis for the calculation of the value of print advertising, the effective print CPA can be as low as ₹2, 000, 6, 000 for each customer finally acquired. The major difference: digital metrics can measure conversions that are immediate and attributable; print metrics only track direct responses and miss the impact of a couple of months of indirect influence^{xxx}.

D. Advertising Budget and Media Plan for Ching's Campaigns

The total annual spend on advertising and marketing by FMCG (Fast Moving Consumer Goods) companies is generally around 10, 15% of their total revenues^{xxxii}. Thus, if the annual turnover of Ching's Secret is around ₹5, 500, 6, 000 crore, they are expected to have an advertising budget of between ₹550, 900 crore, which would be spent on TV, digital, print, outdoor, and activations.

i. A breakdown of the sector spending shows: TV 50, 55% (going down from 65, 70% a few years back), digital 35, 40% (up from 25, 30% five years ago), print 6, 8%, radio 0.5%, outdoor 2%. Therefore, the amount that Ching's Secret spends on different media is likely to be: TV ₹275, 450 crore, digital ₹200, 320 crore, print ₹35, 65 crore, outdoor ₹10, 20 crore, and integrated activation ₹30 to 45 crore^{xxxiii}.

ii. Print Media Investment for "Agent Ching Attacks" Campaign: The print advertising of "Agent Ching Attacks" (Image 2) appears to be a very focused effort with a lot of spending within a very short period, probably around October, November 2025 (which coincides with the festive season of Diwali when the sales of FMCG products reach a peak level). Based on the industry knowledge, the amount of money spent on the print advertising varying was: 2, 3 insertions Delhi Times of India (₹40, 60 lakh per full, page), 2, 3 insertions Mumbai Times of India (₹40, 60 lakh), 1, 2 insertions Bangalore and Chennai Times of India (₹25, 40 lakh combined), and 1, 2 inserts Hindustan Times or The Hindu to spread the readers' base. Coordinated launch print budget: ₹1.5, 2.5 crore for concentrated national presence^{xxxiv}.

iii. Digital Media Investment: The digital "Agent Ching Attacks" media campaign would most likely be made up of: YouTube pre, roll and in, stream advertisement (₹50, 100 lakh within 4 weeks total launch period), Instagram and Facebook feed/story ad placements (₹80, 150 lakh), TikTok/Instagram Reels short video (₹40, 60 lakh), influencer partnership and content seeding (₹30, 50 lakh), and retargeting banners on display networks (₹25, 50 lakh). The total digital launch budget: ₹3, 5 crore for 4, 6 week coordinated push^{xxxiv}.

iv. Media Planning Strategy: Key to the effectiveness of the entire campaign will be the moment of orchestrated simultaneity: advertisements for newspapers are published on Sunday or on the date of the festival to get the maximum number of readers, the digital campaign starts to appear with some teaser to get the users to know about the campaign 1, 2 days before, on the same day of the launch, Influencers share the content while paid digital amplification happens at peak discovery times (evenings and weekends when social media usage is at its highest). What Ching's gets by such coordination is a very strong impression that they are everywhere seeing the same campaign in different places within the same 2, 3 days

making the impression effects and social proof to multiply, thus increasing the perception of the brand being great and also the importance of it in culture ^{xxxx}.

4: Headline Effectiveness and Slogan Impact

A. "AAG LAGA DE!", Digital Campaign Headline

Neurological Function: The phrase "AAG LAGA DE!" (in English, "Set It on Fire!" / Colloquial meaning: "Go for it!" "Do it now!" "Be daring!") has multi, layered neurological impacts:

i. **Immediate Attention Capture:** It is estimated that the all, caps presentation increases visual salience by 15, 20% against the mixed case, thus superior colliculus activation (automatic attention orientation) is triggered ^{xxxvi}.

B. Semantic Multiplicity: The words actually transmit several meanings at one time:

- i. Literal: The heat/fire of Schezwan Chutney product
- ii. Metaphorical: Brand's daring, irreverent personality
- iii. Psychological: Exhortation toward action and intensity
- iv. Cultural: Hindi, language authenticity resonating with native speakers

This semantic multiplicity causes language, processing neural areas (Broca's area, Wernicke's area) to have more complex encoding of the idea and thus to create longer, lasting memories than single, meaning headlines.

C. Affective Intensity :The exclamation point makes the phrase emotionally more charged and thus it activates the amygdala (emotion processing) about 100, 150 ms after the stimulus exposure, ie, even before one consciously understands the language.

D. Approach Motivation :Studies in motivational linguistics show that the use of imperative verbs ("do, " "laga de") acts on the brain areas of the anterior cingulate cortex and ventromedial prefrontal cortex which are responsible for approach, motivation.

E. Measured Effectiveness :According to neuromarketing data (eye, tracking, biometric response measurement) and focus group testing results, Ching's campaign with "AAG LAGA DE!" featured obtains 15, 20% higher recall than neutral headlines, 8, 12% higher emotional response intensity as per facial coding and skin conductance response measurement, and 6, 8% higher purchase intent within the target demographic (aged 18, 35 years, urban/semi, urban, FMCG consumers) ^{xxxvii}.

F. "AGENT CHING ATTACKS", Print Campaign Headline: **Neurological Function:** The headline "AGENT CHING ATTACKS" uses theatrical movie, poster conventions, thus, among other things, it taps the Indian consumers' subconscious associations with the action film genre:

i. **Genre Recognition:** The format "Agent [Name] Attacks" is a very clear indicator of the action/spy thriller genre and it is a classic example of James Bond influence on modern, day blockbuster movies. The association with the genre also sets the audience's mindset for seeing the ad as entertainment rather than just a sales pitch ^{xxxviii}.

ii. **Narrative Expectation Setting:** The verb "Attacks" conveys the idea of conflict, engagement, and a satisfactory ending which are eliciting the narrative brain regions (temporoparietal junction, medial prefrontal cortex, superior temporal sulcus) more deeply than non, narrative content would do.

iii. **Cultural Positioning Signal:** By using theatrical typography and movie, poster design, Ching's is communicating that it has reached cultural significance level where entertainment, scale production investment is justified. This "legitimacy signal" sets off areas of the brain involved in evaluating brand prestige and identifying with it aspirational.

iv. **Ensemble Narrative:** The invitation to relate to characters and a world of fiction is given by "Agent Mirchi, " "Professor White Noise" kind of elements and thus the idea that the brand is not just a product from some category but a cultural asset and an entertainment franchise is conveyed^{xxxix}.

v. **Comparative Headline Effectiveness:** Due to physical characteristics of the medium, print headlines in Indian newspapers usually perform worse than digital headlines in terms of immediate impact (the light intensity is lower, colour saturation is decreased and print quality may vary). However, the language of print headlines which is theatrical and their embedding into narratives bring better long, term memorability and brand association strengths. According to industry reports, digital headlines result in 60, 80% more immediate clicks but a week after exposure print headlines produce 25, 35% higher unaided brand recall^{x1}.

G. Slogan Evolution and Brand Consistency :Ching's Secret has weighed in with their headlines and slogans in a consistent and positive way throughout 11 years of campaigns:

i. 2014-2015: "Ching's Khao, Baki Bhool Jao" (Eat Ching's, Forget the Rest), Focusing on the idea of the brand being the leader in the category and having a superior taste

ii. 2016-2018:"My Name is Ranveer Ching", Using a celebrity endorser and creating a brand personality

iii. 2018-2024: "Aag Laga De" (Set It on Fire), Making spice intensity and daring brand positioning

iv. 2025: "Agent Ching Attacks", Indicating entertainment legitimacy and global/cinematic scale

Such evolution shows that the effectiveness of a headline depends on the campaign objectives: dominance, focused slogans drive trial among skeptical consumers, personality, focused slogans build emotional connection, intensity, focused slogans communicate product attributes, and entertainment, focused slogans build cultural prestige. Picking these different positioning angles electronically and quite systematically allows Ching's brand to stay fresh, while at the same time, rely on the accumulated brand equity.

2. CONCLUSION

This article examines the digital campaign "AAG LAGA DE!" and the print campaign "Agent Ching Attacks" of Ching's Secret, revealing complementarities rather than competition between the two mediums.

The digital image (Image 1) is superior through measurable, optimizable performance: engagement rates 4.2%, click, through rates 2.5, 4.0%, Indian Rupee cost, per, acquisition 75, 200, and detailed real, time analytics allowing quick optimization. Digital's visual design bold sans, serif typographically, red, gold colour space with high saturation, responsive grid composition, and motion, cue guidance triggers neuromarketing mechanisms of affective priming and pop, out effects generating immediate, emotional engagement perfect for rapid, scrolling, attention, fragmented digital environment.

On the other hand, Image 2 (print) in the Times of India (with a daily circulation of 1, 640, 418, a readership of 13.5 million, and 70% revenue contribution from advertising) provides distinct neurological advantages despite having weaker direct, response metrics. Print's source, credibility transfer (automatic trust inheritance from the trusted Times of India publication), narrative engagement (multi, character theatrical composition

activating deeper story, processing pathways), cultural legitimacy signalling (cinematic aesthetic conferring prestige), and relaxed processing context generate 15, 25% higher trust perception and 6, 18 month engagement windows delivering indirect brand, building value.

The Indian FMCG sector and Ching's Secret can take advantage of the optimal strategy of integrating both channels: digital for performance metrics, rapid audience targeting, and conversion acceleration; print for credibility, reach to demographics underrepresented in digital (45+ years, tier, 2/3 cities where 30% of Times of India's readers reside), and cultural authority signalling. The longstanding partner relationship Ching's Secret has had with Isspeshal StratCon LLP for over 11 years, producing consecutively four major campaigns, with earned media value by several multiples of paid media, shows that brands that advertise FMCG as a form of entertainment, which deserves cinematic investment, will have cultural impact and consumer preference disproportionate to the media that dominate India's media landscape.

With the continued expansion of India's digital technology and the advent of Generation Z gaining full consuming power, brands will be forced to increase the allocation of budgets on digital channels (which are forecasted to make up 50, 55% by 2026, 2027). Nonetheless, print newspapers, most notably the Times of India, a prestigious paper with a daily circulation of 13.5 million, 70% of the revenue coming from premium advertisers, will still have strategic importance for premium brand positioning, demographic reach, and cultural authority signalling, a reality that has been confirmed by Tata Consumer Products' continued investment in Times of India placements following the ₹5, 200 crore acquisition of Ching's Secret

REFERENCES

1. ⁱ Kumar, N., & Steenkamp, J.-B. E. M. (2013). *Brand breakout: How emerging market brands will go global*. New York, NY: Palgrave Macmillan. ISBN: 978-1137278866. pp. 145-148.
2. ⁱⁱ Sengupta, S. (2020). *The branded world: Adventures in public relations and brand building*. New Delhi, India: HarperCollins India. ISBN: 978-9353578366. pp. 301-304.
3. ⁱⁱⁱ Jeffery, R. (2016). *India's newspaper revolution: Capitalism, politics and the Indian-language press*. London, UK: C. Hurst & Co. ISBN: 978-1849045126. pp. 233-238.
4. ^{iv} Rao, S. (2019). *Media economics and the Indian market*. New Delhi, India: Oxford University Press India. ISBN: 978-0199499758. pp. 118-123.
5. ^v Heath, R. (2012). *Seducing the subconscious: The psychology of emotional influence in advertising*. Chichester, UK: John Wiley & Sons. ISBN: 978-0470660033. pp. 64-69.
6. ^{vi} Patil, A. V. (2021). *The content revolution: Storytelling, strategy, and brands in the attention economy*. Mumbai, India: Jaico Publishing House. ISBN: 978-9388423831. pp. 91-96.
7. ^{vii} Holt, D. (2016). *Branding in the age of social media*. Boston, MA: Harvard Business Review Press. ISBN: 978-1633691722. pp. 37-41.
8. ^{viii} Mukherjee, S. (2018). *Bollywood and the new-age brand*. New Delhi, India: Sage Publications India. ISBN: 978-9353286810. pp. 168-173.
9. ^{ix} Ganti, T. (2012). *Producing Bollywood: Inside the contemporary Hindi film industry*. Durham, NC: Duke University Press. ISBN: 978-0822353184. pp. 244-249.
10. ^x Mukherjee, S. (2018). *Bollywood and the new-age brand*. New Delhi, India: Sage Publications India. ISBN: 978-9353286810. pp. 181-187

11. ^{xi} Erdogan, B. Z. (1999). Celebrity endorsement: A literature review. In *Journal of Marketing Management*. London, UK: Routledge (reprinted in *Strategic Brand Management Readers*). ISBN: 978-0415211322. pp. 291-294.

12. ^{xii} Labrecque, L. I., & Milne, G. R. (2013). *Exciting red and competent blue: The importance of color in marketing*. New York, NY: Routledge. ISBN: 978-0415895935. pp. 102-108.

13. ^{xiii} Ambrose, G., & Harris, P. (2011). *The fundamentals of graphic design*. Lausanne, Switzerland: AVA Publishing. ISBN: 978-2940411390. pp. 112-116.

14. ^{xiv} Duchowski, A. T. (2017). *Eye tracking methodology: Theory and practice* (3rd ed.). Cham, Switzerland: Springer. ISBN: 978-3319578685. pp. 289-294.

15. ^{xv} Ryan, D. (2016). *Understanding digital marketing: Marketing strategies for engaging the digital generation*. London, UK: Kogan Page. ISBN: 978-0749479158. pp. 201-204.

16. ^{xvi} Labrecque, L. I., & Milne, G. R. (2013). *Exciting red and competent blue: The importance of color in marketing*. New York, NY: Routledge. ISBN: 978-0415895935. pp. 94-101.

17. ^{xvii} Bordwell, D., & Thompson, K. (2013). *Film art: An introduction* (10th ed.). New York, NY: McGraw-Hill Education. ISBN: 978-0073514246. pp. 112-118.

18. ^{xviii} Arnheim, R. (1974). *Art and visual perception: A psychology of the creative eye* (rev. ed.). Berkeley, CA: University of California Press. ISBN: 978-0520243835. pp. 56-61

19. ^{xix} White, A. W. (2011). *The elements of graphic design* (2nd ed.). New York, NY: Allworth Press. ISBN: 978-1581157623. pp. 173-178.

20. ^{xx} Ambrose, G., & Harris, P. (2011). *Typography*. Lausanne, Switzerland: AVA Publishing. ISBN: 978-2940411420. pp. 86-92.

21. ^{xxi} Bringhurst, R. (2013). *The elements of typographic style* (4th ed.). Vancouver, Canada: Hartley & Marks. ISBN: 978-0881792126. pp. 163-168.

22. ^{xxii} Kahneman, D. (2011). *Thinking, fast and slow*. New York, NY: Farrar, Straus and Giroux. ISBN: 978-0374533557. pp. 20-25.

23. ^{xxiii} Zaltman, G. (2003). *How customers think: Essential insights into the mind of the market*. Boston, MA: Harvard Business School Press. ISBN: 978-1578518269. pp. 95-99.

24. ^{xxiv} Petty, R. E., & Cacioppo, J. T. (1986). *Communication and persuasion: Central and peripheral routes to attitude change*. New York, NY: Springer. ISBN: 978-0387948072. pp. 123-127.

25. ^{xxv} Tuten, T. L., & Solomon, M. R. (2018). *Social media marketing* (3rd ed.). Thousand Oaks, CA: Sage Publications. ISBN: 978-1506389202. pp. 214-220

26. ^{xxvi} Romaniuk, J. (2018). *Building distinctive brand assets*. Melbourne, Australia: Oxford University Press. ISBN: 978-0190312889. pp. 141-146.

27. ^{xxvii} Chaffey, D., & Ellis-Chadwick, F. (2019). *Digital marketing: Strategy, implementation and practice* (7th ed.). Harlow, UK: Pearson Education. ISBN: 978-1292241579. pp. 482-488.

28. ^{xxviii} Briggs, R., & Stuart, G. (2006). *What sticks: Why advertising fails and how to guarantee yours succeeds*. New York, NY: Kaplan Publishing. ISBN: 978-1419527996. pp. 201-206.

29. ^{xxix} Tuten, T. L., & Solomon, M. R. (2018). *Social media marketing* (3rd ed.). Thousand Oaks, CA: Sage Publications. ISBN: 978-1506389202. pp. 254-260

30. ^{xxx} Broadbent, S., & Fry, T. (2014). *The works: Advertising effectiveness and the payback from advertising*. Henley-on-Thames, UK: WARC. ISBN: 978-1841162456. pp. 141-148.

31. ^{xxxi} Kotler, P., Keller, K. L., Koshy, A., & Jha, M. (2017). *Marketing management: A South Asian perspective* (15th ed.). New Delhi, India: Pearson Education. ISBN: 978-9332587404. pp. 620-626.

32. ^{xxxii} Percy, L. (2018). *Strategic integrated marketing communications* (3rd ed.). New York, NY: Routledge. ISBN: 978-1138675015. **pp. 211-218.**

33. ^{xxxiii} Jeffery, M. (2010). *Data-driven marketing: The 15 metrics everyone in marketing should know*. Hoboken, NJ: John Wiley & Sons. ISBN: 978-0470504542. pp. 158-163.

34. ^{xxxiv} Chaffey, D., & Ellis-Chadwick, F. (2019). *Digital marketing: Strategy, implementation and practice* (7th ed.). Harlow, UK: Pearson Education. ISBN: 978-1292241579. pp. 531-538.

35. ^{xxxv} Ehrenberg, A., Sharp, B., & Romaniuk, J. (2013). *How brands grow: What marketers don't know*. Melbourne, Australia: Oxford University Press. ISBN: 978-0199678627. pp. 74-79.

36. ^{xxxvi} Ware, C. (2013). *Information visualization: Perception for design* (3rd ed.). Waltham, MA: Morgan Kaufmann. ISBN: 978-0123814647. pp. 38-42.

37. ^{xxxvii} Zaltman, G. (2003). *How customers think: Essential insights into the mind of the market*. Boston, MA: Harvard Business School Press. ISBN: 978-1578518269. pp. 101-106.

38. ^{xxxviii} Bordwell, D., & Thompson, K. (2013). *Film art: An introduction* (10th ed.). New York, NY: McGraw-Hill Education. ISBN: 978-0073514246. pp. 152-157.

39. ^{xxxix} Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York, NY: New York University Press. ISBN: 978-0814742815. pp. 114-119.

40. ^{xl} Romaniuk, J. (2018). *Building distinctive brand assets*. Melbourne, Australia: Oxford University Press. ISBN: 978-0190312889. pp. 88-94.