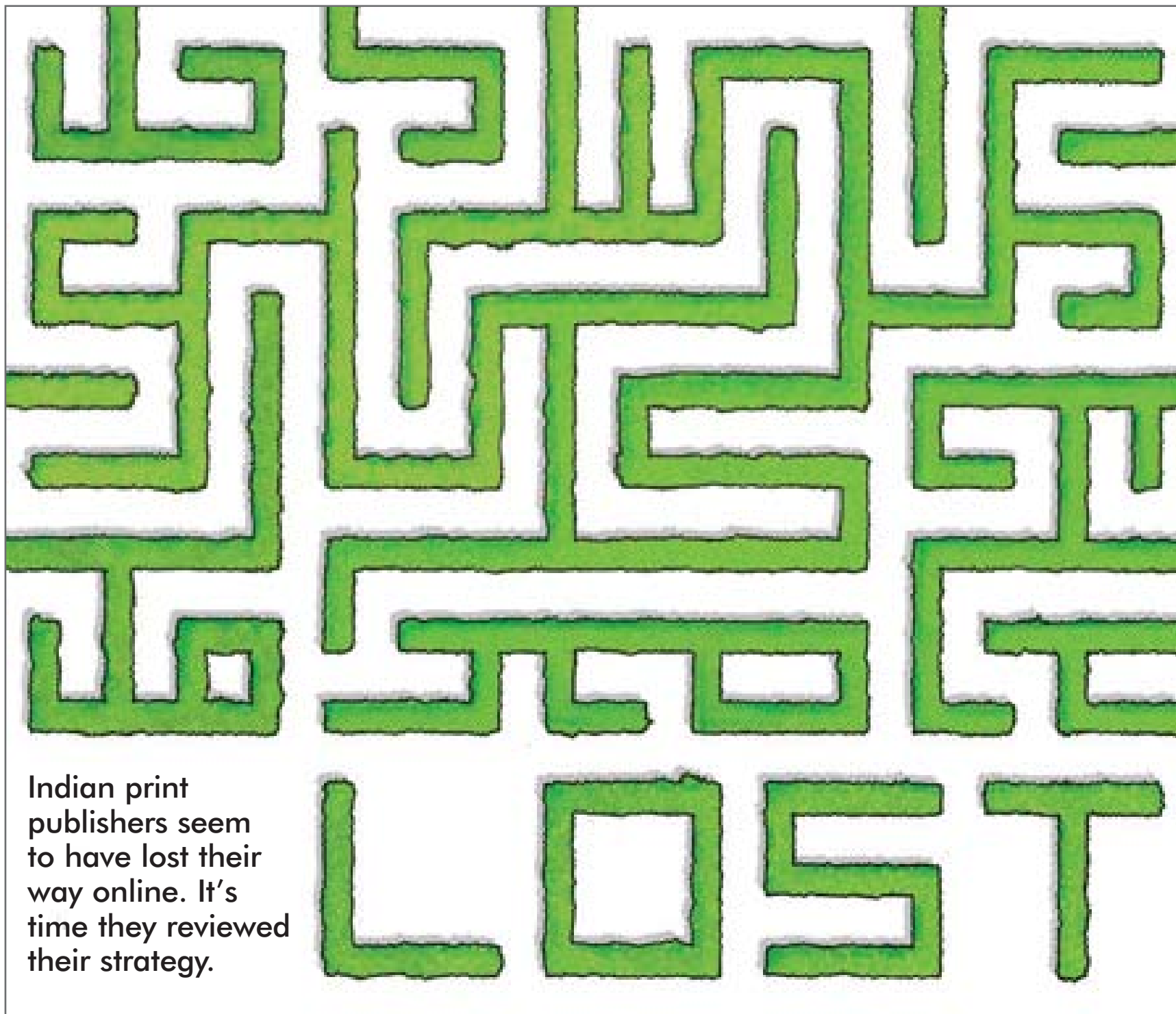


afaqs! Reporter

January 16-31, 2010

Rs 50



Indian print publishers seem to have lost their way online. It's time they reviewed their strategy.

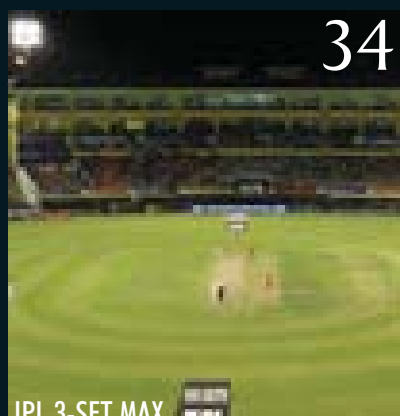


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MK Anand

UTV Global Broadcasting's CEO on the art of selling.

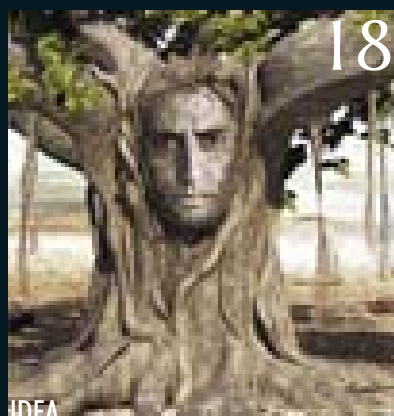


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The biggest question in 2010 will be, "How will you do things differently in the new year?" In reply, we have pledged to make 2010 the year to go digital. And maybe it's time you did too. Web18 brings you www.godigital.in.com, a comprehensive repository of information on digital as a medium and how it can help your business. Log on to www.godigital.in.com to take the digital pledge and give the industry a new year gift with a difference.

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— Vikram Sakhuja —

CEO
Group M

— Piyush Pandey —

Executive Chairman
Ogilvy & Mather



This fortnight...

The idea for this cover story had been at the back of my mind for a long, long time. However, as any editor will tell you, when a story is timeless and can be done any time, it never gets done. There had been recent instigation to visit the subject because of the ruckus caused by Rupert Murdoch's attack on Google. And last month, when I spoke at a conference on media and technology in Mumbai, I thought I'd provoke the audience by asking why newspapers should be free online in the first place. The thing is, nobody in the room could come up with a coherent reason why Indian dailies should persist with giving away content for free online when advertising doesn't even begin to cover their content cost.

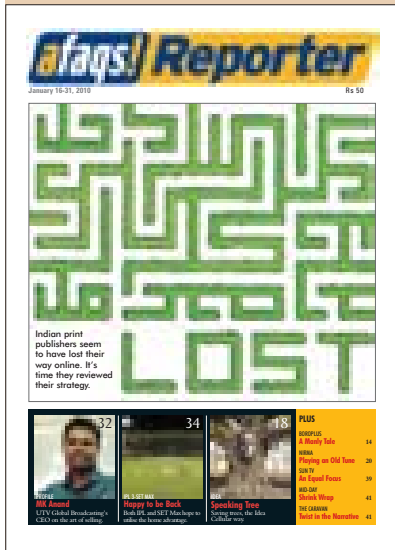
My argument is that the overwhelming majority of Indians is still not online and is unused to free news. So, why persist with the free-news model when it has failed in the West? Why get readers here used to the idea of free content? How does it make business sense?

I am beginning to wonder if many Indian publishers put up news websites and give away their content simply because it is the thing to do. Or perhaps it is a legacy from the time when online promised untold riches. As things stand, newspaper websites don't earn publishers much but, on the other hand, they don't cost much either since the typical site consists of 'shovel ware'— stuff taken from print and shoveled on to the site.

Indian publishers don't feel threatened because traditional media is booming. Newspapers are relatively inexpensive in India and internet connectivity is costly and limited. The cost advantage cannot lie with print permanently. Sooner or later online will begin eating into print readership and English dailies will be the first to face the heat (already, many young office goers have given up on print and catch the news on daily websites). The irony is that creatures of their own making – their own news websites – could be the ones that could grow to threaten them.

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Tiffin Box

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ERRATA

In the Defining Moments section (afaqs! Reporter, January 1-15, 2010), Ajay Chandwani's designation has been wrongly mentioned as CEO. He is Non-Executive Director, Percept Ltd.

The error is regretted.

Editor

SPICE GROUP

Time for Action

The Spice Group has some big plans for the year 2010. At the top of its agenda is rebranding Hotspot, the mobile phone retail chain of the group, whose new brand identity will be 'Spice mobiles and more'. A year-long campaign is also in store, beginning with Spice's first ever corporate campaign, followed by several individual business campaigns. All these form a part of the group's effort to consolidate its operations under one umbrella.

The first phase of the rebranding project started early this year, when Spice appointed the UK based brand consultancy, The

Brand Union (TBU), to develop a fresh brand identity and brand model. Simultaneously, the rainbow coloured logo of Spice was replaced by a dynamic one and Cellebrum Technologies became Spice Digital, while Omnia BPO was renamed Spice BPO.

The second phase of the project is about to take off and for the same, the group has allocated a budget of Rs 100 crore. About 60-70 per cent of the amount will go to ATL (above the line) advertising, while the rest will go to BTL (below-the-line) activities. Spice is essentially looking at a 360 degree media approach, using multiple platforms.

Vivek Bali, group president, global brand and marketing, Spice Group, says, "We are a huge group operating in different sectors. To evolve as a digital lifestyle brand in the days to come and to compete with other major players, we felt the need to bring all our operations under one umbrella. The exercise will not just strengthen us as a brand but will also help us cater

to the diverse needs of our evolving customers in a better way."

The rebranding of Hotspot is being done not just to associate it with the mother brand but also to hold up its merger with Cellucom India. Following the merger, Hotspot retail has started offering both telecom and IT products and accordingly, its new name, Spice mobiles and more, will reflect the change.

"We have already renamed a few of the Hotspot outlets in Delhi on an experimental basis. However, we plan to rename most of them by February," adds Bali.



The group will launch its first corporate campaign, followed by other individual business campaigns.

The corporate campaign by Spice will hit the market by the end of January, which will be followed by several business campaigns. "The idea is to establish the brand philosophy first - to tell the consumers about who we are, how we work and what we wish to become in the first go. Subsequently, the communication will tell them about our individual services," explains Naveen Paul, corporate head, brand, Spice Group.

The campaign will revolve around the new positioning of Spice, 'There's always a smarter way'. The creative brief given to the agency - Contract Advertising - for this is that the transformation of Spice should be rightly captured in the simplest way. Giving more details about the essence of the upcoming corporate campaign, Paul says, "There is a regular way of doing things and there's a smarter way for the same. In our corporate campaign, we will talk about how we, at Spice, follow the smarter way to do things and look at business, products and services."

QUOTE OF THE FORTNIGHT

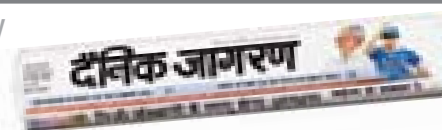


"We are entering the small segment for the first time in India. We lack experience and have to learn customer expectations first."

NEERAJ GARG, DIRECTOR, VOLKSWAGEN INDIA, ON THE GERMAN CAR MAKER'S ENTRY IN HATCHBACK SEGMENT IN THE COUNTRY THIS YEAR WITH POLO, IN BUSINESS STANDARD.

NEWSBULLETIN

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MTS > MTS, the mobile telephony services brand of Sistema Shyam Teleservices, has launched services in Haryana - its 10th telecom circle in India. MTS is offering both its high-speed mobile internet service, MBlaze, and voice services, with an introductory offer of one paisa per two seconds for local mobile phone calls in the state. As part of the inaugural offer, MBlaze offers 15 GB data worth Rs 1500 free for the first month. Also, there will be no roaming surcharges while using the MTS network.

Ravi Jaipuria's RJ Corp plans to set up dairy businesses in Rwanda by the year-end.

RJ Corp > Ravi Jaipuria's RJ Corp, which owns PepsiCo India's biggest franchisee bottling business and also holds franchisee rights for KFC and Pizza Hut restaurants, plans to set up dairy businesses in Rwanda by the year-end and in Tanzania by mid-2010. The company plans to do this through buyouts or greenfield ventures. In beverages, RJ Corp plans to establish three greenfield plants this year - in Zambia by April-May, and one each in Zimbabwe and Malawi by the year-end.



SANYO > In celebration of the global sales achievement of 100 million cells, SANYO Energy Corporation recently announced the launch of a new 'eneloop' battery checker. In 2006, a dog-shaped battery checker was created to be used as a campaign gift in Japan and has been popular in various sales campaigns ever since. In response to consumers' demand, SANYO has decided to make this product commercially available.

Gitanjali Group has acquired a 76 per cent stake in Salasar Retail and plans to relaunch it.

Gitanjali > As a part of its retail expansion strategy, Gitanjali Group acquired a 76 per cent stake in Salasar Retail, a chain of mid-sized department stores across India. It plans to relaunch the Salasar chain as Maya by Gitanjali Lifestyle and offer jewellery and different lifestyle products. The company expects an additional turnover of about Rs. 1,000 crore from Maya stores over the next three years, with a major component of about 60-70 per cent coming from jewellery sales.



Toyota Motors > The automobile giant unveiled its latest small car - Etios in India at the 10th Auto Expo in Delhi. About 2,000 engineers in India and Japan worked for 4 years on the Etios. The car is expected to be launched this year with an estimated price tag of Rs. 5 lakh. Industry experts are of the opinion that Etios can help the company realise its ambition of a 10 per cent share in the Indian market.

The web based tool sends servicing reminders to the car owners.

MeriCAR.com > The dedicated car servicing booking web portal has developed a web based tool named MeriCAR Servicing Reminder. Car owners can fill up the web form to setup reminder for next car servicing due date. The web tool sends alerts in SMS and e-mail with detail of vehicles. Currently it would be reminding car owners about the next servicing date five days before the date of servicing. This will help car workshops in retaining existing customers.



Reliance TimeOut > The specialty leisure retail format of Reliance Retail is spreading its wings in west and south India. While its first store in Mumbai was recently opened at Hill Road, Bandra, the next couple of months will see stores being opened in Santacruz, Thane, Vashi, Kandivali and Borivali. This is a part of an overall aggressive expansion strategy. The format will also enter Pune, Nagpur, Hyderabad, Mysore and Mangalore.

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MTV

Still Searching

If 'what women want' is a question that the universe claims there's no answer to, then brands are relentlessly trying to uncover the mystery of 'what the youth wants'. One is witness to discussions at forums on how the youth is a fickle, intolerant and fastidious target group. MTV Insight Studio, the research arm of MTV India, tries to excavate a few facts about the youth and their idea of entertainment.

The study suggests that the days of one source for recreation or entertainment are passé. The trend among the 15-24 year olds is to seek entertainment in whatever they do. MTV has coined terminologies based on the findings. Entertainment, the study says, is constantainment, as youngsters are looking for it 24x7; and multiainment as youth like consuming more than one form of entertainment simultaneously - while some exist in the background, others are the centre of attention.

Entertainment has been replaced by megaainment, as the youth is influenced by hype and attractive packaging. It's now gangainment, as the youth prefer a source of entertainment that lets them be in a group. Gizmos, gadgets, being wire-free, upgraded, high-tech and updated are essentials for this intolerant lot. There is also a high level of anxiety about new things - to own and experience them. From talking on the phone, it's now about talking about the phone.

While in the metros the youth spend lesser time watching TV, in the small towns, it is still an important form of entertainment. Young people in metros are showing a preference for the multimedia screen that is far more dynamic. While

small town youth prefer to watch game-shows and daily soaps, youth in metros prefer the action and adventure variety. Live sports is one entertainment property that they catch on TV.

Youth still spend a lot of time on mass media. Among those interviewed, it was found that about 48 hours a month is spent on watching TV, while 28 hours a month was spent in reading magazines, books or newspapers; 24 hours per month on an average are spent in listening to music; 15 hours a month are spent on social networking sites and 13 hours a month in chatting on the internet. Watching TV, listening to music and hanging out with friends

emerged as the top three most preferred activities of the youth interviewed.

The study classifies brands in entertainment into two groups - entertainment brands and brands that entertain. Entertainment brands are those which fit in the space of entertainment, embody entertainment values and the entertainment value of these brands goes beyond the simple

classical realm of entertainment. Brands that entertain do not fit in the space of entertainment but play a role in entertainment through their activities. These brands may not have core entertainment values, but are about image and youth symbolism and are slowly becoming associated with entertainment through their activities and initiatives. Youth, the study says, relate certain brands with certain activities.

The study also describes youth behaviour as being guided by different needs of being active, satisfying curiosity, gaining information, fulfilling fantasies and multitasking.

The study says that the days of one source for recreation are passé. The trend is to seek entertainment in whatever one does.

QUOTE OF THE FORTNIGHT



"The ad rates of GECs were more or less status quo as the year 2009 progressed. While there was pressure by some channels to increase rates as the ratings went up, overall the value delivery was maintained."

MONA JAIN, EXECUTIVE VICE-PRESIDENT, INDIA MEDIA EXCHANGE, ON THE TELEVISION RATINGS OF CHANNELS AFFECTING THE AD RATES, IN THE FINANCIAL EXPRESS.

NEWSBULLETIN

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IBN7 > IBN7 has joined hands with Bajaj Allianz for *IBN7 Bajaj Allianz Super Idols*. The initiative is being done in partnership with Dainik Bhaskar to honour the achievers with disabilities. The *Super Idols* will be honoured by IBN7 in an awards ceremony on January 19, 2010. Also, IBN7 is showcasing the stories of these idols under various categories in special half hour shows every Sunday at 10 PM. The shows will continue till January 24. IBN7 has identified 20 Super Idols whose work can be classified under categories like sports, business and employment, rehabilitation and others.

The group plans to make huge investments in its content business.

Hinduja Group > The business conglomerate Hinduja Group, plans to make investments to the tune of Rs 250 crore in its content business. It already has diversified interests in film financing, production and distribution in the entertainment media. IN Entertainment, the entity under which the group's entire content business will also be consolidated and will be dedicated to services and businesses including content development, financing and production (both for films and TV).



DQ Entertainment > Charlie Chaplin, the icon of the silent film era, will dawn on the television screens in an animated avatar. The Indian animation and special effects company DQ Entertainment, headquartered in Hyderabad, has acquired the animation remaking rights of Chaplin's film from the Chaplin family, in collaboration with two French companies, Method Animation and MK2. The comedy show will be produced by them in animated format, as a television series and as movies. DQ is also in talks with multiple channels internationally to telecast the series worldwide.

The group has opened a dedicated film and media services facility in London.

Reliance MediaWorks > Reliance MediaWorks, film and entertainment services company by Reliance ADA Group has strengthened its international presence with the opening of a dedicated film and media services facility in London. It will offer front-end, processing, restoration and post-production services to broadcasters and studios. Reliance MediaWorks has acquired the assets of ilab UK, one of the two film processing facilities operating in London's SOHO. The ilab has been the lab of choice for high end processing for film, television and shorts productions.



CASBAA > The Cable & Satellite Broadcasting Association of Asia (CASBAA) has announced the details of the CASBAA India Satellite Industry Forum 2010 to be staged at Shangri-La Hotel in New Delhi on March 22. Themed 'On the Digital Edge - Where Broadband HITS the Streets', the one-day forum will bring together industry leaders and government decision makers to participate in a series of presentations, 'in conversations' and panel discussions to share insights on the latest media and communication developments in the digital era.

BIG TV is in talks for high definition content to be aired on its DTH platform.

Big FM > Anil Ambani's direct-to-home (DTH) division Reliance BIG TV is in talks for high definition content to be aired on its DTH platform. The company will invest Rs 150 crore in content acquisition and is believed to be in talks with global media houses like BBC, CNN and Comedy Central for non-film content. The content will be made available to BIG TV subscribers on a pay-per-view format. The company is also in talks with Fox Star Group with which BIG TV had recently signed a marketing alliance for *Avatar*. It is in talks to introduce Fox's niche channels on BIG TV.

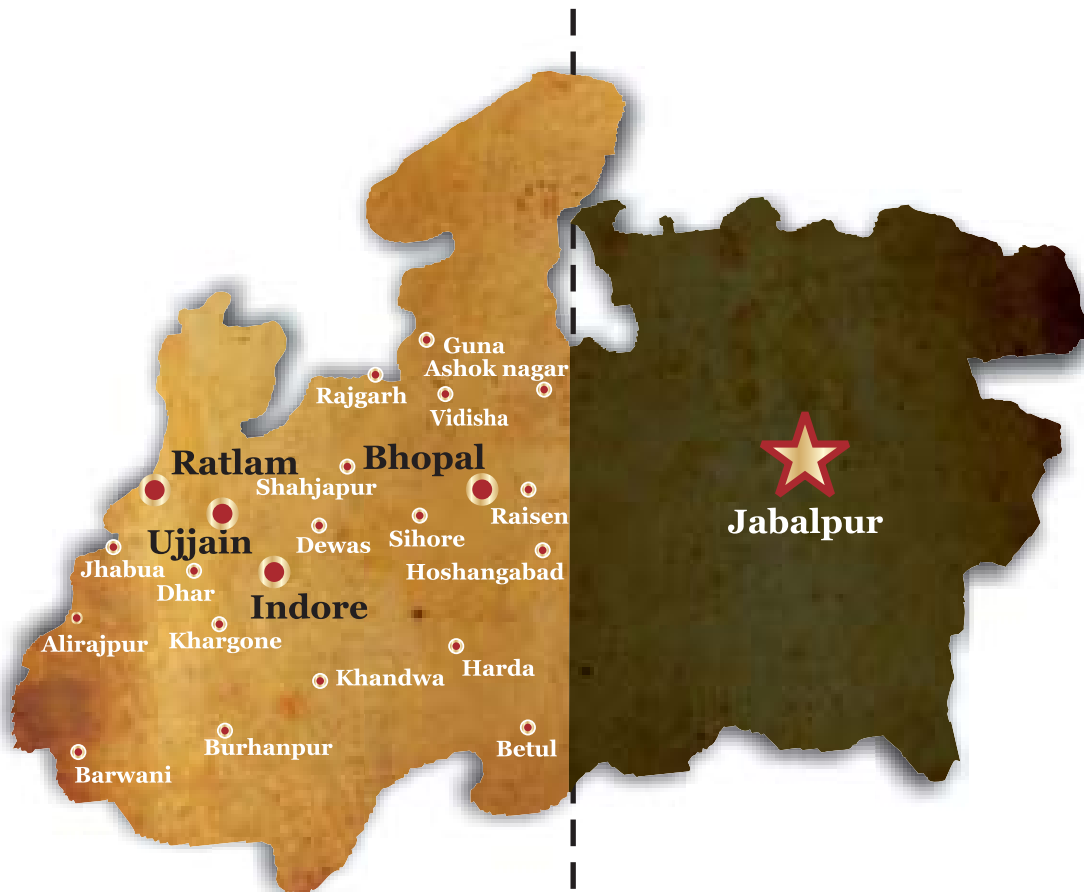


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ASCI-CCC

Keeping Order

Airtel Digital's communication has banked heavily on the features and technology that the service provider can offer, much like the other players in the fairly nascent category of DTH. However, the communication created for its MPEG 4 technology-enabled set-top boxes, seemed to have promised more than it could deliver.

One may recall the 'Titli' commercial, where Saif Ali Khan (brand ambassador) relocates his childhood love, because of the picture clarity available on Airtel DTH, due to MPEG 4 technology. A sequel to this commercial was also released.

Tata Sky, the competing brand and

After mulling over the situation, the CCC has upheld the complaint registered by Tata Sky, since the advertisement breaches chapter 1.4 of the ASCI code which says that "advertisements shall neither distort facts nor mislead the consumer by means of implications or omissions. Advertisements shall not contain statements or visual presentation which directly or by implication or by omission or by ambiguity or by exaggeration are likely to mislead the consumer about the product advertised or the advertiser or about any other product or advertiser."

Airtel Digital was unavailable for comment. Talking about misleading ads, it was only last month that the



The Advertising Standards Council of India

a relatively older player in the category, registered a complaint with the Advertising Standards Council of India (ASCI), stating that these two ads by the DTH player were misleading. Vikram Mehra, chief marketing officer, Tata Sky tells afaqs! Reporter that since the claims made by Airtel in the said commercial aren't true, it (Tata Sky) filed the complaint with the advertising body.

MPEG 4 is a compression technology, which allows compressing a greater number of channels within a given bandwidth. It is claimed that the technology has no direct effect on the picture quality. However, the ads by Airtel DTH have made such a claim.

Tata Sky filed a complaint in this regard with ASCI in the beginning of December 2009. The complaint was considered by the Consumer Complaints Council (CCC), which also viewed the TVCs in question.

The CCC has upheld the complaint since the advertisement breaches chapter 1.4 of the ASCI code.

ASCI launched a nationwide campaign urging people to raise a voice against what they consider to be 'misleading, dishonest or indecent' advertising. The campaign, created by DDB Mudra, consists of print and television advertisements and outdoor promotions.

The message in the campaign is simple and direct. Using a red background and white text, it says, 'If you think an advertisement is misleading, dishonest or indecent, contact ASCI'. The advertisement also gives the regulatory body's postal address, telephone numbers, website URL and email address.

ASCI and the CCC deal with complaints received from consumers and the industry against advertisements which are considered false, misleading, indecent, illegal, leading to unsafe practices or unfair to competition, and consequently are in contravention of the ASCI's Code for Self Regulation in advertising.

QUOTE OF THE FORTNIGHT

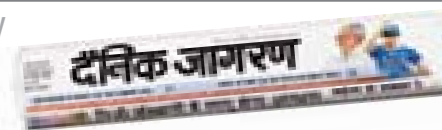


"In India, the traditional media, the TVC, is still god. Digital is still less than 5 per cent of the total spends because of the insignificant broadband penetration in India."

CHARLES CADELL, CEO, LOWE LINTAS INDIA ON CHALLENGES FACING THE INDUSTRY, IN MINT

NEWSBULLETIN

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Nikon > The photography major recently showcased its latest innovations and special promotions at Photofair 2010 in Mumbai. The exhibition was held between January 7 and 10. Nikon showcased its products to the photographic and digital imaging community and also introduced the Nikon School. At the School, lessons on photography will be given to photography enthusiasts. For these workshops Nikon has roped in ace fashion photographer Sayed Rafique and corporate photographer Hari Mahidhar.



AAAI > The Advertising Agencies Association of India (AAAI) and the Internet and Mobile Association of India (IAMA) have entered into a partnership to develop the digital advertisement business that comprises banner, classified and search marketing. The tie-up is seen as a step towards better business practices and processes and putting in place a streamlined payment process for publishers as well as agencies.



Opulence > Opulence, the luxury diamond jewellery brand from the house of JeweleX, had its moment of glory when its Endangered Species advertising campaign featured among the top 70 brand campaigns, globally in the Luerzer's Archive. luerzersarchive.net is a library of advertising graphic design for print, television, product packaging and commercial illustration. The brief for the campaign was to highlight the product range's uniqueness, rarity, distinction, innovation and high standards.

>> ACCOUNT MOVEMENT

> Ignite Mudra, the brand-building arm of the Mudra Group, has won the Interactive Manpower Solutions (IMS) account. The Ahmedabad-based IMS, launched in 2006, provides human resource services and is spread across 10 cities in the country.

There was no formal pitch for the account. Ignite Mudra is working on creating a new brand identity for IMS. The agency will provide solutions in terms of brochures, audio-visuals and internal communication.



> Anagram Capital has appointed **Six Inches Communications** to handle the launch campaign for the retail broking house. The launch budget is set at Rs 3 crore. The company is part of the Rs 2,000 crore Lalbhai Group. Anagram offers a wide range of services for the discerning equity investor. It includes corporations, financial institutions, high net-worth individuals and retail investors. It was after a multi agency pitch that Anagram appointed Six inches for the launch of a new online trading platform.

> Happy Creative Services has been assigned to provide the creative fuel to Diesel in India. The Italian apparel brand will enter India through a JV with Reliance Brands. Diesel owns 51 per cent stake in the new entity, which is called Diesel Fashion India Reliance. Diesel will be launched in spring-summer 2010. In international markets, Diesel's communication stands out for its style and tone. The communication in the Indian market will be on the similar lines.



> Publicis Ambience has won the creative duties for JK Helene Curtis. In the last round of presentations, Publicis Ambience out fought Rediffusion Y&R, Contract Advertising and Network Advertising. The company's ad spends are pegged to be in the region of Rs 10-15 crore. The media duties for the same were awarded to MediaVest, a division of Starcom MediaVest Group, a few months ago. JK Helene Curtis is a part of the Raymond Group, and has been in existence in the personal grooming and toiletries industry since 1964.



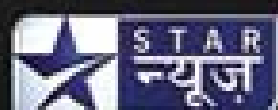
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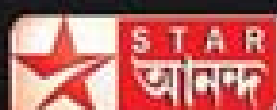
Market share of various networks

Network	Market Share
MCCS Network	25%
TV Today Network	23%
Zee News Network	22%
TV 18 Network	19%
NDTV News Network	10%

Source: IABM, CS-11a, 1000, All days, Apr-Dec '09



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BOROPLUS

A Manly Take

The new TVC of Boroplus dwells on what men feel when they see a beautiful woman. By Antara Ghosal

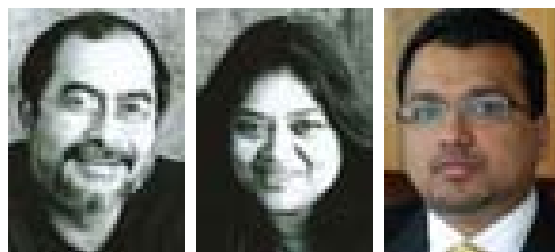
No celebrity presence, no pretty face testimonials, no 'bad' skin becoming 'good' - the latest TVC for Boroplus body lotion is all about celebration of good skin, and the tale is narrated by a group of boys.

Players in the beauty or skincare segment often use a woman's point of view, with scripts of how she tries to attract men with her supple skin, inciting the 'wow' factor in the opposite sex. Boroplus has attempted to flip this point of view, focusing on what men feel when they see a beautiful woman.

The TVC opens with the VO (voiceover) saying, 'In sardiyon main unhen banao bawra'. The next shot shows some men trying to describe to the camera how the transformed skin of the women in their lives makes them feel. They are so enamoured by the satin soft skin of these ladies, that they cannot find the words to describe their emotions. Thereby, they resort to different metaphors in their mind, such as falling petals, flying butterflies and milk cream dripping on strawberries, to express their feelings.

The commercial ends with a product shot and the VO, 'unhen bana de bawra'.

The commercial didn't involve a creative agency, but was devised in-house by Emami, makers of Boroplus, in collaboration with production house, White Light Moving Picture Company.



(Left) Chatterjee, Roy and Agarwal: putting together the 'right communication'

METAPHORICALLY SPEAKING

While talking about the creative idea, director, Subir Chatterjee says, "We have given a tactile feel to the film, and accordingly, have used several metaphors to evoke sensation in a stronger way." He explains that here, the skin of the lady is beyond 'soft', 'supple' or 'smooth' - the metaphors are taste-related, almost to be eaten. "She is yum, honey-like, superb. The idea is to create not just the sensation of smoothness, but a thousand other

feelings in the mind of the viewers," he says.

The creative brief was to communicate a fresh idea, without changing the tonality and feel of the previous campaigns. The latest commercial is a visual extension of the previous campaign featuring Kareena Kapoor. It has the same white background, aesthetic ambience, soothing tone and a sense of purity and gentleness. "However, the male protagonists in the new commercial just take it forward," says Harsha V Agarwal, director, Emami.

Certain clichés have been purposely avoided to break the monotony of promoting a skincare product. Emami kept away from general testimonial ads and concepts such as heads turning when the girl walks down the street. The commercial doesn't include any 'before and after effect' either; neither does it propagate that beautiful skin could help someone achieve more in life.

"Instead, we have put forward a simple idea of guys, who know these beautiful ladies, talking about them. After all, it's appreciation from the opposite sex that women look forward to," says Namita Roy Ghose, director, White Light Moving Pictures Company. "Also, our approach has been indirect, less expressive, yet appealing," she adds.

Although Boroplus has some high-profile brand ambassadors, such as Amitabh Bachchan and Kareena Kapoor, the latest commercial doesn't

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VIRGIN MOBILE

Buying Time

The brand's new campaign suggests that not all conversations can be completed within seconds. By Antara Ghosal

In keeping with the youthful essence of the brand and the fun factor associated with it, Virgin Mobile has come up with a series of commercials, this time for its 30 per minute and 50 per minute plans.

The ads have been produced by Ramesh Deo Productions and directed by Anand Iyer (Andy). The creative agency involved is Bates 141, Mumbai.

The first TV commercial shows a man fiddling with his mobile phone while waiting for his girlfriend outside a changing room. Suddenly, the phone slips from his hand and lands inside one of the changing rooms. As he stoops down to find it, other girls in the changing rooms mistake him to be a peeping tom, while his girlfriend storms off angrily.



(Left): Narasimhan, Iyer, Dabral and Barrett

He is then seen desperately giving long explanations to his girlfriend over his phone. The commercial ends with the VO "Jab samjhane mein lage time, get the most kifaiti talk time", followed by the 30 per minute and 50 per minute plan explanation, and the Virgin Mobile tagline, *Think Hatke*.

The second commercial depicts a

man trying his luck with a lady holding a folder in an elevator. Assuming she is there for an interview, he tries his hand at impressing her. When his boss steps into the elevator, he 'suggestively' whispers to his boss that she would be perfect for the job, only to find out that she is the boss' daughter.

As he is seen holding his belong-

ings in a carton, trying to explain and apologise to his boss, a similar VO flashes on the screen.

The creative idea behind the campaign is that not all conversations can be completed within seconds. There can be dramatic or funny situations, where one needs to explain a lot and for that, one needs talk time which doesn't burn a hole in the pocket.

"At a time when every other mobile operator has been talking about short and sweet conversations which can be conducted within seconds, we are encouraging the customers to have long talks by switching to economic plans of Virgin Mobile," says Russell Barrett,

continued on page 18 >>

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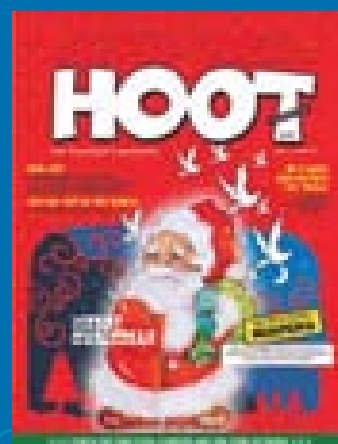
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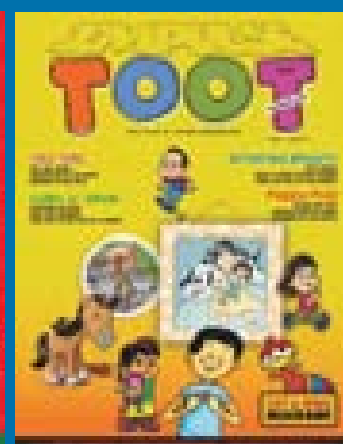
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Western UP	12,232	11,693
Uttar Pradesh	30,804	23,491
All India	54,791	29,069

The Big Blue, Dainik Jagran is sweeping Western Uttar Pradesh like a huge tidal wave, heralding a new awakening every morning as it continues to touch the lives of lakhs of readers in

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the Western Uttar Pradesh Corridor. And the only way to describe this phenomenon is to describe it poetically
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IDEA

Speaking Tree

In yet another **socially relevant** campaign, the brand speaks about **saving trees**. By Biporshee Das



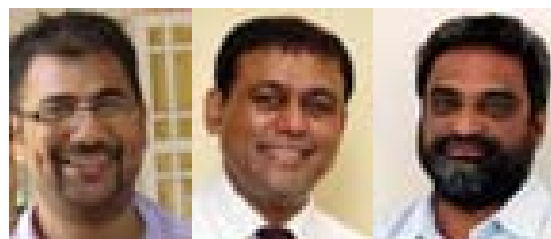
After caste wars were resolved, education spread far and wide, citizens witnessed the power of democracy and good health was ensured for everyone through walking while talking; one wondered which problem Idea Cellular's mobile telephony would help to resolve next.

In its latest campaign, the mobile service provider has chosen to speak about saving trees by minimising paper wastage. This follows Idea's 'Talk For India' campaign, whereby the company raised money to aid national security.

In the television commercial created by Lowe Lintas, brand ambassador and actor, Abhishek Bachchan is seen personifying a tree. The ad opens with Bachchan's voiceover talking of how minimal usage of paper would help save trees.

A woodcutter, having chopped down most trees on a piece of land, is shown gesturing to the lone surviving tree - 'You are next'. When the woodcutter returns the next day to cut the tree down, he is interrupted by a phone call. As he answers it, he sees mobile phones hanging from the branches of the tree, while Bachchan's face is seen in the trunk.

A series of situations follow - people read their morning newspaper on their mobile phones; waiters at restaurants note orders on the phones; boarding passes of flights are available on phones; graduating students hold a phone in place of their



(Left) Varkey, Shrivastava and Balki

diploma, and so on. The idea clearly is to champion minimum usage of paper. The ad closes with a shot of the piece of land, where the tree stood. The land has flourished again, and the woodcutter is cracking a joke to try and make peace with the tree.

The TVC has been directed by Amit Sharma of Chrome Pictures. The creative team at Lowe includes R Balki, national creative director and chairman, and creative directors, Ashwin Varkey and Jaywant Dabholkar. Carlos Pereira is the copywriter, while Kapil Bhagat and Ashok Nadavdekar have handled the art.

"We have no defined agenda. It is how things

The brand identifies modern day challenges and tries to solve them through mobile telephony.

fall in place when we brainstorm with the creative agency. We identify mega trends and consumer insights. There are enough such challenges to be identified that could be solved through mobile telephony," says Pradeep Shrivastava, chief marketing officer, Idea Cellular.

On whether humour takes away from the larger issue, Shrivastava shares that the intention is never to disrespect the big idea.

"The humour element is important to reach out to the larger audience as a mass brand. Just because the execution is light-hearted, it does not necessarily mean the issue is small. Through our campaigns, we are offering ideas in a directional manner, specifying that there are solutions possible through the mobile phone in a finite time ahead," he says.

"We are not proposing a paperless society. We will still read our newspapers; our children will carry their notebooks to school. We are just requesting people to minimise wastage of paper," adds Shrivastava.

On the campaign, Tarun Chauhan, executive director, Lowe Lintas, says, "Our job is to give telephony ideas that are in the area of possibilities. The brief we work on is to keep the brand young and vibrant."

Talking to afaqs! Reporter, Balki says,

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Buying Time

executive creative director, Bates 141 Mumbai.

The brief given by Virgin to the agency was to communicate the new offerings from the brand on the lines of the brand philosophy, *Think Hatke*. "Virgin is a brand that talks in a funny manner. Thus, while conceptualising the commercials, we didn't compromise on the fun element and the youthful essence of the brand," says Sonal Dabral, chairperson, Bates 141 India.

Both the spots are in the duration of 20-25 seconds. According to Iyer (Andy), the time constraint was the

toughest part and excluding the product window, the team had just 13-14 seconds to narrate the story in an entertaining manner.

While talking about some hilarious anecdotes of the shooting episode, Russell recollects, "The funniest part was when the guy in the changing room TVC got actual-

ly beaten up by the girls during the shoot. The ladies there got only too serious and hit him really hard. In fact, it was such a relief for the guy when the shooting was over."

Prasad Narasimhan, chief mar-

keting officer, Virgin Mobile India is quite convinced that the TVCs will generate the desired results. "The accolades from the industry for our past work are a testimony to our efforts. In our recent brand survey conducted by AC Nielsen, we witnessed 93 per cent awareness amongst our target audience. I'm

In a recent recent brand survey conducted by AC Nielsen, Virgin Mobile witnessed 93 per cent awareness.

hopeful that the latest TVCs will also do well," he says.

It seems like the fraternity has not much to complain about the creative aspect of the TVCs, but they definitely have concerns of

other sorts. Surjo Dutt, associate vice-president and creative director, JWT Delhi liked the TVCs but believes it could have been made sharper and way funnier.

However, Sandip Mahapatra, vice-president and head, planning, McCann Erickson Delhi has his own concerns - which are beyond creativity. "The way the business has unravelled with the last lot of license holders hitting the market, I do not know if the Virgin level of talking against the grain will work anymore," he says.

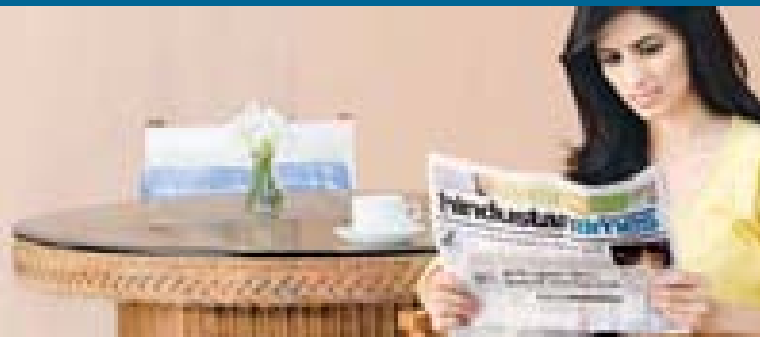
Mahapatra further adds that Virgin has always made a business out of going against the establishment and firmly being by the side of the youth. ■

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NIRMA

Playing An Old Tune

After taking a **short break**, the Nirma **jingle** is back, but with a **sterner tone**. By Savia Jane Pinto

The detergent brand that started out of Karsanbhai Patel's 100 square feet workshop in 1969 continues to be popular in middle-class homes of the country.

In the recent past, Nirma appointed TapRoot India as its AoR (agency on record), with the aim to revitalise its communication. The result was the 'underwater' commercial, which showed dancers moving with flowing fabric - a metaphor for clothes being washed in a bucket.

An important point in the ad was that it did not use the iconic Nirma jingle. This was a first since 1982, when the first Nirma ad was made.

Now, Nirma wanted its communication to get back to talking about the dirt tackling properties of the detergent, as well as use the legendary 'Washing powder Nirma' jingle, composed by Vedpal.

This task was given to ThoughtShop, the creative agency founded by Vipin Dhyani on a project basis. The brief to ThoughtShop was to create a clutter breaking commercial, retaining the values of Nirma. The brand was firm that it did not want to carry on with the montage film route; it needed a different take on dirt removal.

Dhyani, founder and creative director, ThoughtShop shares that since he was expected to



The brand wanted its communication to get back to talking about the dirt tackling properties of the detergent.

incorporate the jingle into the creative idea, he wanted to use it effectively.

The ad opens on the shot of a vehicle rolling into a puddle. A large amount of slush is about to fall onto a woman who is passing by. But just as the slush is ready to land on the woman, she sternly turns towards the puddle. Pointing her index finger at the slush, she says, "Nirma. Washing powder."

The approaching muddy wave freezes and subsides as the woman continues with the words of the jingle, in a firm tone and without any music. Finally, she walks away untouched by the slush, which plops back into the puddle, much to the surprise of the onlookers.

The film has been shot by Amit Sharma of Chrome Pictures.

Without any change to the product itself, the TVC conveys the fact that dirt had better stay away from Nirma. Though Dhyani was skeptical about whether the big bosses at Nirma would like the firmness of tone in the jingle, he was pleasantly surprised when they were glad with the strict stand.

The special effects of the puddle were created by Joseph, who is a Singapore based VFX artist. The film was shot in Pushkar, Rajasthan and the puddle was added later.

The puddle was first created of a wire frame. However, in order to create the wire mesh, water balloons hanging from a rod were burst with nails and studied, so that the correct mesh could be made. Given that water doesn't have shape or form, it was more difficult to animate water; and the process took about a month.

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Speaking...

"Entertainment is one of the prime purposes of the ads. The solution provided cannot be entertaining in itself; but the execution is. We do not want to make our commercials preachy, but just show the fun of using mobile phones."

Adding to Balki's views, Varkey says, "There is always the element of fantasy, but through this, we want to give people a thought, an idea that in the end, these problems really are not all that complex."

The TVC currently on-air is a 90-second version. In the campaign that is expected to run for around eight weeks, there would be shorter edits. In the shorter ads, a particular situation related to the campaign will be elaborated upon. A total of 12 situations have been shot for the TVC.

The campaign, which is in the initial stage of rollout, will be support-

ed by 360-degree promotions. Also on the cards are tie-ups with environmental organisations.

Too much of a good thing?

Doubts were raised over Idea's previous campaign, which a few saw as being gimmicky. The latest campaign has evoked similar reactions.

Anand Halve, partner, Chlorophyll Brand and Communications Consultancy thinks that while the caste identification was a good idea, it started becoming melodramatic thereafter, and the 'talk for 26/11' promotion rang false.

"There is something as 'too much of a good thing'. And I think it is happening now. It is becoming bizarre. If Idea really believes in this 'idea', they should stop printing bills, advertising posters, flyers and product leaflets to become a paperless company. Now that would be an idea," he says.



Chauhan: keeping things vibrant

Santosh Padhi, chief creative officer and chairman, Taproot India



The latest communication gets mixed response from the ad fraternity.

has reservations too. According to him, the ad is not as "tight" as the previous ones. He particularly appreciates the one on politics, which, he feels, did not try too hard and told the story effortlessly.

"I feel in the current one, they tried too many things, such as social message, humour, scale, width, and Bachchan, which overpower the core idea, which is 'be digital, save paper'," Padhi says.

There, however, are some kind

words as well. Ambar Chakravarty, executive creative director, Publicis Ambience appreciates the execution. According to him, the camerawork stands out, as does the editing and music.

"I liked the sombreness with which the film opens and the montage that follows. But most of all, I liked the light-hearted optimism with which Idea approached a very big problem," Chakravarty says.

However, much like Halve, he too thinks that there could be the risk of an overdose. He thinks that the quick turnover of issues may not be such a good idea. His concern is that in trying to be the brand with a lot of 'ideas', Idea may lose out on the sort of connect that one saw with Lowe's own wonderfully single-minded 'Jaago Re' campaign.

Chakravarty has his own humorous take on the ad, as he says, "Sticking Bachchan into a tree was probably not necessary, now that his acting is so much better. I do have one personal question for Balki and his boys: 'Sirji, woh last waala joke zaroori tha kya?'" ■

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SBI LIFE INSURANCE

Some Romantic Plans

This new commercial is a **fresh** and **romantic** take on a **young couple's dreams** of **growing old securely**. By Biprorshee Das

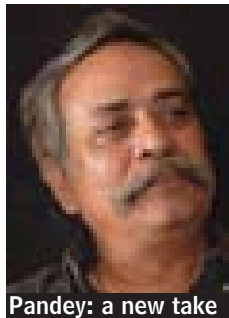
In a highly crowded segment such as insurance, communication is more often than not based on the one thought of a secure and better future. The television commercial of SBI Life Insurance's new campaign is no different.

In the TVC created by Ogilvy India, the agency chose a different situation, focusing on young working individuals dreaming of a happy future.

Continuing with the brand positioning, Celebrate Life, the ad features a young couple sitting silently while driving down the road. The woman turns on the music player in the car to break the ice. An old Hindi movie song starts playing. The man soon turns the player off, further irritating his wife. He then breaks into his own improvised version of the song, singing how both of them will continue to enjoy their life with comfort, much after they have grown old. The couple breaks into laughter and a voiceover follows to end the commercial.

The TVC has been directed by Amit Sharma and produced by Chrome Pictures. The creative team at Ogilvy consisted of Piyush Pandey, chairperson, Ogilvy & Mather, South Asia; Anup Chitnis, execu-

Says Pandey, "The soul of SBI Life has remained the same over the years that we have worked on it. We have just given a different expression this time. The core is the same. This new commercial is a fresh and romantic take on a young couple's dreams of their older age. It is not giving out a cautionary message about the future. The message is about celebrating life."



Pandey: a new take



Mehra: youthifying

"The brief was simple. We had to appeal to the young insurer, who is married, in his 30s and ensure that the commercial has an emotional connect," says Pradhan.

Pradhan further explains that with the young couple in the commercial, the agency tried to break away from the clutter and at the same time, not discount the emotional and engaging message.

Fantasy as a device is used in a jovial manner in the commercial, with the insight that everyone dreams of a better tomorrow, especially young couples. "Things like these do happen. Women do fall for such sweet things," Pradhan quips.

CELEBRATING THE AD

The ad sets out to connect with the emotional chord of the viewers and going

<< continued from page 20

Playing...



Dhyani: Trying a firm tone

WHAT ADLANDERS SAY

Titus Upputuru, executive creative director, Dentsu Marcom thinks that Nirma has nearly taken a leadership stance by saying that "dirt and Nirma are at polarities". His overall verdict is that it's a clutter cutting and memorable ad.

Vinay Kanchan, an independent strategic consultant, tells **afaqs! Reporter** that by personifying dirt, there is a change in the old way of showing muscular hands in a bucket trying to get rid of dirt. Personifying dirt is a method also used by Surf (*Daag Ache Hain*); though the way in

Purnima Advertising was the first creative and media agency for Nirma and continues to handle the media duties.

which both detergent brands have done so is different. Kanchan further adds, "I liked the way Nirma has total control of dirt and sort of tames it into doing what it wants the dirt to do."

However, he doubts if this drastic change from the earlier montage films would go down well with Nirma's core target audience. "It's a huge risk that the brand is taking, but probably one that they need to take," he points out.

Manan Soni, director, Purnima Advertising agrees, saying that the brand has been around for 40 years; and a degree of fatigue is bound to set in. In order to avoid that, the brand seeks to renew its communication.

Purnima Advertising was the first creative and media agency for the detergent brand Nirma, and continues to handle the media duties. Soni says that the current brand campaign will heavily rely on theatre and outdoor. ■

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tive creative director; and Nitin Pradhan, creative director.

Chandramohan Mehra, head, brand and communications, SBI Life Insurance, says, "Life insurance is in a growing phase. The literacy level has increased but customers have to be more aware. Targeting Tier II and Tier III cities, we realised our communication needs to be simple and connect emotionally."

"Our strategy is to enable a clear articulation of the life insurance benefits by simplifying and developing a communication that the consumers resonate with it. The brand tonality has been kept intact. It is just that we have been trying to 'youthify' the brand, adds Mehra.

SBI Life Insurance has been lying low over the past couple of years on the advertising front. The brand continued to leverage on its existing communications.

The new campaign will be led by television and outdoor promotions, along with radio, digital and on-ground activation. A second TVC is expected by early February.



Pradhan: insured

by the opinions of experts, it seems to be on the right track.

"The track is sweet and that makes the commercial. That is the only reason why anyone would give this spot a second look," says Joono Simon, executive creative director, Mudra South.

Similar thoughts are voiced by Ramkrishna Gopi Yadav, creative director, Lowe Lintas. "It is a warm and sweet ad," he says. Whether the insight and the basic idea is getting a bit clichéd in such ads, however, seems to be a question.

"An 'overused insight' is probably an oxymoron! To that extent, it is probably not an insight; rather, a generic observation of what this category is all about; and hence, the cliché. To my mind, all that the ad tries to do is find a new expression. It would have been interesting to uncover a fresh, more insightful dimension of this life stage and then craft a proposition around it," says Rohit Srivastava, executive vice-president, planning, Contract Advertising. ■

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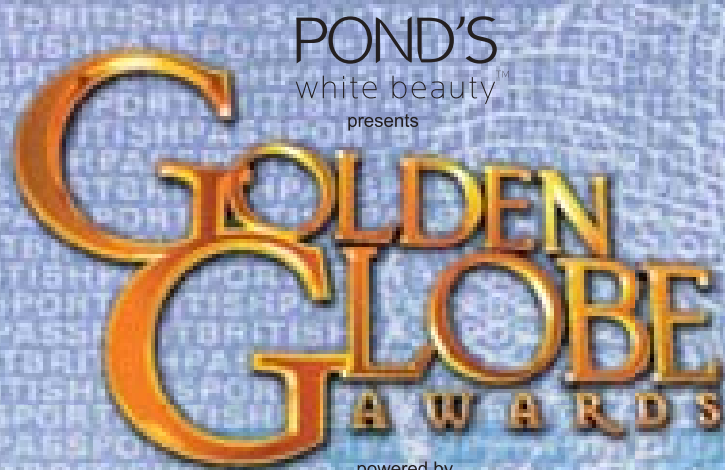


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LOST!

Indian print publishers seem to have lost their way online. It's time they reviewed their strategy.

By Sreekant Khandekar,
Kapil Ohri and Rahul Sharma

Ten years is a long time in a person's life. And for a new venture, a decade is a long enough time to have either gone under or turned into a great success. Neither applies to the online businesses of India's newspaper publishers. To use a colloquial expression, they are neither here nor there.

Lokmat went live with its website in 1994. The Hindu has been in business online for 15 years. Malayala Manorama's website went up in 1997, the same year as did hindustantimes.com and jagran.com (now available on the Yahoo! platform). The following year saw the launch of websites from Dainik Bhaskar and Business Standard. The Times of India and The Economic Times went live in 1999.

NET LOSSES

In the last 10 years, online advertising has grown from virtually nothing to Rs 850 crore (source, GroupM). The share of newspaper websites in this pie is estimated at only about Rs 175 crore. Worse, there isn't evidence to suggest that there will be a significant change in their fortunes in the next few years.

Should Indian newspaper publishers revisit the reasons they are on the net in the first place? Or, preposterous though this sounds, whether they ought to be online seriously at all? Being the first mover can no longer be a reason because everybody has been there, done that.

Just last month at the 62nd World Newspaper Congress in Hyderabad, the publisher of The Wall Street Journal and CEO of Dow Jones, Les Hinton, said in an interview with Mint, "I think the great mistake that newspapers have made around the world is to believe that it makes sense

to give their product away free online with the belief that advertising will pay for everything." Americans, for example, have got used to free news online and see no reason why they should pay. Now when publishers need to charge, they face a rebellious audience. So great is the frustration of the publishing world about the continuing losses online that from Rupert Murdoch downward, Google and other aggregators have been attacked for raking in the money while the content creators are being financially emaciated.

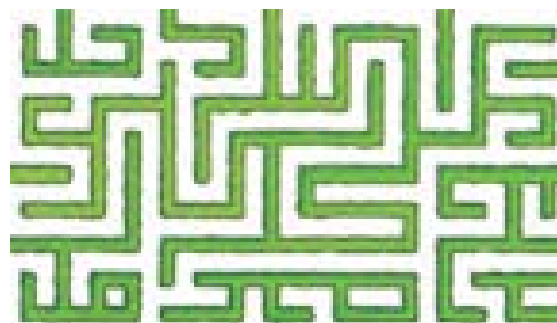
It is easy to understand the resentment brewing among newspaper publishers about aggregators, especially Google. They have a sense of somebody stealing their meal while they themselves are starving online. To be fair to Google, the problem

of western dailies losing readers predates the rise of the search engine. The web versions of dailies have never done well financially – this was true even before Google grew to monopolise the scene.

PROBLEM OF PLENTY

The fundamental problem: in print, competition is limited to other newspapers in the same geography. Online, newspapers have to face websites of other dailies, TV channels, pure dotcoms, blogs, video sites and social networking sites – not just for audience time but also for advertiser attention. The supply of inventory is huge and the rates are low. Worse, in comparison to sites in other genres, the cost of creating content – and getting a page view – on news sites is astronomically high. There is no way that the ad rates online can cover the cost of that content – unless the site is special-interest, which general news sites are not.

Little wonder then that barring the odd example, Western newspapers have spectacularly failed in building an independent online business. Newspaper readers are migrating online but ad revenue is not. "The newspaper business model is powerless to compensate for falling print ad revenues, and the problem is not going to go away. The print model cannot and will not migrate to the internet, where there is a "revenue black hole," Timothy Balding, co-CEO of WAN-IFRA, told the World Paper Congress at Hyderabad. To underline the fact that rising online advertising could not make up for the losses in print, Balding said that by 2013 worldwide "combined print and digital revenues will be less than print revenues in 2008." (WAN-IFRA is a worldwide association of news publishers.)

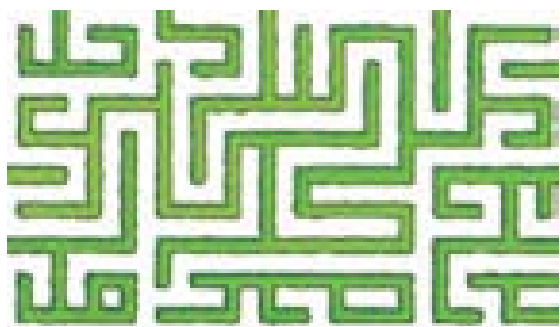


Are Indian publishers blindly following in the footsteps of their western counterparts even though the path leads off a cliff?

Are Indian publishers blindly following in the footsteps of their western counterparts – even when it has been well established that the path leads off a cliff? When western publishers chose the route that they did in the 1990s, they believed that online advertising would more than compensate for the fact that content was free. Digital looked like a great platform to reach more people – and reach, went the belief, would finally translate into big advertising revenue. That isn't how it has panned out.

Yet, Indian publishers are reluctant to share their disappointment with the online experience. It took Aroon Purie, Chairman and Editor-in-Chief, India Today Group, courage to say at the 37th World Magazine Congress in London in May last year that he would not be investing any more in the digital business because he couldn't see where the money was. According to the website contentSutra, Purie dismissed the online approach in the West as a “pretty dumb model” which involved “spending dollars to chase cents”. Harsh perhaps but that is exactly how it has been.

Indian publishers have more time on their



If publishers want to experiment with other models of viability, the time is now, not later.

hands than do western ones. That is why Purie said that he could afford to wait: “I hope that this model is sorted out in the West and by the time it comes to us we have it all up and running.”

EASY WAY OUT

The media business in India has been booming and publishers don't feel a frantic haste to migrate to the web. Between 2000 and 2010, the ad revenue of the print business has gone up more than 3.5 times while that of TV has done even better, growing more than fourfold. Radio and out-of-home have emerged as vibrant media in the same period. In other words, all media has boomed this past decade, not just the internet (as happened in the West).

The growth of internet penetration has been somewhat slower than was predicted: an estimated 50-60 million Indians go online each month (as compared to 320 million newspaper readers and 460 million TV viewers). All the same, online advertising is growing rapidly and should touch Rs 1,500 crore in the next three to four years. That's a big pie – but newspaper publishers will get only a tiny fraction of that treat, the bulk being taken away by online specialists in some form or the other.

Have India's publishers already given up the battle for the internet? In spite of having been online for a decade or more, most of the newspaper websites – barring a few honourable exceptions – are still small. Most of them do less than 10 million page views per month and only a handful get past 25 million page views. Even assuming a (generous) ballpark monetisation of Rs 100-200 per thousand page views, a site doing 25 million page views would earn Rs 25-50 lakh per month or Rs 3-6 crore per year – too small to be of interest to any newspaper company. (Just to provide perspective, the largest advertising-based online company, Info Edge, owner of naukri.com among other sites, generated revenue of Rs 245 crore last year. In other words, it earned more than all the Indian news websites put together.)

Even after all these years, most websites merely replicate their print content on the internet supplemented by updates from the wire services. Very little content is created exclusively for the web editions. Moreover, newspaper publishers have not seriously used the interactive power of the internet.

In the name of interactivity, most news sites empower users to comment on the stories, participate in polls and play online games such as Sudoku puzzles and crossword, share news items through e-mail and social media sites such as Facebook.com; Twitter.com; Digg.com, a social news sharing website, and Del.icio.us, a social bookmarking site. Where blogs exist, they are open only to the daily's journalists.

Newspaper publishers in India have also not exploited the crowd-sourcing potential of the online medium, points out Gaurav Mishra, chief executive officer, 20:20 Social, a social media marketing agency. Crowd-sourcing is a term used to indicate that consumers are involved in the creation of either content or product.

For example, the Qatar-based TV news channel, Al Jazeera, which runs a special website called Labs.Aljazeera.net, captures and displays news items gathered from various social media sources such as blogs, Twitter, Youtube and Facebook. The site ran a notable crowd-sourcing activity titled 'Mapping the War on Gaza' in January 2009, in which it asked its readers from across the world to submit news related to the War on Gaza and displayed the stories on an interactive map.

“Newspapers usually put up their own views online, but they can make use of internet technology to incorporate – by integrating Twitter and Facebook status updates with the news pieces – the readers' reaction to any important development,” suggests Kiruba Shankar, a prominent blogger and founder of Business Blogging, an online marketing firm.

NOT EVERYONE IS ONLINE

Even if news websites turned hugely interactive they would continue to be a drain. But by doing a half-hearted job, Indian publishers are doing themselves a disservice. They are neither generating great traffic nor are they generating revenue. But one thing they are indeed doing: getting Indian surfers used to free news content. Ten years later, they are doing exactly what western publishers did – relying on advertising and throwing away their content.

Today a small number of Indians is online and even within that number, about half would

VOICES



“Not to charge anything will be disastrous. The free model will knock the bottom out of newspapers' business model.”

N. MURALI
THE HINDU

“The net has made people too aware about free content. If pay starts, it will be by the iconic brands of newspapers.”

RAHUL KANSAL
BCCL



“Indian media firms can benefit from the hindsight of western media and translate their successes into the Indian context.”

MARIAM MATHEW
MANORAMAONLINE

“I think it is time to start charging. Publishers are shooting themselves in the foot by giving free news.”

DEVENDRA J DARDA
LOKMAT

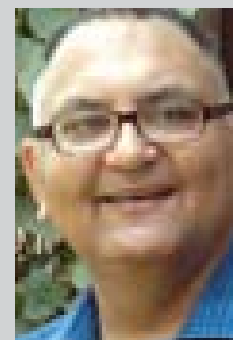


“The industry needs to decide to move to a pay model, otherwise it is a case of the prisoner's dilemma.”

SUKIRTI GUPTA
JAGRAN PRAKASHAN

“Over time, subscription will emerge as a feasible revenue model. But you can't charge for me-too content.”

SANJAY TREHAN
MSN.CO.IN



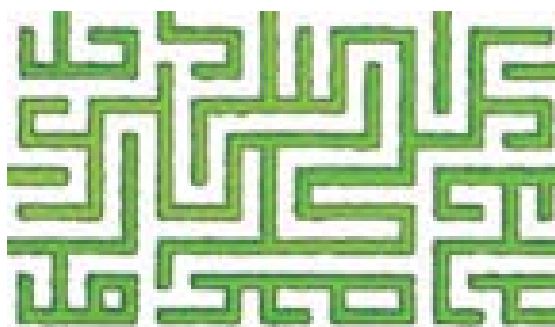
SUSHIL KUMAR

typically visit a news site in any month - or about 30 million users a month. The overwhelming bulk of Indians - a billion, remember! - are still not online, nor are they used to the idea of free content. If publishers want to experiment with other models of viability, the time is now.

Rahul Kansal, chief marketing officer at Bennett, Coleman, publisher of The Times of India, does not think that the net will pose a threat to print as it has in the West. "For one, newspapers have been accessibly priced," he says. "Our unique distribution system whereby a reader receives the paper at his home is habit forming, it locks you in. And lastly, most newspapers in India have aligned themselves to the youth. Their tastes and preferences, the look and feel and to top it all, its low cost. The incentive for him to dump the paper and move online is very low. In India, it will be a very different trajectory."

Kansal does have a point about the low prices of dailies in India. Dailies are typically priced between Rs 3-5 whereas the price for mainline dailies in the US or the UK would average around \$1 on a weekday. On a purchase power parity basis, an Indian daily would have to be priced at about Rs 10 to make an equivalent dent in the pocket. Besides, internet access in the West is affordable whereas in India broadband penetration has yet to take off.

Not everyone in the publishing business shares Kansal's cheerful optimism. N Murali, managing director of The Hindu, says that there is time to experiment with online without too heavy an



Most news sites get a large percentage of their traffic from overseas. NRIs are a logical segment to go pay with.

investment or risk but "this time window may not last beyond 5-10 years," adding, "In the long run, not to charge for content online will be disastrous. The free model will knock the bottom out of the newspaper's business model especially when a few years down the line, online cannibalises print and reaches a critical mass and print starts to decline in a secular, structural manner."

TRIAL RUNS

Other publishers we spoke to agree that pay is a factor that has to be seriously considered. But there seems reluctance to act on this. Take

non resident Indians (NRIs). Indians at home who access a website would be reluctant to pay when they can buy a paper instead. NRIs can't do that. Indian websites are the best way for them to keep in touch with news from home. Most are well off, many are presumably used to paying online - and they are homesick. Yet, Indian publishers haven't moved to charge them for content.

Just look at the figures for some random news sites, with the percentage contribution of overseas traffic in brackets: Dainik Jagran (20 per cent), Mint (25 per cent), Business Standard (28 per cent), Hindustan Times (40 per cent), The Hindu (60 per cent) with Malayala Manorama and Divya Bhaskar getting as many as 70 per cent and 72 per cent of their traffic from outside India.

One daily that has tried to make its archives (over 90 days) pay is Business Standard. It claims to have got a few thousand people to each pay Rs 149 per year. It may be a tiny step but the daily is at least thinking beyond vanilla advertising. If it can get a few thousand to pay, there is no reason why NRI users, for example, won't be willing to pay for news from home in substantial numbers. And maybe residents will pay for something else.

It's not that pay is a panacea for the problems that plague online news sites. Whether pay or something else, Indian publishers will have to look beyond the horizons painted by their counterparts in the West. We know where the path they took has led them. ■

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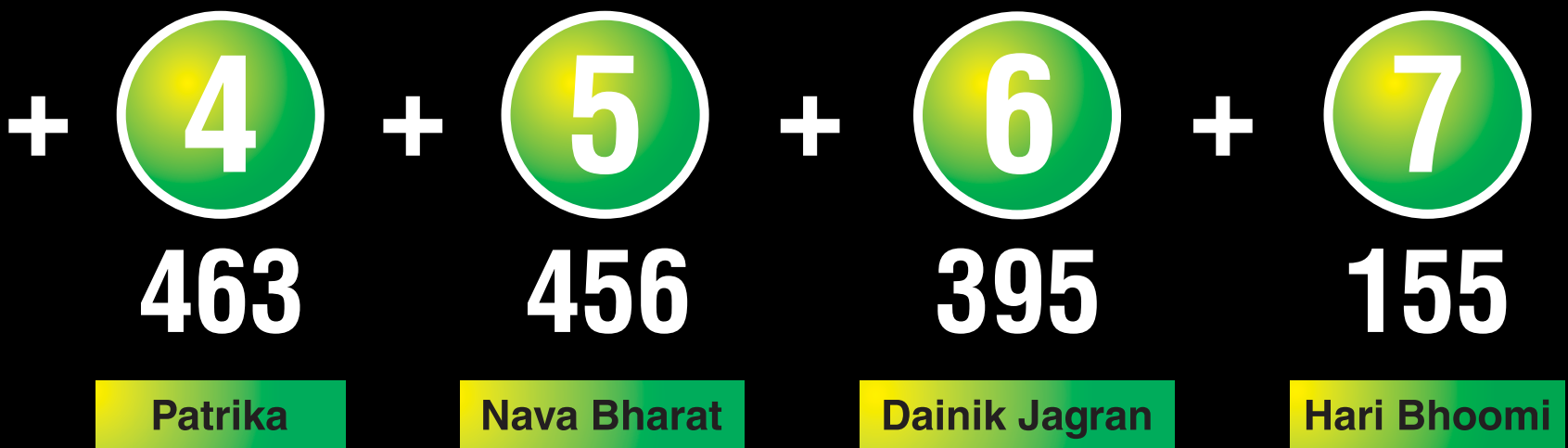
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Raj Express

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PROFILE | MK ANAND | CEO | UTV GLOBAL BROADCASTING

The Science of Selling

By Sapna Nair

If things had gone according to plan, M K Anand would have been a scientist donning a white coat.

But Anand, now the CEO of UTV Global Broadcasting, realised that being a scientist may not be a well-paying profession. "The pressure to get a job was mounting as I wanted to marry the girl (now wife) I loved. So I joined a company called Cynamid India as a medical representative," he recalls.

Six months into the job he realized that there were some employees who were holier than others - the MBAs. He enrolled at the Narsee Monjee Institute of Management Studies (NMIMS) for a part-time MBA (he teaches there now). It was in 1988, while doing a short stint with Delhi Press Prakashan for Woman's Era, that Anand's first brush with ad sales happened. "I hated it and vowed never to get into something like this in future," he reminisces. He went on to spend a major part of his career in ad sales.

During his MBA, Anand had a small stint at a seafood export company called Rallis India in New Bombay where the fish was cleaned, frozen and preserved. "I was one of the trainees, surrounded by the stink and working in below-zero temperatures," he says, adding, "Besides, in the MBA class in the evening, nobody would sit next to me." He worked there for 17 days.

Realising that he had to fall back on ad sales, Anand threw his heart and soul into it. He remembers going to every publication with a resume. Finally, he bagged a job in a monthly called Cuisine. It was subscription-based magazine, trying to get advertising. "I joined as assistant manager, sales, and within six months was the monetisation expert," he says. Much of his grooming in the ad sales function happened here over 10 months. He learned about printing, subscription and ad sales. "There was nobody to tell me anything, so I applied my own mind. The Woman's Era experience and the MBA lessons came in handy."

In 1990, Pradeep Guha, who was director, Response, at Times Group, hired Anand for the Classifieds section. "I quit just two months back," he smiles. His job was more the business development kind. Soon, he was doing things like intervening in the operations and re-looking how selling was done at the counter. "In 1995, I became the youngest person to become the category head, with a 30-member team," he recalls proudly.

Classifieds, he says, lie in the twilight zone between advertisements and editorials. But the reader perceived it as a technical product. Anand set out to change the overall look and feel of the page to make it consumer friendly. By 1997, he had become national brand coor-



"UTV is backed by gumption, investment, ambition and is growing."

dinator, Classifieds, reporting to Guha.

In 2000, he was shifted to the display part of the business - a pure ad sales function - that accounted for 70 per cent of the revenue. "One of the key things I did was to challenge the rate card," he says. Mastermind was the rate card document of The Times of India since 1987. "Although the rates had changed over time, the way it was sold hadn't changed. I created one based on my experience." What came into force was the Maximizer. "It was more in

tune with the buying pattern of 2002 than 1987, was easier to buy and sell and enabled business to happen from newer places. It is still in use today."

In 2004, he 'got the chance' to head sales for Zoom, Times' lifestyle channel. "The target given was about a fifth of what I was doing in print. I felt it would be effortlessly simple but realised that it wasn't," he smiles. The TV business was much more competitive. "It took me over six months to comprehend the speed at which it works," he states. Zoom found its feet gradually. After the business head quit, Anand was handed the marketing role in 2006 and in 2008, was made business head.

Now, he sees UTV in the position Zoom was in three years ago. "It is backed by gumption, investment and ambition and is growing. I need to take it further, bring in operational efficiency, monetisation," he states. At UTV, "building brand Bindass is the key focus. In fact, we shut down Bindass Movies because it was creating a dissonance with brand Bindass." ■

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<< continued from page 14

A Manly Take

feature any of them. Explaining the rationale, Chatterjee says, "A celebrity would not have done justice to this kind of script. We wanted to talk about girls next door or regular women, whom we come across everyday."

It took three days to shoot the film. Utmost care had to be taken to capture the reactions of the men without making them sound vulgar or offensive.

Also, a lot of post-production editing was required to give it finesse. Efforts were made to add a sensuous and tactile feel to the product shots as well. "The trickiest part was to edit the film in a way that whatever the guys were saying kicks and triggers the visual. We wanted to strike a balance between what is being said, the number of guys shown, the kind of visuals used, the connecting shots, and not to mention, the product shots," adds Ghose.

For both Ghose and Chatterjee, it was fun shooting the film and

The brand chose to discuss girls next door or regular women.

making the men open up and talk about a product, which is essentially designed for women. "The best part was to make one of the guys, who is a German model, to pronounce the word 'ehsaas'," laughs Chatterjee.

TRULY DIFFERENT?

The ad fraternity acknowledges that the TVC has a new concept and a refreshing look and feel, but believes that its potential could have been exploited further.

"I think the intent here is to be clutter-breaking through the depiction of men instead of women, as in the typical personal care beauty commercial," says Vikram Dhaliwal, senior planning director, Bates 141.

Saji Abraham, vice-president, planning, Lowe Mumbai, has another concern. He feels the storyline is linear. "It could have been better if some surprises were in store. What if the men were fathers and were describing their baby daughters?" he suggests.

For Swati Bhattacharya, executive creative director, JWT New Delhi, "It's a nice effort, but nothing to drool over." ■

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SET MAX - IPL

Happy To Be Home

For its **third season**, the India Premier League is back in **India** and this time **broadcaster SET Max** has started early to get maximum number of **sponsors and advertisers** on board. **By Sangeeta Tanwar**

IPL (Indian Premier League) Season 3 has proved to be a sell-out, with the official broadcaster of the sporting event already having sold 85 per cent of its advertising inventory.

With nearly three months to go for IPL 3, SET Max has got on board two co-presenting sponsors and eight associate sponsors for the Twenty20 tournament. Vodafone and Videocon are the two co-presenting sponsors and others including Pepsi, LG, Hyundai, Samsung, HUL, Godrej and TATA Photon have been roped in as associate sponsors.

Rohit Gupta, president, network sales, licensing and telephony, MSM, says, "The critical season 3 of IPL is back in India as a six week sporting extravaganza. With the tournament moving back to the country from South Africa, we started sales in July-August. This time, marketers have enough time on hand to create and plan extensive creative or marketing communication related to the brands."

For IPL 3, SET Max is commanding a premium of 20 per cent over last year's edition. The broadcaster is commanding Rs 5 lakh for a 10 second ad spot for the matches. Last year, the average cost of a 10-second ad spot on SET Max was about Rs 3.75 lakh. Besides the co-presenting sponsors and associate sponsors, the 10 second ad spots have been filled up by brands such as Aircel, Spice Mobile, TVS, Virgin Mobile and Coca-Cola, amongst others.

Commenting on the buzz and expectations around IPL 3, Nandini Dias, chief operating officer, Lodestar Universal, says, "The tournament being played in India stands to generate a different kind of excitement and enthusiasm - as was proved by the popularity and success of the first edition of IPL. In fact, there is always higher curiosity and far more interest in a domestic cricket series in comparison to



"This season marketers have enough time in hand to create extensive communication."
ROHIT GUPTA
MSM

cricketing spectacles that are scheduled outside the country."

Also, factors such as the involvement and presence of Bollywood stars, interest in the lives of the franchise owners (since most of them are celebrities in their own rights), merchandising and cheerleaders further make the event far more appealing when played at home.

In addition to selling the inventory for the T20 matches, the broadcaster has also finalised brand associations for its show, *Extraa Innings*. The brands that have aligned with the show include advertisers such as Whirlpool, Park

Avenue and Raymond.

It is learnt that IPL 3 has on offer 2,100 to 2,200 secondages of advertising. Out of this, around 1500 secondages will go to sponsors and another 500 secondages will be consumed by advertisers who have opted for spot buys (10 second ad-spots). The rest of the ad inventory has been held back by SET Max, to be sold at a premium of about 10 per cent when the tournament is at its peak.

Basabdutta Chowdhury, chief executive officer, Platinum Media, shares, "Coming back to India, IPL 3 is poised to be a bigger sporting spectacle on account of the enthusiasm created by ground events and the consumer connect, which was missing in previous year's edition. This time, fan based club activities will be renewed and this, coupled with the Bollywood connect, will result in IPL 3 turning out to be bigger."

Another senior media planner says that the sponsorship tag for IPL 3 endows on brands value add-ons and leads to blocking of a category, whereby the competing brand can only get as much limited exposure.

Bringing out the value and the benefits of the tournament being held in the country, especially for advertisers, Gupta explains, "Last year, IPL teams could not leverage their on-ground associations simply because the game shifted to South Africa. However, this time, with teams set to play in front of their home crowd, each team has got at least three-four on-ground sponsors. The total number of on-ground associations could be anything between 40 and 45."

Gupta adds that soon a marketing blitzkrieg will hit the media, involving different stakeholders including team franchisees, BCCI, sponsors and promotional campaigns by the broadcaster. ■

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New and notable campaigns across television, print, out-of-home and digital media

TELEVISION



TATA SKY ACTIVE

The latest communication of the brand shows how - by watching Active English on Tata Sky - a housewife speaking broken 'Hinglish' transforms into a fluent speaker of English.

Creative Agency: Ogilvy India
Executive Creative Director: Anup Chitnis
Director: Vivek Kakkad



BINGO

One sees the emergence of the salty side of Bingo! with the very popular saying of 'Ghaav Pe Namak' for its range of premium salted chips.

Creative Agency: Ogilvy India
Group Creative Directors: Amit Akali and Malvika Mehra
Senior Creative Director: Vipul Thakkar
Production House: Footcandles
Director: Ayappa



STANDARD CHARTERED MUMBAI MARATHON

With a background score of the popular song - *Hum Honge Kaamyaab* - the TVC talks about the zest of Mumbaiers from all walks of life.

Creative Agency: TBWA, India
National Creative Director: Rahul Sengupta
Creative Team: Rahul Sengupta, Shagun Seda, Kimberly Flanighan, Cyrus Sahair
Production House: Red Ice Films

PRINT

TIMES OF INDIA AMAN KI ASHA

The campaign is a part of a project attempting to build bridges between India and Pakistan in the wake of recent hostilities.

Creative Agency: Taproot India
Creative Head: Agnello Dias, Santosh Padhi
Copywriter: Agnello Dias
Art: Santosh Padhi



CROMPTON GREAVES

The ad speaks of technology that touches life; how Crompton Greaves products come with the promise of simple and smarter solutions.

Creative Agency: AMC Creative Communications
Creative Head: Ambar Prakash
Copywriter: Sharmila Cirvante
Art: Keshav K Kuckian



VOLKSWAGEN TOUAREG

The ad talks of how the Touareg can tread the most unfriendly terrain in the true spirit of a SUV with its hill climbing, water wading and tilt driving capabilities.

Agency: DDB Mudra
Chief Creative Officer: Bobby Pawar
National Creative Director: Rajeev Raja
Creative: Anshumani Khanna, Timsy Gupta, Gururaj Rao

OOH



UNINOR

To mark the launch of its GSM services in Karnataka, the brand monopolised the entire facade at the Bangalore International Airport terminal's check-in lounge. The copy on the creative read 'Uninor ab mera number hai'.

Creative Agency: Leo Burnett
Creative Team: Abhinav Tripathi and Geetu Kashyap
Outdoor Agency: JCDecaux
Exposure: Bangalore



MONTE CARLO

To create hype around its winter collection, the brand has come up with an innovative outdoor campaign with large sized cut outs of a couple.

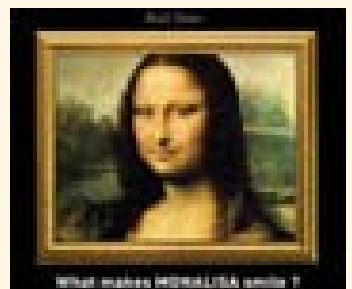
Creative Agency: JWT
OOH Agency: Aaren Initiative
Exposure: Delhi NCR and Punjab

DIGITAL

LEGRAND ARTEOR

The banner ad redirects visitors to a microsite, in which consumers could virtually experience various home automation products offered by Legrand under its Arteor brand.

Creative Director: Rajesh Chokhani
Art designer: Arti Shah
Creative Agency: Experience Commerce (EC)
Media Agency: Experience Commerce (EC)
Exposure: Facebook, Moneycontrol and About



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Reading Room



VINAY BHATIA
Vice-President, Marketing and Loyalty
Shopper's Stop Ltd

I am an avid reader of books. I can't sleep if I don't have a book. I also travel a lot and hence read in the flight and airports. And being part of the group that owns Crossword has its advantages.

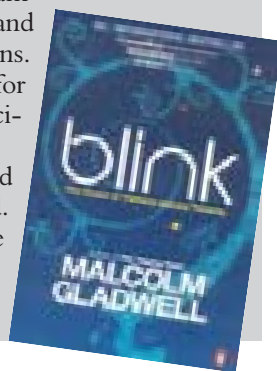
I recently read *Blink – The Power of Thinking without Thinking* by Malcolm Gladwell. The book is about those moments where we instinctively 'know' something without knowing why. The author has taken some very interesting research or cases and proven how a snap judgement (in a blink of an eye) can sometimes be much more effective than a laboured, cautious one.

As managers we often have a tendency of poring over reams of data and research before reaching a decision. This need not always be wrong, the author gives a completely different (and data backed) perspective on that thinking.

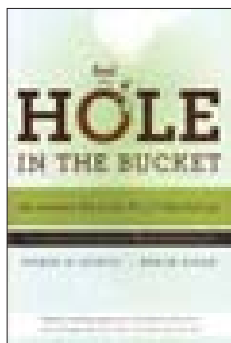
One of the striking aspects of the book – referred to as 'Theory of Thin Slicing' is basically a counter view to the 'Thick Slices' that managers often take. He actually proves through multiple examples how thin slicing (relying on your instincts and reaching a quick decision) can create better decisions. I think this perspective has amazing implications for marketing professionals since they often take decisions with limited data.

The way the author has combined psychology and real life decision making is the key aspect that I liked. But I found the 'face reading' chapter a little laboured and not in sync with the rest of the book.

As told to Poojya Trivedi



New Arrivals



SEAL THE HOLE IN THE BUCKET

Re-master the Lost Art of Marketing

Author: Cyrus M Gonda and Kalim Khan

Publisher: Embassy Books

Celebrities are a liability," says this new book on marketing. *Seal the Hole in the Bucket* is the second book by the duo (the first one was *Where is my Ketchup?*, in 2008). The book advocated all people to carry their ketchup along as customers were always

going to need more of it. The authors speak of the atmosphere in several boardrooms where ad agencies are given the following brief... 'we know there's nothing different about our products; but make something different out of it at least in the advertisement.'

THE BACK OF THE NAPKIN

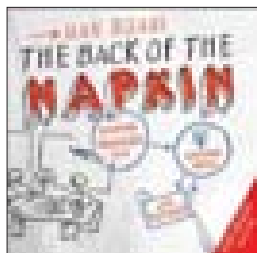
Solving Problems and Selling Ideas with Pictures

Author: Dan Roam

Publisher: Portfolio (Hardcover); Expanded Edition

There is no more powerful way to prove that we know something well than to draw a simple picture of it. And there is no more powerful way to see hidden solutions than to pick up a pen and draw out the pieces of our problem," writes Dan Roam in *The Back of the Napkin*, which is back in a bigger, colourful version.

The book tries to prove how a simple drawing on a humble napkin can be more powerful than the slickest PowerPoint presentation.



HOLLYWOOD UNDERCOVER

THE DARK KNIGHT

The Dark Knight is the first Batman feature film that doesn't incorporate the word "Batman" in its title. The movie received the most Academy Award® nominations in the comic category.

Based on DC Comics character Batman, the film is the latest instalment of director Christopher Nolan's Batman series. The director's inspiration for the film comes from the Joker's comic book debut in 1940 and the 1996 series that re-tells Two-Face's origin. In this sequel, the Joker becomes the city night watchman's greatest adversary, throwing the city into complete chaos and destruction. But before the Joker goes on a rampage with his twisted sense of humour, catch a few interesting facts about the film.

Unfortunately, this was Heath Ledger's last performance for which he also won an Academy Award® for Best Supporting Actor.

This film currently holds the box-office record for the largest opening weekend of \$158,411,483. It is also the biggest blockbuster of the last 3 years with a box office collection of 1001.8 Mn USD worldwide.

The Joker's face paint was reportedly designed by Heath Ledger himself, who used white clown makeup and cosmetics from a drugstore. Ledger described it as 'new technology' and felt as though he wasn't wearing any make-up at all.

Catch the psychotic Joker as he goes on a rampage in the city of Gotham. Premieres Tuesday, 26th January at 9 pm.

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mudra 1310

ANUJ MEHTANI

The Real Connect



In a world where even virtual is offering reality, I couldn't help but notice that we are getting more and more real in our everyday lives.

Let's look at some examples. I read about this website, which offers virtual tours for travel enthusiasts who couldn't afford a real tour. Then, there is Farmville, which helps you get back to the basics.

On the other extreme, look at the stereotypical superheroes, such as James Bond, Superman and Batman, even Heath Ledger's all too real villainous performance as the Joker vs the comic version. Aren't even they getting a newfound touch of reality? Recent movies featuring these characters have satiated my long-standing desire of peeping into their minds and feeling their existence in a more real way.

While we continue the age old debate of whether media is a reflection of our lives or vice versa, it can't be denied that we are getting more real in our lives. It seems to be pervading our consciousness, whether it is in our relation to each other or to the things that we consume. The advent of more and more popular reality shows is an example of this. A show such as *The Moment of Truth*, and its Indian avatar, *Sach ka Samna* epitomise reality as entertainment now.

Even childhood - an age synonymous with unreality - is losing its grip on fantasy. A few days back, I heard somebody cracking a joke about how his kid negated the existence of Santa Claus. I also keep bumping into articles or conversations that kids today are maturing faster, compared to previous generations and are probably losing their 'childhood'. Can this loss of innocence be equated to the loss of fantasy in their lives?

As an advertising person, I feel we have been in this mode for some time now - sometimes not realising it so fully, sometimes purposefully taking cognizance of this trend. Look at how many advertisements are driven by claims now. The 'Devil' has lost its sheen and our fantasy, 'Liril girl', has gone out of focus. These remark-

able examples are now being replaced by more real examples - the 'Real Beauty' of Dove, 'Lead India' or 'Dirt is good', which are a real take on the problem, a brand solves.

While we can blame multiple touch points or technology for infusing more reality into traditional advertising as seen on TV, we can't blame only the marketer for bombarding the consumer with messages at multiple touch points. Although the overarching phenomenon of lack

ences into advertisements, while rewarding them with fame and glory; this challenge becomes bigger for a new brand or low-involvement categories or where the promise is purely functional, such as 'protection from germs'. This often results in confusing similarities or tooth-and-nail fights between competing brands.

Why are we getting so real? We've already looked at two reasons - time crisis and choice paralysis. Apart from these, another major reason

patience. Another major truth is that we are also getting a bit disillusioned with life. This reflects in growing depression, suicide rates, failing marriages and frequent career shifts. These are signs of losing fantasy.

On the positive side, reality is also becoming popular. And, it is showing up in new ways, such as the increasing popularity of yoga and spiritualism and the need to connect with our inner reality. We are hungrier for experience, rather than imagination now.

There are examples of how many brands are trying to use this bent towards reality. They do so by identifying the target audience profile and finding something useful or interesting for them and marrying that with the brand promise.

Here, I would like to take the example of two different tea brands, which have done this interestingly through complete 360-degree campaigns, including advertising and activation. One is Lipton Yellow Label, which engaged a whole generation of puzzle junkies across the whole globe in a mega jigsaw puzzle contest, playing on the tea's brain booster ingredient, supported by PR on the same. On the other hand, Tata Tea took the generic 'waking up' promise of tea to the next level, attaching it to a sense of patriotism and supporting it with actual service in helping people get their voter IDs.

I feel that there is a 'real' challenge - to stand out in a cut-throat competitive world and retain connect with the consumer, in our own unique and real way. There will always be exceptions to the rule; and many categories that simply thrive on salience or humour may get away from this reality. But overall, this sense of reality requires hard thinking in terms of crafting our own unique promise, which emanates from core category pillars and lends itself to an engaging dimension of reality. What we serve finally to the consumer is a mix of category codes and brand tonality, as well as emotional promise. ■

The writer is a client services director at JWT India.



of available time versus bombarding choices is definitely a major reason for this; the consumer is also looking for experience and proof of performance.

This gets reflected in the emergence of experiential marketing, engaging consumers in interactive dialogue and the advent of 'do it yourself' phenomena, which seems to be pervading all categories. In this whole shift, it's a big challenge for marketers. While we try to pick the most relevant slice of reality, it's also critical to ensure that it is equally resonating and differentiated.

While a brand like Maggi can bank upon its connect with the consumer and literally convert their experi-

could be increasing awareness, as a result of easy access to information. But, what's critical to understand is the consumer mindset; because, as marketers, we don't talk to the computer, but the person who's using it. And, it's becoming a tightrope walk with each passing day to engage them without intruding in their lives.

It is commonly accepted that we, as people, are getting increasingly impatient and would even pay a premium for what could, sometimes, be a stupid convenience. Taking my own example, I would request a bank statement online and pay for it, in order to avoid walking 25 meter to get it for free, because it would waste my precious 20 minutes and



GIREESH G.V.



Different Strokes

Advertising, theatre, films - **Rajeev Ravindranathan** has a lot to keep him going. By **Neha Kalra**

Rajeev Ravindranathan is the senior in *3 Idiots* whose ragging experiment backfires when he gets electrocuted. How did the Bengaluru-based ex-creative director of Saatchi & Saatchi land the role in the movie that has proved to be a rage in more ways than one?

Ravindranathan almost didn't make it into the film. When he auditioned "they were looking for a fresh face for the role of Chatur (the bookworm). Later, there was a possibility that I might be cast as one of the other two idiots. But from the financial perspective, it didn't seem to be a safe bet to

"I love theatre for the whole concept of a live audience and the instant applause that the medium offers."

have such a big banner film, with two unknown faces flanking Aamir Khan, so the idea was dropped, which meant that I lost out on both the roles," shares Ravindranathan.

In December 2008, while on a holiday, he got a call from Rajkumar Hirani (director of *3 Idiots*) asking him to play the role of the senior. "I just jumped for it!" But for Ravindranathan, theatre has been the first love. The actor who dabbles in stand-up comedy, finds theatre - which he started off with in 1999 - a more challenging medium of entertainment.

"I love the whole concept of a live audience that theatre offers. And whatever I do, I do it for the curtain call, the applause. For me, if people are paying money and committing their time - you jolly well entertain them." What about advertising then? Why did the entertainer choose advertising as a career?

"I love advertising for what it is. It is about helping consumers make a choice, creating a brand that the consumer resonates with. Hopefully, it would help bring some improvement to their life and help them make a better choice." Besides *3 Idiots*, Ravindranathan has done roles in *Freaky Chakra* (2003), *Bas Yun Hi* (2003) and *Phir Milenge* (2004). He got his first break with *Bas Yun Hi*. "I was more of a starry-eyed fan on the sets. These were tiny roles - people wanted me to come and I would go," he says.

At the time of the economic slowdown during 1997-98, he was trying to make it to the advertising industry. He took up a job in HSBC to please his dad. "It was sheer horror! I realised that I was losing my spontaneity, madness and energy. That's when theatre happened. I got hooked."

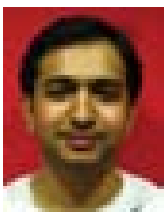
His first play was based on Ayn Rand's *Night of January 16*. He is part of Black Coffee Productions, a theatre group in Bengaluru run by the theatre personality Pritam Koiltillai. Ravindranathan is quite proud about a play, *Filth*, in which he enacted 30 characters. He has set up his own creative shop. He has modelled for brands such as TVS Victor, Sprite and Prestige.

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>> MOVEMENTS/APPOINTMENTS << A compilation of some major people movements in the last fortnight

ADVERTISING

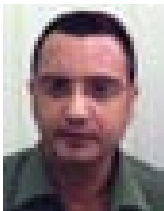
> **Kartik Smetacek**, senior creative director, Publicis Ambience has moved to Drafftcb Ulka as creative director (at the level of an executive creative director). With an experience of 10 years, he has worked with agencies such as Rediffusion Y&R, Ideas@work and Contract Advertising.



> **Rupam Ganguly**, branch head, Grey Worldwide, Delhi has decided to move on. He will be serving his notice period till the end of this month. In his career, Ganguly has worked at agencies such as McCann Erickson, Everest Brand Solutions, Mudra and Lowe Bengaluru. He has also had a marketing stint at Philips Electronics, Singapore.



> **Mukesh Anand** has joined RK Swamy BBDO as principal consultant. In the past, he has worked with agencies such as McCann-Erickson and JWT (then HTA). Additionally, he has also been on the Heroes Project (HP) in Mumbai as creative director.



> BBDO India is all set to make a new beginning with **Arindam Sarkar**, its new vice-president, strategic planning. Earlier, Sarkar was senior planning director, Ogilvy Delhi, handling businesses such as Coke and Max Life. "I am really looking forward to working with Ajai (Jhala) and Josy (Paul). My first priority will be to focus on work, intensify the effectiveness of communication and build more business," states Sarkar.



MEDIA

> Vizeum India has roped in **Josraj Arakkal** as general manager, west. Earlier, Arakkal was associate director, media services, Triton Communications. He comes on board with 23 years of experience in media planning and buying in India and West Asia. In the Gulf, he's worked for agencies such as Dynamic Advertising in Jeddah and Mindshare in Bahrain. In India, he worked with Rediffusion and moved on to Mudra, Karishma Advertising and Enterprise Nexus Communications.

> **Sanjeev Srivastava** has been appointed CEO and editor-in-chief of Sahara News Media. Srivastava has more than 25 years of experience in journalism and has been associated with organisations such as The Times of India, Indian Express, STAR News. For the past 16 years, he was with BBC.



> **Vynsley Fernandes**, group director, network operations, INX Media has quit. He has held the position since INX Media was launched in March 2007. Earlier, Fernandes was associated with Tata Sky as a principal consultant. He also served as operations director at STAR India.



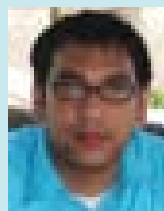
MARKETING

> **Vinita Bangard**, chief operating officer, Percept Talent Management has put in her papers. Having spent close to 15 years with the Percept Group, Bangard was part of the team that started the event and celebrity management arm, Percept D'Mark, about a decade ago, which later became Percept Talent Management (PTM).



DIGITAL

> 22 Feet, the digital agency that started early last year, has welcomed **Vineet Gupta** as managing partner. He will be based in Bengaluru. He has had marketing and sales stints at Microsoft Advertising, STAR Movies, STAR World and was also associated with Radio City.



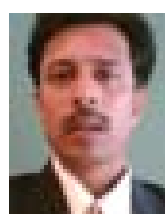
OOH

> **Gautam Jhanjee** has joined MOMS, Madison's outdoor division as deputy general manager, north. He takes over the reins from Krishnendu Ghosh, who has moved to Milestone Brandcom, Nabendu Bhattacharyya's OOH venture, as regional head, north. Jhanjee has worked with Selvel Media, Primesite, Portland Outdoor, OAP and Clear Channel Outdoor.

> OOH firm, Serve & Volley's soft-spoken chief operating officer, **J Vishwanath** has put in his papers after spending three years at the organisation. Vishwanath has three decades of work experience. He started out as a management trainee with Voltas. Serve & Volley was Vishwanath's first tryst with media. He has also worked at a real estate firm in Bengaluru.



> **Anirban Ghosh** is business director, Mumbai, MOMS, the outdoor division of Madison Media. Starting with Anandabazar Patrika as ad sales executive, Ghosh worked with Living Media and Navbharat Times. In outdoors, he was with Laqshya Digital, Big Street and Percept Outdoor.





SUN TV

An Equal Focus

The **southern media conglomerate** is restructuring its distribution business, while focusing on **two markets**. News Bureau

Sun TV, the southern Indian media empire, has announced its move into the distribution business, while focussing on two verticals to manage the South Indian operations and the international business, and expanding the Sun TV network in the North, West and the eastern part of India.

The move into this area will help Sun TV channels distribute in all the major markets in India and on an international platform, through fixed networks such as cable, Direct-To-Home (DTH), Internet Protocol television (IPTV), headend in the sky (HITS) and Multichannel Multipurpose Distribution Service (MMDS).

Kalanithi Maran, chairman and managing director, Sun TV Network, says, "It is an important step taken by us in the distribution business and we envisage the successful television brands owned by Sun TV Network will be put across on



(Left) Mujeebuddin and Akhtar: new avenues

a national and international platform. Change is a part of media landscape, and what better opportunity than this to expand our wings? Consumers will get the benefit of all our products with enhanced content and experiences of all sorts, on screens, large and small. Such an initiative can let

us gain growth from subscription revenues."

With this movement, Sun TV has also announced two senior designations. Mohammed Mujeebuddin will head South India and international operations and Jawed Akhtar will head the North, West and eastern operations in India.

Mujeebuddin, head of South India and international operations, has 15 years of experience in the cable and broadcasting industry. Prior to this, he was with STAR Den Media Services, as executive vice president, where he oversaw the sales function nationally. Being part of the STAR India Group for 15 years helped lead the development of the distribution business for STAR.

Akhtar has 20 years' experience in channel distribution, subscription and the cable industry. His association with the STAR TV Group lasted for more than 13 years. He was executive vice-president there and managed the group's all-India cable distribution business. Before joining Sun TV Network, he worked as executive vice-president with Wire and Wireless India (WWIL) of the Zee Group.

As Sun TV Network has entered the channel distribution business, the company's vision is to produce premium content, which will be valuable to the entire distribution chain. ■

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PEPSICO

Stock of Gold

The campaign involves giving **families a gold coin**, if they stock **Mirinda PET bottles** at home. News Bureau

The Tamil Nadu market is an important one for PepsiCo's Mirinda. No wonder, the company recently executed an innovative campaign in the state for the orange drink.

Primesite, Mudra MAX's out-of-home solutions unit, has executed the innovation that is focussed on driving 'in-home penetration' for the brand. The creative message on the ads says, *Vetla Mirinda vechiko thangham parisu jayaichko*, translating to 'Mirinda at home can win you gold'.

The innovation has been done on mobile vans, where an automated gold coin, which looks like it is being tossed and a bottle of Mirinda

automatically sliding out of a shopping bag grab attention.

Mandeep Malhotra, senior vice-president, Primesite, says, "Outdoor innovations are becoming more and more important, especially in a state like Tamil Nadu. The innovation was a great fit with our strategy, and thus, allowed us to communicate our idea broadly and effectively to the consumers."

Primesite has executed this on bus shelters as well, across Chennai, Coimbatore, Madurai, Puducherry, Salem, Tiruchy and Tirunelveli. A radio ad backing the outdoor informs people about the campaign.

To implement this campaign, Mirinda has commissioned an



agency. People from the agency select houses to visit randomly and check whether they stock Mirinda bottles.

If they do, a gold coin worth Rs 5,000 is awarded to the family right there. Other winners will also have the opportunity to meet and interact with actress and Mirinda's endorser, Asin.

Alpana Titus, category director - flavors, PepsiCo, says, "Mirinda is a leading orange drink in this market and we're always doing regional campaigns for it, along with the celebrity promotions. Now, we wanted to take this one step ahead

and encourage home stocking of the PET bottles. This was the genesis of the idea. And, to incentivise stocking, the idea of awarding gold came about, as gold is looked upon as a very positive gift that brings prosperity."

Malhotra adds that the company felt the need for a tactical campaign, especially at the time when IPL is round the corner and the Chennai Open (tennis) has just kicked off.

The campaign has also strategically been rolled out around the festive time of Pongal, which is celebrated in South India on January 14.

A campaign for Mirinda was, in fact, launched around Pongal last year, too.

Commencing on December 19, the current campaign ran till Pongal. Titus shares that it has received a phenomenal response and around 300 people were gifted gold coins via the surprise visits at home. ■

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SAB TV

One of a Kind

Here is a **fresh new idea**. The TV channel comes up with a **silent comedy show**. Will it work? **By Sumantha Rathore**

SAB, the family comedy channel by Multi Screen Media (MSM), will launch a first-of-its-kind silent comedy show in the third week of January.

The show, tentatively titled *Sab Chup Raho*, will be a weekly to be aired on Fridays. The timing of the show is being worked out. Anooj Kapoor, business head, SAB TV informs that the new half-hour show will be aired between 9 pm and 11pm. During this time band, the channel airs the rerun of *Taarak Mehta Ka Oolta Chashma*.

Talking about the unique format of the show, Kapoor says, "Ever since we re-launched in September 2008, we made it a point to make innovative and differentiated comedy shows. Be it a horror comedy (*Bhootwala Serial*), a gangster comedy show (*Gunwale Dulhaniya Le Jayenge*), a courtroom comedy (*Yeh Chanda Kanoon Hai*), and now a silent comedy show; we are happy to be doing innovation in comedy. We have grown 200 per cent in the last one year."

Kapoor says that the show has been kept as a weekly offering, as "silent comedy takes long to shoot." He adds that the channel is not afraid of taking the risk of launching a silent show. "Even if it doesn't perform well, it won't make much of a difference in the GRPs, since it is a half-hour weekly show." The show is being produced by Firework Production, which also makes *CID* and *Aahat* for Sony.



Kapoor:
experimenting

Within a span of
two years,
SAB climbed from
No. 8 to No. 6.



Sab Chup Raho is a fictional account of day-to-day happenings in a joint family. Every Friday, the show will look at a new story within the family, where the members, rather than talking,

will communicate through gestures.

The channel plans to launch more original shows for its Friday primetime band by next fiscal, post IPL.

Within a span of two years, SAB has managed to climb from being the No. 8 player in the television space to becoming the No. 6 player, leaving STAR One and Sahara One far behind.

As per media experts, the channel's performance in recent times is reflected in the fact that SAB is the first choice of media planners and advertisers, when it comes to choosing a platform amongst the secondary set of channels.

Kapoor adds that in the last one year, the revenue share of the channel has gone up by 60 per cent; and it now has more than 50 advertisers on-board, as opposed to less than 30 it used to have a year ago. Initially, after being taken over by Multi Screen Media five years ago, SAB TV positioned itself as a regular GEC. Next, it changed its positioning to being a youth channel before finally repositioning itself as a family comedy channel. ■

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COLORS

Victory Becomes Easy

The **new show** by Colors will make **winning** a comfortable matter. **News Bureau**

After roping in Amitabh Bachchan for the third season of *Bigg Boss*, Colors has now roped in Abhishek Bachchan for another reality show, called *National Bingo Night*. It is an international format show produced by Fox Television Studios India. Idea, the telecom brand endorsed by Abhishek Bachchan, is the title sponsor for the show.

The show, which will be launched this month, aims to be a celebrity chat show coupled with fun and games, with a live studio audience. The format of the show is such that both in-studio spectators as well as the audience can participate.

Ashvini Yardi, programming head, Colors, says that the basic premise of the show is "to sit back



The one-hour show will have games, chat with a celebrity and antics by Bachchan.

and relax. One can win by just sitting on the couch and relaxing". The one hour show will have games, chat with a celebrity and antics by Bachchan. It includes two fast paced rounds of the popular guessing game, called Bingo, where a studio contestant plays one of many in-studio games driven by the game ball numbers. The others also participate by predicting the numbers and matching them with the tickets handed out to them.

The channel has been airing a teaser campaign as a countdown during the last few days, which shows Bachchan snoring on the bed or reclining on a chair and the logo, Abhishek Aaram Classes, inscribed on a pillow, raising the curiosity level of the audience.

Abhishek Aaram Classes is the engagement initiative created for the show, *National Bingo Night*, for which a website, www.abhishekaaramclasses.com, has also been created. The website urges visitors to become an 'aarami'

continued on page 42 >>

MID-DAY

Shrink Wrap

As a part of its tie up with Frito-Lay's **Kurkure**, **Mid-Day Delhi** turned **half its regular size** for a day. By **Sumantha Rathore**

Mid-Day Delhi turned *chhotu* for a day, recently. To promote the *chhotu* pack of Frito-Lay's **Kurkure**, the Rs 3 pack, the Delhi edition of the tabloid on December 29, shrunk to half its regular size in order to give an impact to the message and generate brand recall.

The size of Mid-Day Delhi was reduced to 24x15 cms (height x width) for a day, as opposed to the regular 32x25 cms. The special edition was sold as a standalone, whereas only the subscribers of the newspaper received the special edition along with the regular edition that day.

JWT Delhi was the creative agency behind the campaign. Sonia Bhatnagar, vice-president and senior creative director, JWT India, says, "We wanted to do something that's never been done before to announce the launch of the small pack of Kurkure. The innovation aims to drive home the point that though the size is smaller, the *masala* is still the same. Also, since both Kurkure and Mid-Day are full of *masala*, it was a natural fit."

Talking about the innovation, Rajnish Rawat, publisher, Mid-Day Delhi, says, "Mid-Day has always focussed on providing innovative media solutions to meet the needs of the clients. For the Kurkure small pack, we not only reduced the size of our newspaper to half, but also integrated the lead story."

Rawat adds that the idea behind the innovation was to further reinforce the launch of the small pack of Kurkure



Mid-Day Delhi shrunk to half its regular size to promote the *chhotu* pack (Rs 3 pack) of Frito-Lay's Kurkure.

through an innovative communication. Incidentally, Mid-Day also comes at a cover price of Rs 3.

The innovation was supported by suitable sections in the content, too. The main story of the special edition was about sportspersons who made an impact at an early age. Also, the front page of the tabloid had a message written in a strip below the masthead that read 'We've shrunk, but our *masala* is still big. Flip to Page 31 to discover why', with that particular page showcasing a full page ad of Kurkure's small pack.

With the prominent difference in the size of the tabloid, the innovation was done to create the buzz and hype surrounding the new pack of Kurkure. The 32 page special edition was distributed as usual with a special distribution drive in areas such as the airport, metro stations, coffee chain outlets and retail stores.

This is not the first time that Mid-Day has altered its size to accommodate a brand innovation. On August 1, 2007, when UTI Bank was rechristened Axis Bank, Mid-Day had turned into a broadsheet for a day to announce the name change. The change was accompanied by an editorial on the front page about the innovation done for the brand. Also, there were ads at various positions in the tabloid, along with related content. Rawat adds that the revised format done for the bank was noticed by 96 per cent people. ■

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CARAVAN

Twist in the Narrative

The **Caravan**, seeks to re-position itself in a **new genre**. News Bureau

In a bid to create a distinct market for itself and add new readers while retaining the old ones, Delhi Press has revamped its monthly English magazine, The Caravan. The change focusses on a different form of writing, drawing inspiration from magazines such as The New Yorker and The Atlantic Monthly. The publishers claim that it will be India's first magazine with a purely narrative form of writing.

The Caravan, the first offering from Delhi Press started almost 70 years ago, was discontinued in the 1980's. It was re-launched in December 2008 as a 68-page fortnight-

ly. In October 2009, the magazine became a monthly.

Anant Nath, managing editor, The Caravan, shares that even in 2008, they knew it wasn't the definitive shape of the magazine and the product needed to be developed further, but admits that a re-launch wasn't a part of the original plan.

"We never got criticism of the magazine. We were testing waters and gathering the feedback of the readers. Though they liked the content of the magazine, we realised that there was a certain zing-factor missing. From a more academic journal look, we transformed it into a contemporary magazine and moved to true blue narrative jour-



Nath: adds zing

Jose: fresh take

nalism," says Nath. The target readership is the curious intellectual Indian who loves to read books, has a taste for music and art, he adds.

While the print run was 12,000 copies last month, 20,000 copies of the January issue have been printed. The company expects sales in the range of 10,000-15,000 copies for

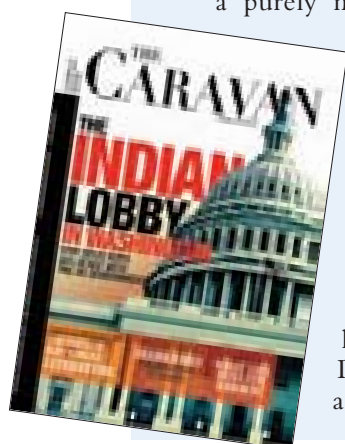
the revamped edition. The price has also been hiked by about 14 per cent and will cost Rs 40 instead of the earlier Rs 35. The new 116-page magazine is in a slightly larger format. The January issue has 12 pages of advertisements, including those of brands such as Porsche and Swatch. The new edition hit the stands on January 1.

"We are re-positioning the magazine in a different space. We do not want to be an extended version of a newspaper by providing content on what happened during a week or a fortnight. We will have both domestic and international stories, but with in depth, long form reportage. We seek to give timeless essays. Even the shorter stories will have a literary fare," says Vinod K Jose, deputy editor, The Caravan. The cover story of the January issue is on the Indian lobby in the USA, written by Miranda Kennedy.

The publishers have roped in 11 writers of international repute as contributing editors. The designing of the new edition has been done by a small team of fresh graduates from the National School of Design. ■

feedback@afaqs.com

The publishers claim that it will be India's first magazine with a purely narrative form of writing.



ZEE 24 TAAS

A 'Newsy' Revamp

In the new year, the 24-hour Marathi news channel has undergone a revamp in look and feel, as well as in programming. By Sangeeta Tanwar

The Marathi news channel, Zee 24 Taas has embarked on a new journey in the new year, by embracing a new look and feel.

The news channel, launched in 2007, has undergone a complete revamp. The changes include a new logo, a fresh tagline (One Step Ahead), new graphics (including header, ticker), a new studio backdrop, new costumes for newscasters and presenters, and a programming revamp.

Speaking to afaqs! Reporter, Bhushan Khot, business head and vice-president, Zee 24 Taas, says, "When the channel was launched, we fell short of putting together a sustained marketing campaign to effectively promote and establish ourselves. We lost our leadership status to new entrant, STAR Majha, while also facing competition from IBN Lokmat. It's about time that we differentiate ourselves from others and position ourselves as a clear winner, by reclaiming our leadership position."

He further explains that earlier, Zee 24 Taas lacked a clear positioning, since it sported a tagline that declared the channel to be the first Marathi news channel to deliver news round the clock. Now, the channel has been repositioned as a platform that will keep viewers a step ahead of the rest of the crowd, by delivering no-nonsense, serious and unadulterated news.

The new positioning of the channel is based on the promise, *Ek Paul Pudhe*, meaning One Step Ahead, as part of which it is flaunting a new feel and formats. The new look has been designed by its creative agency, DraftFCB Ulka.

A print, outdoor and TV campaign has been launched to communicate the channel's new positioning to viewers. A 60-second on-air film draws on a jingle to highlight success and the influence of personalities such as Prakash Amte and Madhuri Dixit in the lives of others. The film's music has been composed by Taufiq Qureshi (son and disciple of Ustad Alla Rakha). The re-launch film for Zee 24 Taas is being aired on the channel itself and on network channels, such as Zee Marathi and Zee Talkies.



"It's about time that we differentiate ourselves from others."

BHUSHAN KHOT
ZEE 24 TAAS



The creatives for the print and outdoor campaigns depict faceless figures of stalwarts such as Bal Gangadhar Tilak, Lata Mangeshkar and Sachin Tendulkar — the leading names of the freedom movement, music and sports, respectively — as inspirational icons of Maharashtra.

As part of the media plan, the channel is taking out print ads in Marathi publications, such as Maharashtra Times, Loksatta, Lokmat and Sakaal. Hoardings have been put up in Pune, Nasik and other cities.

Talking about the campaign, Bhushan Pandit, creative director, DraftFCB Ulka, Mumbai, says, "The idea was to find ways and means of capturing present-day Maharashtra's modern thinking. We brainstormed as to how to capture

things that would symbolise and stand for a forward looking state and its people. The on air-promotion and the jingle used in the TVC, coupled with a common message incorporated in print and outdoor media, very well capture the essence of looking ahead."

According to Pandit, the campaign salutes the spirit of these leaders and acknowledges that brilliance and staying ahead has always been a part of a Maharashtrian, or for that matter, for any other talented Indian. The new avatar of Zee 24 Taas as a forward-thinking entity, since it associates and identifies itself with leaders and trendsetters. The same is reflected in the communication.

Khot of Zee 24 Taas calls the channel a pioneer and points out that it has always taken the lead in experimenting with new formats, and taking initiatives that have been followed by others in the Marathi genre. As examples, he cites events and properties including Aapla Shahar Aapla Awaaz, Ananya Sanman, and State Summit, as initiatives started by Zee 24 Taas.

Khot believes that these properties were never promoted aggressively in the media; but this time, the channel is going all out to build on these initiatives. The channel has also introduced new properties and revamped a host of its existing shows.

The new programming includes bulletins such as *24 Taas 24 Batmya* (24 hours 24 news), *Khabar Udyachi* (tomorrow's news), *Zara Hatke* (off-beat news), *Non-stop news* (news without break), *Aradhana* (religious programme) and *Around the World* (world news). ■

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<< continued from page 40

Victory Becomes Easy

and Bachchan suggests ways and methods to laze and relax.

"The show is such that by doing nothing, viewers can win. It requires no mental math, no quizzes, questions or strenuous activity. The only thing it tells the viewer to do is 'relax'," says Rameet Arora, head, marketing, Colors.

"Aaram Classes is the creative idea. Today, we observed that watching TV is the only lazy thing we do and have forgotten to relax and hence, the big idea of 'aaram'," he adds.

The teaser launched the idea of Aaram Classes without the show's logo and name, with only the website URL being aired across



To create hype around the show, Colors launched a phased multimedia campaign.

channels. The channel claims that the website recorded 10 million page views and 50,000 user generated comments and tips on 'aaram' in seven days.

The show name was revealed during the Grand Finale of *Bigg Boss Season 3*, where host Amitabh Bachchan announced that Abhishek Bachchan would make an appearance. When the latter failed to turn up, Amitabh called up Abhishek to enquire about his whereabouts. To this, Abhishek said, 'Aaram kar raha hoon' (relaxing).

Among other marketing activities, there were men relaxing on sofas in the middle of busy railway stations and bus stops. Hoardings in five cities had a giant pillow, which said 'Abhishek Aaram Classes'. On a hoarding at Mahim in Mumbai, a person was seen chilling with his bean bag and bowl of fruits. Innovative posters were also pasted on the glass walls of outlets of the coffee chain, Barista.

Only time will tell whether the show will live up to the viewers' expectations or not. ■

feedback@afaqs.com



The news channel promises to deliver no-nonsense and unadulterated news.

If you think
the mobile industry grew exponentially in the last 5 years,
wait until you read the CNBC AWAAZ growth story.



The business news genre has grown five-fold over the last five years, with the viewer base increasing from 10 million to 55 million. And CNBC AWAAZ has been a catalyst in this growth, inspiring, guiding and empowering millions of Indians to transform their lives.

Source: TAM, Avg. Monthly Tune-ins, Market: All India, TG: CS 15+, Period: Oct - Dec ('04 - '09)



>> PRINT

Toyota Prius: Seagulls

The ad shows three birds flying in the form of happy smiley. The copy reads: The Prius has just arrived in South America and because of that, nature is happy.



Ad Agency: Dentsu, Buenos Aires, Argentina

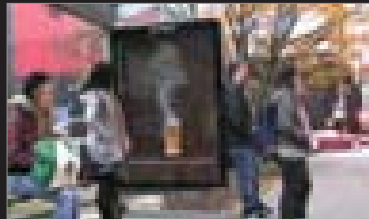
Creative Directors: Diego Duprat and Walter Onorato

Copywriter: Santiago Soriano

>> OUTDOOR

McDonald's: Steaming Transit Shelter

A steam machine was built to fit inside a transit shelter and periodic bursts revealed message 'Your free coffee is ready' at a free coffee promotion at McDonald's.



Ad Agency: Cossette, Vancouver, Canada

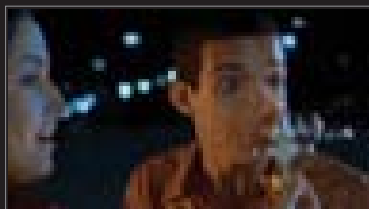
Copywriter: Bryan Collins

Art Director: Rob Sweetman

>> TV

Twix: Crooked Face

A man spends an evening with his girlfriend with a seemingly permanent twisted face that becomes normal with a chocolate bar. The tagline reads: Invent a pause. Open a Twix.



Ad Agency: Almap BBDO, Brazil

VP Creatives: Dulcideo Caldeira and Luiz Sanches

Production Company: Hungry Man, Brazil

Director: Bryan Buckley

>> TELEVISION

The New Dimension

After the runaway success of *Avatar* in 2009, 3-D is now poised to enter the small screen as several cable networks prepare the ground for their offerings this year.

Discovery Communications, Sony Corporation and Imax Corporation have entered into a partnership to develop a 3-D network for TV in the US, while Britain's pay-TV firm BskyB chose the film to carry the first major consumer awareness campaign for its 3-D channel.

Created in-house, Sky's ad campaign ran ahead of shows of *Avatar* in 700 cinemas nationwide with the strapline '3-D TV from Sky, coming soon to your existing Sky+HD box'. The 3-D channel from the stable of BskyB will offer movies, entertainment and sport.

The unnamed 3-D network by



Avatar paves the way for 3-D television channels.

Discovery, Sony and Imax will feature programmes ranging from documentaries in natural history and space to motion pictures and others. The launch of ESPN 3-D is also awaited this June. The channel will air about 85 live sporting events

through the summer of 2011, beginning with the 2010 FIFA World Cup matches.

However, broadcasting in 3-D will require additional filming technologies and set-top boxes along with 3-D ready TV sets. Companies like LG Electronics, Panasonic, Mitsubishi and Sony plan to roll 3-D enabled TV sets to the US in 2010. LG alone has said it anticipates selling 40,000 3-D-enabled sets worldwide this year. ■

>> AMERICAN APPAREL

Every Dog...

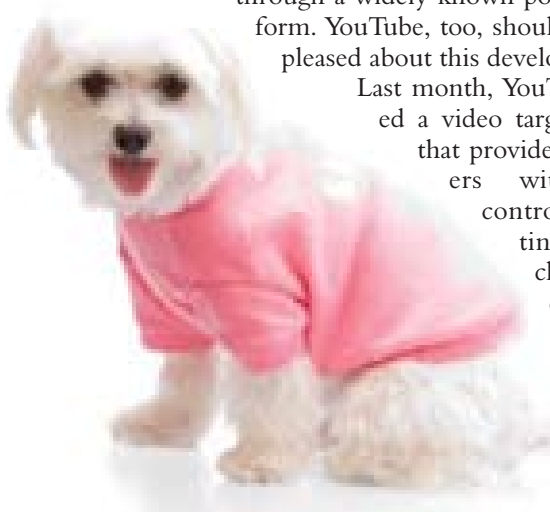
Clothing retailer American Apparel is making use of YouTube in a dogged manner. It has put up video clips of dogs riding skateboards in order to promote its line of dog clothing.

The clothing maker - known for its racy marketing - has targeted over 100 videos of pets, based on the inputs from its employees and has placed pop-up advertisements to plug its canine clothing line.

The Los Angeles-based retailer also used dance-related videos to promote its range of dance-wear and popular children videos to promote its children's clothing. Similarly, it matched swimwear and cheerleading apparel with related videos.

This strategy can help retailers send across their message more clearly to the consumers through a widely-known popular platform. YouTube, too, should be quite pleased about this development.

Last month, YouTube started a video targeting tool that provides advertisers with more control by letting them choose specific content they'd like to target. ■



>> eBay

Up, Up and Away



Internet auction house eBay saw a three-fold increase in the purchases made from mobile applications this year compared to last year.

According to a survey conducted by Deloitte, many more consumers, than last year, turned to their mobile devices in 2009 to shop during the last festival season.

The online retailer that ranks in the top three free downloaded apps in the lifestyle category of the Apple App Store, has mobile applications for iPhone and Blackberry that make the process of buying and selling easier for the users.

The applications allow users to organise their buying and selling process by sending alerts related to their bids (for example, when the auction of the item is ending, when they are outbid or when the user makes an offer on the item) to its users.

It also allows users to share their eBay-wishlist on various social networking websites. Another iPhone application, eBay Deals, allows users to browse discounted items.

According to the survey, consumers purchased an item every two seconds from one of eBay's mobile outlets in 2009, while making over half a billion dollars in transactions from their cell phones. ■

>>WEBTRENDS

What Lies Ahead?



Webtrends, an enterprise customer intelligence company, has announced a number of key predictions for the web analytics industry in 2010, on how the wheel will be reinvented this year.

"In 2010, we'll see an increase in adoption of digital marketing, optimisation and real-time analytics, laying the foundation for the consumption and utilisation of data that will give organisations incomparable insight into their business operations," says Alex Yoder, chief executive officer, Webtrends.

With web analytics on top of mind for the future, the company sees much of the focus in analytics over the year being devoted to integration, segmentation, along with key insights in the social and mobile industries. It has outlined what it believes will be the top five trends for this year across web analytics.

- Multivariate testing and site optimisation will cross the chasm and become an imperative for online businesses and marketing departments of any reasonable size.
- This year, integration of online with other enterprise data will take off.
- Interactive marketing will continue to gain adoption this year, as vendors race to become the owners of the hub for interactive marketing, along with optimisation and analytics.
- 2010 will define the principles for social marketing and lay the foundation for the next decade of marketing.
- Mobile applications continued to grow throughout 2009 and will explode in 2010 and 2011. ■

Marketing-Interactive.com

>> UNILEVER

A Man Thing

Unilever has chosen popular sporting events, Super Bowl to launch its new line - Dove cleansing products for men. The launch of Dove's Men&Care line, that began hitting store shelves in the last week of December, got a formal kick-off this month.

Unilever's men's range, that was first launched in Italy last year, is aimed at 'men who are comfortable in their own skin, but are willing to try out the 'proven' moisturising power of Dove products'. Ogilvy & Mather currently handles advertising for Dove, while Mindshare handles planning and buying for the brand.

The concept first made its big public appearance during the 2006



Super Bowl with a 60-second spot, which Unilever called the 'Campaign for Real Beauty'.

With a steadily growing men's personal-care market, products like Procter & Gamble's Old Spice and Unilever's Axe have fared well, but brands like Nivea and L'Oreal, that have more of a female identity, are finding it tough going in the men's market. ■

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Email: jobs@promodome.net

Organization Name: VCCircle
Position: Manager - Strategic Initiatives & Brand manager
Location: Delhi & Mumbai
Profile: Manager - Strategic Initiatives: The incumbent will be responsible for driving revenues on strategic initiatives for the region. Job will entail planning, customer visits & project execution. At least 6 years of front line media sales experience with TV /Radio /Online /Print is expected from the applicant. Event marketing & sales experience will be an advantage. Brand manager: The incumbent will be responsible for customer focussed branding & marketing initiatives. She/ He would create synergies between editorial, sales & tech functions, strike alliances with the industry partners to build the topline across initiatives, drive content specific verticals - jobs, startup, entrepreneurship etc. At least 6 years experience in key marketing role in TV /Radio /Print /Online
Email: jobs@vccircle.com

Organization Name: Dun & Bradstreet
Position: Unit Manager
Location: Bangalore, Delhi, Mumbai
Profile: The incumbent would be responsible to meet sales targets, develop new clients/ markets, strengthening relationship with the existing clients. She/ he would be dealing with CEO/CXO/COO and Marketing and Branding heads of various corporates for business development. Atleast 4 years of

experience is expected from the applicant.
Email: savitap@mail.dnb.co.in
Organization Name: PALASA Creative House
Position: Art Director
Location: Mumbai
Profile: The applicant should have 1-4 years of experience in advertising agency with excellent design and art direction accompanied with communication skills. She/ He would be responsible for creating ideas for all kinds of communication, and taking them to a higher level.
Email: info@palasa.in

Organization Name: NAC Advertising India Private Limited
Position: Planning & Strategy head
Location: Mumbai
Profile: The incumbent will be responsible for building business relations & management of key accounts, ensure accurate and timely collection of knowledge of the market. She/ He must possess analytical skills and should be highly passionate about advertising, consumers, brands in general and account planning in particular. The incumbent should have post-graduate qualifications in business management from a leading MBA School and at least 10 years of experience in leading advertising agencies.
Email: nac@nacadvertising.com

Organization Name: DishTV India Ltd.
Position: Assistant Manager
Location: Ghaziabad
Profile: Applicant should be familiar with the BTL activities of marketing. She/He should have at least 6 years of experience.
Email: hr@dishtv.in

Organization Name: Adsyndicate Services Pvt Ltd.
Position: Senior Copywriter
Location: New Delhi / Bangalore
Profile: The incumbent should be a master of simple words and huge ideas. She/ He should be able to think out-of-the-box and provide innovative liners to the most ordinary of brands. She/ He should have at least 2 years of relevant experience.
Email: career@adsync.in

Organization Name: MRM

Worldwide
Position: Account Director
Location: Mumbai
Profile: Account Director would be responsible for successful development & implementation of both global & local client campaigns, strategic development & new business opportunities with clients. An experience of 6-7 years in Direct Marketing/CRM in an Agency or the Client side is desired.
Email: manoj.mansukhani@mccann.com

Organization Name: Thoughttrains Pvt. Ltd.
Position: Group Head - Copy
Location: Mumbai
Profile: The candidate should be a graduate with exceptional writing skills and at least 5 years of experience in reputed advertising organization.
Email: latika.thoughttrains@gmail.com

Organization Name: Sobhagya Advertising Service
Position: Executive President
Location: Mumbai, Hyderabad and Bangalore
Profile: The position comes with the responsibility to create great ad campaigns and provide astute leadership. She/ He should have good academic background and at least 10 years of experience
Email: sobhagya@eth.net

Organization Name: Gateway TechnoLabs Pvt. Ltd.
Position: Vice President Global Sales
Location: Ahmedabad
Profile: The candidate should have experience in selling to VPs and Directors of Customer services, should have at least 10 years of experience
Email: bdjobs@gatewaytechnolabs.com

Organization Name: Axis Ad-Print Media Ltd.
Position: National Sales Head
Location: Mumbai
Profile: The candidate should be energetic & self motivated team player with dual ability to work individually with excellent written, presentation and communication skills. The applicant should have at least 5 years of experience
Email: careers@axisapm.com

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<i>grand finale</i> Grand Finale <i>grand finale</i>	
On IBN7	26 January, 7:30 pm 30 January, 7:30 pm (R) 31 January, 10:00 am (R)
On CNN-IBN	26 January, 8.00 pm

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Most talked about amongst the youth



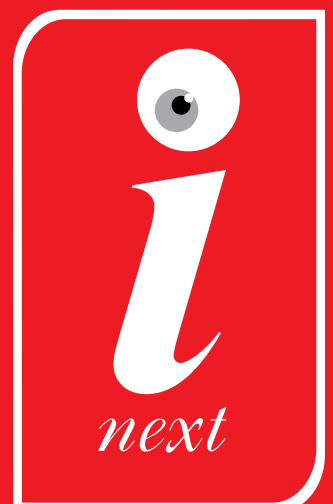
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