

NEW AD FILMMAKERS

ON THE CENTRE STAGE

Armed with a specialised approach, new-gen directors are sharing the limelight with industry veterans.



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*Qualitative research by Quantum, followed by a large scale quantitative study by IMRB, with 3600 people, across 10 cities.

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This fortnight...

To whom will you attribute the success or failure of a television commercial? Is it the agency, the filmmaker or the brand owner? In feature films, which inspire the ad film industry in many ways, the onus is more on the director than anyone else. But in the case of ad films, the agency or the marketer is the face of the film. The filmmaker, unless he is an iconic name, is seen as a mere executioner. However, one can equally argue that it's the director who gives visual grammar to the script to deliver an impactful audio-visual story.

Yes, the early days of television commercials did produce a few names which were equally iconic, such as Prahlad Kakkar and Shyam Benegal. It was important for the brand to work with these names and the production company that they represented did not matter. Then came newer names such as Prasoon Pandey, Pradeep Sarkar, Abhijit Chaudhuri, Ram Madhvani and E Suresh, who were equally important and had their own identities.

But as the business evolved, the number of television commercials multiplied, and many of these ad film production houses achieved scale. They attracted talent, and from being one-man show companies, these production houses have created a pool of talent.

If earlier, the ad filmmaker represented versatility because he could work on all kinds of films, today, the production companies stand for the same, while individually the directors have attained specialisation.

The new generation of filmmakers, which the current issue's cover story is about, has brought in a great deal of change in the industry and one significant change has been the relationship between the agency person and the filmmaker.

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afaqs! Reporter

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IPSOS STUDY

Consumer is the Key

According to the Ipsos Asia Pacific Marketers Outlook 2012 study, the Indian marketers wish to prioritise the measurement of return on investments (ROI) of their campaigns this year.

The study, conducted by Ipsos ASI and MediaCT team, had three fundamental objectives - to gauge business performance for 2011; to understand the outlook for 2012 in terms of business performance and marketing investment; and to evaluate current trends in marketing actions and strategies.

For the study, Ipsos interviewed 443 marketers from different industries in the Asia Pacific region. In India, majority of the respondents were from consumer products, finance and healthcare industries.

The study revealed that marketers in India expect better quality insights and creative thinking from their agency partners. Also, marketers think that digital media, customer relationship management (CRM) and public relation (PR) will take up a higher role in marketing communication plans.

About 88 per cent Indian marketers believe that the outlook for their brand will be healthier in 2012, and 61 per cent think that their industry sector will fare better.

About 67 per cent Indian marketers say they plan to spend more on market research.

Among the respondents, 84 per cent think understanding the target audience is top priority while 73 per cent believe that coming up

with creative marketing solutions is important. Indian marketers feel that their agency partners did extremely well last year - but addressing this issue ranked high priority for 2012. Also, there is a big need gap in terms of measuring campaign ROI.

Agency partners are perceived to be doing well in quality of client service, overall quality of execution and delivering value for money, but less on leading and execution of digital strategies, and understanding of digital media and global network.

"Indian marketers are bullish given the state of the global economy. They continue to believe in the Indian economy, despite uncertainties and many even expect their brands to outperform the industry," says Biswarup Banerjee, marketing communications head, Ipsos India.

However, budgets are anticipated to rise in a majority of cases with very few thinking of tightening purse strings. For 2012, one-

third of the marketers plans to work on a budget between \$1-5 million; consumer products and financial services industries are likely to have a larger budget. Moreover, nearly two-thirds of marketers are looking to increase marketing investment for 2012.

The data was collected through an online survey and the target respondents were marketers who have at least an year of experience in the field. Out of this, 42 per cent marketers have been working in the field for 11 years or more.



The study revealed that marketers in India expect better quality insights and creative thinking from their agency partners.

QUOTE OF THE FORTNIGHT



"There was an advancement of purchases towards March fearing an excise duty increase. The increase in state taxes have only dented the buying sentiment."

ARVIND SAXENA, DIRECTOR-SALES AND MARKETING, HYUNDAI INDIA ON PASSENGER CARS' DECREASING SALES IN THE ECONOMIC TIMES.

NEWSBULLETIN

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American Tourister > The US-based family travel solutions provider, from the Samsonite Group, is looking at sales growth of 60 per cent and revenue touching around ₹750 crore this year. Last year, it clocked revenue of about ₹500 crore. It is betting big on the non-travel gear segment, which includes duffel bags, adventure gears, laptop bags and pouches looking to double the revenue to ₹100 crore this year as well as 30 per cent market share, in the category. The company also plans to increase prices this month.



Dunkin' Donuts > Jubilant FoodWorks (JFL), the Indian distributor of Domino's Pizza, has opened the first American doughnut brand Dunkin' Donuts store in India. The company further plans to invest around ₹12 crore to roll out another 10 stores this fiscal. The stores will be a mix of flagship stores and kiosks. In India the stores will be opened under the brand, 'Dunkin' Donuts & More'. The food retail chain has altered its menu to include items and flavors that cater to local tastes in India.



Fiat > The Italian car maker plans to strengthen its presence in India with a network of dedicated dealers, apart from more brands from its global portfolio including Alfa Romeo, Chrysler, Dodge and Jeep. Fiat, which recently ended a six-year distribution agreement with Tata Motors, plans to set up a new company to sell its models in India. While originally, it planned to open 20 dealer outlets this year, the company now intends to do more. Fiat India currently sells 20,000 cars per year with a market share of 0.7 per cent.



Samsung > The consumer durables major is expecting an increase of about 50 per cent in sales of its smart television sets this year to 1.5 lakh units compared to about one lakh units it sold last year. Besides, Samsung India is expecting its share in the overall panel TV market to rise to over 35 per cent from 30 per cent in 2011. The company claims that the contribution of LED TVs is expected to grow to 70 per cent. The Indian flat panel TV industry is likely to become 52 lakh units this year as against 37-38 lakh units in 2011.

The tea packs will hit the shelves in 2013.

Tata Global Beverages > The manufacturer of Tata Tea and Tetley Tea has entered into a multi-year partnership with Green Mountain Coffee Roasters (GMC) to distribute and sell Eight O'Clock Coffee, Tetley Tea and Good Earth Tea in GMC's Keurig K-Cup and Vue packs. The companies plan to make a select offering of Eight O'Clock Coffee K-Cup packs available through in-home and away-from-home channels.



TATA GLOBAL BEVERAGES



Nelco > A Tata Group company, Nelco, has unveiled its new brand identity. The new look symbolises the company's new corporate identity and is a refurbishment of its brand. While the old logo is a simple blue background with the brand name written in upper case in thick white font, the new one bears the brand name written across a white background in slim blue font, in lower case. The logo bears an open circle that represents Nelco positioning of helping its clients unlock potential.

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BBC ENTERTAINMENT Wooing Indians

Happy with the buzz that BBC Entertainment received from the live telecast of the Royal Wedding in India last year, the channel has designed 100 hours of fresh programming in a bid to woo the Indian audiences.

To be housed under the 'London Calling' umbrella, the fresh content, packaged into a season, will be aired from May 19 onwards, targeting the 25+ SEC A and B audiences pan India.

With an aim to feature programmes showcasing the spirit of London, the content line up will significantly include royal documentaries (*The House of Windsor: A Royal Dynasty*, *The Diamond Queen*, *The Queen's Palaces*, *Monarchy: Royal Family at Work*), The Queen's Diamond Jubilee Celebrations (Thames Pageant - live, concert-live, services of thanksgiving and royal procession - live) and a highlight of the events. Meanwhile, the line up will also include programmes such as *London Stories: The Underground*, and *Timewatch: Crowning a Queen*.

As a part of the fiction line up, the channel will launch *Sherlock* (Series 2), *Luther*, *Spooks*, *Whitechapel* and a mockumentary-*Olympics: Twenty Twelve* (series 1 & 2).

Elaborating on the choice to focus on London to woo the Indian audiences, Ishita Roy, head, marketing, BBC Worldwide Channels South Asia, says, "This year, in light of the 2012 Olympics and The Queen's Diamond Jubilee, all eyes are on London. Also, since our last year's

experiment with the Royal Wedding being live-streamed on the channel really paid off well, we decided to focus on London this summer."

The channel has already roped in L'Oreal as the associate sponsor for the entire London Calling season. Meanwhile, it intends to get six-seven more sponsors on board. However, these sponsors will come on board to endorse a segment or a show and not the entire season.



Housed under the 'London Calling' umbrella, the content, packaged into a season, will be aired from May 19 onwards.

As part of the marketing campaign, the channel will initiate the promotions across digital platforms first, with the launch of a microsite and a game that has been created especially for London Calling. This game will be launched across the BBC Worldwide network and across nine regions. Following this, the campaign will be targeted to shows such as *Sherlock* and *Twenty Twelve*.

In January 2011, BBC Entertainment decided to don a new look and extended its programming line up for the Indian audiences with the new positioning, 'Seriously Entertaining'.

Earlier, BBC Entertainment claimed that its USP lies in the fact that it brings British television to Indian homes, especially since other English GECs in India telecast shows created in America by American studios for American viewers, as a part of various content output deals.

BBC Entertainment claims to design programmes keeping in mind the TV viewing habits of the audience at different times of the day.

QUOTE OF THE FORTNIGHT



"The deadline of 500 channels is okay for national MSOs but will be a tough call (even by next April) for smaller operators."

ASHOK MANSUKHANI, PRESIDENT, MSO ALLIANCE ON THE TRAI'S ORDER, ON CNBC-TV18.

NEWSBULLETIN

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Sakal > On the occasion of Akshaya Tritiya, Pune-based Marathi daily Sakal came up with a scratch and win gold innovation for Tribhovandas Bhimji Zaveri (TBZ) jewellers, which recently opened its first store in Pune. The scratch and win card had some or the other discount for every reader of the daily that day. A quarter page ad of TBZ was published on the first page of the special Akshaya Tritiya feature, with a scratch card pasted on it.



CA Media > The Chernin Group's CA Media (the media investment unit for the company's Asia operations) has acquired 49 per cent stake in the production house Endemol India, making it the company's largest investment in Asia. This also marks CA Media's first Indian acquisition. Consequently, Deepak Dhar, who until now was managing director at Endemol, has been promoted as chief executive officer.



Big CBS Spark > Big CBS Spark, the youth entertainment channel offering of the joint venture (JV) between Reliance Broadcast Network and CBS Studios International, has entered into a strategic alliance with Universal Music to share its music library. The Universal Music library claims to have a collection of artists such as Madonna, Rihanna, Lady Gaga, Taylor Swift, Justin Bieber, Enrique Iglesias, LMFAO, Avicii, Jennifer Lopez, U2, Metallica, Bryan Adams, Bon Jovi, and Guns N Roses, amongst others. However, the music channel will host the music icons who are a rage in India.



LinkedIn > Professional networking website LinkedIn has announced the launch of the LinkedIn application for iPad. Taking into account the new and specific ways that professionals are using their mobile devices, LinkedIn, with this free application, aims to help professionals to be better prepared to make smarter business decisions. The application includes a calendar feature that allows the users to get an informative snapshot of all the people they will meet that day.

Targeting the age group of 15-21 years, the channel will focus on international music content.

9XO > 9X Media launched its sixth music channel, 9XO on April 24. Targeting the age group of 15-21 years, the channel will focus on international music content and will carry the tagline, 'I'm On'. The main programmes on the channel will include *O-Vid*, *Who Dat*, *Wotta Song*, *Hot Sh*t* and *Out There*. The channel will also host a talent show, *OmeGrown*, which will stage performances from Indian bands and will bring to the fore the multi-talented youth who are pursuing English music and its sub-cultures.



Disney > Disney has stocked 500 hours of fresh content, along with a clear differentiation in the type of content to tap the family audience and the younger age-group. Disney's other channel, Hungama TV, plans to take the mischievous route with shows like *Chimpui*, *Ultra B*, *Luckyman* and *Space Goofs*. The channel has also planned a movie, *Shin Chan in Dark Tama Tama Thrilling Chase*, based on Shin Chan. Also, the movie *Doraemon in Nobita's Steel Troops* will be showcased.



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AME AWARDS

The Winning Streak

BBDO India picked up three metals at the Asian Marketing Effectiveness Festival. The agency won a gold, silver and a bronze in different categories for its 'Shave Sutra' campaign created for P&G. The agency won a gold metal in Best Marketing Campaign for National Brand Development category and was also shortlisted in three other categories.

Wieden+Kennedy won a gold metal for IndiGo's 'Coolest Airline' campaign, in the Best Sustained Success category.

campaign for Idea Cellular.

'The Power of Silence' campaign for Reliance Mediaworks helped DDB Mudra Group win a bronze in the Most Effective Use of Public Relations category.

Indian entries had the highest recognition in the Best Sustained Success category, with three metals, including a gold, a silver and a bronze, and two shortlists.

A panel of 35 industry experts from around Asia-Pacific region, chaired by James Thompson, chief marketing officer of Diageo Asia



Ogilvy India won three metals, including a silver and two bronzes, but lost out on a gold metal. The agency won a silver in the Most Effective Use of Advertising category for the 'How we sold Cadbury Dairy Milk bars more than 4 times the Great Wall' campaign. Besides, the agency made it to the shortlist in seven other categories.

The very popular South Indian song *Why This Kolaveri Di* made Jack in The Box Worldwide/Sony Music Digital Marketing Team win a bronze in the Most Effective Use of Interactive Marketing category. It was also shortlisted in the Best Small Budget Marketing category.

Lowe Lintas also managed to win a bronze in the Most Effective Use of Advertising category, for the MNP 'No Idea, Get Idea!'

The festival saw BBDO India's Shave Sutra campaign win three metals, including a gold, silver and bronze.

Pacific, judged a record 971 entries from 21 countries submitted in 17 different award categories.

This year, a total of 115 entries made it to the shortlist, all of which were showcased during the two-day Asian Marketing Effectiveness Festival.

This was the 10th year of the Asian Marketing Effectiveness Festival. It is a gathering of marketing, advertising and media industry executives, acclaimed marketing experts and brand pioneers.

Last year, Ogilvy India and BBDO India were the only two Indian agencies to have won accolades at the event.

However, India had a total of 19 shortlists this year, of which 10 were converted into victories, of total 115 entries which were shortlisted.

QUOTE OF THE FORTNIGHT



"The initial web model of transferring newspaper-style advertising online, with ads peppering web pages in neat little boxes, is evolving toward a conversational model of digital-media consumption."

LINDSAY VAN KIRK, DIRECTOR, SALES OPERATIONS, APPSSAVVY, ON HOW NEW MEDIA ADVERTISING HAS CHANGED OF LATE, IN ADAGE.COM.

NEWSBULLETIN

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DHL> Global freight company DHL is on the lookout for a creative agency and has gathered the credentials from some leading agencies. The creative and strategy brief has been sent out to a few agencies. The presentations are likely to be held in Mumbai. The incumbent creative agency on the account is Proximity India. 180 Amsterdam is DHL's creative agency overseas. Adaptation agency Tag Worldwide is also involved with the brand's creative duties.

Leo Burnett, TBWA and Nomad Films won accolades at the Clio Awards this year.

Clio 2012> Leo Burnett, TBWA and Nomad Films won accolades at the Clio Awards. Nomad Films has won a silver in the Film category (sub-category: Direction) for the Volkswagen Jetta (Flyboy ad). Leo Burnett won a bronze for Socks campaign for Bajaj Exhaust Fans in the Print category (sub-category: Photography) and TBWA won a bronze for Immigration Stamps campaign for Yatra.com in the Design category.



ZenithOptimedia> As part of a global repositioning exercise, ZenithOptimedia (ZO), has gone through a positioning change. Retaining its old tagline, 'The RoI Agency', it has adopted a new positioning of 'Live RoI'. The logos of the ZO Group companies, including Newcast, Performics, Moxie, Ninah, Sponsorship Intelligence and Scoop have been redesigned. Though they will all use the same typeface as ZO, there will be additional colour and symbols as well.



iYogi> The in-house creative agency of global technical support provider iYogi has gone independent. Focus now is on creating solutions in brand advisory and design space. The 12-member team is led by managing partners Prathap Suthan and Naresh Gupta. Others include Viral Pandya as design director, Manoj Deb as executive creative director and Sabu Paul as copy lead. While the agency will work to create traditional solutions, emphasis will be on design and digital.

The size of the Hero MotoCorp business is said to be about ₹30 crore.

Hero MotoCorp> The company is on the lookout for a creative partner for its yet-to-be-launched bike brand, Ignitor. The pitch process, which is currently underway in Delhi, involves only the four agencies in the roster - JWT, Draftfcb Ulka, Law & Kenneth and Percept/H. The size of the business is said to be about ₹30 crore. The company launched its first brand campaign with an anthem on August 15, 2011.

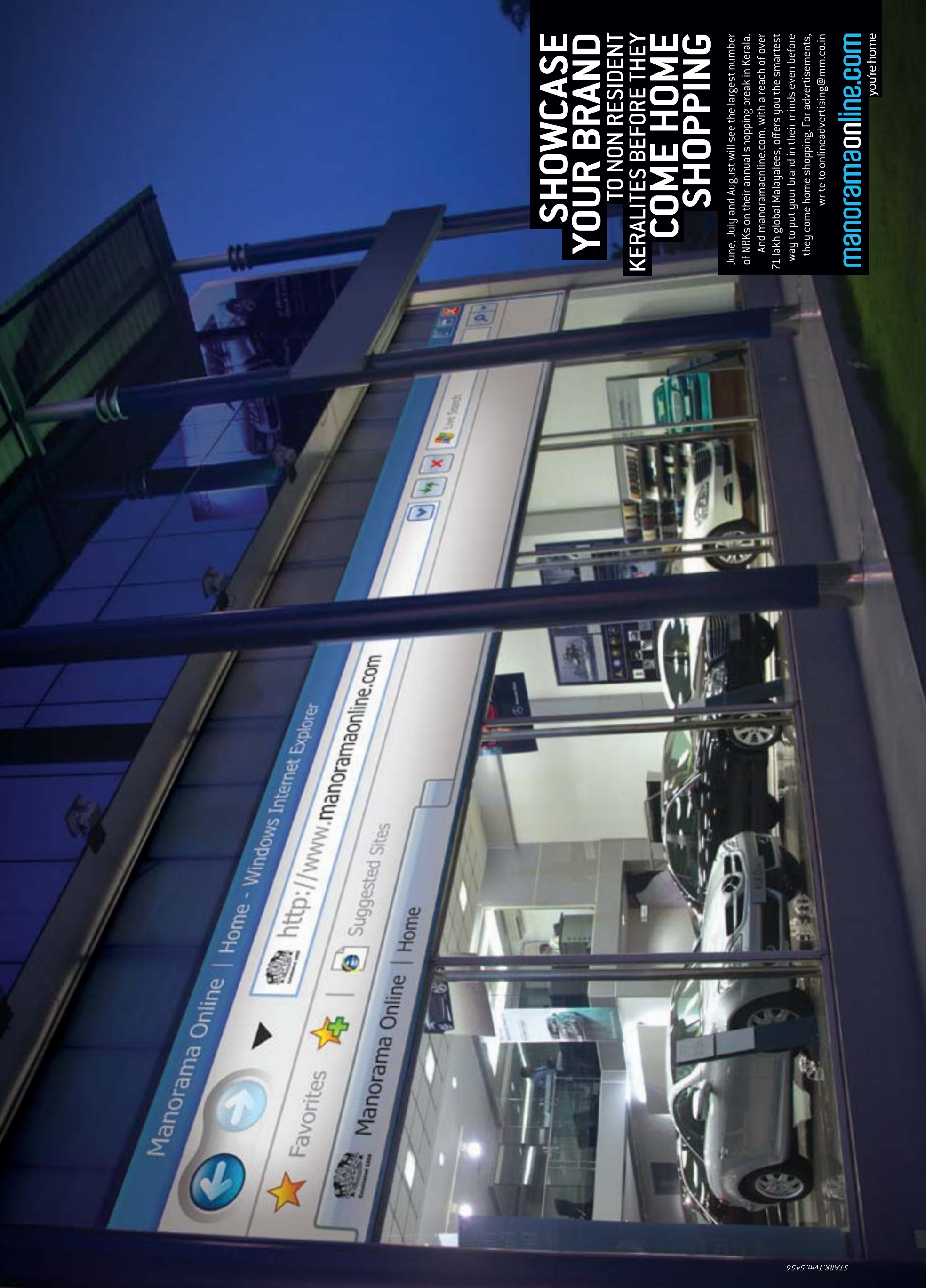


>> ACCOUNT MOVEMENT

> DDB Mudra Group won the Hyderabad-based account of Eenadu.

While Mudra South will handle the creative duties for this account, DDB Mudra Max will be responsible for all of Eenadu's promotional activities including advising the group on establishing a connect with the advertising and marketing fraternity and working on positioning the brand appropriately for this target group. Ogilvy India has worked on this account till 2008.





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LIMCA

From *Taazgi* to *Pyaas*

Moving on from its proposition of **freshness**, Limca is now positioned as a beverage that **quenches youngsters' thirst** for achievement. **By Ashwini Gangal**

In its latest ad campaign, Coca-Cola India's lemon flavoured drink Limca has undergone a positioning change. The brand, which earlier stood for freshness, has taken on a fresh stance (no pun intended) that has little to do with its previous one.

Limca is now a beverage that quenches consumers' literal thirst (for a cool drink) as well as metaphorical thirst (for achievement). The television commercial features actor Kareena Kapoor, who is seen urging a youngster to aim higher in life. The new tagline is *Pyaas Badhao*.

A quick walk down memory lane reveals that in 2005, the brand moved from its long-standing 'Lime 'n' Lemoni' positioning and adopted 'Freshness' as its main offering. In the years that followed, Limca's communication comprised different renditions of this core proposition of freshness, be it *Mazaa Taazgi Ka*, *Fresh Ho Jao*, *Doobo Taazgi Mein* or most recently, *Do Pal Taazgi*. All these ads typically featured people getting drenched and gallons of water being splashed around. The current positioning looks to move away from such visual imagery.

When quizzed on this flight from freshness, K V Sridhar (aka Pops), national creative director, Leo Burnett (the brand's new creative agency), says, "Limca's equity is in its thirst-quenching ability and through this ad, we've taken the brand back to its original purpose." Yes, but why the sudden departure from the whole idea of freshness?



“‘Freshness’ as a proposition is not unique to Limca as any soft drink can serve this purpose.”

KV SRIDHAR

Pops answers, “‘Freshness’ as a proposition is not unique to Limca as any soft drink can serve this purpose.”

He adds that the figurative and inspirational thirst-quenching bit were added in an effort to make Limca more relevant for today's generation of young consumers. “In English, we say ‘hunger’ when we talk about ambition and achievement; the Hindi equivalent of the same is *Pyaas*,” explains Pops.

DOES THE CHANGE WORK?

Is Limca's departure from the words *Taazgi*, *Boonde*, and all things fresh a wise move? **afaqs! Reporter** finds out.

Overall, the question that industry folk appear to be raising is: was there a possibility of retaining the *Taazgi* proposition and yet coming up with a brand philosophy to fortify it?

Divyapratap Mehta, vice-president, planning, Grey India says that with this campaign, Limca is leaving behind a very powerful advertising territory that it had managed to create for itself over the years.

“Limca had managed to position itself as the ‘real refresher’ or the original ‘lime-and-lemoni’ drink. This brand space belonged to Limca,” Mehta says.

According to him, leaving this territory behind may not be for the better because *Taazgi* trumps *Pyaas* as far as Limca is concerned. “With the

continued on page 14 >>



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AN UNDISPUTED CLAIM.

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Patrika Indore Edition, is No.1 in Indore with 285367 copies daily
& Patrika Bhopal Edition, is No.1 in Bhopal with 217248 copies daily. (source: ABC Jul-Dec 2011)

DIGITAL CAMERAS

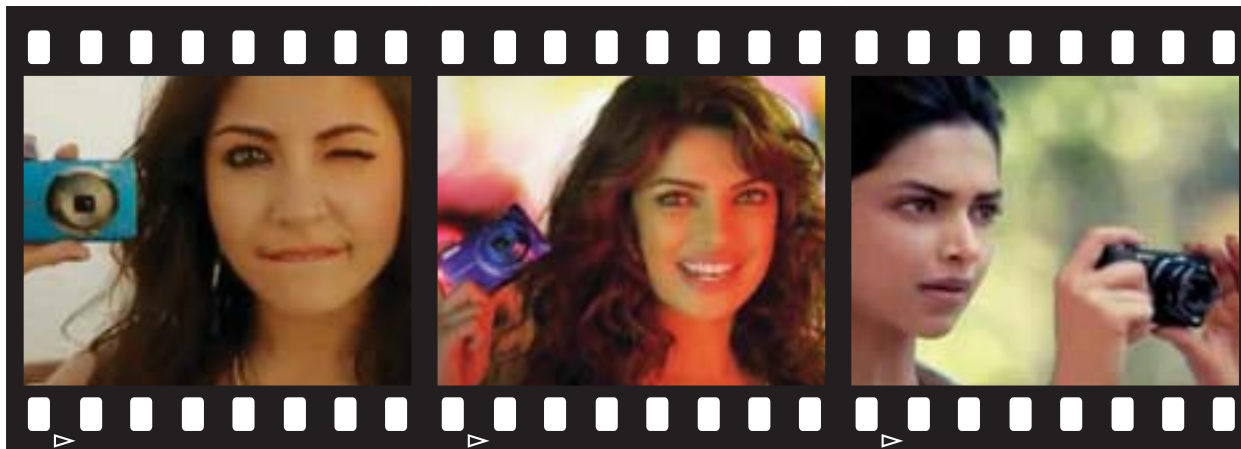
Why So Glamorous?

The digital camera endorsement scene is suddenly inundated with attractive, young Bollywood actors. afaqs! Reporter decodes this trend. By Ashwini Gangal

Whether it's the physical retail space or on TV, digital camera brands seem to have taken to young Bollywood leading ladies in a big way. While the top three camera brands - Canon, Nikon and Sony - are being endorsed by Anushka Sharma, Priyanka Chopra and Deepika Padukone, respectively, Fujifilm, too, has roped in Minissha Lamba.

At first glance (after you get past the visual clutter, that is), it looks like an effort to add a dash of glamour to the brand but dig a little further and other reasons seem equally valid.

afaqs! Reporter speaks to brand experts and dissects the phenomenon.



THE UGLY SIDE OF BEAUTY?

Since these ladies are all seen striking poses with the point-and-shoot cameras for their respective brands, could the subliminal message be the proposition of product simplicity? Given the fact that the product has been perceived as a 'boy toy' for years, could the invisible subtext in all these ads be 'These gadgets are so easy to use, even 'bimbos' can use them'?

Refuting the 'Dumb Blonde' theory, Anand

Halve, brand consultant and founder, chlorophyll, says that this may have something to do with a larger trend - categories that weren't traditionally celebrity-driven have started banking on celebrities today.

Yes, but why use young female stars? Halve answers, "The logic behind using good-looking young actresses could be merely that women enjoy being photographed more than men do."

He dismisses the theory that these women personify the simplicity of use of these products, because women today are as tech savvy as men and the product is not a complicated one.

According to Vibha Desai, independent brand consultant, using beautiful endorsers symbolises the fact that everyone wants to look stunning in pictures. Since these women epitomise beauty, associating a brand with them addresses the reality of how people want to look young and vibrant in photos.

MOBILE PHONE CAMERA VERSUS DIGITAL CAMERA

Others opine that this trend can be attributed to complex cross-category reasons. The cell phone category has impacted other categories such as watches and cameras because cell phones now do the job of these other products, and probably do it better. So, for the average camera user (not professional photographers), the utility of ama-



(From left) Halve, Desai, Sinha and Malik: the style factor

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<< continued from page 12

From Taazgi to...

new Pyaas angle, Limca appears to have swapped places with Sprite that originally stood for pure thirst and later moved to freshness (University of Freshology)," he says.

Mehta elaborates that this new layer of thirst and ambition that the brand has now added to its nature has little to do with the real reason for consuming the product. "What it probably adds to the brand is a sense of purpose," he reasons.

Some kind of continuity with the erstwhile freshness space would've been better, he feels. "They could



have, in some way, connected freshness to the new insight of young India vying for new experiences," Mehta states.

For Porus Jose, head of the creative function at Curry-Nation, Limca is a synonym for the 'cloudy' lemon-based cold drink, the earliest images of which include those of fire hydrant bursts, splashes, fountains

The new positioning of Limca moves away from visual imagery.

and sprays.

Jose opines that the recent trend for brands to go beyond the emotional appeal and stand for a philosophy (for instance *Darr Ke Aage Jeet Hai* and *Darr Ko Maro Dew* by Mountain Dew or *Aaj Kuchh Toofani Kartey Hain* by Thums Up) is what prompted Limca to shift from mere *Taazgi* to the *Pyaas Badhao* space.

"I'm not saying that standing for a philosophy doesn't work, but there was something simple, easy and 'innocent' about Limca that is starkly missing now. The feel is a little too 'mature' for comfort," Jose explains, adding that the reasons for this could range from an over-exposed Kareena Kapoor, to a script that is trying too hard to prove the point, or the sheer loss of the Limca 'water spray magic'.

Interestingly, both Mehta and Jose cite the *Aaj Kuchh Toofani Kartey Hain* ad by Thums Up as an example of a brand that has changed its stance while maintaining continuity with its previous long-standing statement. ■

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GOOGLE

New Measures

The search engine biggie has announced new metrics to **measure the effectiveness** of online ads in an effort to **entice marketers** to adopt the **digital medium**. **By Nisha Menon**

For long, brands and marketers have struggled to measure the success of their campaigns or initiatives on various media, and digital advertising has not been much different. Clicks and impressions have for years ruled the roost to measure the impact and reach of an online campaign. Google announced the launch of new metrics, which it looks at as an effort to persuade marketers to shift more money from traditional advertising to the online medium.

According to Google, the initiative called 'Brand Activate' hopes to bring in a change in the online measurement system for brand marketers. It will integrate useful brand metrics into the tools that advertisers already use to manage their campaigns. The launch was announced on the company's official blog by Neal Mohan, vice-president, display advertising, Google.

As part of the launch, two new metrics have been introduced - Active View and Active GRP.

Google's Active View solution measures whether the ad is seen by the user, the time spent by the user in viewing the ad and the duration of ad exposure. According to this,

Secondly, it has a robust methodology, as it is calculated by a statistical model that combines aggregated panel data and anonymous user data (either inferred or user-provided), and will work in conjunction with Active View to measure viewed impressions.

Google sees this approach overcoming problems of potential panel skewing and reliance on a single data source. It also has the advantage of never using personally identifiable information, not sharing user data with third parties, and enabling users, through Google's Ads Preferences Manager, to opt-out.

ADOPTION OF ONLINE MEDIUM

These metrics have been launched by Google with the aim to encourage online advertis-



SUSHIL KUMAR

(From left) Das, Upadhyaya and Balasubramaniam: simplifying digital

Active View occurs when at least half of the ad is viewed on a screen for at least a second.

For example, when a user opens a website, one sees the display ads placed. To view ads placed on the bottom of the page, one has to scroll down. On scrolling, if the user sees half of the ad for at least one second, it is counted as an active view.

Active GRP solution is similar to the Gross Rating Point metric used predominantly in the television industry. It will allow advertisers to quickly measure the effectiveness of a campaign and adjust accordingly. It will focus on providing information related to the reach and frequency of the digital campaign.

This metric has two key features. First, it is integrated into the ad serving tools that the publishers and marketers already use every day. It will enable real-time decision making,

ing by brands and marketers. According to many digital marketers and connoisseurs, the medium has always attracted a step-brotherly treatment compared to traditional modes of advertising. The paltry marketing budget allotted to the medium is a reflection of the trust marketers have on the medium.

Suvodeep Das, marketing head, Kaya Skin Clinic lauds the move. "These new tools are a step in the right direction to simplify digital media buying and planning. Whether it will work or not will depend on how accurate these measurements turn out to be," he says.

But there are some who believe that adoption is going to be a tough ask. V Balasubramaniam, head, technology, Ozone Media, says, "The industry is used to the way impressions are

<< continued from page 14

Why So Glamorous?

teur cameras has declined. "This is why there's the pressing need to move from the utility space to the lifestyle space. And, getting attractive female actors to endorse these brands is an effort to make cameras attractive in a non-utilitarian way and position them as a cool lifestyle gadget," reasons Samit Sinha, managing partner, Alchemist Brand Consulting.

The celebrities do help the category, agrees Atika Malik, senior vice-president and executive planning director, JWT India pointing out how mobile phones have rendered digital cameras irrelevant. "The stand-alone camera segment needed to be rejuvenated, owing to the accelerated growth of the 'cell-phone-with-camera' category."

Categories that weren't traditionally celeb-driven are banking on celebrities now.



"The digital camera category is young and evolving. The customer's average age is falling."
ALOK BHARADWAJ

Thus, this spurt of young actresses is born out of a need to reappraise the digital camera category and make it more appealing.

The effort has sound marketing logic behind it, Malik insists.

CHANGING CONSUMER

The brands then claim that actresses help target young consumers. Sajjan Kumar, general manager, Nikon India says that Priyanka Chopra's appointment is one such move.

Alok Bharadwaj, senior vice-president, Canon India adds, "In India, the digital camera category is a young, evolving category and the average age of the customer is falling." For Canon, it is 22 years now.

He further explains that signing Sharma helped position Canon as a family product. "Traditionally, the digital camera category was typecast as a male-driven one but now we're seeing some variation. We're breaking away from this and positioning the product for the family, women and the youth." Young female Bollywood stars liberates the category from the shackles of convention, he thinks.

Granted that the changing nature of the TG (target group) is the reason for this trend but one cannot rule out the role played by sheer pressure from competition. "That the top three camera brands are being endorsed by these girls is partly coincidental and partly due to some compulsion within the category," admits Bharadwaj. ■

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ESPNFC

For the Love of Soccer

ESPN has launched **multi-platform worldwide soccer brand**, ESPNFC, which will be available on **online and mobile platforms in India**. By Nisha Menon

ESPN has launched ESPNFC, a multi-language and multi-country brand for football fans around the world across TV, radio, online, print and mobile. The offering will bring together all of ESPN's football properties and house them under one name. In India, the offering will be available only on online and mobile platforms.

ESPNFC will add global and regional contributors to ensure coverage of all developments, 24X7. Online and on mobile, ESPNFC will have the ability to detect where a fan is accessing content, and deliver locally relevant content for that region in the native language. The launch has been timed with the start of the 2012 UEFA European Football Championship.

Andrew Hall, senior director, digital content, ESPN EMEA, says, "It will allow us to better serve



The launch has been timed with the 2012 UEFA European Football Championship.

brands that want to reach soccer fans. We think we can offer them high quality content tailored to their need."

It will also provide unique, customisable digital opportunities for marketers, who can work with ESPN to reach sports fans on both a global and regional scale using ESPN's worldwide sales teams.

On ESPNFC, fans can access Live MatchHQ, a re-imagined and enhanced version of GameCast, which provides live-game experience for those who are not able to watch the game live.

It will also provide data-driven content from the live experience, including real-time scores and stats and message boards. Additionally, it will feature EURO 2012 Top 40 Player Rankings with contributions from ESPN experts - Ian Darke, Steve McManaman, Derek Rae and others. ■

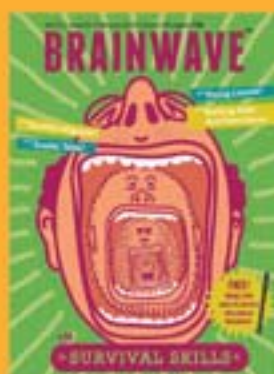
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RELIANCE COMMUNICATIONS

Painting the Town Blue

The social media campaign for Reliance Communications is predominantly a **Facebook app**, which is supported by an **augmented reality game** and a **Twitter campaign**. By Nisha Menon

Reliance Communications has launched an extensive digital campaign to support its mainline campaign promoting the two-year collaboration with Google to exclusively market Android devices in India.

The brief to Social Wavelength, the social media agency on the brand, was to establish that one has to be a part of the Android and Reliance 3G world for the best smartphone experience.

As part of the digital campaign, Reliance has launched a 'Be Blue' campaign on the brand's Facebook page. The customised 'Be Blue application' has been built for a multiplayer game on Facebook, where fans play using Facebook tools like friend requests sent and accepted, status updates made using @beblue tag, sharing photos



A Blue Bot Booster is available on any other day of the week for fans to increase the 'blueness' of their bots by several points so that the ones who join late still have a chance to get their hands on the merchandise and of course, the Samsung Galaxy Ace Plus Android smartphone.

Sanjay Mehta, joint CEO, Social Wavelength, says, "The multiple exposures of the brand during the social media campaign ensure higher brand recall. A Facebook game ensures that the consumers get to engage with the brand."

An augmented reality-based online game app is also on the cards wherein through a QR code and a webcam, users will see the blue bot dancing next to them on the computer screen. The users have to match its steps using commands on the keyboard. Users can also upload their gaming videos on the brand's YouTube channel and share it with friends.

Shivani Suri Dhanda, deputy general manager, brand and marketing, Reliance Communications, says, "Drawing from the key insight that people are always on the lookout for quick thrills and stress busters, the approach adopted on the digital medium is simply for users to have fun with the brand and create conversions around it."

Reliance has also rolled out a Twitter campaign, enabling consumers to share their own way of going blue, using the hashtag #howyoubblue?.

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Mehta: being blue

and videos to turn their personalised Android bot from green to blue.

Whoever turns the green Android bot blue faster stands to win Samsung Galaxy Ace Plus smartphones, along with Be Blue merchandise. Every Monday, the Bot again turns green and users have a chance to play and win smartphones all over again.

NEO@OGILVY AND MARMALADE DIGITAL

Getting Future Ready

Neo@Ogilvy and Marmalade Digital have **launched DSPs** that aim to smoothen **digital media buying**. By Biprorshee Das

Digital media buying in India might as well look forward to a revolutionary change, with Demand-Side Platforms (DSP) gaining ground in the country. Neo@Ogilvy, the digital media planning and buying arm of OgilvyOne and Marmalade Digital, a digital media trading technology and service provider, announced the launch of their respective DSPs in India. The model has gained popularity overseas and will look to gain acceptance among advertisers here as well.

Neo@Ogilvy launched its DSP late April, partnering with Brandscreen, a leading DSP in the Asia-Pacific region and has already



done a couple of pilot campaigns for two of its clients in New Delhi and Mumbai, informs R P Singh, vice-president, Neo@Ogilvy.

On the other hand, Marmalade Digital, a relatively new digital technology company established in 2011 has just launched its DSP.

DSPs represent advertisers or

advertising agencies, unlike ad networks (that represent publishers), and use an automated (software/technology) process helping advertisers to buy digital ad space across various web pages/publishers/blogs on real time basis.

DSPs enable advertisers and brands to buy audiences rather

Advertisers and brands can buy audiences rather than specific website ad placements through real-time bidding.



(Left) Singh and Kumar: behavioural targeting

than specific website ad placements through real-time bidding.

"DSPs use behavioural targeting data, collected from cookies and data exchanges, to identify audience segments. The advertiser then uses that data to define the kind of audience it wants to target with its advertising and the amount it is willing to pay per impression. The DSP then bids on the ad impressions using that advertiser's criteria and budget, and serves the ads,"

continued on page 22 >>

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TELEVISION



SANTOOR

Marking Santoor's 25th anniversary, the TVC unveils the product's new identity with a theme film that celebrates women.

Agency: Draftfcb Ulka

National Creative Director: K.S. Chakravarthy

Creative Directors: Dharmesh Shah, Siddhi Desai

Director: Vishal Manglorkar

Production house: Milestone Films



SAMSUNG ELECTRONICS

The TVC for Samsung Galaxy Y Duos shows the protagonist cheekily demarcating the world between the have's and the have not's and the need to be smart and own a smart phone.

Agency: Cheil Worldwide SW Asia

Creative Team: Varun Arora, Dinkar Porwal, Vishal Sagar

Director: Gajraj Rao

Production House: Code Red



TANG

With the brand message Tang-Achhai Ko Rakhe Taaza, the commercial depicts children taking a responsible stand by recycling waste.

Agency: Bates

Creative Team: Sagar Mahabaleshwarkar, Juhi Chaturvedi, Hemant Sharma, Trishna Parkash

Director: Vishal Gehani

Production House: Ramesh Deo Productions

PRINT

GE

The ad depicts the influence of technology on art. A Madhubani painting shows how the GE Lullaby warmer helps keep premature babies warm just after birth. The campaign uses folk art to show ways in which GE technology has impacted lives.



Creative Agency: BBDO India

Creative Team: Josy Paul (Chairman, NCD), Sandipan Bhattacharyya (ECD), Bharat Khare (Creative Team Leader)

PETER ENGLAND

Showcasing the brand's new range of bags, the ad highlights the importance of style and looks.



Agency: Mudra India

Executive Creative Director: Vipul Thakkar

Group Creative Director: Deepak Singh

Copywriter: Vipul Thakkar, Karthik Venkat and Sudhir Sukumar

Art Director: Manoj Bhagat, Vincent Mathew

RANKERS POINT

With an illustration, the ad lists the various features of the brand that will help students get a rocket-ing start for various school and competitive exams.



Agency: Srijan Advertising

Creative Director: Prabudh Dubey

Designer: Dharmendra Raghuvanshi

Copywriter: Ravi Kumar

OOH



PEPSI

Staying true to the brand motto of 'Change the Game', Pepsi turned to football from cricket in a bid to promote the soft drink for the summer season. The hoarding features Indian cricket heroes Mahendra Singh Dhoni, Virat Kohli, Suresh Raina with global football stars, Didier Drogba, Frank Lampard and Fernando Torres.

Agency: Kinetic

Exposure: Delhi, Gurgaon, Bangalore and Agra



VASAN EYE CARE

Focussing on the products and services offered by Vasan Eye Care, the hoardings showcase various eye problems including diabetic retinopathy, cataract, paediatric eye care and others.

Agency: APB Impact

Exposure: Indore, Ahmedabad, Vashi, Kolhapur and Nashik

DIGITAL



VESPA

The campaign that aims to educate customers of the Vespa's legend ahead of its relaunch in India. The interactive contest is open via OnceUponAVespa.com and the brand's Facebook page. It focuses on the brand's origins, its impact in the world of two-wheelers and its influence on popular culture.

Agency: OgilvyOne

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*Relative Share: 8 Wk Avg, 2012. Kerala Total Market. Source TAM.

DIESEL - FACEBOOK

The Flash Mob Fad

The apparel brand has launched an **extensive campaign** on social media to drive the message of **heavy discounts**. By Nisha Menon

On April 26, around 500 people including Diesel India employees and members of Diesel's Facebook community, changed their relationship status at a pre-decided time. This triggered heightened activity on Facebook with people posing questions and writing comments. To which Diesel India replied, 'Single is boring, Twosome is Awesome. Come along to dieselturnstwo.com and join the party'.

The initiative led users to the website, where they could generate QR codes to avail discounts.

Once the user arrived at the website through the Facebook campaign, he/she could generate the QR code invites that would get them a discount of 50 per cent at Diesel retail outlets. To increase the reach of the campaign, users could also invite 10 of their friends to avail an additional five per cent discount. This led people to share the QR code on their walls by making it their display pictures to get their Facebook friends to use it and avail an additional discount.

The message became viral and within two hours of activity, the brand received more than 1,000 unique visitors and registrations on the website. The activity achieved an estimated 75,000 impressions within two days of its launch.

The campaign was designed and executed by digital marketing agency The Glitch.

Rohit Raj, right brain, co-founder and creative head, The Glitch, says, "A status update on relationship on Facebook generates quick reaction. Using this insight, we designed a campaign that would shock and surprise users, only to be told to check the website where they could take part in the activity to generate QR code invites. As we had

a short period of time to inform the users about the discounts, social media was the obvious choice due to its viral nature."

The activity was to mark Diesel's second anniversary in India.

Pallavi Barman, marketing and communications, Diesel Fashion India Reliance, says, "The Diesel anniversary is an event created by the employees for themselves, their friends and family. We believe, we are a bunch of cool, fashionable and well networked people. Hence, the idea of using our own FB walls to share and propagate the sale message. Promotion on social media lends an



(Left) Barman and Raj: generating quick response



event a very underground, clandestine vibe. It's like there is something on, and you have to chance upon it by discovery." ■

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Getting Future Ready...

explains Hemant Kumar, founder and chief executive officer, Marmalade Digital.

"At Marmalade, we want to focus on control and transparency to provide agencies/advertisers/ad networks with better and refined targeting through our DSP. Greater transparency would at least mean full disclosure about inventory sourcing, basic understanding of algorithms used to identify targets, and identification of the behavioural data that enhance performance," says Kumar.

To access advertising inventory, DSPs usually tie up or connect with companies (like digital ad exchanges, site representation firms and online ad networks), which represent and have tie ups with publishers. In some cases, DSPs tie up directly with publishers as well.

While Neo@Ogilvy will use Brandscreen's technology in India, Marmalade Digital has tied up

with supply side platforms (SSP) such as Rubicon, PubMatic and AdMeld.

Singh of Neo@Ogilvy says that DSPs have taken time to be established in India, primarily due to the overall low acceptance of digital advertising here, as well as the fact that very few have the expertise to use the platform effectively.

Talking about the pilot campaigns already executed, Singh says, compared to traditional display advertising, the model has helped lower the cost of acquisition for the agency's clients significantly.

He is optimistic about DSPs' future in India and says that education is a constant part of digital media and the agency will continue to do so promoting the platform. Certain evolved advertisers who are more welcome to change than others will further help the cause, he says.

"Consolidation is already happening because of the sheer number of ad networks in the country. In a year's time, I see most ad networks transforming into DSPs or at least launching their own DSP," Singh says. ■

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Sd/
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MTV YOUTH MARKETING FORUM

Local Message Board

At the MTV Youth Marketing Forum experts deliberated on **the power of social media** to target youth to **build conversations** in order to enhance sharing of **information and ideas**. By Nisha Menon

The MTV Youth Marketing Forum in Mumbai saw marketing experts from varied fields come together to shed light on the best way to get youth involved with brands and campaigns. The theme for this year's marketing forum was 'Power of One'.

Aditya Swami, executive vice-president and business head, MTV India kicked-off the discussion with the view that content is the king.

He said, "Content is the No. 1 social currency. To reach different sections of the population, we need different tailor-made content. This is true for the youth too, as they have the power to bring about social and cultural change due to easy access to internet and social media."

Swami added that the social media has brought about a revolution among the youth to make them 'one'. He said, "Social media has changed the way we function. Brands, too, need to understand this. Marketers must realise that campaigns with global reach and message will impact the youth more than a localised one."

Emphasising on the need to build conversations and dialogues between brands and the youth, Swami said, "Youth is an empowered generation today, with easy access to information, large friend circles and internet at their disposal. To interact with such an audience, marketers must adopt a strategy where participation and sharing takes predominance."

Andy Ridley, executive director and co-founder of Earth Hour took stage next with his views on the power of social media in running a campaign



(From top): Swami, Holm and Ridley: focus on youth

paign. People came up with their own ideas to drive the Earth Hour campaign through social media."

Elaborating on the importance of localising a brand message, Ridley added, "With Earth Hour, we saw that different geographical regions have different issues. Though the underlying message is of protecting our planet, local people adapted the campaign to match their need and requirement. And social media was a huge enabler in localising the brand message."

Speaking at the forum, Henry Holm, senior vice-president, Rovio Entertainment, makers of the Angry Birds game, said that heightened interactivity with the audience is what drove the success of Angry Birds. "We use a mix of marketing channels to promote Angry Birds. They include YouTube, Facebook, Twitter and our website to reach out to our consumers. Licensing and merchandising adds value to our brand as it ensures more engagement."

Holm added that making a product that is available on multiple platforms and screens, too adds value. He said, "As marketers, what we need to reach the right audience, is to incorporate social media and the brand message into the product, to enable the consumer to give active feedback. So

technically, instead of a 360 degree marketing mix, we need to adopt a 720 degree approach. Innovation is not about thinking out of the box. The real question is why do you even need a box?"

He further added that a brand cannot build a business with fans only. "Only having a presence on social media is not enough. The marketers need to tap the medium to get the feedback periodically and incorporate the feedback into their product."

The forum also saw speakers such as Imran Khan, actor; Chetan Bhagat, author; Simon Smith, digital director, Europe, Interbrand; and Angela Barkan, senior director, marketing and publicity, Sony Music, among others. ■

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New Measures

defined today. As an ad network, sometimes it is tough to explain geo-targeting to publishers as to why they won't get paid for a few impressions as they were served in geographies outside the ones defined by the agreement. With the new standard, if we tell our publishers that we won't be paying for a bunch of impressions as it was never viewed at all, there could be a lot of heartburn. Publishers should use this opportunity to redesign their pages, remove the clutter and have fewer placements that are visible."

OPPORTUNITIES AND CHALLENGES

With specific targeting tools like Active View and Active GRP, businesses can now make strategies with the objective of gaining screen presence, brand recall, brand awareness and a positive online reputation, which come together to convert into revenue.

Avijit Arya of Internet Moguls says, "If you think outside complex calculations of cost and revenue, measure success in terms of building trust, confidence and a positive reputation; then we will see creative minds getting a foothold back in the ad world, with businesses realising online marketing's true potential."

In the traditional way of measuring an online ad campaign, advertisers could lose focus and make wrong decisions like pushing an ad with a negative impact, while sidelining something with great brand strengthening ability.

According to Arya, online marketing agencies will be encouraged as Google's initiative just made selling the idea of online advertising easier. He adds, "The only real challenge I foresee is the ignorance of most businesses as they tend to give less than due credit to long term benefits and impress upon short term gains. Each penny spent online is expected to convert into revenue, while millions are spent on TV just for brand awareness or brand recall."

GROWING IMPORTANCE OF METRICS

The lack of a singular currency to measure the effectiveness of an online campaign and the return on investments has kept the marketing clan away from investing heavily in digital.

Debdutta Upadhyaya, vice-president, Vdopia Inc. says, "Any certified analytics, which gives a good idea about the campaign's performance will help the industry's growth. Introduction of these metrics indicates their growing importance in the marketing function and will go a long way in driving the adoption of the digital medium." ■

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Marketing experts from varied fields came together to shed light on the best way to get youth involved with brands and campaigns.

such as Earth Hour.

He said, "Social media enabled us to take the Earth Hour campaign to 152 countries and 6,926 towns and cities. The virtual cycle of content created turned it into the consumers' campaign instead of our cam-

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CATEGORIES LIKE BEAUTY,
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42% readers for whom magazines are the most preferred source of information, on categories like beauty and health, clothing, home décor, accessories, luxury goods, auto, financial services and travel. (Almost twice as that for TV in some categories)

57% purchase intent based on ads seen in magazines (amongst the highest across media)

54% readers trust products more when they are advertised in magazines

*Qualitative research by Quantum, followed by a large scale quantitative study by IMRB, with 3600 people, across 10 cities.

MAGAZINES ENGAGE
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Association of Indian Magazines

**YOUR S T A R IS THE SAME,
YOUR CHANNEL IS THE SAME,
JUST A NEW NAME**



এগিয়ে থাকে। এগিয়ে রাখে।

*WEF: 1st June, 2012

NOTHING HAS CHANGED

JUST A NEW NAME



এগিয়ে থাকে। এগিয়ে রাখে।

आपको रखे आगे

उघडा डोळे, बघा नीट



GOGOL

THE WAVE OF NEW AD FILMMAKERS

While the icons of ad filmmaking are still shining, a few new generation directors are rewriting the scripts of filmmaking.
By Shibani Gharat

Over the last few years, the Bollywood film industry has seen a sea change in terms of storytelling, scripting, direction, casting and many more things. The change can be seen closer to our home in the advertising industry as well. A new bunch of filmmakers is gradually rewriting the scripts of ad filmmaking, while churning out some outstanding pieces of work.

While names like Prahlad Kakkar, Prasoon Pandey, Ram Madhvani, Abhinay Deo, E Suresh and Prakash Verma continue to hold iconic status, the new set of filmmakers like Ayappa KM, Razneesh Ghai, Vivek Kakkad, Nikhil Rao, Piyush Raghani, Shirsha Guha Thakurta and Ram Subramanian, to name a few, are finding their own place in the industry.

Just think of a few popular television commercials in recent times and chances are the younger breed has worked on them - Pepsi - Change the Game to Football, Tata Sky - *Poochhne Mein Kya Jata Hain*, Kotak - *Subbu Sab Janta Hai*, Airtel - *Bhukkad* Friends and many such films have been directed by this new set of ad film directors.

afaqs! Reporter discovers the untold story of the new generation filmmakers and the changes that they have brought into the industry.

GENERALISATION TO SPECIALISATION

From the early days of Doordarshan, when the country was first introduced to television commercials, to a few years ago, a good filmmaker's proficiency was in his versatility, as he was keen and open to take up a variety of work and all genres of films. But today, the trend is towards specialisation. There are directors known only for comedy, some are known for their great sense of visual and musical language, while some have forged a reputation for the use of technology.

Sagar Mahabaleshwarkar, national creative director, Bates India, says, "Earlier, we would get show-reels from different production houses, where there was a director who had worked on all kinds of films. But now we get five to six different show-reels from each production house depicting the specialisation of each, saying one director is good at comedy, the other with automotive advertising, the third could be perfect at fashion films, while another an ace at visual storytelling."

Ayappa KM, a director who has worked on witty commercials for brands such as Flipkart, Virgin Mobiles and Bingo, is known for his comic timing. Most creative heads agree that for any film with funny scripts, Ayappa is the first choice.

Ayappa KM Footcandles

The Beginning: Orchard
Advertising, MTV

Ad filmmaker since: 2005

Known for: Comic timing

Memorable films: Flipkart,
Bingo - Balcony,
IPL 2, The Times of India
- Chennai Wake-Up, Airtel -
Friends (short films)



FOTOCORP

Similarly, Vivek Kakkad, the director of TVCs such as Tata Sky, IDBI Federal Retiresurance and Childsure, and Fastrack (Virat Kohli and Genelia D'Souza), is the man for great storytelling. Nitesh Tiwari, executive creative director, Leo Burnett describes him, "Kakkad gets the subtlety in a performance beautifully out of a script. He can take a simple script and turn it into a memorable film."

While agencies prefer categorising ad filmmakers, many of these directors do not like to be slotted. Ayappa feels strongly against the idea of stereotyping a film director into a category. "It is wrong to judge somebody because they have worked on certain types of scripts. It is important that you get out of your comfort zone, so that you learn so much more and do great work."

Razneesh Ghai, founder, Asylum, says that agencies tend to categorise the directors to convince the client, "The agency people do not go with the conviction that a certain director is capable of making a different kind of film as well."

However, Ashish Khazanchi, national creative director, Publicis Ambience differs. He explains why categorisation is important for the filmmakers. "I have to quickly remember the top few directors in every genre. So, if you specialise in a particular genre, the individual recall will be high," he adds.

Specialisation can be a subject for debate but the industry seems unanimous that the new age filmmakers have ushered in big improvements in



Vivek Kakkad Curious Films

Background: Grey, JWT, Ogilvy India

Ad filmmaker since: 2008

Known for: Bringing out the subtlety in a script

Memorable films: Tata Sky - *Poochane Main Kya Jaata Hai*, IDBI Federal Retiresurance and Childsure, Fastrack commercials with Virat Kohli and Genelia D'Souza

filmmakers. And there are several reasons for that.

One big change is the disappearance of the aura around the 'Big' directors. As Ashish Chakravarty, creative chief, McCann Erickson Delhi, says, "In the older days, there were two kinds of directors. Either they were too big for a script and could reject or accept a script, or they were too small to call the shots."

It's no longer just a passing of the baton. Rather, there are healthy discussions and bouncing off of ideas between the creative director and the filmmaker, which in turn improves the quality of the product as well.

"The big directors moulded a script to make it their way. But now any form of change happens through mutual consent," says Chakravarty.

In the early days of television, there were few film directors and the existing creative directors had just graduated from print. Since, the filmmakers were more experienced, they had an upper hand on this front.

The creative director and the filmmaker now work as a team. Some equate it to the art-copy partnership as well. For instance, Abhijit Avasthi, national creative director, Ogilvy India prefers to work with Vivek Kakkad of Curious Films, just like Arun Iyer, national creative director, Lowe Lintas is a great partner with Nikhil Rao of Jamic Films. Both Iyer and Rao have worked together at

Lowe in the past.

"Because he has been a creative director himself, he gets a sense of the script pretty quickly. In fact, after he moved on to join Chrome Pictures, a few of the initial films that he got were from Lowe Lintas," admits Iyer, while talking about Rao.

BACKGROUND IS IMPORTANT

The fact that many new generation ad filmmakers were writers turns out to be an added advantage.

For instance, Piyush Raghani of Tide - *Rumaal* and Tata Sky - Mobile Access fame started his career as a journalist with a youth magazine called JAM and later moved to Channel V as writer/production assistant. Similarly, Nikhil Rao, who has worked on Limca - *Pyaas Badhao*, was a copy writer for nine years at Lowe. In order to support

Piyush Raghani Old School Films

Background: JAM, Channel V, Ten Sports, STAR News, Disney, MTV

Ad filmmaker since: 2009

Known for: Effective interplay of emotions

Memorable films: Ebay.in, Bubbalo - Face Gym, Tata Sky - Aamir Khan, Tide - *Rumaal*



Razneesh Ghai Asylum Films

Background: TV Production (*Movers & Shakers*, White Light Moving Pictures, MTV)

Ad filmmaker since: 2005

Known for: International touch

Memorable films: Cadbury Éclairs - Rich Brownie, Mountain Dew - *Darr Ko Maro Dew* (Vijender Singh & Sushil Kumar), Myntra



terms of craft and a global approach.

Santosh Padhi, co-chief creative officer and partner, Taproot India says that the Indian ad filmmakers are today at par with international directors, with the rise of young, fresh talent.

"These days the exposure to international work is more than before. The new directors blend Indian nitty-gritty with an international touch and it is amazing how they can bring the two worlds together. They know exactly how to make a film more contemporary and more international in all aspects, whether it is editing, cinematography or music."

NEWER PARTNERSHIPS

It seems that the new generation creative directors are more comfortable working with the budding



Nikhil Rao Jamic Films

Background: MX Advertising, Lowe Lintas

Ad filmmaker since: 2009

Known for: Visual storytelling

Memorable films: Airtel - My Airtel, My Offer, Limca - *Pyaas Badhao*, Birla White Wall Care Putty - Dandruff Parrot, ET Now - Always Thinking Markets

his theatre acting career in Delhi, Gajraj Rao of Code Red Films wrote scripts for plays.

"Understanding and adapting a script is far easier if the ad filmmaker is a writer," Bobby Pawar, chief creative officer and managing partner, JWT India opines.

Citing the example of Ram (Subramanian), he says, "Ram being a good writer himself understands the script and the idea well. Besides, the agency background helps him in understanding the brand side of the story better." But it's not just the writers. Many filmmakers have come on board even from TV or film production.

The art of ad filmmaking is to marry storytelling with the brand message. If filmmakers with an agency background are adept when it comes to laying emphasis on a brand, those with TV experience also have an edge.

Abhijit Avasthi, national creative director, Ogilvy India, says, "TV operates on low budgets and quick turnaround time. Those coming from TV to ad-filmmaking direct excellent films even if there are time and monetary constraints."

Citing the example of the Tata Sky - Aamir Khan TVC, Avasthi explains how Raghani did a brilliant job, despite Khan's tight schedule. "TV guys such as Raghani are *jugaadu* and work smart, in spite of the limitations," he adds.

Shirsha Guha Thakurta, director, Native Films, who moved in from feature films, initially had a problem adapting to the nuances of ad filmmaking.

She says, "Feature films are more real and smiling mothers in ad films annoyed me. Later I realised that in an ad film, there are so many things that you subconsciously try to drive into the

audiences' mind. If you trying to cue in 'happy', everything that you show has to be 'happy' – from the lights to the colour of the set and costumes."

COST EFFECTIVE

As any other sector, the economy of scale has played its role in this sector as well. Many find the new age filmmakers to be cost effective. A veteran ad film maker would charge around ₹10-15 lakh for a day's shoot, while the new generation directors are available at one-fifth of the cost at only ₹2-3 lakh for a day.

For instance, Airtel's main film – *Har Friend Zaroori Hai* – was directed by the veteran Ram Madhvani, but when Airtel decided to take the same proposition through several short films, the

Ram Subramanian Nirvana Films

Background: Akshar, Grey, Contract and Ogilvy

Ad filmmaker since: 2008

Known for: Performance-driven films

Memorable films: Levis Curve Id, ING Spy & Char Chase ad, The Economic Times - Power of Ideas

new age directors were found to be cost effective. With a senior director, the budget would surely have hit the roof.

Satbir Singh, managing partner and chief creative officer, Euro RSCG India,

says, "The top-of-the-line people have become very expensive and are very busy. Hence, they can be used only for big budget films. But, with the coming in of new directors, even small budget films have started looking good," he adds.

A senior creative head says, "Television commercials like Flipkart, which are high on popularity today, wouldn't have been possible without the new age directors."

Ram Subramanian, director, Nirvana Films, shares his experience while he was working with Ogilvy and Neo Sports was his client.

"We were to make a series of films on Neo Sports, for which we approached a few senior ad film makers. I wanted the really funny guys with the funny scripts to do the films for Neo Sports. But, the amount of money that they were demanding was insane. The client did not have that kind of budget and he encouraged me to direct this film. I teamed up with this person named Mehul, who was starting his own production house." In fact, that is how Subramanian turned from an agency guy to an ad film maker.

ON THE FLIP SIDE

There has been a steep increase in the number of production houses over the past few years. Those working with known production houses and agencies have started their own outfits.

"It has its upside and downside as well. Mushrooming production houses have increased the options for agencies, which has increased the level of negotiation. But, competition also brings out good work. Whenever a director makes a good film, I get inspired. It is interesting, there is a drive inside," says Ghai of Asylum.

But, with an increase in the competition comes a lot of insecurity as well. Naren Multani, the ex-head of films at McCann and now a director with Equinox Films, says, "You have months

Shirsha Guha Thakurta Native Films

Background: Q.E.D Films, Assistant to Ram Gopal Varma

Ad filmmaker since: 2009

Known for: Performance driven films

Memorable films: Cadbury - *Shubh Arambh*, Swimming and Litter, Horlicks - Cool shot, Mia - By Tanishq



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when there is no work. On the other hand, there are months when you have so much on the platter. You learn to grow with your insecurities and you grow more as a human being over here."

Piyush Raghani, director, Old School Films, too, feels that it is a very tough, insecurity-led business for directors. "Many of us get very jittery during a shoot. I am not sure if many will admit it. There are 200 people on the set, around 40 of them behind the scenes. We are spending someone else's money. And then, you have to pretend to know what you are doing," he concludes.

Earlier, the film production house was a one-man show. From there it has moved to having multiple heroes. As the business expanded, film production companies needed fresh talents, while budding filmmakers found the comfort of working under a known brand. ■

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Additional interviews with Senthil Kumar, Shashanka Chaturvedi, Raghu Bhat, Manoj Shetty, Sonal Dabral, Josy Paul, Hozefa Alibhai and Ramanuj Shastry

SAMBHAAV GROUP

On the Move

Sambhaav Group has launched a **transit TV channel**, titled Wise TV, to tap the **audiences across Gujarat**. By Anindita Sarkar

At a time when TV channels are fighting to find their requisite spot within the Indian family household, Gujarat-based Sambhaav Group has decided to tap into these viewers through a live transit television channel, called Wise TV.

The channel will be available in 3,500 GSRTC (Gujarat State Road Transport Corporation) buses connecting important cities across Gujarat, Maharashtra and Rajasthan for collective viewing. The company has roped in Amit Ray, ex-president, Lintas Media Group, as director, Wise TV.

The channel is being positioned not as an out-of-home screen but

rather as a satellite television channel which will provide live entertainment to about 12 lakh viewers per day across key genres such as business, Bollywood and sports. Donning the tagline 'TV Bana Humsafar', it claims to be the first organised, government-authorised transit TV channel in India. It will also have specially designed shows to foster audience interaction, wherein lucky passengers will be rewarded.

The channel, to be placed on the will initially showcase popular Gujarati sitcoms and will be heavy on comedy and Bollywood content.

Kiran Vadodaria, chairman and managing director, Sambhaav Media, says, "Wise TV's viewing experience will be exactly like that of a regular TV. Today, TV viewing away from home is an established phenomenon. We have just facilitated it. We will serve real time updates on happenings in the state, nation and the world across issues ranging from finance to sports and Bollywood, amongst others. Viewers



Vadodaria: TV addict

will feel as if they are sitting in front of their TV sets at home," he says.

Elaborating on the objective behind the launch of the channel, Vadodaria notes that currently, no local TV channel provides significant reach in Gujarat.

According to a Nielsen research carried out for the Sambhaav Group, on transit TV audiences are well educated, wherein 87-94 per cent of the audience

can recall the brands they see on a transit TV. Also, internationally, 31-48 per cent people buy products they see on transit TV. "Meanwhile, 71-86 per cent of riders are guaranteed to be in the same place and same time at least twice a day, five days a week. This is a jackpot for advertisers," he claims. ■

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The channel claims to be the first organised, government-authorised transit television channel in India.

Should There Be A Copyright On An Agency's Ideas?

Some agencies have been complaining that the ideas put forth by them at pitches get lifted, only to be tweaked and executed by the winning agency. By Ashwini Gangal

MEENAKSHI MENON (MADHVANI)
Founder and Chairperson, Spatial Access



ENFORCING A COPYRIGHT WILL BE NEXT TO IMPOSSIBLE AND ANYWAY, THE ISSUE IS NOT OF COPYRIGHT LAWS. IT IS MORE TO DO WITH THE MORALITY OF THE theft and less to do with its legality.

It becomes morally binding on the client to go with the agency that he believes has done the right job for him, and to not necessarily pick the best idea. Theft of ideas takes place when the client picks the best idea and asks the 'right' agency to implement that idea.

If there is a better unity among the players in the industry and agencies decide that they will not use someone else's ideas, then they can collectively ensure that something is done about this.

While legality is difficult to implement, a sense of fairness and brotherhood is something agencies can work towards.

TARUN KHANNA
Head, Marketing, Fiat India



THE BRIEF WILL ALWAYS BE ONE AND WHEN THE BRIEF IS FOCUSED, THERE WILL BE SOME OVERLAP AND COMMONALITY OF IDEAS. THE IDEAS will tend to fall within a similar spectrum, with varying creative executions.

Everything is derived from the client's brief and strategy, and finally every communication is rooted in the brand's existing image in the market and consumer insights. Thus, once the creative ideas are presented, there are obviously common threads. So, I don't know if the issue of copyright is really relevant in this case.

Even when the ad is released what is the guarantee that it won't be copied? It's common to see ideas in every category which have been executed in some other category in different periods of time. Imposing a copyright may generate unnecessary tension amongst people working in the same industry and market. Ultimately, the onus is on the client to be true to the pitching process. Beyond that, you can't control it much.

ANIL NAIR
CEO & managing partner, Law & Kenneth



YES, I CERTAINLY BELIEVE SO AND COMPLETELY AGREE. MOST OFTEN, THE BASELINE IS WHAT GETS STOLEN IN PITCHES. THE MODUS OPERANDI FOR MANY clients is to call for a pitch of around three agencies, get a minimum of 10 ideas, and then hire a cheaper agency to execute a mish-mash of all the good ideas. There has to be a way of getting together and tackling speculative pitches.

A pre-emptive arrangement is required to deal with this. Many times, agencies sign a non-disclosure agreement before they get a brief from clients. We need to get a similar thing, such as a copyright agreement, signed by the clients that states that whatever is being presented and is still not bought belongs to the agency and cannot be used without its consent. And this should be enforced by an industry body.

SHIV SETHURAMAN
CEO, TBWA India



ABSOLUTELY YES! IDEAS, JUST LIKE ANYTHING ELSE, DESERVE A COPYRIGHT. EVEN IF THE CLIENT IS NOT UNSCRUPULOUS, the fact is that if you create an idea, there must be a mechanism by which you copyright it. It's not always due to bad intent on part of clients; several agencies can come up with similar ideas. Sometimes it is done by design, and at other times it happens by default. Either way, the need to copyright ideas is a pressing one.

Overseas, the minute a presentation is made to a prospective client, all the ideas are put on a CD and sent to the copyright bureau. In case of a dispute, one can re-visit that record and prove in a court of law that he had originally created a particular idea. In a country like India, where the protection of ideas is weak, having a copyright at the pitch stage would be good.

Clients do idea shop and a part of the problem also lies with agencies. If we don't value our own ideas, no one else will.

CHROME DATA ANALYTICS AND MEDIA

Loosening their Purse Strings

Chrome Data Analytics and Media released the **second round of data** on carriage fees, which suggests that there has been a **major correction in rates** in the last 12 months. **By Prajjal Saha**

Even though the government is desperate to put a cap on carriage fees, its call seems to be falling on deaf ears. This is evident from the fact that Indian broadcasters paid ₹300 crore more as carriage fee in FY 2011-12 as compared to the previous fiscal.

In 2010-11, the total transaction of carriage fees for Prime, S and UHF bands amounted to ₹1,600 crore, which has now increased to ₹1,900 crore.

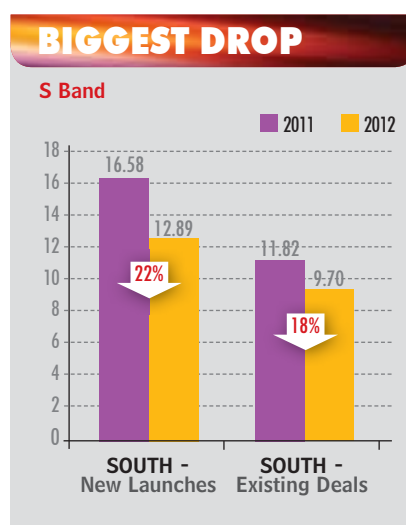
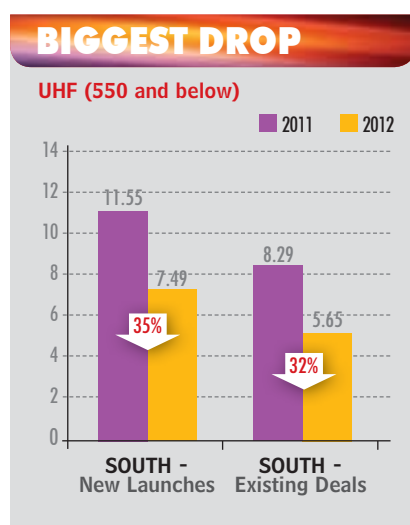
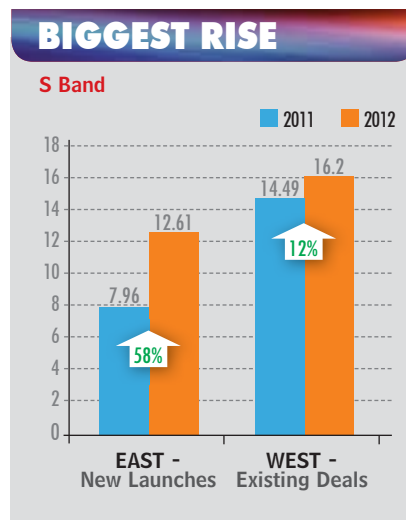
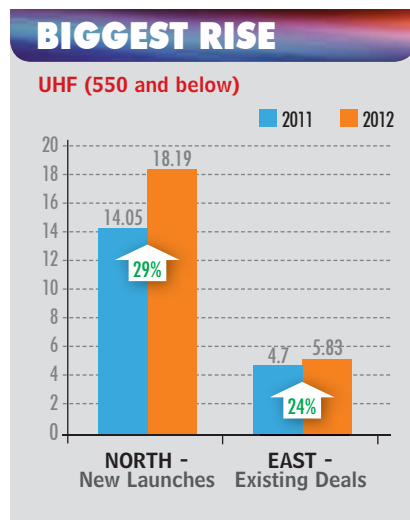
The prime band (old B&W television sets are only equipped with prime band) and colour band (channel number 5 and 16-19), which can accommodate only 17 channels, are already packed and booked. It is difficult to dislodge the existing channels from this band as they enjoy a very high content pull. So, for any new channel, the next option is the S-Band or UHF band, for which the fight between the new and existing players intensifies.

Chrome Data Analytics and Media launched its second round of data on the carriage fee - Distribution Investments Index (Dii). The study suggests that there has been a major correction in rates across the nation between 2010-11 and 2011-12.

"Carriage fees continue to hound broadcasters, and hence Chrome Dii R2, the objective of which is to simply facilitate smart business planning on the back of content affinity, market segmentation and industry benchmarks - the key to optimise distribution investments," says Pankaj Krishna, founder, Chrome Data Analytics and Media.

The cost burden has increased for the new as well as the existing players across North, West, Central and East regions. The only market to have shown a decline in carriage fee is the South. Chennai, which claimed more than 50 per cent of the carriage fee collected in the four southern states, has seen a massive dip in carriage fee in the last one year. This has happened primarily due to the government's revival of its cable distribution system.

The S-Band in Chennai was available for ₹9 crore in FY 2011, the rate for the same has dropped by 46 per cent to ₹4.85 crore. For the UHF band, the fall is even steeper - 65 per cent from ₹6.5 crore to ₹2.25 crore.



All figures in ₹ Crores; Source: Chrome Data Analytics & Media, Chrome Dii R2

For both, new and existing channels, the prices have come down by 39 per cent and 61 per cent for S-Band and UHF band, respectively.

The drop in prices for Chennai has brought down the overall cost for South India, where the rates of S-Band have come down by 22 per cent for a new deal and 18 per cent for an existing one. A new channel can now take up the S-band in the entire South India for ₹12.5 crore instead of ₹16 crore it paid earlier.

Hyderabad, which was only 4 per cent of the South's carriage fee market, now claims a 16 per cent share. Earlier, the Hathway deal for Hyderabad was a part of the Bangalore Hathway Corporate deal, while in Dii R2 (2011-12), the

majority of the broadcasters executed standalone Hathway Hyderabad deals, which has increased the booty for Hyderabad. Chennai's share has dropped from 56 per cent to 37 per cent in the South.

In the East, newer players would have had a horrifying time getting the right placement for their channels. It's also true that the East saw a slew of new channel launches, which further increased the new deal rate for S-Band dramatically. For instance, the rates for S-Band have increased by 58 per cent, from ₹7.9 crore to ₹12.61 crore in the East. Fortunately, the price for UHF band has increased by only 12 per cent here. For existing deals, the S-Band rates have increased by only 6 per

cent, while for the UHF band, the figure is 24 per cent.

In Kolkata alone, the rate for S-Band for a new channel has increased by 76 per cent. For a new channel which opts for a 100 per cent penetration on S-Band in Kolkata, it must pay ₹10.42 crore, which is about 40 per cent or ₹3 crore more than the existing player.

The North continues to be the most expensive region for broadcasters, thanks to the crowding by the Hindi GECs (general entertainment channels). However, here, there is little difference between the S-Band rates for the new and existing players. A new player would have to pay 25 per cent more than the existing player for an S-Band placement.

The cost for S-Band in North India has gone up by 11 per cent, from ₹25.3 crore to ₹28.03 crore for a new player, and for the existing players, there has been a 10 per cent increase, from ₹20.24 crore to ₹22.32 crore. For the UHF band, there has



"Carriage fees continue to hound broadcasters, and hence Chrome Dii R2 to facilitate smart business planning."

PANKAJ KRISHNA

been a steeper increase in new and existing deals in the North. For new players, the rates have increased by 29 per cent, while for existing deals the increase is 19 per cent.

While on one hand, the MSOs are asking for more money, the fact is that the number of C&S households has decreased due to increasing number of DTH homes (direct-to-home). This has increased the cost

The carriage fees in Chennai has dipped because of the government's revival of its cable distribution system.

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GEC

The Key to Success

The Indian general entertainment space strongly believes that **one big show** could change the fortune of a channel. **Does it really happen?** By Anindita Sarkar

STAR Plus got it right. The success of one show - *Kaun Banega Crorepati (KBC)* - changed the fate of the channel completely. It created several other success stories on the back of this one big show. For nine years, it maintained a safe distance from the competition.

STAR inspired others and it became a belief of sort in the industry that one big ticket show could do wonders for any channel. Likewise, Colors, during its launch, bet heavily on *Khatron Ke Khiladi (KKK)* and it worked. Even Sony made a comeback riding on the success of *KBC*.

So, while it is true that a big ticket show can bestow its magic touch on a channel's performance, the motive has its own limitations. In fact, over-dependence on one big ticket show can kill the channel as well. It's true that a big ticket show attracts people in droves, which eventually facilitates enough sampling for other shows, but the channel can only be successful if it gets its economics right.

"Often, a channel puts all its resources on the production and marketing of one show and compromises on the others. But even as the channel hopes to ride on the success of that one big show, it may not materialise or sustain for long after all," says a senior media planner.

Let's take the example of Imagine TV. To be fair, the channel created one of the most innova-



(Left) Shah and Kamat: the big game

tive formats with the Swayamvar series, the first edition of which (with Rakhi Sawant in it) was a magnum opus TRP success. But, despite the effort, even the much-rated and talked about series could not save the channel from its sudden demise. Why? Because, unlike a STAR, Colors and now, Sony, the channel did not have a successive plan - and thus shows - which could pull

in the audiences that already stood generated and reserved from that one big show.

Ashwini Kamat, GM, MediaCom, says, "If you consider Colors' launch, while *Bigg Boss* and *KKR* aggregated audiences, success only arrived because daily soaps like *Balika Badhu* or *Na Aana Is Desh Laado* retained those audiences."

So, here is the economics: a GEC needs a minimum of 15 hours of programming every week only to complete the prime time line-up, assuming commercial breaks of 15 minutes per hour. Now, the average cost of a fiction show stands at an estimated ₹8-12 lakh for 30 minutes of programming. The cost could be even higher for big ticket fiction shows such as *Bade Achche Lagte Hain* - as much as ₹15-20 lakh per 30 minutes of programming.

Compare this to non-fiction, and the production rates are even higher. There is, then an additional cost of promotion and marketing,

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Loosening...

per contact per household for the channels.

At an all India level, the cost per contact per household for a new player has increased by 43 per cent for S-Band, from ₹18 to ₹26. For UHF band, the same has increased by 42 per cent, from ₹12 to ₹17.

For existing players, the cost per contact for S-Band and UHF band has increased by 39 per cent and 37 per cent, respectively.

In FY 2011, the cost per contact per household was the highest for the North. However, in the current round, Central India has taken away the top spot. Though the S-Band rates in Central India have only increased by 8 per cent as compared to 58 per cent in the East and 11 per cent in the North, the cost per contact is still high. This is because the number of C&S homes in Central India has dropped by 38 per cent. In Central India, the cost per contact per household has increased from

COST PER CONTACT (HOUSEHOLD)*				
			2011	2012
CENTRAL		S BAND UHF 550 & BELOW	₹15.4 ₹9.3	₹26.28 ₹18.28
EAST		S BAND UHF 550 & BELOW	₹19.5 ₹10.5	₹22.6 ₹14.36
NORTH		S BAND UHF 550 & BELOW	₹17.8 ₹10.0	₹23.15 ₹14.02
SOUTH		S BAND UHF 550 & BELOW	₹11.1 ₹7.8	₹11.88 ₹6.92
WEST		S BAND UHF 550 & BELOW	₹13.1 ₹9.2	₹24.17 ₹15.23

Source: Chrome Design & Media * Based on renewal deal
 Note: Though, the S-band rates in Central India have only increased by 8 per cent as compared to 58 per cent in the East and 11 per cent in the North, the cost per contact in Central India is still high. This is because the number of C&S homes in this market has decreased by 38 per cent.

₹18 to ₹30 - a jump of 73 per cent. In the UHF band, the cost per contact for an existing player has almost doubled from ₹9 to ₹18.

In the East, the number of C&S households has decreased by only 9 per cent but the rates for S-Band

for a new player has increased by 58 per cent, resulting in the increase in the cost per contact on S-Band by 74 per cent.

The West too has been a massive drop in the number of C&S homes. Here, the figures have fallen by 40

per cent, from 1.1 crore homes to 67 lakh homes.

Amongst MSO's, DEN continues to command the highest premium followed by Hathway. The carriage fee for DEN across new channel launches has risen by a significant 44 per cent and 22 per cent for UHF-band and S-band, respectively.

This is because DEN now commands the highest footprint of subscribers which translates to 18 per cent of all India C&S households across chrome reported markets.

Chrome Design & Media provides consultancy to broadcasters on optimising distribution carriage fee investments. Each average in the Chrome study took into account six deals per network with a maximum variance of 15 per cent from the mode.

Dii is worked out on the basis of deals done by broadcasters over the last one year. An average of six solo deals per cable network is taken into account. It includes investments for S band and UHF band (550 and below). ■

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ABP/STAR

What Lies Ahead?

It is expected that at least for **the 4-6 weeks following the Star to ABP change**, the channels, especially ABP News and ABP Majha, are sure to **experience volatility in viewership**. **By Anindita Sarkar**

Effective June 1, Media Content & Communication Services (MCCS) will take off the STAR quotient from its television news channels and dress them with their new identities - ABP News (currently STAR News), ABP Ananda (currently STAR Ananda) and ABP Majha (currently STAR Majha).

MCCS is also crafting an eight-week communication campaign around the revamp with the central message - 'Our Stars don't change, our News does not change, only our name changes'.

Even as MCCS is aggressively gearing up to endorse this change, will the STAR-drop impact the overall news brand? **afaqs! Reporter** explores.

The answer is simple. At least for the 4-6 weeks following the change, the channels, especially ABP News and ABP Majha, might surely see a drop in viewership, which could be massive. And here is the reason why.

IMPACT ON VIEWERSHIP

With the change in name, there will be two perceptions at play. A set of the viewers will believe that the channels are new, which would instantly break the loyalty base, another will choose to drift from the channel thinking the change would affect the overall content too.



Sanan: Welcoming change

This, in turn, could increase the sampling of other channels, thereby attracting the loyalists to find comfort in competition.

"Since the change is happening at the same time when India TV is steadily graduating towards better content (being viewed by SEC A and B too, now), the STAR News loyalists could



eventually shift to India TV," says Pratik Rathod, senior investment director, Maxus Global.

According to Samit Sinha, managing partner, Alchemist Brand Consulting, while ABP's brand popularity is limited to West Bengal, STAR is a well-known brand, nationally.

"And since for many viewers beyond Bengal, ABP means only a random set of letters, there will be a struggle to get national eyeballs with the identity change - at least in the initial phase," he says.

Many industry experts, point out an interesting fact. The change

in the news channels' status - from being a STAR-identified product to an ABP - could bring in some insecurity into the channel employees. Consequently, if the people chose to quit, especially the faces of the channels (read editorial), a huge debacle could follow.

"While the change will initially confuse people, the relatable faces on the channels have the potential to bring back the drifted audience. However, if the faces choose to leave, the relatability will die and thus, the brand building will have to start from scratch," they say.

Praveen Tripathi, chief executive, Magic9 Media & Consumer Knowledge, however, has a different take.

While he sees a major fluctuation in viewership in the initial weeks post the change, he does not see the transition affecting eastern parts of India.

"ABP is an extremely renowned brand not just in West Bengal, but even in the other parts of East India. As a result, the change will have its least effect in this side of the country and in fact, could turn out to be a positive transition", he says.

AND SO THE IMPACT ON ADVERTISING!

Evidently, with a possible fluctuation and fall in viewership, many experts see advertisers taking a step back to re-evaluate investments and note the viewership swing. Many think if the channels remain consistent with its content, the core audience will eventually return having sampled other channels. Nonetheless, if a comfort

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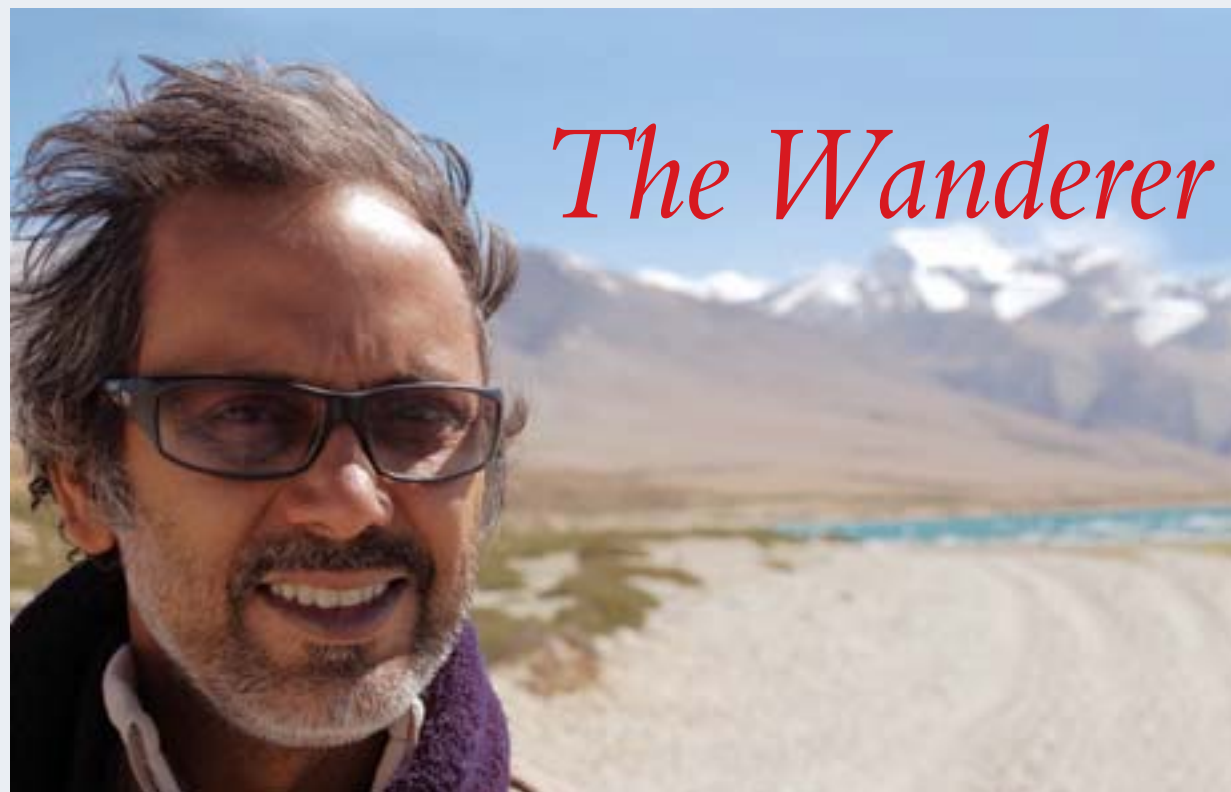
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SUBHAS WARRIER | EVP AND HEAD - SOUTH | LINTAS INITIATIVE MEDIA



By Nisha Menon

Subhas Warriar recently took over as the executive vice-president and head, South at Lintas Initiative Media takes afaqs! Reporter through the twist and turns in his life.

‘Samvo Manámsi Jnánatam’ (Together, with our minds, may we understand) – Rig Veda

“This quote from the Rig Veda is my inspiration”, avers Subhas Warriar and this is probably what will help him fulfill his mandate at Lintas Initiative Media.

“We moved to Mumbai from Kerala in the ’60s when my father came to the city to pursue his dreams. We lived in a typical ‘small’ house in Santa Cruz. I specify ‘small’ because in my view, middle class is a term that has been overused,” recalls Warriar.

His first taste of independent life came when his father moved to Dubai and he headed to a boarding school in Mumbai. “That is where I understood what independence is all about,” he says.

Warrior later joined his family in Dubai to finish his schooling. He returned to India to pursue a bachelor’s degree in physics from Calicut, Kerala.

After graduation, Warriar returned to Mumbai in 1983, taking up his first job at Auto-Dialers and Directory as a salesman. “This was my first experience in hard selling,” he says.

Thanks to his friends and grand uncle, whose expertise in literature resulted in long conversations about literature, art and films, Warriar soon developed an interest for advertising. A friend’s library membership gave him the first lesson on advertising with the book *Confessions of an Ad Man*.

Warrior’s first ‘proper’ advertising job was as an account executive at Clea Advertising that he bagged at a friend’s reference. After a short stint, he moved to media planning and buying in 1987 at Oster Ads in Dubai. “Oster Ads was a well-kept secret as no one knew about the agency though it worked with some of

the biggest brands. I worked on brands like Emirates, British Petroleum and Sensodyne, which helped me develop my advertising knowledge. As a budding media planner, this was the best opportunity, being exposed to Europe and Asia in good measure.”

After spending six years at Oster, Warriar returned to India in 1993 to join HTA (now JWT) in Chennai as the media planning supervisor. He moved to Ogilvy Bangalore in 1994 as group head and within a year was promoted to head Chennai, where his specific mandate was to direct the Ponds skincare business. “I built my reputation as an aggressive media professional here along with winning new accounts,” he says.

Warrior decided to move on in 2000, when the Ponds business was consolidated and shifted to Mumbai. A true wanderer at heart, he joined Mindshare in Jakarta as the general manager handling Unilever. He headed to Dubai once again in 2002 for a short stint at Mindshare as director on the Unilever account handling deodorant, oral, skincare and food segments.

In 2004, Warriar tested his entrepreneurial skills and launched his own venture. Alongside, he took up an assignment with Air Arabia as the media director.

He wound up the venture and joined a local media firm, Zaman Marketing Consultancy, as media director. Warriar started yet another venture Eye-2-Eye Media, in association with Zaman in 2007.

Warrior moved back to India in 2010 and joined Denstu Media as vice-president heading Mumbai.

Ask Warriar, where he sees himself a few years down the line, and he shrugs, “Writing a book or may be farming near Coorg. One cannot plan life.”

Having been taught Carnatic music by his mother as a child, he wishes to take it up again: “Age should not be a limit. Music is something I love. And I would love to explore Carnatic music again.” ■

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“At Ogilvy, I built my reputation as an aggressive media professional.”

<< continued from page 34

What Lies Ahead?

zone is found in other channels, there could be some switching loyalties for good.

Tripathi opines, “It also depends on the ad sales team. If the ABP ad sales team takes over, some relationships with older clients could be affected. But if the team stays the same, the loss could be minimal. After all, ABP signifies a stronger equity in news when compared to STAR, which is largely seen as a GEC-specialised entity, with news as an added offering.”

If the channels remain consistent with content, the core audience will eventually return.



(L) Rathod and Tripathi: fortune-tellers

MCCS DEFENDS!

Neeraj Sanan, executive vice-president and head, marketing and distribution, MCCS explains that the viewership and thus ratings of any news channel primarily depend upon five factors - brand name, people (anchors and reporters), programming, visual identity and the stand it takes.

“Here only one thing is changing - the brand name; the core strength of the channel remains intact. We are sure, in the short term, the habit of watching the channel will translate into brand loyalty and in the long-term, that brand will become a habit. We, hence do believe that the viewership fluctuations will be minimal,” he says.

MCCS states that the company is committed to its advertisers and viewers. It has taken requisite actions learning from several successful transitions in India and will ensure a smooth migration of viewers so that the business proposition to advertisers remains constant. ■

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AL JAZEERA ENGLISH

Preference Matters

Al Jazeera English **prefers subscription over ads but does it work in India?** Will it turn out to be an **intelligent step?** By Raushni Bhagia

Qatar-based Al Jazeera English's (AJE) India foray sure had been a challenging one. However, as slow and silent as it may be, the challenges seem to have only fuelled the channel's India focus even further.

With an aim to increase its reach from 25 million homes to 100 million Indian television homes (70 per cent of the total 148 million television households) in the next one year, AJE has decided to up its India-centric content by up to an hour every week.

Consequently, the channel has launched a documentary series titled *Indian Hospital*, which will initially have a six-week.

Anmol Saxena, bureau chief, India, Al Jazeera English, says, "We are also looking forward to documentaries as and when there is an interesting plot. We either commission them or get them made in-house. Since we have a single global feed, we have to keep the local content limited and relevant to the global audience. However, there will be more India-based content included in shows such as 101 East and People & Power." Not to forget that the channel recently tied up with two major DTH platforms (Dish TV and Tata Sky) to increase its footprints across the nation.

Says Diana Hosker, head, distribution, Al Jazeera English, "We have started expanding from the upper (through DTH) and lower (through



(Left) Saxena and Hosker: Getting it right



AJE aims to increase its reach from 25 million homes to 100 million Indian TV homes in the next one year.

smaller cable operators) levels in India. The MSOs are not yet targeted by us." The channel claims that of the 250 million households that AJE reaches out to globally, 10 per cent are from India.

So, does this increased focus mean that the channel is eyeing a significant ad revenue pie from local/domestic advertising?

Not really. AJE claims that the channel has

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The Key...

which is at par with the episodic cost. For non-fiction shows, the cost of marketing is an issue as the challenge is to bring in large number of people for a shorter period. Often, the channel exceeds its budget for a big ticket non-fiction show and to compensate compromises on its other properties.

However, other shows are equally important to sustain the channel in the longer run. And therefore, any channel that loses focus on the supporting programming, fails.

Media experts state that a channel has to have a successive plan to ride on the big show hype and this has to come with a sustainable fiction show. "A channel has to slowly build its line up for a regular steady growth, which can come only from a good fiction property. So, while a big ticket show will create the requisite buzz for the player and also help gather the much-required initial audience sampling, a good fiction feed is a

must," says Sejal Shah, executive vice-president, VivaKi Exchange.

Here is an interesting example. *KKK*, the first reality show on Colors, contributed an average 17 per cent to the total weekly GRPs. During the same weeks, *Balika Vadhu* contributed an average of three per cent of total channel GRPs.

"*Balika Vadhu*'s channel GRP contribution increased to an aver-

Big ticket show is primarily non-fiction and has a short shelf life but it generates revenue through premium selling.

age of 14 per cent as soon as *KKK* went off air in Week 34 of 2008," says Vikas Khanchandani, director, Aidem Ventures.

Nevertheless, currently, *Balika Vadhu* contributes an average 10-11 per cent of the total channel GRPs and the trend is consistent since July 2008, since the channel's launch.

When a channel chooses to launch a big ticket property, the decision

chiefly rides on three basic factors - to create an initial buzz and thus sampling; to generate big revenues through sponsorship deals; and, to use the property as a platform to build its other shows and formats.

Also, the 'big ticket' property primarily stays within the non-fiction genre, and has a short term objective since it is a route for channels to generate maximum revenues through

premium selling. "Since big advertisers have already bought too much inventory, they have no other option but to come on board as sponsors for that one property," says Shah.

According to market experts, often, top channels demand commitment of FCT (free commercial time) even on fiction shows. With this, the advertiser ends up spending ₹5-6 crore on one show alone, which

may anyway slow down in delivery at any given time. (Commitment of FCT means that the channel would ask an advertiser to take up a fixed number of secondages on a serial for the episodes for specific given week/weeks. For example, if *Bade Achhe Lagte Hai* is sold for ₹24 lakh per week, then Sony could ask for a 10 week commitment from the advertiser on the given rate, thereby earning significant revenues without giving any guarantee that the show would not dip in viewership within that period.)

And, since advertisers primarily look at two things before investing - reach and certainty - they get on board believing that this would at least bring in a strong visibility, at least for three months.

Think: Zee TV charges an estimated ₹2 crore for title sponsorship, while the associate sponsorship spot is sold at an approximate ₹1.5 crore. Star Plus is charging anywhere between ₹6-12 crore for sponsors deals for Satyamev Jayate. ■

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Agenda

- 1** Event properties - how to create-build-sustain
- 2** Event design- concept to implementation
- 3** Integration of digital and social media for events
- 4** Event production- creating experiences using latest technology
- 5** Role of events and btl in marketing communication- a brand's perspective
- 6** The art of presentation
- 7** Event planning - local constraints, global solutions to perfect event planning
- 8** What is next for event industry - future key trends & growth prospects

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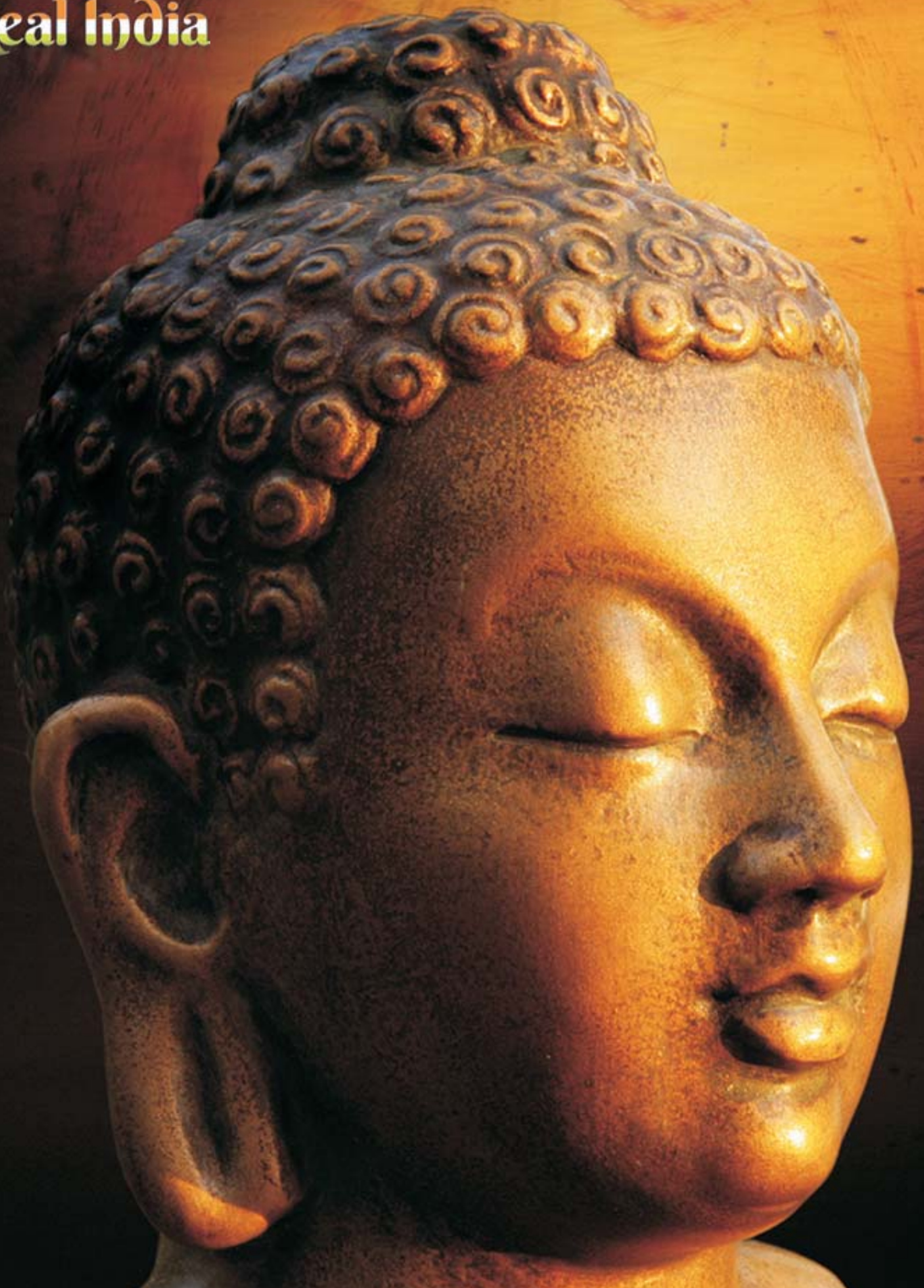
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TRAI

Fanning the Flames?

Experts state that following **TRAI's new tariff order**, the bigger DTH players will have to **review** their payment system. **By Raushni Bhagia**

If the onset of digitisation is sure to wage a war between the DTH players and local digital operators, the new tariff order from TRAI will add the requisite fuel to this much talked-about fire.

According to TRAI's latest amendment, all channels including pay and free-to air will be offered on a-la-carte basis to subscribers. Not to forget, there will be a Basic Service Tier (BST) that will consist of a minimum of 100 free-to air (FTA) channels. Of the 100, 18 channels will belong to the public broadcaster DD along with Lok Sabha TV, while the remaining will belong to other popular genres such as current affairs, infotainment, sports, kids, music, lifestyle, movies and general entertainment in Hindi, English and regional language of the concerned region.

The order also states that while the multi-system operator (MSO) has to offer the BST, it is not mandatory for the subscriber to subscribe to the BST but instead he can form his own package of a maximum of 100 FTA channels. And whatever the case be, the MSO cannot charge the subscriber more than ₹100 per month.

Experts opine that while the move will bring in more power into the common man's hand and profits into the MSO's and LCO's account. The bigger DTH players, in that case, will have to review their tariff and will be under pressure. Pawan Jaikhanani, executive vice-president, revenue, 9X Media Group, says, "The new tariff order will



"The move will spur the process of digitization in India."

K JAYARAMAN

with the number of channels," he notes.

K Jayaraman, CEO, Hathway Cable Network, says that while the move will spur the process of



consolidate and regulate the pricing by the DTH and digital operators to a large level." He explains that in the case of digital platforms, the cost of transmission doesn't increase with the number of channels. "Since an analog operator cannot carry more than 50-60 channels on a single bandwidth, the cost increases

digitisation in India, the DTH players will either have to shift their complete focus to SEC A, A+ viewers or cut their existing prices to half.

Consider this: currently, cable operator charges ₹150-200 for a pack of 70-100 channels across India. Not to forget, to build an initial customer base, the cable operators in smaller towns and cities also start their business with a free offering for two months or a nominal cost of ₹50-60 for the same pack of 70-100. Now, compare this to DTH and (approximately) the same number of channels are offered at almost double the rate. The package charges on Tata Sky and Dish TV start at ₹180 per month, wherein about 100 channels are offered. For Airtel and Reliance, the 100-channel package offer starts at around ₹160.

S N Sharma, CEO, Den Networks, says,

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LOKMAT

Finding a Cure

Started in Nagpur, *Horn Bajane Ki Bimari*, Lokmat Media's social initiative attacked excessive honking on **streets**. **By Biprorshee Das**

Many complain. Few act. Lokmat Media took up a cause that has long irritated citizens - unnecessary, excessive honking on the streets. With a social campaign titled *Horn Bajane Ki Bimari*, Lokmat Media began the initiative in Nagpur that gradually covered Aurangabad, Ahmednagar, Nasik, Jalgaon, Mumbai, Pune, Kolhapur and Solapur.

The objective behind the campaign was to educate the people about the ill effects of honking and bring down noise pollution, partic-

ularly in the metros and tier II cities of the country.

To create curiosity, Lokmat launched a teaser campaign across media posing the question - 'Are you suffering from HBKB (*Horn Bajane Ki Bimari*)?', 'Have you got yourself treated for HBKB?' and 'Stop the spread of HBKB'.

Having generated interest about the 'disease', *Horn Bajane Ki Bimari* was revealed on a single day on all media across Maharashtra. Lokmat Group carried a two-page innovative jacket about HBKB.

With the initiative being noticed in Nagpur, the campaign spread across the state on the request of corporators from the respective cities.

The campaign was backed by editorial content and field activities, too. People were appealed to pledge their stand by sending text messages to a short code.

Among other on-ground activities involved employees of Lokmat coming together at each unit, vowing to shun honking. Group photographs of the same were published in Lokmat publications to drive the message. About one lakh bumper stickers were printed and pasted on vehicles, too.

Students from schools and colleges too were approached, making the youth a part of the campaign. Signature campaigns were also launched across the state.

The campaign has been supported across media by Bright Outdoor,



Radio Mirchi and IBN Lokmat. Lokmat Media also took the campaign to its digital properties online.

Mandir Tendolkar, VP, marketing, Lokmat Media says the campaign's success was triggered by the way the marketing and editorial worked together. Having taken the thought leadership, Lokmat Media will ensure that the campaign continues further, she adds. ■

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COLORS

Attracting Eyeballs

All is Well, on the lines of Dr Oz, will talk about different diseases, their symptoms and a healthy lifestyle. News Bureau

Viacom18's general entertainment channel, Colors, has launched a health and wellness show that aims to tap the family audiences on the Sunday afternoon slot. The new show, christened *All is Well*, is based on the American show *Dr Oz*. It will talk about the symptoms and remedies of common diseases, first aid tips and easier ways of prevention. It will also provide tips for healthy shopping to women.

In the initial phase, *All is Well*, hosted by Dr Sonu Ahluwalia, an orthopaedic surgeon from the US, will run for 20 episodes.



Salman Khan with Dr Ahluwalia in the first episode



"It takes the Sundays 12 noon slot, when the entire family gets together, thereby building our weekend viewing."

RAJ NAYAK

The show will be divided into different segments, including question and answer sessions, and sharing the experiences of patients. Celebrities on the show will talk about the illness that they have suffered and how they dealt with the situation.

While admitting that the Indian audiences may not be very open to talking about their health issues, Dr Ahluwalia explains, "The show is not entirely about asking uncomfortable questions. It has different segments and one of the interactive segments

deals with such questions. Secondly, our aim is to spread awareness about the different unusual health problems. For example, if there are 100 people suffering from similar symptoms, which they are unable to talk about, one person talking on the TV about those will help remaining 99 to understand the problem better."

When asked if celebrities would be brought on the show regularly to attract viewers, Ahluwalia adds, "The only celebrities on the show will be the ones who wish to share their personal experiences, their personal health issues and the precautions that must be taken with the audience. To name a few, we have the Roshan family on the show, talking about Suzzane's cervical cancer and how the family dealt with the hardship. Also, Sania Mirza will talk about the injuries she suffered and the precautions that should be taken. We have aimed to make the otherwise heavy health talks to be dealt in a lighter way, including puzzles, quizzes, work-outs and dance on the show."

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STAR INDIA

Bollywood Time

Operational under the 'OK' brand, STAR India has launched a new movie channel. By Anindita Sarkar



STAR India, the biggest television broadcaster in India, which operates under the Rupert Murdoch-owned News Corp, has launched its second Hindi movie channel, Movies OK.

Operational under the 'OK' brand, the channel was launched on May 6 and is headed by Hemal Jhaveri, general manager, STAR Gold.

Even as the combined library of the movie channels, STAR Gold and Movies OK, will boast of more than 1,000 titles, the content on both channels will be distinguished from each other. Movies OK will focus on family audience wherein the focus will be more on genres such as comedy and less of action. With this, the Hindi movie genre will now have 11 channels competing for the pie.

Movies OK will be the second product from STAR that will function under the 'OK' brand. STAR Network launched Life OK, its second GEC, on December 18, 2011. Targeted at the urban youth, the channel was earlier operational as STAR One. ■

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PUNJAB KESARI

Expanding the Horizon

The Punjab-based daily is all set to enter **UP and Uttarakhand** by this year end. **By Sumantha Rathore**

Hindi daily Punjab Kesari is eyeing newer markets for expansion and is expected to enter Uttar Pradesh and Uttarakhand by the end of this year.

The newspaper has acquired land and is in the process of setting up facilities in Noida, Meerut, Ghaziabad, Lucknow, Dehradun, Bareilly and Agra. The group will launch two editions - one for UP and another one for Uttarakhand - with many sub-editions. Punjab Kesari will use CTP (computer-to-print) systems to minimise manual intervention.

Each sub-edition will have a mix of national news and international news, with 10 pages dedicated to news from UP/Uttarakhand. Apart from the main edition, each edition will have a local supplement that will carry local news of the area. Altogether, there will be five such pullouts for Meerut, Ghaziabad, Lucknow, Dehradun, Bareilly and Agra.

While the edition to be printed in Dehradun will reach up to Mussoorie, the facility in Bareilly will cater to some cities of UP and also Nainital

ਪੰਜਾਬ ਕੇਸਰੀ



"Punjab Kesari has a high resonance with the readers even in other states."

ASHWINI KUMAR

(Uttarakhand). The Lucknow facility will act as a hub for the UP edition.

The group is also looking to expand its presence in Rajasthan. Currently, it has only one edition in the state but moving forward, once the UP and Uttarakhand plans are implemented, Punjab

Kesari plans to increase its presence by entering other cities such as Ganganagar, Jodhpur, Udaipur and Bikaner in the state.

Talking to **afaqs! Reporter** about the plans and whether the name 'Punjab Kesari' gels with the local population of the two states, Ashwini Kumar, director and editor, Punjab Kesari, says, "We have been reaching out to western UP through our Delhi edition for some time now and the acceptance level has been very good. The brand name Punjab Kesari is very strong and has a high resonance with the readers across the country. Therefore, it doesn't make sense to change or alter it."

The group also plans to raise ₹150 crore through PE funding and issue fresh equity for stake dilution. The money raised will be used by the group for its plans to increase its presence in North India in the next few years.

Punjab Kesari, started by Lala Jagat Narain in 1965, has editions in Punjab, Haryana, Jammu and Kashmir, Himachal Pradesh and Chandigarh. ■

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92.7 BIG FM

New Format

92.7 Big FM has launched a **travelogue format show** titled, **Big Chhutti**, specially conceptualised **for the summers**. **News Bureau**

With the summer season setting in across the country, 92.7 Big FM has a unique new concept to offer its listeners in Madhya Pradesh, Uttar Pradesh and Jharkhand, designed particularly for the season. With a new show, **Big Chhutti**, the radio station has introduced the travelogue format, so far popularised on television, into radio content.

The show offers its audience an experience of various tourist spots in India that one wishes to holiday at.

Dedicated to listeners who wish to holiday in hill stations, **Big Chhutti** has a radio jockey travel to destinations such as Nainital, Mussoorie, Kasauni, Jim Corbett, Ranikhet, Dhanaulti, Dehradun and Haridwar, among others and offer first-hand experiences of the destinations. The locations have particularly been chosen as ones that are much sought after as summer holiday destinations.

The show details various attractions of a particular place, along with accommodation, food, transport and shopping options.

Continuing through the month of May, **Big Chhutti** is aired in the mid-morning band across 11 stations of the three states.



Big Chhutti will be aired in the mid-morning band across 11 stations.

On the new show, a company spokesperson says, "It is a pleasure to organise a travel show on radio, which not only caters to those deprived of travelling during vacations but also enables would-be travellers to plan their holidays rationally. Radio is a local medium and this is part of our endeavour to offer audiences an opportunity to enjoy a varied platter of content that makes for relevance to audiences of the region."

The show offers marketers, particularly of travel and electronic brands, an opportunity to connect with a relevant audience base. ■

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Attracting Eyeballs

Raj Nayak, chief executive officer, Colors, says, "We are looking forward to explore wellness as an edutainment concept for the channel. It takes the Sundays 12 noon slot, a time when the entire family gets together, thereby building our weekend viewing."

Apart from the new format and concept, the unusual time slot has also attracted attention. While there were critical comments about the Sunday morning scheduling of Aamir Khan's *Satyameva Jayate* (Star Plus), the GECs, at the same time, apparently plan to try the same pattern.

Karthik Lakshminarayan, chief operating officer, Crest - Madison Media, says, "The concept of a wellness show is fair enough. I think the audience will like it and they will be interested in this new kind of show. There have been different types of shows in the past like *Sach Ka Saamna* and the audience has given them a fair chance, too."

Amit Ray, media consultant believes that it is not necessary that everything served on the platter would be welcomed by the audience.

He says, "It's not about the new show or the new concept. Some people may like the show, though it can't be said at this stage whether the numbers would be significantly large. A segment of people would want to know about such stuff, while some of the audience would watch the show for the knowledge related to remedies and preventions." ■

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DEFINING MOMENTS

PARITOSH JOSHI
EX-CEO, STAR CJ NETWORK

It's about Respect and Relationships

FOTOCORP

The former chief executive officer of STAR CJ Network India, **Paritosh Joshi**, talks about the defining moments of his life.

NASIK TO PUNE

I had just completed ICSE in 1978. I was in Nasik then and the place did not have much scope for higher education. So my parents decided that I should move to Pune, a city with good colleges. My grand-dad lived there.

In Pune, I joined Fergusson College in class 11 and here came my first defining moment. Those days, if someone pursued science, he was considered to be reasonably bright as he could further take up medicine or engineering. Even in my class, those who had reasonably good grades took up science, while I was already a contrarian. I opted for arts with mathematics, which I was

“Designations are volatile and cannot forcefully command respect”

interested in.

The second turning point of my life was also at the same time, when I came to stay with my grandfather, a man who was and continues to remain a source of great inspiration. He was a *fauji* who fought in the Second World War. He taught me a very simple and basic value, albeit an incredibly important one. He said, “Respect should be commanded and not demanded!” And

this is one singular lesson that has had a profound effect on me. I still believe that designations are volatile and cannot forcefully command respect. Rather, designations become a burden on the person – you realise that people don’t talk to you; they talk to your designation.

Another thing that I learnt from both my father and grandfather was the value and joy of language. Language is not an axe, which you can use to hack a meaning; rather you use it to sculpt.

IIM AHMEDABAD

My next defining moment was the decision to study management. I took the Common Admission Test. IIM Bangalore rejected me, while IIM Calcutta put me on the waiting list, and I got through IIM Ahmedabad. It’s here that I made my life-long friends – people who continue to be very important in my life.

Not to forget, together, we fought the establishment there. We were into music and theatre, and did it incessantly. Because we were difficult, Sameer Barua, the director of IIM-A, still remembers me!

MY FIRST JOB

I think I was lucky. I got into Richardson Hindustan (now Procter & Gamble India). Those days, you could not Google a person to know what his interests were. So, you could not prepare for an interview. My final interview was with Gurucharan Das, chief executive officer of the company and I had no clue about this man. As the interview got over, I told him that I do not read marketing books. He told me, “You know Paritosh, there is more human insight in one well written book than in a shelf full of marketing texts. Keep reading.” I do not read management books till date. Overall, my P&G experience says that it was and is a very collegial place that has a tremendous sense of belonging. ■

As told to Anindita Sarkar

RBNL

Action in Hindi

The new Hindi channel, **christened Thrill**, will host action-based content including **fiction, reality and movies**. The Hollywood movies will be dubbed for the Indian audiences. **News Bureau**

The joint venture (JV) between Reliance Broadcast Network (RBNL) and the European entertainment network RTL group, has announced its new offering, Thrill. The channel, slated to be launched in June, will target male audiences in the age group 15-40 years in the Hindi speaking markets.

The JV was signed in May, 2011 and the plan includes two English TV channels; a reality channel with international content, mainly



from RTL Group’s production arm FremantleMedia; along with the action-based channel which primarily targets male viewers.

Thrill’s programming will include

fiction, reality and movies based on action, similar to that of AXN but in Hindi.

The network has signed strategic deals with various international content providers for global formats and series across a variety of genres, including action reality, action thrillers, fighting and wrestling championships and extreme sports, among others. It also plans to build a



library of Hollywood action movies.

This is RBNL’s second international joint venture. Earlier, the Big-CBS JV launched channels such as Big CBS Prime, Big CBS Love,



Big CBS Spark and the regional channel, Big CBS Spark Punjabi.

Tarun Katial, CEO, Reliance Broadcast Network, says, “Our new channel will fill a need gap in the entertainment space and our proposition, backed by consumer insights, will resonate excellently with viewers and marketers alike.”

RTL Group is a European entertainment network, which has interests in 46 television channels and 29 radio stations in nine countries and content production throughout the world. ■

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THE HINDU GROUP

Glossy Avatar

Titled '**Watches, Luxury & Beyond**', the monthly pullout will be distributed on the **last Saturday of every month**. **News Bureau**

The Hindu Group of Publications launched a glazed tabloid on April 28. Titled **Watches, Luxury & Beyond**, the monthly offering will be published on the last Saturday of every month and will be distributed across seven markets along with The Hindu and Business Line.

While in Chennai the supplement will be circulated along with The Hindu, in Delhi, Mumbai, Bengaluru, Hyderabad, Coimbatore and Kochi, it will be distributed with Business Line, the business daily of the group. The glossy tabloid will have a total circulation of 3.50 lakh copies.

The content mix of the glossy will focus on luxury products and services including high-end automobiles, travel, jewellery, watches, living space and fashion.

The advertisers for this supplement are luxury watch brands, luxury auto brands, high end jewel-



The glossy tabloid will have a total circulation of 3.50 lakh copies.

lery, luxury fashion brands, and luxury travel and lifestyle brands. Brands such as Breguet, Omega, Versace, Victorinox, Mercedes and Classic Collection from GRT have already come on board as advertisers.

On an average, the issue will have 20-24 pages, including content and ads.

The format will also focus on collages, trend meters and snapshots on the important moments in the world of luxury.

The pullout is targeted at high net worth individuals, corporate managers and discerning buyers, and aims to be a one-stop shop for information on the finer things in life.

The Hindu was started in 1878 as a weekly. Later, in 1889, the publication turned into a daily newspaper. Today, the daily is printed from 13 centres across the country. ■

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Fanning the Flames?

"While with the move, it's the subscribers that will benefit the most, there will be a tough fight to maintain a tight grip on them. Also, I feel that the LCOs and MSOs will have an upper hand on customer choices."

The new tariff order has prescribed a 55:45 (MSO:LCO) revenue share ratio in case of BST and FTA channels and of 65:35 (MSO:LCO) revenue ratio in case of the pay channels or a bouquet of pay channels.

Jaikhani notes that the new tariff system will also be profitable for independent channels that

An MSO cannot charge a subscriber more than ₹100 per month.

are not a part of any network. Content will rule the subscriber selection and not the bouquets since all channels will be available on a-la-carte basis without much pricing difference.

He says, "For example, consider a channel like Tashan that is not a part of any major package. So, if I buy a package for ₹200 and subscribe for Tashan individually, it costs me an extra ₹10 a month."

Another media expert, on condition of anonymity, states that the single a-la-carte paid channel sold by a DTH player earns it about ₹1-1.5 crore, for which it doesn't pay any subscription money to the broadcaster. With this regulation, the extra income of the DTH players will be hit. ■

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Preference...

no plans to increase its advertising inventory for now. The current inventory is about 4 minutes an hour, which is reserved for international ads, while about 2 minutes are reserved for in-house content promos. In comparison, other news channels have 24-28 minutes of ad inventory in an hour.

Consequently, AJE could sell a 10-second slot for anywhere between ₹3,000-3,500, if it plans to advertise locally in India. Now, compare this to a top rung Hindi news channel, and the rate claimed ranges between ₹1,800-2,000 per 10 seconds.

Saxena says, "We aren't looking forward to advertising very aggressively in India, and therefore, do not have a significant ad inventory in this country. Instead, we will focus on generating revenues through increased subscription. And with

digitisation just around the corner, this would be a logical step."

But in a country like India, where a broadcaster's revenue is still heavily dependent on advertising, will this be the right option? After all, distribution eats up so much money that there's little left over for anything else. It costs approximately ₹45 crore to distribute just one English news channel. Now, while Hindi news channels spend ₹30-40 crore in distribution, for regional channels, the pricing depends on the market dynamics of that local market. Overall, the TV news industry spends about ₹600-800 crore on distribution, which is one fourth of the ₹2,300 crore that it corners as advertising and subscription revenue.

According to Navin Khemka, managing partner, ZenithOptimedia, the move could be a part of the channel's global expansion plan, wherein the channel must not be looking at India from a country perspective; rather, it could be just another terrain



The current inventory of AJE is 4 minutes an hour.

to expand the business.

A few others feel that the move could be the channel's experiment in India with local content. "Maybe,

it will wait and study the viewership profile it gets, and then look at the market. As it is, with the kind of content that it delivers, the channel will have a very niche viewership base. Documentaries and feature-based content is not everyone's piece of cake. At the same time, it cannot be completely targeted to the male viewers after all," say many.

However, experts do believe that the rates for such channels are decided not on the basis of the TRPs delivered, but are dependent on their imagery. Currently, the international news channels make a very small part of the media mix in India. And this is primarily because of the niche profile of audiences that the channels target.

Citing BBC as an example, a media pundit says, "If a brand wants to advertise with BBC, it's not because of the viewership numbers, it is because of the brand. For viewership, the brands approach national English news channels." ■

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>> MOVEMENTS/APPOINTMENTS <<

A round up of some major people movements in the last fortnight

MAINLINE

The biggest surprise for the ad fraternity, this fortnight, was the news of Ogilvy's North head Sanjay Thapar being shifted to Bates as the India CEO. Thapar apparently has been moved to revive the Bates India office, which has been under pressure to perform for some time now.



SANJAY THAPAR

What was even more interesting was that a day later Dheeraj Sinha, regional planning director, Bates India, put in his papers at the agency. If sources are to be believed, Sinha himself was contending for the same position. Sinha has spent around seven years at Bates prior to which, he was with Euro RSCG.



DHEERAJ SINHA

There was reshuffling at Grey India as well. Vishnu Srivatsav moved from Grey Bengaluru to Grey Mumbai as executive creative director and creative head at Batey India - Grey's second agency in India. To fill in the gap created by Srivatsav's movement, the agency appointed Ram Jayaraman



ASHUTOSH KARKHANIS

as group creative director and creative head, Grey South. He moved in from JWT Mumbai, where he was associate VP and senior creative director (copy).

Dhirendra Agrawal, moved in from Avon Beauty Products to join Brand Curry as creative head. Agrawal's immediate task at hand will



DHIRENDRA AGRAWAL

be to re-structure the organisation and prepare the agency for the next level of growth.

Meanwhile, Saatchi & Saatchi has roped in Ashutosh Karkhanis as creative head at its Mumbai office. Prior to this Karkhanis worked with Ray + Keshavan | The Brand Union, where he

was a creative director. On the media agency side, Lintas Initiative appointed Subhas Warriar executive vice president and head, South. He joined Lintas from Dentsu



RAM JAYARAMAN



VISHNU SRIVATSAV

Media, where he was VP and head of the Mumbai branch.



MANISH BHARIL

Madison Media Omega got Manish Bharil to handle the Britannia business. He joined the agency as general manager and will be based in Bengaluru. Bharil comes from Mindshare Mumbai, where he was senior director, invention. ■

MEDIA

STAR CJ Network lost an old hand. Paritosh Joshi, chief executive officer (CEO) of the STAR CJ Network left the company to turn entrepreneur. Joshi had joined the STAR TV network in August 2005 as president, advertising sales and distribution. In 2009, Joshi was named the CEO at STAR CJ Network India, the joint venture of STAR Television and South Korea's CJ O Shopping. However, he continues to be mentor at MentorEdge (mentoredge.com) and member of the board of governors of the Media Research Users Council (MRUC).



GULAB MAKHIJA

Meanwhile, there was an influx of senior and mid-level executives from TV Today Network to India TV. India TV managed to rope in the competitor's chief financial officer (CFO) Gulab Makhija. Among others, Rohit Lal joined as vice-president, programming; Shubhra Manasi as deputy general manager; Pradeep Khatri (earlier manager, marketing) as chief manager, marketing. Besides, the channel also roped in Prashant Sharda, from Nokia, as vice-president, digital media. ■



SHUBHRA MANASI



PRASHANT SHARDA

DIGITAL

Mobile advertising network InMobi appointed Sandeep Deshpande as country general manager, India and Vishal Nongbet as business head, brands. At InMobi, Deshpande will be responsible for InMobi's business operations and growth in India. Earlier, Deshpande was country general manager, Alibaba.com while Nongbet was working with the Bennett, Coleman and Co as general manager, brand.

Meanwhile, Mogae Digital roped in Yudhvir Singh as general manager and head of mobile activation. Earlier, Singh was with Videocon's corporate VAS (value added services) team. His mandate at Mogae will be to drive VAS operations, new product management, business



SANDEEP DESHPANDE



YUDHVIR SINGH

development and relationship management with telecom operators.

In a bid to strengthen its core team, ad2c appointed Harish Nair and Pradeep AJ chief strategy officer (CSO) and business director, respectively. Earlier, Nair was partner, invention at Mindshare. As the digital lead, Nair was responsible for setting the digital vision and road map to ensure that the advertisers' marketing investment in digital translated into clear results. As CSO at ad2c, Nair's mandate is to help brands improve the quality of their conversations with their audience, with mobile at the core of the communications strategy.

Whereas AJ will be responsible to grow the digital business in South India while positioning mobile as the core offering for advertisers. ■

RISHAD TOBACOWALA > CHIEF STRATEGY AND INNOVATION OFFICER, VIVAKI

“Facebook is the visual way of SMS-ing”

On the sidelines of Goafest 2012, VivaKi's Rishad Tobaccowala spoke to afaqs! Reporter about the agency's plans in India, the local market scenario and much more. By Ashwini Gangal

An alumnus of the Booth School of Business at the University of Chicago, Rishad Tobaccowala, chief strategy and innovation officer, VivaKi (a Publicis Groupe entity), is a soft-spoken and frank leader who swears by his brand's commitment to India.

afaqs! Reporter caught him in a relaxed mood at Goafest 2012 and quizzed him on his plans for brand VivaKi in India, the outdoor and mobile media landscape here and why the agency is not proactively bringing in new tools into this market. Excerpts:

In India, brand VivaKi is not as much in the limelight as brand Starcom MediaVest Group (SMG) or ZenithOptimedia (ZO). Do you plan to change this perception or does it work well for you?

Our belief is that we are a brand-led group. In India, we go to market as SMG, as ZO and as Digitas. We don't go to market with VivaKi. The client doesn't hire VivaKi. VivaKi is more of an enabler, it is a brand-led family of companies that are built to deliver scalable and innovative solutions for our networked world. So by its very nature, VivaKi is in the background.

So, you're comfortable with brand VivaKi blending into the background? No plans to bring it to the forefront?

No, we have no plans to make VivaKi front-and-centre. VivaKi allows our brands to work together in concert. Recently, I met with all our brand leaders in India and found that VivaKi allows for sharing and collaboration regarding - not competitive information - but how we can move talent around, share buying power and invest in technology.

So the plan is to make our brands really powerful in India and to make VivaKi a way that eliminates duplication, allows scaling of resources and allows us to move talent from one company to another, when necessary.



Do you plan to bring in interesting tools from the international market into India soon?

VivaKi does bring in certain tools but in India, we haven't emphasised them much and haven't scaled them yet. Internationally, VivaKi has something called 'The Pool' which, in partnership with media companies, allows for experimentation with different ad forms. We have created a new ad unit called 'ASq' for short form and long form video. We're working with a lot of

tablet companies. We also have a product called 'AOD' (Audience on Demand) which is about buying audiences at scale. These are all VivaKi capabilities and they'll come to India at the right time.

Why haven't these products come to India yet?

Until now, the Indian market hasn't been either ready or relevant for these products. And anyway, most of the specific tools and technologies tend to be very brand-driven; say, Zenith has something called 'Touchpoints'. Digitas has a lot of things built around active branding so they, too, do their own thing. Also, a lot of these VivaKi tools are digital by nature and we require a relatively developed digital market for them to have an impact.

However, I think we use a couple of tools here in India presently (for example, a search asset called 'Benchtools', which allows for competitive benchmarking and utilisation of intelligence for search) but some of our larger ones are probably, for the time being, over-engineered for the Indian market.

How soon will the Indian market be ready for these digital tools?

I'd anticipate that a lot of these tools will come into the Indian market by 2013-14.

How is VivaKi working on improving the outdoor metric scene in India?

We're not trying to build the market; we're just trying to build our clients' market share, because we're not the market leader here.

If you're a market leader then you can try to build the market. So in India we will only do things that help us satisfy our clients or build our own market share. In places such as the US where we are one of the dominant players, we may do things that build the category.

In India, what does the future hold for the

mobile screen as a communication medium?

I think globally we need to think about the mobile space as mobile marketing and not mobile advertising. Everywhere in the world, there is a very limited future for mobile advertising, primarily because people have to pay for data and the cost of data is rising.

The mobile medium should be looked at as a medium of utility and problem-solving, not messaging and advertising. The way to build brands on phones is by providing services.

What are the current communication, creativity and planning trends that you see coming into India?

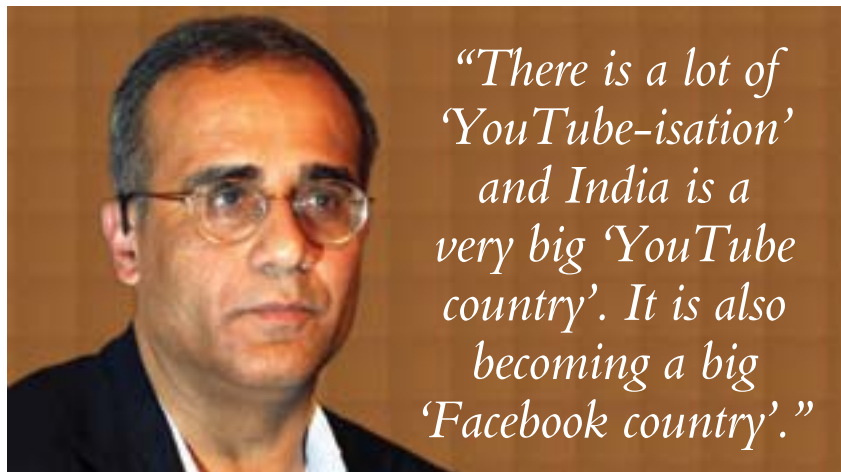
Brands of all sorts are leveraging YouTube of late. There is a lot of 'YouTube-isation' and India is a very big 'YouTube country'. It is also becoming a big 'Facebook country'; I'm seeing more and more brands incorporating Facebook into their advertising mix.

Also, the belief in events, brand experiences and word of mouth is rising. Relative to other ageing countries, India is a youthful country and more than any other country, in India, SMS (text messaging) seems to be the preferred way of communicating! And a lot of marketers are trying to take advantage of this. I believe that Facebook is the visual way of SMS-ing.

Tell us about VivaKi's plans as far as M&As in India are concerned.

We're continuously looking to grow our presence in this market - organically and via M&As. We're a smaller brand compared to our competitors so we aren't going to be able to grow only organically.

So, you will surely see us looking for companies; that's no secret.



Sometime in the course of this year we'll be able to make one or two growth-related announcements.

In the larger (global) scheme of things, how much priority is being given to growing VivaKi in India?

VivaKi is a dominant market leader in almost every other market - USA, UK, China and Russia - and it's all thanks to heritage. We're unhappy that we're small in India and we see it as a very big problem!

One of the reasons I keep coming to India is to fix this problem. VivaKi operates in 76 countries, of which we have an emphasis on 15. India is one of those 15. Further, we have a super-emphasis on three markets - China, America and India. So, VivaKi is committed to India. We have a relatively smaller market size in India but at the board-level, we believe it is one of our three most critical markets. ■

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PARAG TEMBULKAR

On Second Thoughts



That's kinda interesting. But keep going."

"Yeah, that's sort of cool. But let's see if we can get some more tomorrow?"

"Like it. But I don't want you to stop thinking."

How many times have we heard this when we were young creatives? How many times have we said this as creative directors ourselves?

In an effort to keep pushing for new ideas, are we killing really good ones that come from gut, instinct and a pure place - just because they are first thoughts? Just because we may be pseudo-perfectionists? Or just because we may be, well, just lazy?

Jim Riswold, the legendary creative director of Wieden+Kennedy, and someone I've had the good fortune of working and sculling lager with, told me something a few years ago that I thought was pretty profound. (Or maybe we were on our sixth pint by then.)

"Sometimes first thoughts are the best thoughts because they're so instinctive. All you have to do is recognise that thought, circle all wagons around it and go for the kill."

So easy, right? It probably is; if you're Jim Riswold.

Or if you're Piyush Pandey... whom I remember pitching in with an awesome idea every now and then as he stopped by us creative cubs "manufacturing clever stuff". So instinctive, so effortless, so simple. "Think with your heart (insert expletive here)!" he'd say, as he would walk past us and down the corridors that resonated with a Pandey laugh.

John Hunt, ex-worldwide creative director at TBWA, never stopped reminding us to "listen to your gut before it goes away". (Please pick up a copy of his *The Art of The Idea - And How It Can Change Your Life*. A refreshingly simple, thoughtful and inspiring book on pursuing ideas and creativity in general.)

If we think about it, first thoughts come from a subconscious mind that never sleeps. They come from a

gut, a heart that is pure. They come from a communicative mind that has sponged greedily for years; that has a perpetually upright antenna. To some blessed folk, first thoughts and ideas are summoned at will, from the deep recesses of the subconscious; effortlessly and almost always spot on. First thoughts come

crafting hell. Keep going till they reach the edge and dangle on potential greatness.

Chuck McBride, another legendary creative director ("Got Milk?", "Impossible Is Nothing", "Never Hide"), made me "write till it f***ing pains...and then write some more."



I'd rather be a slave driver after I've worked hard at recognising the idea than before it.

from well-massaged instincts. How can they be wrong?

Great creative directors have this incredible intuition to recognise them. They rarely let them drift anywhere near the bottom drawer. They notice them and make them even better.

So there, then. Having a great idea (whether it comes from first thoughts or not) is not enough. It's what you do with it that really matters.

The real work starts after the idea has been "cracked". That's when you really, really need the team(s) to "keep going". Keep going through

Erik Vervroegen, my ex boss at TBWA Paris (who works harder than anyone because he's forever terrified that everyone is more talented than him) will always tell you "the magic is in the hard work", the endless hours you put into crafting, crafting, crafting. At this year's Goafest, did he show you the original scribbled thought that was behind the Grand Prix winning PlayStation ad? Most creative directors would've said this is "sh**" or "keep going" or missed it completely. Erik saw the idea quickly, "a bit" differently, and made the team go: Go and craft the hell out of that

idea till it could be, months later, crafted no more.

So, what is the message for us creative directors in this suspiciously preachy ramble?

Here's what I have been able to learn from my experiences of working with the above-mentioned not-so-gentle-men.

Although accomplished creative directors may already know and are well versed in the pursuit of plucking nuggets, it may not hurt to occasionally remind ourselves, does it?

Don't just hire interesting people with interesting stories only to make them uninteresting and unconfident. Be really alert to first thoughts from such people because the best ideas may be there. (Sure, there will almost always be a need for some heavy duty chaffing. Or most may actually suck. In which case, there may be a need to revisit your hiring policy.)

A good part of our talent as directors of creation lies in recognising that moment from those precious first moments of inception, those first few moments of birth, which may never unfold that beautifully again. We need to be a bit more sensitive to this before we shoo teams away to come up with more ideas. (And before all of us are sucked into the freely abused science of reason, logic and research). Only then, push them to "keep going".

In my personal opinion, I'd rather be a slave driver after I've worked hard at recognising the idea than before it. Because the best thoughts and ideas, as thousands may have told you earlier, are the simplest. And may I add, effortless.

You may want to save the efforts for later when you're in Executionland; where you can legally torture yourself and the people around you.

It's fun in an S&M kind of way. ■

(Parag Tembulkar (akaparaktembulkar.com) is a consultant creative director based in New York and is prone to writing the occasional advertising article after prolonged second thoughts.)

afaqs! Campus

FACEBOOK MARKETING PROGRAM

At the one-day workshop on April 28 in Mumbai, trainers Preetham Venkky of KRDS and Pratik Gupta of Foxymoron offered participants with insights to turn Facebook into a potent marketing tool.



Breaking the ice the social way



Mitali Mall and Tanaka Seth of Hungama among the workshop participants



Preetham Venkky opens up the Facebook world



DDB Mudra's Vipul Thakkar contemplates



The interactive audience



Pratik Gupta's insights on FB content strategy



Engrossed young marketers



Assignment time at the workshop



Off loading what they learnt through the day



The enlightened bunch and the afaqs! Campus team

afaqs! Campus is the marketing education and training arm of afaqs.com, which conducts various marketing training programs. Log on to www.afaqscampus.com to know more or contact us at campus@afaqs.com, if you are interested in organising a training program in your company.



HDFC Life created a special zone in malls to promote the brand philosophy, *Sar Utha Ke Jiyo* through cricket. News Bureau

HDFC Life has taken the cricket route to drive home the importance of various life insurance plans and highlight the brand's insight - 'insurance is a promise that helps consumers live with pride'.

The insurance brand had organised an activity, 'Game of Pride', in malls across seven cities. The objective was to leverage its association with the Indian Premier League (IPL) franchise Rajasthan Royals in IPL Season 5, and also promote the brand's philosophy, *Sar Utha Ke Jiyo*.

The brand created a cricket playing zone, where customers could walk in and fill up a form to participate in the lucky draw to win IPL match tickets.

A promoter (life coach) at the zone explained the objective of the game and the rules relating it to the life insurance plans. The promoter then explained about the three 'overs' to choose from, which were based on themes such as child plan,



The activation will continue till the end of IPL Season 5.

protection plan and retirement plan. The participating family nominated a batsman and picks an 'over'. The player wore the Rajasthan Royals jersey while playing the thematic overs. Based on the chosen thematic over, the 'pitch' was prepared, with fielders carrying the 'road blocks' or problems that are faced in real life, such as inflation and rising cost of child's education, to stop the batsman from scoring.

Sanjay Tripathy, EVP and head, marketing and direct channels, HDFC Life, says, "The mall activation helped us to connect with the consumer directly and make him understand and plan better in life to avoid obstacles such as high college fees and inflation in the future."

"We combined life insurance benefits for different need stages into various challenges of the game."

SANJAY TRIPATHY

"In India, cricket is not just a game - it is an integral part of a common man's life. With the 'Game of Pride', this game of cricket was played in the spirit of the brand. We combined the benefits of life insurance solutions for different need stages into various challenges of the game and created thematic overs, thus offering a real-time experience to the individuals," adds Tripathy.

The activation will continue till the end of IPL Season 5. It is being conducted in select malls across Mumbai, Bengaluru, Kolkata, Pune, Jaipur, New Delhi and Chennai. ■

feedback@afaqs.com

TITAN

Spreading Life Through Outdoor

A Titan outdoor campaign was spread across mixed formats including large billboards, bus shelters and mobile vans. News Bureau

Adledge, a division of Outdoor Advertising Professionals (OAP), carried out an outdoor campaign to promote the range of stylised watches offered by Titan. A part of the brand's 'Life is Now' campaign with brand ambassador Katrina Kaif, the out-of-home creatives showcased select watches across high visibility areas in Mumbai.

The creatives used on the outdoor formats featured images of watches, with 'Life is Now' written over it. The campaign was spread across large format billboards, bus

shelters and mobile vans. The bus shelters were used in an innovative manner as the creatives also provided information about the nearest dealer along with the image, encouraging walk-in enquiries. It was spread across prominent locations in Mumbai.

Before executing the campaign, a research was carried out to establish consumer profiles and assess penetration levels, to identify the target areas to be leveraged to reach out to the relevant audience. The team then identified relevant locations that met the brand's objectives.



Anirban Ghosh, senior VP, Adledge, says, "Our strategic approach and seamless execution using proper planning techniques

ensured that it achieves maximum effectiveness and impact for the brand." ■

feedback@afaqs.com

Reading Room



RAHUL JAUHARI
National Creative Director, Everest
Brand Solutions

Currently, I am reading *The Taliban Cricket Club* by Timeri N Murari, rather, I have almost completed the book.

Well, I picked the book up because, for some strange reason I was in the mood for some serious in-flight reading. The book depicts a story of courage and resilience of this Afghan lady in the face of tyranny. What started as a serious novel suddenly took turn

towards the bizarre with cricket being thrown in as an escape route for her and her brothers, from the clutches of the Taliban regime.

The Taliban, in order to change their image in the outside world, organise a cricket tournament, where in the winning team gets coached in Pakistan with the blessings of the International Cricket Council.

However, the love angle in the novel makes it quite filmy, where in a Delhi boy flies down at the nth moment to help her win and ultimately escape.

Generally, I prefer reading Indian English authors. Lately, I have been reading serious fiction. Whenever I get time, I often feel like re-reading Ogden Nash.

I read all kinds of stuff. If really pressed about the favourites, I like *Adventures of Asterix*, written by René Goscinny and illustrated by Albert Uderzo. ■

As told to Raushni Bhagia



IPAN PIZZAS

For Hunger Pangs

The Pizza Hut *Bhook Patrol* bus, traveled to different parts of Delhi for a week. By Jhumur Nandi



Pizza Hut Delivery (PHD), the pizza delivery service by Pizza Hut, launched a new offering - iPan pizzas, in April. The highlight of the offer was the pizzas priced at ₹29.

To promote the new offering, Pizza Hut executed an on-ground activation involving a bus branded as *Bhook Patrol* bus.

The bus was branded with images of pizza and the message, 'Pizza Hut Delivery's *Bhook Patrol* iPan pizzas, starting ₹29'. The bus traveled across Delhi for a week and offered people the new variant of pizzas.

The bus started from Dwarka on

April 23 and moved to Vikaspuri, Indirapuram, Lajpat Nagar and NSP (Pitampura). It later went to Vasant Kunj and Malviya Nagar on April 28 and 29, respectively.

As part of the launch, a 12-foot clock displayed the countdown from 12 noon to 5 PM. The clock highlighted how hunger time begins from 5 PM.

When the clock struck five, 40 Pizza Hut Delivery commandos broke into a flash mob and the crowd gathered near the clock were offered iPan pizzas.

Sanjiv Razdan, general manager, Pizza Hut Delivery India, says, "At Pizza Hut Delivery, our priority is innovation, thereby offering our customers a variety of options to choose from. iPan is our latest product which holds up the high standard of Pizza Hut Delivery quality, while being available at an affordable price of just ₹29. We wanted to launch this innovative product in a manner that people would remember and have fun with." ■

jhumur.nandi@afaqs.com

GOIBIBO.COM

Star Like Treatment

At some major airports, a few select passengers are offered a chauffeur-driven car to take them to the final destination. News Bureau



Goibibo.com, the online travel website, has started an activation offering personalised service to select customers. Being carried out at some leading airports in the country, the initiative is to offer personalised service to customers and make them realise that each one of them is a 'Goibibo Superstar'.

To avail the service, passengers need to book a ticket with Goibibo.com and register on the Goibibo Superstar page submitting their details. On a daily basis, Goibibo selects hundreds of its customers and inform the lucky ones about the initiative. Accordingly, the names of



Passengers need to register on the Goibibo Superstar page submitting their details.

the lucky customers are displayed on the Goibibo website and they are contacted at least 24 hours prior to their travel.

As soon as the respective passengers arrive at the airport, they are welcomed by Goibibo hostesses holding their name placards. The passengers also get a chauffeur-driven car to take them to the final destination at no extra cost.

The Goibibo.com spokesperson says, "We believe in investing in our traveller rather than giving money to

Bollywood stars as endorsement fee. The value proposition of Goibibo.com lies in speed, simplicity and customer service. We provide a user-friendly environment with a clean, clear and fast user interface, where customers are greeted with the best services. Customers are our real brand ambassadors and ought to be treated as super stars." The activity will continue for a month at the Delhi, Mumbai and Bengaluru airports. ■

feedback@afaqs.com

JOB SWITCH

Post: Account Manager
Company: Social Wavelength
Profile:

- Collect and understand client requirements via the briefing process.
- Maintain client business relationships.
- Debrief and contribute towards strategy, creatives and other key aspects of the brand deliverables to the internal project / delivery teams.
- Seek out business opportunities with existing clients.
- Manage and follow up on all commercial aspects of the account.
- Mitigation management and risk assessment on accounts and their relevant projects both clients facing as well as the internal delivery teams.

Exp: 4-5 years experience of Account Management

Location: Chennai

Email: mdsouza@socialwavelength.com

Post: CD/ACD - Art (Delhi)

Company: McCann Healthcare Worldwide

Profile: Candidate should have capability of ideation and converting them into a final output. Should also have good sense of graphic designing and typography. Fluency in handling required software.

Exp: Around 6 to 8 years experience

Location: Delhi

Email: vivek.shinde@mccann.com

Post: Visualiser

Company: icomo india

Profile: Should have strong conceptualising skills across media – print, tv, btl, etc. Knowledge of design softwares like Coreldraw, Photoshop, Illustrator and web softwares like Dreamweaver and Flash. Should have the willingness to work in a team.

Exp: 2-5 years of work experience.

Talented freshers may apply.

Location: Mumbai

Email: admin@icomoindia.com

Post: Creative Executive

Company: Lawrence & Mayo (I) Pvt. Ltd.

Profile: Create our posters, ad creative, designs, pamphlets etc

Exp: 1-3 yrs

Location: Mumbai

Email: brand@lawrenceadnmayo.co.in

Post: Merchandiser
Company: Enkaptivate Promotions Pvt Ltd.

Profile:

- Auditing (Clicking Pics) the allotted locations
- Monitoring display of monthly collateral
- Ensure the quality of the product in the allotted outlets.
- Timely delivery of all merchandize to assigned outlets.
- Collecting review and feedback from each location
- Preparing reports and presentation on each outlets

Exp: 1 to 2 years.

Location: Mumbai

Email: workwithus@enkaptivate.com

Post: Sr. Manager - Internal Communication

Company: Dainik Bhaskar Group

Profile: Should have marketing/communication background preferably in Service/Education Industry.

Exp: 8-13

Location: Bhopal

Email: tulika.verma@bhaskarnet.com

Post: Sr. Manager- Special Projects
Company: Diligent Media Corporation

Profile: Should have a thorough understanding of the market & competitive dynamics of all key business sectors at a brand & strategic level.

Exp: 8-10

Location: Mumbai

Email: samruddhi.pawaskar@dnaindia.net

Post: Manager - Digital Marketing

Company: STAR India Pvt Ltd

Profile: Will be planning, implementation & monitoring the online marketing/visibility strategy through display campaigns.

Exp: 6-8

Location: Kolkata

Email: opportunities@startv.com

Post: Asst. Manager

Company: Prime Market Reach Pvt. Ltd.

Profile: Applicant will be developing prospect list and expanding prospects through BTL/ On-ground Activations/ Retail/ innovations.

Exp: 6-7

Location: Bengaluru/Bangalore

Email: kajal@primetimeindia.com

Post: Associate Manager
Company: Theorem India Pvt. Ltd.

Profile: Experience in creating & executing marketing strategies, Strategic Planning, Branding, Event Planning, Leveraging Social Media must.

Exp: 5-8

Location: Bengaluru/Bangalore

Email:

aroopashree@theoreminc.net

Post: Key Account Manager

Company: Infomedia 18 Ltd

Profile: Will be covering the sales of print and online advertisements of Business Directory Division.

Exp: 5-8

Location: Delhi/NCR

Email: anju.agrawal@infomedia18.in

Post: Sr. Manager - Business Development

Company: TDI International India (P) Ltd

Profile: Should be from Media Corporate Sales background having good contacts with Media Buying Agencies and Advertisers.

Exp: 4-9

Location: Mumbai

Email: career@tdiindia.com

Post: Marketing Manager- Digital

Company: TechPlus Media Pvt. Ltd.

Profile: Responsible for selling the online inventory space to advertisers across verticals. Candidate with a considerable database of relevant clients desired.

Exp: 4-9

Location: Gurgaon

Email: anuj.itvarnews@gmail.com

Post: Account Director

Company: Candid Marketing

Profile: Candidate will be proposing Customized Brand Activation Solutions to clients and maintain healthy relationship with client.

Exp: 4-9

Location: Mumbai

Email: tuhi@candidmarketing.com

Post: Business Manager

Company: Banyan Netfaqs Pvt Ltd

Profile: Will be handling the entire Jobswitch Section of the Website:www.afaqs.com where all the advertising and media jobs are flashed.

Exp: 4-5

Location: Noida

Email: careers@afaqs.com

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 (Mumbai)

Ph: 09619442284

Email: tejal.kantharia@afaqs.com

Sidharth Chittur
 (Bangalore)

Ph: 09964091407

Email: sidharth.chittur@afaqs.com

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in India doesn't speak a word of English.
Or Hindi, for that matter.

In a state down South where people's purchasing power is growing from strength to strength, there is one Kannada newspaper that is registering substantial growth year after year. That's Prajavani. The trusted newspaper that readers rely on for truthful reporting and sound opinions. Which is also why more and more premium brands use Prajavani to influence the buying decisions of potential customers in the rich cities of Bangalore, Mysore, Bellary, Hubli-Dharwad and the rest of the Karnataka hinterland. It makes sound sense to put Prajavani on top of your media list.

PRAJAVANI. THE MOST TRUSTED KANNADA DAILY.



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Why do 18 of the 20 leading car brands advertise with Deccan Herald?



Because Deccan Herald readers make smart buying decisions.

Advertising and marketing budgets are becoming increasingly limited and more media buyers today are finding truth in the old adage 'it's not about counting how many you reach, but how many of those you reach, count.' The affluent Deccan Herald readers (71% belong to SEC A&B) have demonstrated time and again that they are intelligent, responsive and the right target to help make your brand a household name throughout Karnataka.

*Featured here are advertisements released in Deccan Herald.

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