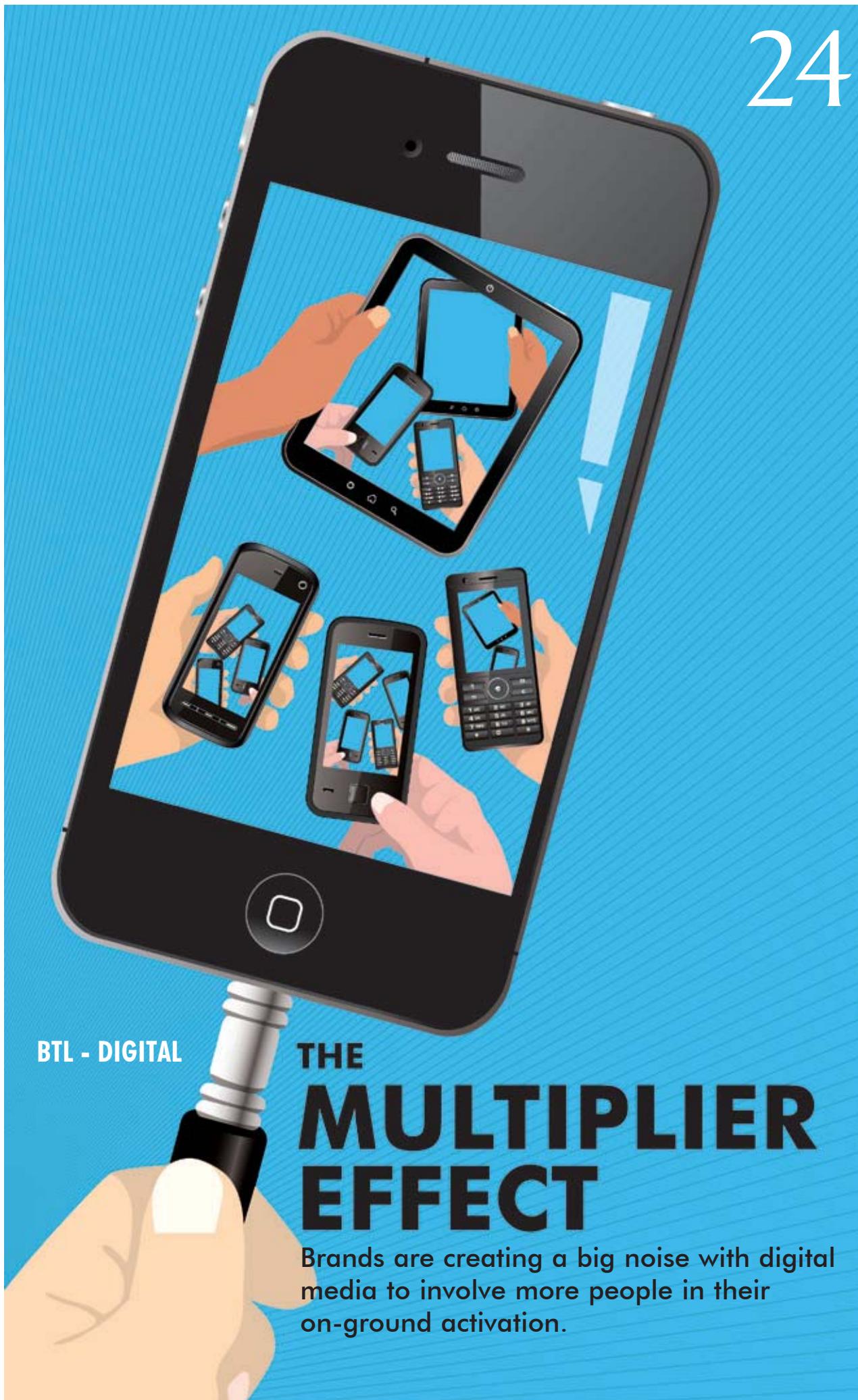


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24



BTL - DIGITAL

THE MULTIPLIER EFFECT

Brands are creating a big noise with digital media to involve more people in their on-ground activation.

30



DEFINING MOMENTS

Prabha Prabhu

She is the quintessential ad person.

39



TELEVISION

It's an Honour

Why Hindi GECs find selfies so rewarding.

36



CHANNEL V

More Properties

The music channel is gung ho after India Fest.

VIRAL NOW
Belated Caution 10

CONTENT MARKETING SUMMIT
Relevance is the Key 12

ZEE 24 TAAS
A New Dawn 32

INTERVIEW
Ambi Parameswaran 34



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A new voice for a new Gujarat

This fortnight...



I have had an old grudge against people in the brand activation business – and I mean not just the agencies but the clients whose business they serve. Every now and then I'd see a really intriguing piece of work at a mall or on the street – and before long, there would be a press release touting the brilliance of the creators and the client. If the work was so great, I'd ask myself, how come it has not been replicated in a hundred other places for a million people to see?

I figured that both marketer and agency were overcome by their cleverness. Their appetite was sated with a single activation. To be fair, the argument for not scaling up a successful innovation a decade ago was cost and the ability to replicate, in that order.

Digital has provided the perfect way out of the situation. In the past 12 months we have seen a number of brand activations which would have gone unnoticed hadn't it been for the ubiquity of the digital medium. Clients are delighted because from just a hundred people who witnessed the actual activity, the number could go to a thousand online – or, if they are lucky, even a million.

The great thing about the coming of digital is that it is giving brands a vast variety of scripts to play with. The stories are getting more engaging because they truly are stories – with a beginning and an end – which are being captured for video.

This begs the obvious question: is this activation at all – or is it just an ad film that is being shot on location? Some of the 'activations' are so posed that it is hard to believe that the characters are not paid actors. If the purpose of activation is to bring a brand alive, is that objective being served at all if it is seen on video?

Where will all this lead? My guess is that there will be a spurt in activations, both real and make-believe, that will be captured and magnified on video. This will become the sexy end of the business which will give activation a good name. The bulk of the rest will carry on as before: hardworking activation that will be measured in strictly performance terms.

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Cover Illustration

Tiffin Box

CONTENTS



38

INTERVIEW

Praveen Kenneth

What is this man's gameplan for L&K Saatchi & Saatchi?

POINTS OF VIEW

Changeovers

20

Does a change of measurement systems have to be so chaotic?



32

COLOURS

The Action Returns

Fear Factor's 5th season promises some twists.



28

BINDASS

Not-so-subtle Message

Impact and innovation define Bindass' new campaign.



6

LARY SPRAY

Poking Pun

The throat soother takes a dig at other players.

PLUS

UNDERDOG COMMUNICATIONS

On its Own Feet 8

MTS

An Old Favourite 10

SCARECROW'S AAP AWARD

Common Denominator 18

NETWORK 18

It Means Business 26

BY INVITATION

Haresh Nayak 40

LARY SPRAY

Poking Pun

The brand, which soothes throat irritation, takes a dig at the existing players in a daring way.

afaqs! Reporter takes a look at their strategy. By Rashmi Menon



In advertising, one of the sureshot ways for a brand to grab attention is by taking a dig at the market leaders. And, this is the strategy Mumbai-based Medley Pharmaceuticals seems to have taken. In a bid to create buzz around its very first OTC (over the counter) product, Lary Spray, the television campaign has cleverly twisted the competitors' names to make its statement.

Lary Spray is used to combat inflamed larynx (voice box), which causes hoarse or raspy voice. As the name suggests, it is in spray format.

The TV campaign, conceptualised by Enormous, comprises two films - Lary Spray Man and Lary Spray Woman. In Lary Spray Man, the video shows a man taking a flavoured, medicinal tablet wrapped in a blue packet to soothe the irritation in his throat. The video then goes slow motion, to show the person, eyes closed, savouring the tablet, as that would give him comfort from the irritation. However, this does not solve the protagonist's problem. That's when a voiceover says, 'Yeh slow motion action sirf filmo mein achha lagta hai.' It then takes a clever dig at Vicks, using the words, 'weak si goli'.

Similarly, in Lary Spray Woman, the voiceover chides the woman for taking a honey coloured syrup for her throat irritation. Here, the attack seems to be on Dabur Honitus as the voiceover says, 'Gale ki kharash honey tus se mus nahi kar sakti'. The brand then claims how the spray shows its effect in three seconds.

Of course, on his part, Ashish Khazanchi, founder, Enormous, vehemently denies naming any brand



He also adds that, when inhalers came in to counter balms, delivery of product was so good that, one didn't have to layer it with mobility or other add on benefits of the product. In fact, Medley Pharmaceuticals, which has been in existence for the past four decades, drew the insights for the campaign from its market research.

According to Sujoy Naik, director, Zephyr Consulting Services (ZCS), when people are suffering from sore throat, they look for a quick relief from pain and discomfort. And, some of the common problems that working people shared during consumer research was that it affected their performance during meetings, they could not talk to clients and, in some extreme cases, they also lost business! The irritation also made them "snappy" with family and friends, something which they didn't like.

"The kind of products that people use for relief does not necessarily provide quick relief. They usually have a time lag in effectiveness. We wanted to address this in our communication, considering we have a unique formulation that provides almost instant relief," Naik explains.

Talking about the format, Naik says that research indicated that if the product delivers a certain benefit in a format that exists in a market, talking about it being dramatically different in delivery is not easy to believe. "So, in that sense, the format change helps us. It also contributes to the effective delivery of the benefit," he says, adding that the challenge was to show consumers how to use it as people might be hesitant to try it.

ZCS is a market research company that manages marketing and branding aspects of Medley Pharmaceutical's OTC division, which was set up about three years ago. It carried out consumer research over a course of six weeks in the Northern and Westestern regions of the country, as Naik says, "Our assumption was that prevalence of sore throat would be much higher in these regions."

NOVEL VENTURE

Lary Spray is the first major OTC product from Medley Pharmaceuticals, which is one of the top 40 pharmaceutical companies in the country. Medley was earlier operating in the clinical pharma space.

"The OTC space is rapidly expanding owing to the fact that consumers are getting more educated about what they are consuming. Many other companies are also doing work in this area. The philosophy that Medley has adopted is to come



continued on page 8 >>



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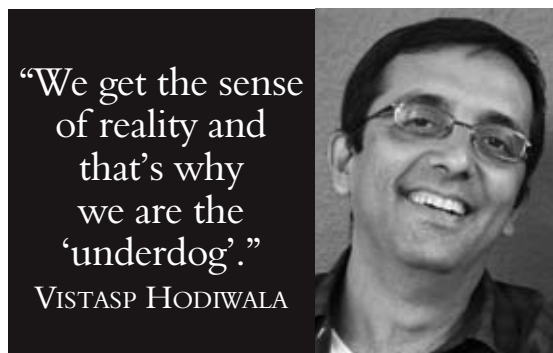
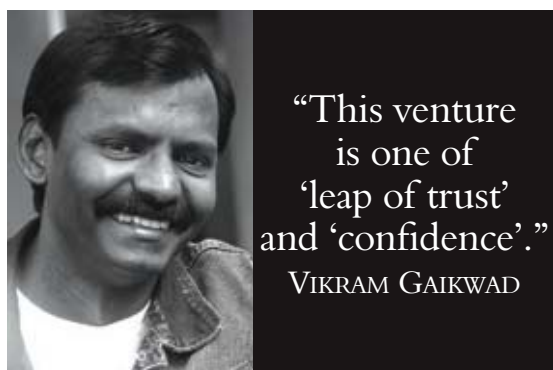
The self-financed agency will initially work with a lean team and engage in a collaborative model of working. **News Bureau**

Industry veterans Vikram Gaikwad, former partner and executive creative director of Creativeland Asia, and Vistasp Hodiwala, erstwhile vice-president and senior creative director of JWT Mumbai, have come together to start a new venture. Named 'Underdog Communications', it is this year's first independent agency announcement.

The full service agency's belief reflects in its name, say its founders. It is also the reason why the duo has stuck to the name as the logo, with no symbolic depiction. "We are not saying that we are the reservoir of brilliant ideas and solutions. In fact, assuming that would be a form of admitting superiority, which is the opposite of who an underdog is," says Hodiwala, adding that Underdog envisions a fearless exchange of ideas, intelligence, infectiousness and expertise.

Considering there are so many independent agencies that have come up in the last few years, how does Underdog distinguish itself? Hodiwala says that the agency is not here to compete with others. "We believe there is space for everyone. We get the sense of reality and that's why we are the 'underdog'," he says, adding that original, slightly different way of thinking and staying with a brand's journey marks an agency out as a long runner.

Underdog is self-financed and its office is located in Mulund, Mumbai. As a matter of fact, the duo has consciously not approached any financier as they wanted to be in-charge of the outfit. As a result, the agency, for now, will have a lean team and grow organically. Meanwhile, it is also looking at a collaborative model of working,



where it will associate with like-minded people for additional services.

Interestingly, this is the first time the two are working together. After having met through mutual friends and meeting at Cannes festival and Goafest, the duo began discussing about starting

Underdog envisions a fearless exchange of ideas, intelligence, infectiousness and expertise.

something together about six months ago.

For Hodiwala, who spent seven years in JWT, this is the first entrepreneurial venture, while Gaikwad combined forces with Sajan Raj Kurup to set up Creativeland Asia. According to the duo, their venture is a "leap of trust" and "confidence".

Hodiwala has close to 20 years of experience and has worked with McCann Erickson, Publicis India and St Luke's Communication (now L&K Saatchi & Saatchi). He was instrumental in working on TOI's Lead India and Teach India campaigns.

Gaikwad, on the other hand, has close to 24 years of experience; he has worked with Grey Worldwide, Lowe Lintas, Enterprise Nexus, SSC&B Lintas and Leo Burnett, and handled brands such as Johnson & Johnson, HLL, Cadbury, Mahindra & Mahindra, Mercedes Benz, Bombay Dyeing, Parle Agro, Deutsche Bank, Kinetic and Ambuja Cement. ■

feedback@afaqs.com

<< continued from page 6

Poking Pun

out with innovative products and formats and not do 'me too' stuff," says Naik.

While Lary Spray's usage is universal, for the brand communication purpose, the core target audience has been defined as the age group 20-40, with emphasis on younger consumers as, Naik believes, the chances of their trying out a new product are higher and they experiment more. Considering the OTC division is in nascent stage, the brand will focus on metros and Tier 1 cities.

Besides television, the digital leg of the campaign will be started later this month. In fact, on TV, the films

are being aired on Colors, Aaj Tak and ABP News. The reason the brand has also chosen news channels, because it wants to build frequency for the product.

SPARSE EFFECT

Mythili Chandrasekar, senior vice-president and executive planning director, JWT India, says that the campaign belongs to the genre of advertising that says "let's put the task in the ad". "While 'buy me instead of' is very clear, the pleasant dramatisation of competition's usage to the viewer is confusing. This, combined with lack of a reason to believe how this brand does what it does, doesn't clinch it fully," she

believes. Chandrasekar, however, is open to the possibility that the brand might answer "where does my expertise come from?" question in the next phase of campaign.

"If that's done, the brand will be in a better place, even if the better known brands offered this new format," she notes.

Saurabh Uboweja, CEO and director, brand strategy, Brands of Desire, feels that the tactic of taking a dig at existing players may be effective in garnering short term market share due to the innovation in format but the format is not irreplaceable. "If Vicks or Honitus was to launch a spray, they would cannibalise Lary Spray easily due to their existing

brand equities," he says.

According to him, the challenge in pharma or OTC products is not necessarily the format of delivery but the performance of the drug or OTC product, which is a key determinant in why a consumer would buy it in the first place.

For Rajeev Sharma, national brand planning director, Leo Burnett, the ad won't help break the ice with people suffering from throat irritation looking for relief. "You need empathy and the most successful OTC brands have gotten where they are by communicating just that. In a nutshell, a unique, own-able point of empathy drives the perception of efficacy. It gives you much needed credibility, particularly for a new brand, which this brand misses out," he opines. ■

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The brand chose to advertise on news channels to build frequency.



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MTS

An old Favourite

MTS' interesting music video extends its campaign that promotes the data product, MBlaze. By Satrajit Sen



Some things keep coming back, and at times in a new avatar altogether. Tapping the potential of Bollywood songs that kept coming back with remixes, brands started recycling Bollywood hits combined with their brand messages to spread engagement - Philips Lighting, for example, re-made the Bollywood hit *Saara Zamana* to promote its range of LED lights.

Along the same line, MTS, the telecom network from Sistema Shyam TeleServices, has brought *DK Bose* back into the limelight. MTS has now come up with an interesting music video to extend the campaign for the MBlaze Ultra and drive consumer engagement, on digital.

A re-scripted version of Imran Khan's popular number '*Bhaag Bhaag DK Bose*' that came out about three years ago, the video brings alive the fact that MBlaze Ultra on MTS' 3GPlus telecom network enables users to not just browse the internet, but exploit it.

Speaking to **afaqs! Reporter** about the idea, Amitesh Rao, director, brand and media, MTS India, says that the company wanted to develop a kind of content that would be attractive to the 'Internet Generation', a race of young individuals that has multiple gadgets and needs to stay hooked onto their internet connections.

"Besides, conversational advertising is increasingly moving to the internet and at times it becomes difficult for brands to tell product specific stories on traditional media. This video aptly addresses the needs of the youth as far as an internet connection goes," he adds. Created by Creativeland Asia, the music video, which features brand ambassador and actor Imran Khan, shows a TV set that projects an image of Khan, who is able to be

present alongside his band members jamming to the new tune of '*Browse Browse DK Bose*' because of the high speed connectivity that MTS MBlaze Ultra offers.

"With Imran Khan, a youth icon, on our side, we thought, why not take one of his greatest hit movie songs and turn it into a song crafted for the Internet Generation. And thus the concept of '*Browse Browse DK Bose*' was born," states Rao.

Commenting on the video, Sajan Raj Kurup, founder and creative chairman, Creativeland Asia, says, "*Browse Browse DK Bose* is about getting the young digital natives to remember and enjoy some tedious product tech specs of MBlaze Ultra in a fun and effortless way. That's all."

The video is being promoted on social media through organic posts, but is not being advertised to gain users. In July, 2013, MTS had launched its first big television campaign for its data product MBlaze that featured Imran Khan. Recently, MTS, in association with Micromax, had launched a co-branded phone and also released a multi-media campaign to woo today's digital natives.

The product promoted is the Canvas Blaze, a dual SIM CDMA plus GSM smartphone designed exclusively for MTS by mobile handset manufacturer Micromax. The device is preloaded with MTS Blaze internet, and data and voice benefits for six months. The campaign was targeted at young smartphone users. In 2012, MTS India was in the news for roping in digital celebrities - the 16-year old YouTube sensation, Shraddha Sharma and the most popular anonymous cricket blogger 'Fake IPL Player' for its broadband services brand 'MBlaze'. ■



Rao (top) and Kurup: all fun

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VIRAL NOW

Belated Caution

Although an edited version was released for NFL Super Bowl, the complete version, featuring Scarlett Johansson, has gone viral. By Devesh Gupta

SodaStream, a global manufacturer of home carbonation systems, has recently released a commercial that is making news across the social media platforms for attacking soft drink majors Coke and Pepsi. The ad features its brand endorser, Scarlett Johansson.

The ad shows Johansson saying her real job, besides being an actor, is to '*Save the World*'. She then shows how it can be done with the SodaStream device, which makes a beverage with adequate sugar content. The uncensored ad ends with a provocative line, '*Sorry Coke and Pepsi*', causing uproar and resulting in the ad getting over 12 million views.



The commercial was created for NFL Super Bowl but the broadcaster rejected it on the pretext of being provocative and attacking competitors by taking names. According to several reports, the soda making company has stood by its uncensored version and mentioned that it is a legitimate form of comparative advertising. The company has released the edited version of the ad that will be aired during the NFL Super Bowl. The new version does not contain the controversial line.

This is the second time that SodaStream's commercial has been rejected at Super Bowl. The Israeli company's original Super Bowl ad for last year was rejected for touting its use of reusable bottles as greener than the bottles used by Coke and Pepsi. The uncensored version of the current ad hit the online platform on January 27 and raked in over 3 million views in less than two days of its launch. The spot has been created by ad icon Alex Bogusky for SodaStream, which has been developing home carbonation systems since 1903.

(Viral Now is a section about videos that are catching people's fancy on social media). ■

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CONTENT MARKETING SUMMIT ASIA 2014

Relevance is the Key

When it comes to content, the ones mostly talked about or shared are those providing utility to the consumer. By Devesh Gupta



The difference between advertising and content is of USP and Utility. Most brands talk about their USP in their advertising but when it comes to content, the ones mostly talked about are those provide utility to the consumer. At the recently held Content Marketing Summit 2014 Asia in New Delhi, stakeholders discussed ideas to crack the code of perfect content and maintaining constant dialogue with the consumer.

Vaasu S Gavarasana, co-founder, ACMA/APAC head, marketing, Yahoo!, shared his experiences about brands' behaviour regarding content. "Marketers are always wondering if they have integrated their content well with their brand philosophy, why people are not coming to their FB pages, and why they are not liking it," he noted.

Gavarasana said that a brand can never judge whether its consumer is a loyalist or a switcher merely from its social media page. "To ensure that the consumer remains a loyalist, a marketer has to integrate his content well in accordance with his brand philosophy so that the consumer talks about it." Although he conceded that no brand can have a media budget that allows it to be present always, everywhere, he also warned that if a brand is not engaging online, another one will do it. "Content marketing is the only way," he emphasised.

Content should be relevant, valuable to the user, attractive, acquiring and engaging. In his presentation, Sharat Dhall, president, Yatra.com said blogs, press releases and other similar content broadens the perspective of the user. "Today, we need to manage the user generated content, analyse it and differentiate it. We have tools that can give us the profile of our consumer, his likes, tastes and interests and we need to capitalise on it and then deliver the content according to it. It



(from left): Vasu, Dhall, Vyas and Shastri: the content conundrum

is a daily challenge and is integrated both online and offline. We are allowing people to share their preferences with other consumers by letting them share their content," added Dhall.

Today social means mobile. In his presentation, Tushar Vyas, managing partner, GroupM, said, "Today's data consumption is driven by mobile, where huge amount of consumption happens. The way people are consuming content is also changing and hence the concept of paid media also has to change. This is a combination of social, mobile, content, data and digital everywhere. Content is the heart but the discovery and distribution is the key. Advertising is becoming content but it needs to have good content. Brands have become publishers and marketing is like curation. It needs to be more social friendly," said Vyas.

Srikant Sastri, founder, Crayon Data threw light on another aspect of the issue. When a consumer has too many choices as a result of too much content, he is not able to make a choice, he noted. "Too much of content is causing a lot of chaos for the consumer. It becomes like a paradox

of choice. There needs to be simplified content that provides the answer that the consumer is looking for. Content marketing needs to have a different mindset. We need to have something called a guided choice, where the consumer can simplify his choice," noted Sastri.

Content Marketing Summit (CMS) Asia, a premier event, saw some of the greatest minds, savvy brands, renowned publishers, innovative technology enablers and leading practitioners from across the world coming together to explore the exciting world of content marketing. Backed by ACMA (Asia Content Marketing Association), CMS Asia endeavours to bring leading practitioners from across the world together to explore the world of content marketing. The event is a property of Kontent Café, which is a part of the Sirez Group.

The first edition of the Content Marketing Summit Asia was a joint initiative between Kontent Café and afaqs!. The other partners were Outbrain, Zirca, Taboola, Yahoo!, Pure Media Imagination and NDTV Profit. ■

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VIRAL NOW

Shaking Things Up

The US-based soft drink giant's latest commercial for the NFL Super Bowl has created a massive uproar on social media. By Devesh Gupta

Coca-Cola's NFL Super Bowl advertisement for the US markets features homosexual and multinational lifestyles to the tune of 'America is Beautiful'. The ad that was released on February 2 showcases different immigrant communities residing in the US singing the song, which uses seven languages including English, Spanish, Hindi, Keres, Tagalog,

Senegalese French and Hebrew.

"A large number of people have caught on to the debate on the Twitter hashtag #SpeakAmerican. Some of the tweets that commented against the ad had this to say: 'I am gonna only drink Pepsi in support of this terrorism', 'Illegals will learn English'. Other comments in favour asked 'What is the official language of the country', and 'What



a beautiful celebration of diversity of our country. Thanks Coke'.."

According to several reports published online, the advertisement has drawn a lot of flak on the social media platforms as many American citizens are claiming it to be racist and not in good taste. They are saying that the song should not have been sung by members of immigrant communities in different languages, instead should have been



sung in English.

Katie Bayne, president, Coca-Cola North America said in a media release that the company does not have any plans to modify it or drop it. In fact, it went ahead and used it in the Sochi Winter Olympics too.

The ad has been designed by Wieden+Kennedy and it marks the eighth consecutive year when Coke has advertised in the Super Bowl. The video has already garnered over 10 million views.

(Viral Now is a section about videos that are catching people's fancy on social media). ■

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**First they ignore you,
then they laugh at you,
then they fight you,
then you win.**

- Mahatma Gandhi

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CONTENT MARKETING SUMMIT ASIA 2014

It Begins with a Good Idea

Some of the greatest minds both from agencies and clients gathered at the two-day event in New Delhi to discuss the nuances and future of content marketing in India. **By Devesh Gupta**

Even the biggest brands with deepest of pockets cannot be present everywhere, every time and to everyone. However, interaction with the audiences remains a constant necessity for all brands, both for positioning the brand and creating recall. The two-day Content Marketing Summit Asia 2014 held in New Delhi between January 30-31 focussed on the importance of creation of a clear content strategy for brand, and the role of content marketing. Some key points discussed during the event were the importance of content marketing, the dos and don'ts of engaging content and tapping the youth through relevant content.

Good content creation begins with a good idea and content marketing provides direct interaction with the consumer, one-to-one. Effective content thus provides an ideal engagement tool for brands.

Speaking about Bollywood, which generates huge content of different genres every year, Ashish Patil, VP, business and creative, Yash Raj Films, said that the Ten Commandments to get the audience plugged in involve emotional buy in, distinctive idea, consistence, and word-of-mouth over heavy promotions. With a consistent idea, one can expand in different segments.

The phenomenon of brand integration in films is fast catching up in Bollywood. A large number of brands are now doing it, sometimes subtly and at other times extremely loudly. One example of loud brand integration was what Nokia Lumia did in *Chennai Express*, where actor Shahrukh Khan went to the extent of telling each and every feature of the phone along with its price.

Keertan Adyanthaya, MD, Fox International Channels, India spoke on brand integration in content and spoke for original, simple, non-controversial content that surrounds the audience and can be expanded. Do not tell, instead show, he said, and make it brief.

Ankur Warikoo, regional head, APAC, emerging countries, Groupon, spoke about an experiential marketing activity carried out by the brand. Groupon

booked nearly 5,000 tickets for the movie, *Dabangg 2*, across several cities for a Saturday evening. It then branded the entire theatre and sold the tickets at half the price.

He said that India is no longer an industrial economy but more of a connection economy, where you have to have a connection - an ongoing

However, it also backfired for several others. Speaking about the experience of the auto industry, Avik Chattopadhyay, head, marketing, Volkswagen, said that cars have virtually been the same for a very long time - with four wheels. But the consumer has changed and so has everything around him, especially the way he thinks and communicates. Today there is no debate that paid media is gone. "If we do our basic things right, we will not need paid media at all," he added. There will be reviews, tweets, shares, and all the content that brands may not like, but have to listen to as they come from the consumer.

People trust a brand, they believe in its credibility, he emphasised, and every brand has a higher purpose to it. Citing the example of Maruti and India's growth story, he said these brands have their own life and even when they are gone, people remember them.

The event included an awards ceremony on Day One of the summit, where awards were given away in several categories. The Best Brand went to Oreo, while Ford Ecosport's *Urban Discovery* won the Best Campaign of the Year. Tara Sharma of *Tara Sharma Show* won the Best Personality, and Maruti Ertiga won the Best Innovation of the Year.

Content Marketing Summit (CMS) Asia, a premier event, saw some of the greatest minds, savvy brands, renowned publishers, innovative technology enablers and leading practitioners from across the world coming together to explore the exciting world of content marketing. Backed by ACMA (Asia Content Marketing Association), CMS Asia endeavours to bring leading practitioners from across the world together to explore the world of content marketing. The event is a property of Kontent Café, which is a part of the Sirez Group.

This was the first edition of the Content Marketing Summit Asia, a joint initiative between the Kontent Café and afaqs!. The other partners for the event were Outbrain, Zirca, Taboola, Yahoo!, Pure Media Imagination, and NDTV Profit. ■

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(clockwise from top left): Patil, Warikoo, Adyanthaya and Chattopadhyay

PHOTOS BY SUSHIL KUMAR

dialogue and interaction. A brand should follow a strategy that integrates several factors into the content it creates, he said. This includes clarity on who it targets; how to connect; unique experience; and capitalising on the content.

At one time, paid media worked well for brands and some even tried to leverage it to their benefit.

ZIGWHEELS.COM

Racing to the Top

The auto category could have its own moment of truth with **Comscore data showing ZigWheels as the number one website** for 11 out of 12 months in 2013. **News Bureau**

ZigWheels, the automotive category focused site from Times Internet Limited's has had a landmark 2013. As per the December 2013 comscore data, ZigWheels enjoys a traffic share of

45 per cent in the country, which is the highest in the category, besides being its highest ever share.

In a category that is fiercely contested with sites like Carwale.com, CarDekho.com and more in

the fray, this sort of dominance is something rare. Especially as the share of direct traffic is unlikely to be very high, with organic traffic playing a key role in overall traffic to the sites.

The traffic share in the country also implies that one in two people looking for anything auto are on ZigWheels. Data further reveals that total time spent on ZigWheels was 12.4 million minutes, the highest in the category. The traffic share for Zigwheels is also continuously growing. Average traffic share of ZigWheels for FY 12 was 30 per cent, which increased to 34 per cent in FY 2013.

Comscore puts the total page views by online Indian audience for automotive sites at about 29 million, largely comprising visitors to manufacturer sites, with aggregators pushing the pedal not far behind-finding increasing favour amongst consumers.

Unlike its key competitors, ZigWheels.com is also a cross-media offering, with a weekly print supplement going out with The Times of India and The Economic Times. ZigWheels also reaches out across magazine, web and ZigLine - an inbound Car Buying/Selling, Finance call based service. ■

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Special Awards

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V.S.S. Mani, JustDial



Best Digital Agency of the Year

Interactive Avenues Marketing Solutions Pvt. Ltd.



Best Digital Start-up of the Year

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Viral Marketing Campaign

BCCI's #Thank You Sachin Campaign



Website Awards:

Best eCommerce Website
www.caratlane.com



Best Local Language Website
www.navbharatimes.com



Best News Content Website
www.ndtv.com



Best Travel Website
www.travelkhana.com



Best Financial Website
www.policybazaar.com



Best Entertainment Website
www.gaana.com



Best Educational Website
Meritnation.com



Simplilearn.com



Best Brand/Product Website
www.ssangyongrexton.in



Digital Advertising Awards:

Best Display Campaign
Pepsi India by The 120 Media Collective



Best Search Marketing Campaign
(Joint Winners)
Jubilant Foodworks Ltd. by Blazar



Big Tree Entertainment Pvt. Ltd. by Interactive Avenues Marketing Solutions Pvt. Ltd.



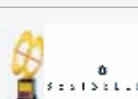
Best Email Marketing Campaign
ICICI Lombard



Best Digital Integrated Campaign
Cadbury India Pvt. Ltd. by Grey Digital



Best Social Media Marketing Campaign
(Joint Winners)

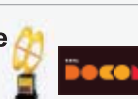


Bestseller Group by WATConsult

Cadbury India Mondelez International by Madison Media Pinnacle



Best Execution of Performance Campaign
Tata Docomo by ibs



Mobile Awards:

Best Advertising or Marketing on Mobile

Platinum Guild India Pvt. Ltd. by GroupM Media India Pvt. Ltd.



Best Consumer Mobile Service
Netcore Solutions Pvt. Ltd. & PHD India



Best Mobile Enterprise Product or Service

SPRIN Technosys Pvt. Ltd.



Best Mobile Money Product or Service

One97 Communications Pvt. Ltd.



Best Innovative Mobile App
(Joint Winners)

BookMyShow Application by Big Tree Entertainment Pvt. Ltd.



Adaptxt Application by Keypoint Technologies



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

TELEVISION



AMAZON INDIA

The e-commerce online shopping giant's television commercial draws on the thought that 'love' has various dimensions to it and is not limited to 'romance'. Clearly targeted at youngsters, the ad under #CelebrateEveryLove drives home the point that people can shop for anything that they love on the portal.

Agency: Propaganda India
Production House: Alam Ara Films



DETTOL

The new TVC of Dettol, which is part of Reckitt Benckiser India, shows how safety can lead to happiness. The ad is an emotional take on this message by showing women in different stages of motherhood and how Dettol helps them protect their children from germs.

Agency: Havas Worldwide India



BIRLA SUN LIFE INSURANCE

The company's latest commercial needles viewers to think about their future and make it a practice to save regularly, as life is full of uncertainties.

Agency: Taproot India
Production House: Red Ice Films

PRINT

JOHNSON & JOHNSON

Johnson & Johnson (J&J) launched an innovative print campaign in India on Jan 29 to bring to life, the 'Power of Gentle' proposition for their range of baby powder. The innovation was done across The Times of India, and The Hindu and the pages gave off the smell of Johnson & Johnson baby powder.



Creative Agency: OMD

MINT

Mint, the English business daily, from HT Media Group stable has launched a print campaign titled 'refreshing clarity in business' to celebrate its seventh anniversary. The campaign creatives describe the papers journey since inception, its reader profile, readership across markets and the edge it provides to the business daily readers.



Creative Agency: Equus

DAINIK BHASKAR ONLINE

The online arm of the DB Corp came out with print ads to mark the launch of Dainik Bhaskar Online Patna. The campaign is being run across the group's paper and website.



Creative Agency: Mandate Consulting

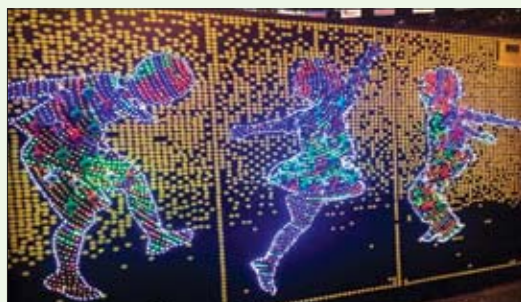
OOH



EDELWEISS TOKIO LIFE – WESTERN RAILWAYS, MUMBAI

Edelweiss Tokio Life in association with Western Railways, Mumbai had a hefty actor masquerading as Yamraj and entering railway stations with a message to adhere to railway safety regulations. Major stations like Churchgate, Dadar, Jogeshwari, Borivali, Kandivali, were targeted.

Agency: Brand Connect Media



CRY

Child Rights and You (CRY), used the Kalaghoda festival to appeal to citizens to ask their candidates to put child rights in their political manifestos for the upcoming elections. CRY has put up a creative installation at the venue. The spinning tops symbolise motion for change and the energetic forms of the children signify their - and the nation's - bright future.

Agency: In-house

DIGITAL



BMW INDIA FINANCIAL SERVICES

BMW India Financial Services recently launched a video on the online platforms, where it invited 10 customers for a test drive on a Sunday morning and gave them a red carpet treatment during it. At the end of the drive, the customers were greeted by Sachin Tendulkar.

Creative Agency: Webchutney

Got some great campaign that has been published recently? Upload it on afaqs! for the world to see.
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beyond,
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PRESENTS



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SCARECROW'S AAP AWARD

Common Denominator

In a unique gesture, the agency felicitated 24 'aam aadmis' of the ad industry. Bipin Pandit, COO, The Ad Club, was one of the awardees. News Bureau

It's not just the political arena that has seen the effects of the Aam Aadmi Party (AAP). Even the advertising industry seems to be taking its cues from the nascent political party's principles.

In a bid to recognise the work done by the "behind-the-scenes" people of the advertising industry, Scarecrow Communications organised a felicitation function, aptly named as 'Aam Aadmi Party' recently in Mumbai. Interestingly, the invitation mentioned the dress code to be the iconic AAP topi (cap) enclosed along with it. And, not surprisingly, this move created a lot of buzz in the advertising fraternity, especially online. The function was also a way to celebrate the agency's fourth anniversary.

The awardees included voiceover artists, specialty colourists, hair stylists, exceptional musicians, product window specialists, animal trainers and even rainmakers. Interestingly, Bipin Pandit, COO, The Ad Club, and Arati Shirodkar, manager, The Ad Club, also found mention in the list.

Considering there are many people who contribute efforts to ensure that things work without a glitch, Scarecrow took consensus from industry stalwarts and through a voting system, finalised the 24 awardees.

Besides felicitating them, the agency also exhibited many of their works, which provided insights about how they contributed to enhance the final product - the advertisement. Besides this, the 'aam aadmis' were given a diamond shaped trophy with the inscription, 'Real gems of advertising' handed over by the chief guests.

The event's chief guests included Bhaskar Das, CEO, Essel Group; Rajiv Rao, NCD, Ogilvy & Mather; Manisha Lath Gupta, former executive vice-president and head, marketing, retail



Ravi Deshpande and Manisha Lath Gupta



(left) Bipin Pandit and Vikram Gaikwad at the event

liabilities and electronic banking, Axis Bank; Ajay Kakar, CMO, Aditya Birla Financial Services; Ajay Chandwani, director, Percept; Prashant Godbole, founder, Ideas@work; Ravi Deshpande, founder, Whyness; Vikram Gaikwad, founder, Underdog; and Rajesh Kejriwal of Kyoorius.

Speaking about the idea, Manish Bhat, founder director, Scarecrow Communications, said that AAP is the agency's take on awards, considering there has been a lot of debate on awards in the industry recently. However, he clarified that this will not be an annual event. "We have started an initiative but we are not an award body. It's an open format and we can inspire these agencies to it take it up," he said.

UNSUNG HEROES

The agency felicitated people from across various disciplines, including Pramod Patil,



(colourist), who worked on more than 15,000 ad films such as the memorable ad on national integration, 'Mile Sur Mera Tumhara'; Shyam Salgaonkar (Sally), an editor who has worked on 7,000 ad films in his 25-year career; Deelip Khomane (illustrator), who has spent 32 years in the industry and won 20 national and international awards, including four Cannes Lions.

Milind Aglave (retouching artist) was the first Indian to be listed to the top of the Luerzer's Arhives illustrator (re-touch) list.

Other names included Joel and Gemma Fonseca (product window stylists), Pratap Rath (percussionist), Mili Fernandes (hair stylist), Shivananda Mohili (rain machine operator), Santosh Kharade (illustrator), Tufail Ahmed (producer), Daisy Joseph (production coordinator), Sahebrao Hare (illustrator), Miten Udeshi (colourist), Sunil Yashwant Chalke (studio manager), Ninad Karkhanis (print production expert), Joseph Paul (print production manager), Brij Bhushan Mehru (composer, producer and voice artist), Jagdish Agarwal (Dinodia founder), Shankar Narayan Iyer (animal trainer), Ratnakar Gowda (voice artist and music coordinator) and Lalu Jaisingh (founder, Lalu's audio video centre). As a platform, the aam aadmi party did more than just bring together some great names. ■

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Can System Changeovers Be Carried Out Without Chaos?

Whenever the measurement process for any medium is overhauled, it leads to an uproar. The Indian Readership Survey being the latest example. Is there a easy rendition possible? **By Raushni Bhagia**

APURVA PUROHIT

CEO,
Radio City 91.1 FM



FOTOCORP

INDRANIL ROY

President,
Outlook Group



SUSHIL KUMAR

ASHISH SEHGAL

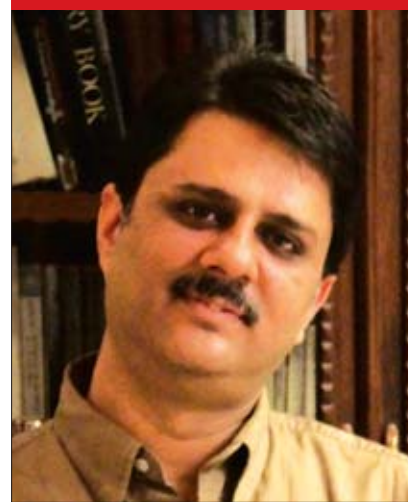
Chief Sales Officer,
ZEEL



FOTOCORP

NITIN CHAUDHARY

Business Head,
HT Mumbai



SYNDICATED MEASUREMENT IS CRITICAL AS IT IS THE CURRENCY THAT DETERMINES MARKETING SPENDS. MEDIA AGENCIES

use this data to make plans and hence is important.

These changes could be either methodology or executional. The industry went through both and the issues that emanate from each are diverse with different impact.

Regarding methodology, consider the shift from TVRs/GRP to TVT. It gave the advertiser insight on the total reach of the channel/show giving better ROI. Here the research house had the responsibility of correlating the results with the previously published so that all stakeholders had a clear thought.

Now, the issues with the current IRS are executional. It is the responsibility of the research agency and they should have validated the data before publishing the results.

FIRSTLY, THERE IS A NEED FOR MORE INVOLVED CO-ORDINATION BETWEEN THE PUBLISHERS / BROADCASTERS AND

the respective research body, right at the outset, that is, when the methodology is conceived.

Secondly, the research body must validate the data over and over, before publishing it. At any given point, someone is in an advantageous position and someone is not; that will always happen.

Highly inflated numbers came out of few markets, while few other markets weren't recorded in the research. For example, Outlook's readership has gone up three times in Bihar. Now, the problem is - why is it going up in that market? What have I done for this result? The researchers need to speak to the on-ground personnel, understand and validate the data, time and again.

There is a lack of responsibility on part of the research agencies.

WHENEVER THERE ARE CHANGES TO BE MADE, THE RESEARCH AGENCY NEEDS TO CO-ORDINATE THE CHANGES FROM TIME TO TIME. EITHER THE TECHNOLOGY

changes or the parameters that are set to calculate the currency change. The agency starts explaining the process only after the data is out and many times after discontent is expressed.

The players who have gained still make peace with it, but the ones who lose protest and there is chaos. Though in case of the readership survey, the methodology and technology changes were communicated to few in the industry, I doubt the complete process was explained to them beforehand. It is important to take players using the data into confidence.

Besides, selling without data is not very difficult; it's just a matter of habit.

THE PREPARATION STARTS BY CONVINCING OURSELVES BEYOND DOUBT THAT THE CHANGE IS INDEED FOR THE BETTER. ALL

the bodies, RSCI, MRUC and Tech Comm, have representation across the three stakeholders - advertisers, publishers and agencies. It is pretty democratic.

One can question the process but not results. The process was well discussed, debated and accepted by the industry. The study wouldn't have gone ahead without that. Probably, there would be a couple of anomalies in the data, considering the scale.

This type of data (currency) shouldn't be seen as point-in-time data; it's a series of reports. Hence, it is best to wait for a couple of rounds before comparing. Note that the earlier set of data is about two years old and if we were to get similar data, why would we change everything? During these two years, many editions were launched and shut down.

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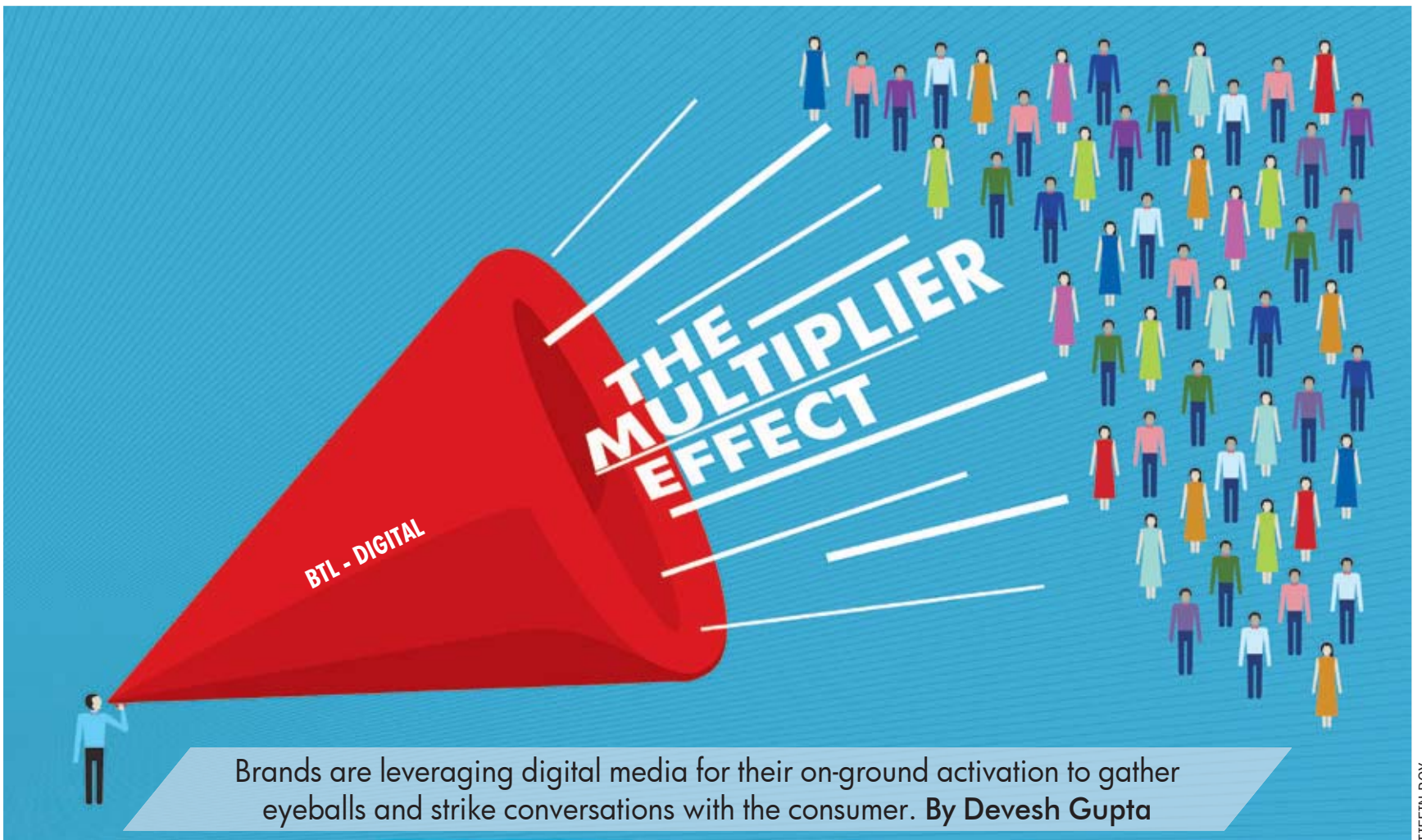
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INDIA AWAKENS



'India Awakens', the all-new collection on ImagesBazaar portrays the current wave of change in national politics. Recreating the mayhem, this innovative series captures the pulse of young India. Be it styling, set designing, model selection or photography, it envisages the true essence of the 'Run For Chair'. From revolution and patriotism to humour and corruption, it's all in there!



TIFFIN BOX

What is happening on the ground no longer stays just on the ground. When it comes to below-the-line (BTL) advertising or on-ground activation, what was earlier a road side, or market, activation has now transformed itself into a multi-layered digital integrated or amplified BTL activation with support from social media (Facebook, Twitter, Pinterest and others).

“The phenomena can be explained as 9-90-900,” says Vipul Salvi, national creative director, Geometry Global (an activation agency born from the merger of G2, Ogilvy Action and JWTAction, owned by WPP). “You do an on-ground activation with nine people, which is seen by 90 people around it, but when it goes online 900 people watch it,” adds Salvi. How exactly does this work?

DIGITAL DRIVE

Before the digital era, BTL was about setting up kiosks, vans or door-to-door activities across cities, which had its limitations in reach and numbers. Digital has helped such activities burst across groups, towns, cities and countries.

Take the recent example of Kingfisher Beer, which created the world’s first beer dispenser triggered by head banging at the 9th edition of the Kingfisher Great Indian Oktoberfest (the annual music and beer festival organised by Kingfisher in Bangalore and inspired by Germany’s Oktoberfest).

An on-ground activation for Kingfisher Premium, it required users to log in via their FB account, strap on a helmet that captured the head’s movements and bang their heads in front of a beer vending machine. A mobile device attached to the helmet recorded the number of bangs generated, and the count was displayed on an LCD screen. With the use of motion-capture technology, the head banging caused beer cans to be dispensed

from the machine. Though only a limited number of people who were a part of the fest came there and participated in the activation, thousands acknowledged it as it went wild on the internet.

Sumit Joshi, head, marketing, Philips Lighting India, says, “On-ground has its limitations in terms of reach, but if the idea is strong, and a similar magic on digital could be created, then it can be amplified manifold.” Brands are now briefing their social media and on-ground agencies to work in tandem.

THEN AND NOW

A decade ago, there was no digital, so the brief would be something like this: *We are opening a store in some area on this date and want to create hype around that, in the store and in the nearby areas, so we are looking at some ideas, tell us what can be done?* The focus was on sampling not on creating a conversation. Now the brief has changed to create an eco-system around the campaign to provoke conversations, generate buzz and gather eyeballs.

“30 - 40 per cent of our clients give a more holistic brief now including, digital, on-ground and local media. They have social media agencies on board, and urge them to work hand-in-hand with us,” says Atul S Nath, MD, Candid Marketing. In many cases, social media agencies not just advise but guide the entire activation.

Shamsuddin Jasani, managing director, Isobar India (the digital agency from Aegis Media) says, “Clients don’t come with an idea to amplify. It is we the experts who tell them what’s to be done.”

ENGAGING STUFF

What kind of activity lends itself to amplification and engagement? A simple answer is: good content. Marketers, social media and activation agencies point out that a good idea should be the starting point: all media then fits in seamlessly.

Aneil Deepak, head, Ideas, DDB MudraMax, says, “If people really like it, they will share it.” Agencies believe that formats that have better chances to get amplified are new experiences, humour, candour or the ‘wow’ factor. They all need to have a human touch to it and should be able to generate some kind of emotion, be it anger, laughter or sorrow.

According to Ankur Kalra, MD and CEO, Vibgyor Brand Services, people will not share, like or tweet something unless and until “they are able to identify with it. In the latter case, they will make sure that they tell 100,000 people what a great experience they had with your brand.”

Matthew de la Haye, vice president, communications, Africa, Middle East, India and Europe, Nissan Group, thinks that, online or off, the human touch is vital. “That physical interaction is a part of the larger campaign,” he declares.

AMPLIFICATION FACTOR

There are multiple on-ground activation formats such as flashmobs, meet-and-greet events, makeovers, cooking, acts, gaming events and others that can be digitally amplified.

On the ground, an agency can use augmented

Many marketers have started saying that they cannot think of an on-ground activation without a digital leg.



reality, interactive games and webcams to generate buzz. On the digital front, the social media agency escalates it using triggers such as repeated announcements of the hashtags, blogs, constant tweets, frequent updates of the FB status using RFID (radio frequency identification), live streaming and developing microsites. Agencies need to generate creative hashtags.

And the influencers get something in return too. Ford - in 2012 - invited 10 social media influencers to test drive the Ford Classic Titanium, explore their passions and integrate it with the car experience. Canon brought in bloggers for a photograph workshop conducted with Raghu Rai.

Rajiv Dingra, founder and CEO, WATConsult, says, "I think it's a perfect marriage through which a lot of real time engagement can happen." Jasani of Isobar adds that if an event is not live tweeted it has not happened. From a strategy perspective, it's important for a brand that its content should be consistent keeping in mind local relevance and cultural sensitivities. "I think one mistake that many companies are making is creating generic content that has no local relevance," explains Haye.

THE WHYS

Many marketers say that they cannot think of an on-ground activation without a digital leg. No brand can have a 12-month-long ATL media plan and even if it has one, it cannot be

Like, share, tweet are the new age weapons. They create opinions, and have the ability to topple.

present everywhere. Digital media solves this problem providing a great platform at low costs.

Let us take an example of a consumer visiting a mall on a given day and sampling a mobile handset at a kiosk. He may not purchase it, but what the brand can do is start a relationship by connecting with him via FB, Twitter or mail. Manish Seth, director, sales and marketing, Bacardi India, says, "We have seen success with the triad of experience, engagement and activation and shall continue to make this model more and more effective."

Good content gets you eyeballs. Philips' campaign lighting up monuments got the electronics brand nearly two million eyeballs. They routed the campaign in such a way that before it was launched a million people were talking about it. Says Philips' Joshi, "The idea for engagement is that the brand wants to leave the consumer with a good feeling about itself."

Digital creates a democratic platform that allows two-way conversation. In the past, customer helplines were the only medium for complaints

(and not every brand had the facility) but on social media, the world reads what a consumer writes. This forces brands to respond quickly.

SPREADING THE WORD

Like, share, tweet are the new age weapons. They create opinions, and have the ability to topple. Mostly people between the ages of 15 and 34 are actively sharing content. But what brands need to consider is why someone shares.

People share because it's their statement of expression. If they share something funny, they want to show that they are funny, if its Greenpeace they share, they want to show they have a concern for the environment. "But," says Nath, "as a consumer, even if I like a brand page on FB, it is impractical that my friends will like it." This brings a question, so what is a like or a share worth?

He points out that most brands look at amplification via numbers ('FB likes *karado*', is the refrain). "The challenge is to spot the difference between short term and long term amplification and how to get the clients to see a slightly more strategic view to amplify any activation, rather than what is done today," he adds.

THE CHALLENGES

Be it the Cadbury Lift act or the Bournville Proposal, one has to ensure originality and connect with the consumer. The moment

GRABBING ATTENTION

The idea is to catch a consumer's attention and get him to talk about it. Here are some campaigns that stood out in the past 18 months.

SHOCK

Brands: Zara, a Chennai-based bar and Edelweiss Tokio (along with Western Railways)

Activity: People were shocked to find Yama, the god of death at their side. Zara's message: don't drink and drive. Edelweiss had this to say: don't cross railway tracks blindly.



LEARNING

Brands: Kingfisher

Activity: The beer brand introduced the world's first crowd-sourced English font, called Kinglish, contributed by pub hoppers across Bengaluru.



DISRUPTION

Brand: Greenpeace

Activity: The NGO ambushed Essar by getting volunteers onto the top of the Essar office disguised as workers and unfurl a banner, 'Will Kill Forests' with Essar's logo. Essar stopped the activation within minutes, but the message went viral.



QUIRKINESS

Brands: Cadbury Bournville and Bacardi

Activity: The chocolate brand staged a fake proposal in a mall. Bacardi challenged pub hoppers to walk straight on a line to prove that they were not drunk.



LARGER THAN LIFE

Brands: Maybelline

Activity: Maybelline constructed a larger than life lipstick in a Mumbai mall to create buzz around the feature that it stays on for 14 hours. The agency created a #doesntlastlongenough and urged people to tweet to find the product.



continued on page 26 >>

NETWORK 18

It Means Business

The company has launched a business news portal immediately after News18.com. **News Bureau**

Firstbiz.com as a stand-alone business news and views site. This comes close on the heels of the launch of another news portal when Network18 launched news18.com.

Firstpost.com, the existing news portal of the group, has been covering business and economy for about three years. The launch of the new portal comes at a time when the country is looking forward to a General Election where economic and business agendas are set as much as the political agendas. Firstpost says that users must engage with the economy and business, as deeply as with politics.

RJagannathan, editor-in-chief, Firstpost.com, says, "By reflecting a diverse range of public opinion that mainstream media was slow to respond to, Firstpost made a space for itself. With Firstbiz, which is targeted not just at business and entrepreneurs but



Raghunath: three-pronged aim



all economic agents driven by aspiration, the need for a quick turnaround on news and views is even more vital."

The website aims at being present on all platforms, starting from the desktop and laptop, and soon enough on iPad and Android smartphones, amongst others. Durga Raghunath, CEO, Firstpost, adds, "We have a three-pronged aim with this launch.

First, rethinking posting around business. We know that business news consumption on digital has reached a plateau, but there is a way to coax every reader to become a business news reader. Second is making business inclusive. Digital media



by its nature allows us to focus on the niche. We don't have constraints of inches or minutes."

The third is that the company is thrilled to take Biztech that was previously a stand-alone property into the network's fold. "Enterprise technology is an important space that we will build a multitude of experiences around. This is a beta production," she adds. A lot will change based on user feedback and analytics. ■

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<< continued from page 26

The Multiplier...

the consumer finds the content convoluted, he backs off from the share/tweet/like button. The idea is to evoke an emotion in him, be it curiosity, anger or joy.

Sindhujai Rai, vice president, media, Cadbury India, has a word of caution. "Some ideas might not be buzzworthy from a social point of view. It is important to strike the right balance." Another challenge, according to Salvi of Geometry Global, is that the creative talent "need to think about the medium first, understand what it can do and then craft an idea for the platform." Attracting the attention of the consumer - online and offline - is not easy as she is already distracted.

UNMETRO STORY

The concept works differently in rural India. The medium of access of content here is the mobile (mostly feature phones), while in the urban areas it is smart-phones, tablets and dekstops/laptops. Brands and agencies consider SMS the best way to reach out to the former.

Ekalavya Bhattacharya, director, digital media, MTV India, opines that in rural areas, brands should focus on ideas like augmented reality. "Something like the Kingfisher

Headbanging activity in a rural city will make people go crazy," he adds. Venkatesh Srinivasan, director, RW Promotions has an example.

Zee TV wanted to reach out to these areas for driving voting traffic for an award show. The agency went with laptops to register people's responses, but it needed an authentic e-mail ID. In many cases, the agency had to make an ID for the people there.

Jasani points that in rural areas, the distractions are fewer. "People here are content hungry and they like it when it comes to them." But there are deterrents such as bandwidth issues and power cuts.

THE MEASURE OF SUCCESS

Different campaigns have different success parameters. A technology B2B activation does not depend on the numbers but on who the people tweeting for it are.

Jasani of Isobar points out that a mass campaign is successful if it earns 30-40 per cent non-paid likes or shares. This means that the brand gets extra coverage without a penny spent. With digital, the advantage is that every penny spent can be quantified in terms of results. Says Bhattacharya, "When digital is used in terms of technology in an on-ground activation, it helps you reach a more evolved user base who wouldn't care about traditional advertising."

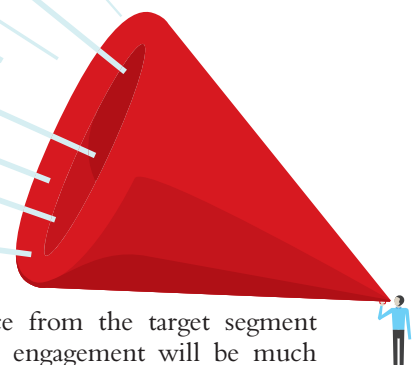
Take the example of Yebhi.com's

virtual shopping wall activation at Café Coffee Day across 30 stores in Delhi and Bengaluru. The online campaign drove walk-ins and got nearly two million impressions. The virtual wall had products displayed with a unique code - scanning it took

Mumbaikars living in the city and elsewhere. The campaign got around three million impressions, including tweets, YouTube views, Facebook likes and shares.

Joshi points that that these kind of ideas will generate a lot more

Digital offers the opportunity for smaller brands to compete with larger brands.



one to Yebhi.com's product page.

Nikhil Rungta, chief business officer and head, marketing, Yebhi.com, points that in the old days, only 5,000-10,000 people would have known about it. "We issued a unique promotion code to each product and tracked how many people enquired about it on a real time basis. For ROI, you need to define your metric clearly - whether its cost per contact, cost per conversion or cost per sale. At the end we should have an idea that this is what we had set out to do and this is where we have reached."

Samar Singh Sheikawat, senior vice president, marketing, UB Group, says, "ROI is about engagement, involvement and how people are sharing it." Joshi cites the example of the Philips campaign where it lit up the Gateway of India and targeted

relevance from the target segment and the engagement will be much more specific. "On digital, we have the freedom. I can target people from Mumbai and Mumbaikars living elsewhere in various ways."

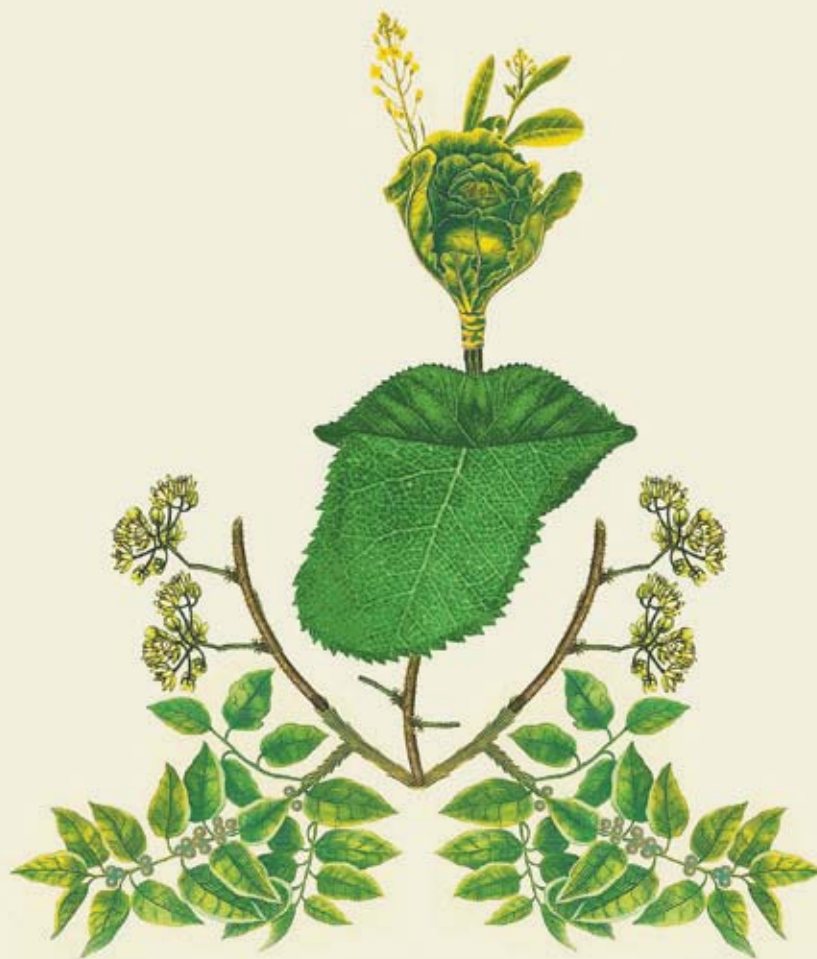
THE ADVANTAGE

The digital window offers opportunity to smaller brands to compete with larger brands. All they need is the right content.

Says Rungta, "I don't know whether it brings them at par with the larger brands but from an opportunity perspective a large number of smaller brands have the window to reach a larger audience at a marginal or no cost." That is what makes this a fantastic platform to go forth and multiply reach. ■

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BINDASS

Not-so-subtle Message

The channel is looking at spending 20-25 per cent of its annual marketing budget on the campaign. By Prachi Srivastava

Almost three years after the 'What I am' campaign, Bindass (formerly known as UTV Bindass) has rolled out yet another brand campaign called 'B for Change'.

While the campaign extends brand Bindass' core messaging from being 'Rest-less' to 'Enabler of Purposive Action', it aims to inspire the youth to take action and galvanise dreams into reality. With the 'B for Change' campaign, the channel encourages the youth to be enablers of change through their actions and initiatives. The idea of the initiative is that the change lies with each one of us and just not with society at large.

Talking about the reason for launching a new brand campaign, Shikha Kapur, VP and head, marketing, Disney UTV, tells afaqs! Reporter, "Bindass has always mirrored the lives of young Indians and in this film as well, the idea is to portray different shades of today's young people."

The brand film features 13 short stories and



Sample this: 'hum bade shaitaan hai, magar pata hai... humari shaitaani corruption ki naak mein dam kar deti hai' and 'humein paison ki value nahi magar jinke paas nahi hain unki hum dil se value karte hain'. In the end, the film projects young people

done by the channel, "Ongoing research suggested that the youth are restless and want to take action, but the nature of the action needs to be purposive - they would rather do it themselves than wait for someone else to bring about a change. With this core thought, we designed our brand philosophy of Bindass being an enabler of purposive action."

The channel is looking at investing 20-25 per cent of its overall annual marketing budget on the



"Bindass mirrors the lives of young Indians. This campaign portrays shades of today's young."
SHIKHA KAPUR

its creative is credited to the in-house team of Bindass. It is directed by Prashant Madan with Tapan Basu as the director of photography. Skylark Productions is the production house for the brand film.

The new brand film - about 2 minutes long - is being played across Disney UTV network channels. It portrays the 'cool generation' in the first part and showcases stories of youngsters who are looked upon as superficial and hence connotations like careless, irresponsible, spoilt and uncouth are often attached to them. The second part portrays the 'Duel' generation that shows that although today's youngsters are rebellious and loud, they are still contributing in bringing about a change in the society in their unique ways. But, these actions are often misunderstood due to pre-conceived notions. The 'Do' Generation, in the concluding part, portrays a holistic picture of positivity and enthusiasm of the young people who have made a small or a big difference.

The 'B for Change' brand film also puts forward few thought provoking statements that define the voice or intention of today's young people.

as social agents with a strong declaration - Bindass 'B for Change' 'Change Aayega....Hum Laayenge'.

"We also feel that the general sentiment amongst the youth currently is about the need for change and hence it was the right time for Bindass to present them with a platform that will enable them to bring about a change themselves," Kapur adds. The channel has also launched a website called bforchange.com. "The website will be an extension of the campaign online and become a platform for youngsters to bring about change."

The campaign will be extended on air through content on Bindass, which will be rolled out in the coming months. "These shows/properties will reiterate Bindass' brand philosophy - 'enabler of purposive action' and be a part of the 'B for Change' campaign, where the young India will have the power in their hands to bring about the change they want to see," Kapur adds.

The brand film will be showcased in theatres, too. It will be promoted on 250 screens spread across Mumbai, Delhi and key cities in HSM 1 million+ markets - Mumbai and Delhi would be the priority markets. Kapur mentions the research

campaign. Kapur says that impact and innovation will be the key filters in selection of media vehicles. There will be heavy presence in outdoor, key print dailies in addition to theatres.

"There will be exhaustive exposure across all major social media platforms - led by YouTube, Facebook and Twitter. Outdoor, vernacular dailies and radio will be the driving force in the key cities of HSM 1 million+ markets," she adds.

The off-air media campaign will be on for four weeks through different media. In the launch phase, the social media campaign will actively drive the new channel positioning and awareness about the website, 'www.bforchange.com'. Sustenance will be pursued through social media, which will help build and increase traction for the website and keep alive the channel positioning. GroupM's Motivator is the media agency working on the account.

For the record, Bindass is one of the leading youth entertainment channels and was launched in 2007. The channel is home to the popular home-grown youth oriented cult shows and franchises such as 'Yeh Hai Aashiqui', 'Emotional Atyachaar', 'Superdude', 'Beg Borrow Steal' and 'Big Switch', most of which have run into multiple seasons.

After the acquisition of UTV by Disney, the channel, formerly called UTV Bindass, was re-christened Bindass. It also adapted a new tagline, 'Rest-less', instead of the earlier 'What I Am'. ■

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The brand film will be promoted on 250 screens across key cities.

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DEFINING MOMENTS

PRABHA PRABHU | CEO, MADISON BMB

The Adwoman

Until I turned 35, all the experience that I can put is as a social worker associated with an orphanage. I used to stitch clothes for the kids there, cut their hair and spend time grooming them.

The first defining moment of my life was when I got separated from my husband. I had two kids who were 5 and 6 years old respectively, then. That is when I started working at the age of 35.

I started with space selling for a publication called Investment Today. I managed to do well there. In fact, I got double the number of ads for them than what they used to get earlier but I didn't like space selling as such.

NEW CALLING

The grass looked greener on the advertising side. I used to meet ad agencies when I was with Investment Today and the work always attracted me. I quit my

“ I had the option to swim or drown and I decided to swim. ”

job to join a small agency - Fource Advertising. Having worked there for a short time, I went to AG Krishnamoorthy at Mudra.

I joined Mudra in 1983, at a much lower salary, the idea was to earn enough to keep my house going but more importantly wanted to enjoy what I did. I knew space selling ... so I went to Mudra. At Mudra, I was handling all the clients as well as liaison work for Ahmedabad office. In the beginning I used to be extremely stressed. I had the option to drown or swim. I decided to swim and got promoted to a senior level in just two years.

When Sam (Balsara) decided to quit Mudra, he called me one day and offered me a share in the business he was setting up. I was doing very well for myself at Mudra and I wasn't sure if I wanted to upset the apple cart. But what



excited me was that Adi Godrej said that he would give us the Cinthol account. The Tatas gave us the Nelco TV account. I was very excited to start with such big and prestigious brands. The year we started Madison (in 1988), we made Cinthol the leader in premium soap market beating Lever brand Liril.

When Godrej and P&G got together to form PGG, we started working with P&G. They were happy with us and encouraged us to align with one of their roster agencies, DMB&B (D'Arcy Masius Benton & Bowles).

We soon became their agency handling their flagship brands Whisper and Vicks. We made Whisper the leader despite their premium pricing and it was personally a fulfilling experience.

ALL IN THE FAMILY

Being part of the P&G Global Strategic Think Tank on Whisper, I travelled a lot and worked with people from all over the world. I realised the power of this exposure and wanted my children to also get this exposure. I sent my son and daughter abroad for their education. Today, both are in advertising in New York, my son in Deutsch Advertising and my daughter in Ogilvy.

Another very important phase of my life was when Madison signed a JV with Beattie McGuinness Bungay - popularly known as BMB - to form Madison BMB. With Raj Nair as my creative head, who has won awards for many campaigns, we have already achieved our targets for this financial year with a 144 per cent growth till December vs a year ago. I believe you should do what you are passionate about. I am glad I got into advertising. ■

As told to Prachi Srivastava

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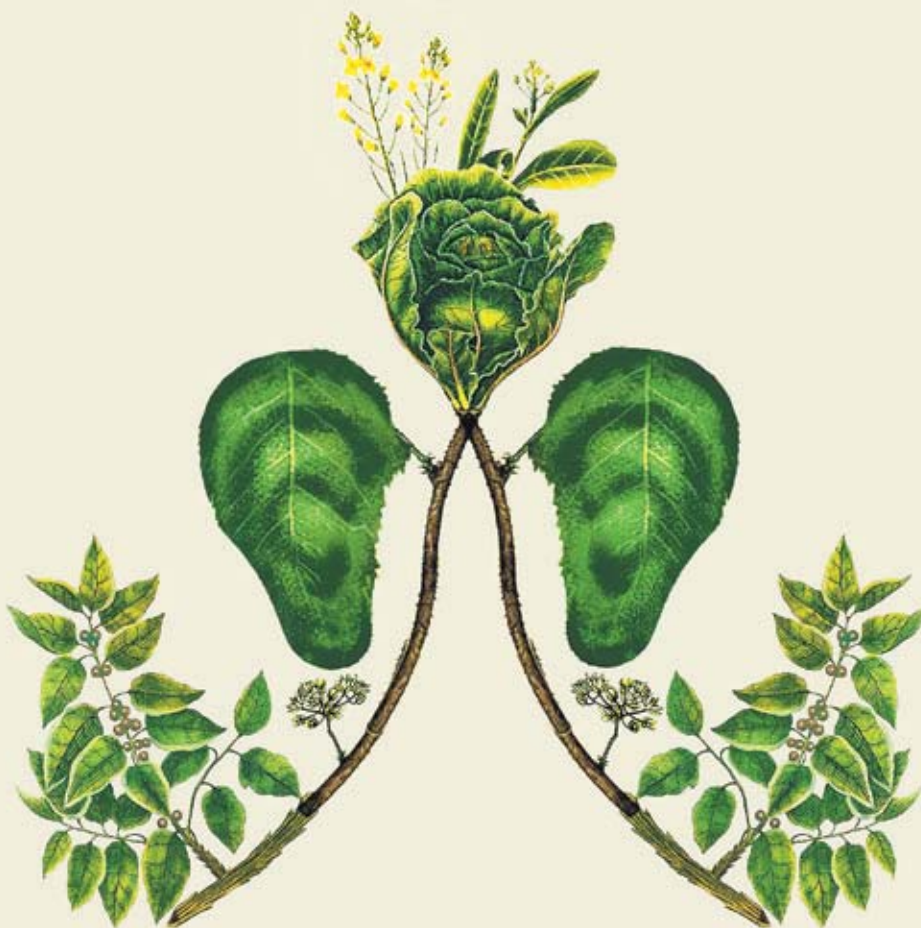
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COLORS

The Action Returns

Fear Factor is coming back in its fifth season with a few tweaks in the format and a **new host in film director Rohit Shetty**. News Bureau



Colors and Endemol have come together after a break of 18-24 months to bring back the action-packed property, *Fear Factor-Khatron Ke Khiladi* at the weekend prime time slot. The show is being tweaked to make it fit for family viewing. The number of stunts have also been increased by way of removing 'pairs' (earlier, the participants performed stunts in pairs).

The last season of the show appeared on the channel in 2011. Between the fourth and the fifth seasons, Colors tried its hand on other action based reality shows like *Ring Ka King* and the telecast of the MMA championship *Super Fight League*, both in 2012. However, both failed to gain ratings for the channel.

All 14 contestants, a mix of male and female, will fight for survival in *Fear Factor - Khatron Ke Khiladi* at Cape Town, South Africa, where the shooting started in the first week of February. Manisha Sharma, head, weekends programming, Colors adds that the channel has picked celebrities from different spaces this time, unlike before.

Rohit Shetty, who's known to blow up cars on the cinema screen, literally crashed into the party in a burning SUV at the launch event for the show's fifth season. Colors' CEO, Raj Nayak had his share of playing with fire at the event. Nayak adds, "We had to take a break so that the show gets a breather and we get some time to think about better ways to reinvent the show."

When asked if the show will be launched before the Indian Premier League, one of the most popular cricketing tournaments, Nayak answers, "It doesn't matter much now. IPL has settled down, it's been six years since it started. Matches go on for four hours and *Khatron Ke Khiladi* will be for one. I am expecting that the audience will peep into the show, taking a break."

Sponsorship deals have not been signed yet and



The new gang

Sponsor deals have not been signed yet, but it is expected that the show will replace India's Got Talent.

it is expected that the show will replace the reality show, *India's Got Talent* on Colors. The spot rates and sponsorship rates should be in line with 24 and a little above IGT, expects Nayak, without divulging any specific financial details. He says that the show is less expensive in terms of production if compared to *Bigg Boss*. Sources inform that it could cost ₹50-60 crore, about 15-20 per cent more than the last season.

Deepak Dhar, managing director, Endemol is hopeful of taking the format to the regional space. He adds, "I believe it can happen and be successful in certain pockets of India." When asked why the series is being shot in South Africa, Dhar mentions

that the production house has kept safety of the contestants and the crew at priority and South Africa is a tried-and-tested territory.

Launched in 2008, the first two seasons of the show were hosted by Akshay Kumar. Two seasons had all-female participants who were supported by a male partner each, such that the participants were celebrities and the partners were ordinary people.

Season 3 had a twist, when male celebrities were taken as participants and Priyanka Chopra hosted the show for Colors. Akshay Kumar came back in the fourth season in 2010.

Some of the contestants who will be seen trying to conquer their phobias include actor Ranvir Shorey, door-crashing expert Dayanand Shetty; ladies' man Rajnesh Duggall; cricket commentator Rochelle Maria Rao; *Bigg Boss Season 7* winner Gauhar Khan; popular television crusader Pooja Gor; choreographer - actor Salman Khan; and Bollywood's action heroine, Geeta Tandon. ■

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ZEE 24 TAAS

A New Day Dawns

The channel launched a brand film on February, 12 with its new tagline and logo. News Bureau

Celebrating seven years, Zee 24 Taas, the Marathi news channel from the first private broadcaster, has revamped its look and donned a new logo. On February 4, the channel launched its new brand promise and tagline, *Raha Ek Paul Pudhe (Stay One Step Ahead)*, from its existing position of

Ek Paul Pudhe (One Step Ahead).

The channel had changed its logo, tagline and the look in 2010. While reinforcing the legacy, the new avatar of Zee 24 Taas promises rich content and a host of shows.

Alok Agrawal, chief executive officer, Zee Media Corporation, says, "With the advent of digitisation,



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researche has shown that viewers are setting up new priorities; therefore it has become imperative to refurbish the brand. Backed by Zee Media Corporation's core philosophy to innovate in order to stay ahead, the new look of Zee 24 Taas is a step in the right direction."

After extensive research and planning, the channel will launch a 360 degree marketing campaign to promote and reinforce the rejuvenated programming and packaging along with anchor presentation and news delivery. The campaign will elaborate and capture the thought and philosophy behind

continued on page 36 >>

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AMBI PARAMESWARAN > ADVISOR, DRAFTFCB ULKA ADVERTISING

“Religion and Consumerism co-exist Happily”

For this author of several books, this one is the lightest of them all. Going by the book, it is. By Ashwini Gangal

Are Muslims more open-minded shoppers? How did Akshaya Trithiya become such a big deal? Why has the bindi disappeared from advertisements?

These are some of the questions printed on the jacket of Ambi Parameswaran's latest book 'For God's Sake'. And we're inclined to agree with his statement that this is a light book - the language is chatty, the pages full of anecdotes, real brand stories and examples. Though Ambi took no more than four months to write this book, it was "in the making" for four years, all through his PhD. He holds a doctorate from Mumbai University on 'Religiosity and Consumer Behaviour'. His thesis is about how religion and religiousness interact with our behaviour as consumers. According to Ambi, 'For God's Sake' is a "diluted version" of his PhD thesis. Excerpts from an interviews:

Who is this book targeted at - those who write creative briefs or the decoders?

This is a book about consumer behaviour, seen through the prism of religion. It is not targeted at any specific group. It is for anyone who is interested in the way religion and consumer behaviour interact in this country. It is aimed at the lay reader, who is, say, 23-24 years old... a BMM graduate perhaps, looking for a career in marketing. It could be useful for marketers, people who're thinking about how best to connect with consumers. Marketers across areas like travel services, entertainment channels, retail outlets, maybe someone who makes products like clothing.

Indian consumers are quite happy to consume in the name of religion. I may not buy a box of sweets but if it's Christmas, I might. I may not shop for clothes but if I know it is Akshaya Trithiya, I may want to. Religion gives consumers a lot of opportunities to consume in a very legitimate, guilt-free fashion.

So if you're a consumer, the book will help you understand how marketers are using religion to sell to you; maybe you can get a little forewarned. If you're a marketer, it will help you sell to your consumer better.

How religious are today's youngsters?

I believe young people in India visit temples, they pray every day, unlike the youth of places like UK or Germany or Netherlands. With liberalisation, the rebellious nature of Indian youth has reduced.

Today, the youth wants to have a religiously rich wedding, with rituals and traditional outfits, etc. They feel religion gives them a way to connect with their own cultural past.

Which product category lends itself readily to religiosity?

Every product in some form can use religion to connect better with consumers. The ones that come to mind are clothing (weddings are a big opportunity for ethnic clothing brands), entertainment (television programming, music and books), travel and tourism and retail. Consumer durables can use religious festivals as occasions to connect with consumers. Mobile operators have a huge opportunity to leverage religious themes.

Recent examples of brands that have used religion successfully to sell include Tanishq (*second marriage*) and Lifebuoy (*Gondappa*). The ads use religious socio-cultural symbols to drive home an emotional message giving brands a lot of gravitas - and as far as the religious typology is part of the narrative and doesn't thrust religion in consumers faces, it's fine.

You have written about how people think religiosity and consumerism are mutually exclusive. Tell us about that.

There is a misnomer that religion is all about relinquishing and going away to the hills. But that's not that case at all. In fact Hindus pray to a Goddess of Wealth, Laxmi. Religion and consumerism can co-exist happily. Religion is also about celebration. And consumption and celebration go well together.

Many brands have started striving to own a higher purpose or social proposition...

Brands can change habits, they can change the way we use products. Societal beliefs are deeply engrained and it takes generations to change them. Brands can at best reflect changing societal beliefs. Brands cannot perform the role of religion. Brands can tell you when to wash your hands, when to brush your teeth, when to have a bath, but not how to live your life.

How does a strategic planner finetune his/her brain to so-called 'religious insights'?

Planners have to be culturally sensitive and this includes understanding the role religion plays in the consumer's life. Aren't planners worried about how digital has changed their consumers' lives? So why neglect religion? Planners dissect their consumers by looking at them through several lenses. Why not the religious lens too? ■

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CHANNEL V

More Properties in the Offing

After successfully running IndiaFest for four years, the channel now plans to take up other bigger on-ground properties.

By Raushni Bhagia



The youth general entertainment channel (GEC) from STAR India, Channel V just celebrated the fourth edition of its biggest on-ground event, IndiaFest, launched in association with Nokia. The finale, which was held on February 7 and 8 in Goa, after zonal competitions in eight cities, saw participation from more than 60,000 students.

Having reached out to more than 3 million students with active participation of a whopping 1,753 colleges last year, the fest had this year got registrations from 22,000 colleges across 25 cities and prizes worth ₹50 lakh were given out across 25 events. The property has been earning 15-20 per cent higher revenues year-on-year. It now plans to launch two more events and an announcement is expected around August.

In its first year, IndiaFest was sponsored by Nokia, while there are about 12 sponsors this year. Brands such as FOGG, Airtel, Honda, Woodland and Moser Baer have tied-up in different categories including powered by sponsor of the Finale, associate sponsors and exhibit partners.

Last year, footfalls at the event were about 40,000. Prem Kamath, GM and EVP, Channel V, adds, "Participation has gone up by almost 100 per cent. We have had 500-600 participants in each zonal." Kamath adds that although the event started out as a marketing initiative, it is completely on its own now. He adds, "We have a full team that works on the event round the year."

There will be an hour's content that will be shown on the channel, but Kamath emphasises that it was never devised for on-air viewing. "Fest is about experiencing. We are open to take it to 12 cities the next year. Let's see!"

The channel has representatives across 400-500 colleges, called 'Channel V Rep', who help co-ordinate the event and that, Nipa Asharam, VP, marketing, Channel V, believes is their best marketing strategy. "I will be happier if we could pull out an event with 'zero'

marketing spends," she adds.

She adds that the marketing spend hasn't gone up in the past year. The channel introduced a couple of changes like launching a mobile app Vith U for women's safety. IndiaFest is another off-mainstream initiative by the channel. Generally, college fests are in smaller premises with limited resources. Asharam adds, "We wanted the brands to come and do it for the kids."

In an official communiqué, Viral Oza, director, marketing, Nokia, says, "Nokia IndiaFest is a perfect platform for the youth to showcase their talent in front of their peers." Among celebrity judges, Neha Dhupia and Dino Morea picked the Campus Diva and Campus Stud. Nishka Lulla judged the fashion show, Rampage. Rohan Sippy chose the best filmmaker, DJ Suketu the DJ of the future (Turning Tables) and Suraj Jaggan the Rock competition, Nokia Launchpad.

The finale showcased performances by Sunidhi Chauhan, Vishal Shekhar and UK's famous DJ Vicky Devine. "Channel V Nokia IndiaFest is no longer a college fest but the annual one-stop coming-together of a generation," adds Kamath. ■



Kamath: happy

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<< continued from page 32

A New Day...

the rationale of the revamp across media like print, TV, radio, digital, mobile and outdoor.

"The need for this repositioning emerges from the fact that the current generation is action oriented and Zee 24 Taas as a responsible news channel always takes care of viewers aspirations to stay relevant," adds Bhushan Khot, business head of the channel.

Along with this transformation, Zee 24 Taas is also developing a new series on the theme of *Raha Ek*

Paul Pudhe, which showcases stories of empowered people who always stay one step ahead in their field of action. The channel launched the brand film based on this philosophy on February 12.

Uday Nirgudkar, editor-in-chief, Zee 24 Taas, says, "We are re-launching to fine tune ourselves to reflect the changing needs of viewers. Our new offering will be more qualitative and focused."



The brand campaign will be launched in print (DNA, Loksatta, Mumbai Times, Lokmat and Sakaal, amongst other Marathi publications), along with radio spots on Radio Mirchi, Red FM, Radio City and Big FM across Maharashtra. The campaign will also be promoted in Mumbai, Pune and Nashik through bus panels, bus shelters and hoardings. Digital bursts will see banners and text/stamp ads on Google display network sites and Facebook. The channel's website, Facebook and Twitter pages will don the brand communication of the channel. ■

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“All of us need a mountain to climb”

From the youngest CEO of Publicis India at 29 to the 43 year old co-owner-cum-chairman and MD of Law & Kenneth Saatchi & Saatchi, Praveen Kenneth has come a long way. Excerpts from an interview:

By Ashwini Gangal

Now, on the professional front, the Publicis Groupe - an obvious choice, given Kenneth's history with the network - has acquired 51 per cent of Law & Kenneth, the advertising agency he established in 2004, along with Andy Law and The Body Shop's Anita Roddick. The group has integrated Law & Kenneth with Saatchi & Saatchi India.

On the personal front, Kenneth says, "I have become a lot more sober, I laugh more, I am less angry. The biggest learning has been this - business is a game. It is not life and death. At 29 I thought everything was life and death. I have got a lot more perspective now."

We spoke to him about his decision to sell, about his new partner and his future plans.

Usually, the buyer's name goes first. That's not the case with L&K Saatchi & Saatchi. People say L&K has salvaged Saatchi in India. What do you make of such buzz?

I wouldn't be so harsh on Saatchi & Saatchi. The fact of the matter remains that Law & Kenneth seems to have done a slightly better job than Saatchi & Saatchi. Since the brand is much stronger, I think it makes sense for Law & Kenneth to lead the wagon. It makes sense that the Law & Kenneth brand drives the Saatchi & Saatchi brand.

What does Saatchi bring to the table? It has lost many people and accounts in the recent past. Isn't it a liability in a merger like this?

Saatchi's not a liability. It's just a great opportunity that needs to be used right. Anything in this world can be a liability if it is not used well. Here's an analogy - just because a piano conks off it doesn't mean the musical instrument called piano is screwed up. You need to go back, tune it up and start playing the music. That's our job now. We will tune it up and start playing the music. That's as simple as it is. So, it's an asset.

The reason I decided to be part of this madness is because it's a challenge. There is a set of people



that believes it has not lived up to expectations. Thousand days from today, if we turn things around and make it possible, it will be a great story. It's a great challenge for me to turn this around. I've had many people questioning this, saying, "Why Saatchi and Saatchi?" My question is, "Why not Saatchi & Saatchi?" All of us need a mountain to climb.

Why now? What's the tipping point after which a founder of an agency puts up the 'For Sale' sign?

I could keep playing the game in the same small field the rest of my life. But we've grown. It's time to play a new game.

For me it was this strange reality - we were growing, we were rocking... and one day I realise we're 340 people. I said, "What if the plane crashes? What if we get run over?" Then I realised I was being extremely irresponsible. For me the tipping point was this - the realisation that life is fragile. It can all go in a minute. I thought, "I am responsible for so many people. They all

“There's someone to walk with me. That's comforting.”

depend on me. In what way am I assuring all these people - and my clients - stability?" The moment you realise you're responsible for so many people, you tell yourself, "Okay, come to your senses."

So you see not selling out as being irresponsible?

Not just irresponsible... it means you're running from your ego. It means you think you're indestructible. I've seen many stories like that... when people start making themselves larger than life - it can be extremely dangerous.

How does it feel being answerable to more than just yourself? You now report to Chris Foster (chairman and CEO, Saatchi APAC). Interestingly, you choose to call it 'working into him' and not 'reporting to him'...

I am the owner of the organisation. We're responsible to each other. It's like a marriage. When you're single, you can come back home whenever you felt like but when you're married you need to be responsible to each other. In a partnership, there's give and take. That's where it stands.

It's the same job. Just that now I have a partner. There's someone to walk with me and carry my responsibility equally. That's comforting.

I have management control. Publicis has equity control. Whenever a merger happens, the finance of the organisation is managed by the team that owns majority share. So, my finance team (led by CFO Vijay Agrawal) will now report to the Saatchi APAC CFO (Johann Xavier), but they will also work closely with me.

Anyway, after three or five years, after I'm done here and decide to leave the company, I need to hand this over to somebody. So, somebody has to take responsibility eventually.

What's your plan after three to five years? Start another agency? Turn financier?

Start another agency? Never. People may say great words about it but advertising is a really exhausting business. I'll spend the next 1,000 days making sure L&K Saatchi & Saatchi is successful. The person that I am, I only focus on what's in front of me. I spend less time daydreaming. I haven't daydreamed yet.

I'm on the job for as long as it takes to make this partnership win. When I make L&K Saatchi & Saatchi a success, my task is done. Nobody owns me; they own Law & Kenneth. ■

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HINDI GECS

It's an Honour

Hindi GECs have taken to self awards in a big way. Besides promoting their shows and characters, these properties serve several other purposes. **By Raushni Bhagia**

Who is the most popular bahu of Indian television, till date? Tulsi from *Kyunki Saas Bhi Kabhi Bahu Thi*, Bani from *Kasamh Se*, Archana from *Pavitra Rishta* or Anandi from *Balika Vadhu*? Well, interestingly, the answer depends on which TV channel is hosting the awards show.

While Anas Rashid (Sooraj in *Diya Aur Baati Hum*) and Hina Khan (Akshara in *Yeh Rishta Kya Kehlata Hai*) are the favourite husband and wife of the Star Parivar Awards (a decade old event), Zee Rishtey Awards has found its own favourites in Rajat Tokas (Akbar in *Jodha Akbar*) and Surbhi Jyoti (Zoya in *Qubool Hai*). Likewise, Colors named Siddharth Shukla (Shiv in *Balika Vadhu*) and Toral Rasputra (Anandi in *Balika Vadhu*) the most 'lokpriya' or loved faces at its recently held Golden Petals Award. Evidently, GECs have taken to in-house awards in a big way.

One may argue this trend stems from a dearth of acclaimed industry awards; two popular names are Indian Television Academy Awards (popularly known as the Academy Awards) and Indian Telly Awards, both of which are 13 years old. The film industry has Filmfare, Stardust, Star Guild, Screen, Big Star Entertainment, IIFA and Zee Cine; the advertising fraternity has the Abby Awards (Goafest), Effies, Emvies and Olive Crown. Even so, the ad industry has two self awards - Lowe Lintas' True Show and more recently, Ogilvy's Envies.

BEYOND MOTIVATION

Besides being a good way to motivate actors and programmers, these self awards are also good for business. Here's how the main awards event offers the channel in question at least three hours of exclusive content. Additionally, as in the case of Star Parivaar Awards, there's the option of creating half hour long episodes comprising content about the nominations and behind-the-scenes (pre-awards preparations) material. And generally, the main event is aired on TV thrice. Ad-rates for the shows are in line with those of any movie premier on a Hindi GEC, that is, close to ₹90,000 to one lakh per ten seconds.

Moreover, all these shows are sponsored - typically, one title sponsor and at least four to six associate sponsors. Star Parivaar Awards has had Pantene as its title sponsor, while Zee Rishtey

Awards has had Dabur and Vaseline for different editions. Broadcasters agree that award shows yield positive ROIs and these tend to break even in the first edition itself. Ashish Sehgal, chief sales

A drop in its 2010 edition notwithstanding, Zee Rishtey Awards too has done well; it started off with 2,815 TVTs in 2007 and stands at 8,599 TVTs in the 2013 edition. Star Parivaar Awards clocked 7,916 TVTs in its debut edition (2003) and got 7,267 TVTs in 2013. Star's award show has witnessed a lot of fluctuations across its eleven year journey; its biggest spike came in 2012 with 10,069 TVTs.

These award shows not only bring in a unique set of advertisers, but also lure "flirting audiences" as Anooj Kapoor, executive vice-president and business head, SAB TV, terms viewers who are not loyalists of the show/channel in question. Viewers, who watch other GECs, gravitate towards a particular channel (say, SAB TV) only to sample the awards show. Through the course of the awards show, they start getting accustomed to the characters, perhaps get a taste of what the channel and its shows stand for (humour and laughter, in this case) and perhaps get "converted".

Broadcasters call these award functions a celebration of channel's 'family', namely, the cast and crew. Ajay Bhalwankar, former content head, Zee TV, says, "Zee Rishtey is a celebration

of our relationship with the audience. It's not about who acts better, but about who depicted a particular relationship better." In its 2013 edition, the channel also awarded shows on other channels (Star, Colors and Sony) under the newly created category Zee Anmol Ratna Award.

BRANDING OPPORTUNITY

Award shows are a good way for channels to build their own identity and strengthen their brand recall. SAB's Kapoor explains, "During Sab Ke Anokhe Awards, we keep reiterating the 'Asli Maza Sab Ke Saath Aata Hai' philosophy, to reinforce in the minds of viewers that it's a brand that stands for family entertainment." From a branding perspective, media planners agree that in-house award shows are more cost-effective than brand campaigns. With award shows, loyalists or even 'character' loyalists, will certainly watch the awards. This in turn helps pull in sponsorship.

Also, how's this for trivia? - There isn't much difference in the male-female ratio as far as GEC award viewership goes. ■

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officer, ZEEL, says, "Advertisers fight for these events, as these are one-offs."

From a marketing perspective, these events see an investment of around ₹7-8 crore each. The revenue, varies from network to network. Rohit Gupta, president, network sales, licensing and telephony, MSM, says, "The range is as wide as ₹5-15 crore. Sab Ke Anokhe Awards (the most recent self award) makes close to ₹8-10 crore."

Surprisingly, 16 year old Sony Entertainment Television is not part of the self awards race. Why not? For one, the channel already has Filmfare, a big ticket film awards property. Secondly, the channel is not thrilled about adding yet another self awards show to the existing bunch.

HEALTHY VIEWERSHIP

Interestingly, viewership for these awards shows has been increasing. Sab Ke Anokhe Awards garnered 1,500 TVTs in its first edition (2012) and the latest (2013) edition clocked 4,648 TVTs. Colors started its Golden Petal Awards series in 2011 and garnered 7,392 TVTs, followed by 8,501 TVTs in 2012 and 10,000 in the 2013 edition.

Well-known professionals write on issues that they feel passionately about

HARESH NAYAK

Let's Go with Plan 'A'



With time and lack of imagination, out of home as a medium has unfortunately become a narrow alley in India - an alley filled with 40x20s. Hoardings have become the skewed face of the medium, whilst there are a zillion options out there because we are talking about out of home, which means any nook and corner outside the four-wall boundary. Amidst this sea of options, the most underutilised is the underdog ambient media.

For a moment let's consider hoardings and the clichéd OOH options as Plan B of communication and let us put ambient media on the pedestal of Plan A.

The marketing communications arena is undergoing arguably its greatest period of change. This is a reflection of factors such as media convergence, major technological innovations, and the growth of 'Integrated Marketing Communication'.

Increased competition in crowded categories, short term focus in industry, greater focus on accountability, a decline in media advertising effectiveness, and the proliferation of brands has businesses demanding more effective advertising at lower costs.

This chaos is a great opportunity for going ambient. Growing numbers of people are looking to bring advertising into environments where previously there was none. Like ancient alchemists, their aim is to turn unpromising material into gold - or at least into lucrative channels of communication.

A Kinder Joy engagement activity created an overwhelming response at five malls in three cities, with about 8,000 kids getting registered and participating in the activity. A set-up in malls was created which had engagement opportunities for kids. Keeping product attributes in mind (egg shaped) there was an automated cracking egg, two halves of which would open and close at regular intervals. This was attractive and engaging, creating the perfect connect between the brand and



Growing numbers of people are bringing advertising into new environments.

the kids. Games too were played related to the toys that are available in the pack. All participants were given branded T-shirts, caps and chocolates. A life-size inflatable named Reno played with the kids clicking pictures, dancing and hugging affectionately.

THE 4I'S

Innovation: Be quirky and trigger a wow affect. In ambient media, advertising newness and innovation are crucial as amongst the clutter of other media, the need is to create disruption, which comes through innovation. So think unique and be creative.

Intelligence: While innovation is crucial, it needs to be intelligent and relevant to the brand message. Using a toilet for advertising may

sound innovative, but whether it resonates with your brand's image and message is really an important question. If the answer to the question is 'No' then you can probably let the idea flush down the drain.

Interest: When an innovative ad resonates with the intelligence of the viewer, it triggers an interest for the product in the minds of the consumer. This phenomenon can jointly be attributed to both innovation and intelligence.

Intimation: Ambient advertising provides you with the opportunity to create a mystery around the brand, which will just nudge the audience to the edge of knowing more. Once your audience is inquisitive, they will look forward

to engagement and put in efforts to know the brand. So don't say the whole story, just cut out a lucrative trailer and then tie it with another more informative media and a call to action element.

A classic example of the '4Is' was the Skoda Rapid campaign done by the ambient team at Posterscope, where plain cinema advertising was taken a notch above and the screen was used to create an engaging test drive.

Since cinema is the most captive environment, this was an apt touch point. They had an edge with a blockbuster movie release over the weekend. This cinema interaction would not only take the audience by storm but also make an exquisite matter of PR. Within two days, 200 leads were generated for the client. The activity was shot and made viral on the client's website and thus gained more mileage. So far there have been 32,744 views of the video.

Additionally, this medium

Do something good, do it at one place, it will make news, and people will talk about it.

translates and percolates into a chain reaction and gives way to an effective public relations spin off, which is like an added bonus for advertisers. You need to respect people's time and space.

The experience must be rewarding for the consumer, both intellectually and in terms of entertainment value.

Do something good, do it at one place, it will make news, and people will talk about it. Get consumers to become the medium for the brand.

So let's go with Plan A. ■

(The author is managing director, Posterscope Group India, the out of home arm of Aegis Media)

JOB SWITCH.in



Post: Account Manager
Company: Italics
Profile: • Delegate, edit and deliver content writing and editorial projects. Liaising between the team of content writers and clients. Responsible for lead conversion and project proposition. Meet & interact with existing and prospective clients. Hiring team players. Should be well-versed with digital content Interacting with corporate clients and overseas clients from US, Australia, the Middle East, etc Hands-on with team and clients. Pro-active with closures. Directly reporting to the company founder Handling key accounts.
Exp: 3 to 5 years
Location: Delhi

Post: PR Manager
Company: Aim High Consulting
Profile: • We promise that you will not miss a lot of what you have been doing lately. You will still track the day's news, continue to engage with friends and foes in the media, attend the unavoidable client meeting, work on plans and reviews and yes, the odd press release and press conference will also continue to be part of your life. In addition, if you are ambitious, like meeting CEOs and advising them, if working with un-heard of entrepreneurs and making them famous sounds like a good plan, if you enjoy the challenge of leading teams and if you prefer variety over specialisation, we might be good to talk to.
Exp: 5 to 8 years
Location: Mumbai
Email: hr@aimhighindia.com

Post: Account Supervisor
Company: Aim High Consulting
Profile: • "If you've spent at least 4-6 yrs in managing advertising & communication requirements for clients, if you have worked with a team and watched it grow, if you're committed and dependable and if you're looking for a new challenge... It is time you became an Account Supervisor. Call us."
Exp: 4 to 6 years
Location: Bangalore
Email: hr@aimhighindia.com

Post: Account Supervisor
Company: Social Wavelength
Profile: 1) Ensuring complete client satisfaction at all time. 2) New revenue opportunities: • Identifying new revenue opportunities with existing client. • Understanding client briefs and presenting pitches to client. 3) Organization Building: • Ensuring all systems and processes are being followed. • Ideating for organisation growth areas. • Cultivating talent in the organisation.
Exp: 2 -4 years
Location: Mumbai
Email: Anchal@socialwavelength.com

Post: Media Planner
Company: Vritti Solutions Limited
Profile: • To identify the best of media channels to deliver advertising message to clients. Recommending the most appropriate types of media to use, as well as the most effective time spans and location. • Liaising with the creative agency team, clients and consumers to develop media strategies and campaigns. • Identifying target audiences and analyzing their characteristics, behavior and media habits..
Exp: 5 to 8 yrs
Location: Mumbai
Email: swati.kumawat@vritti.co.in

Post: National Head
Company: Vritti Solutions Limited
Profile: Responsible for Media sales to corporate and media agencies across India. • Achieving Corporate Business Revenue and profitability Targets month on month. • Handling a Pan India sales team. • Business development-Establishing tie-up with corporate media agencies and developing the relationship. • Breaking into Strategic corporate accounts maintain and grow the relationship with them personally.
Exp: 10 to 15 years
Location: Mumbai
Email: swati.kumawat@vritti.co.in

Post: Senior Copy Writer
Company: Xerago Chennai
Profile: • Should have thorough knowledge on the scope / strengths of new media and would be solely

responsible for all copy that is produced. - Participate in strategic and creative process for a variety of interactive and static pieces from concept to final execution, including: brand identity, websites, email and landing page campaigns, internet marketing campaigns. • May involve managing and mentoring assigned content writer/ Jr. Copy writer. - Edit copy written by other Copywriters. • Maintain project deadlines, estimate and manage time accurately
Exp: 5 to 10 yrs
Location: Mumbai
Email: hr@xerago.com

Post: Copy Writer
Company: The Flagship Advertising Pvt. Ltd. (Mumbai)
Profile: • Independent thinker • Command over language • Ability to crack briefs • Strategic thinking
Exp: 2 - 4yrs
Location: Mumbai
Email: anushkadate@flagshipadvertising.com

Post: Manager-Branding and BTL
Company: Brainsmart Media And Advertising Pvt Ltd
Profile: • Well versed in Branding, BTL activities, New Client acquisition Out door advertising, Event management • Responsible for planning and execution of BTL activities • Undertaking of promotional activities to ensure brand visibility and awareness in new & existing markets • Ensuring generation of leads through regular monitoring of the marketing team • Responsible to marketing tie ups
Exp: 5 to 8 yrs
Location: Kolkata
Email: revathi.p@bmabrand.com / profiles@bmabrand.com

Post: Senior copy Writer
Company: Hr Central
Profile: • Should have excellent copy writing skills • clear, persuasive and original • Should be able to develop and create ideas and concepts for clients across industries, both independently and in a team • Experience of working on Television Commercials will be an

added advantage - Should have good English writing skills - Knowledge of Hindi - Should have worked on ATL advertising like TV Commercials, Radio and Print - Should be able to familiarize with clients' products and services as well as target audience
Exp: 5 to 7 years
Location: Bangalore
Email: nandini@hr-central.in

Post: Social Media Manager
Company: Vermillion Communication
Profile: • 3-7 years of experience in creating and implementing Social Media strategies for verticals like Hotels, Travel, Tourism, Lifestyle and Fashion, Retail etc. Must have through knowledge about Online Social Media channels like Facebook, Google Plus, Twitter, YouTube, Flickr and have excellent communication and team management skills.
Exp: 3 to 7 yrs
Location: New Delhi
Email: hr@vermillion.net.in



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>> MOVEMENTS/APPOINTMENTS <<

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

MEDIA



AJAY BHALWANKAR



NACHIKETA PANTVAIDYA

The Hindi GEC space saw quite a bit of shuffling. Within ZEEL, while old hand Ajay Bhalwankar quit as content head for Zee TV after 17 years, MSM got Nachiket Pantvaitya to head its GEC, Sony.

Bhalwankar, content head decided to call it a day at the company, ending his two-decade-long journey with Essel Group. He has been with the organisation since 1994 (barring a three year stint with Multi Screen Media) and has been instrumental in the programming for the Hindi GEC for all these years. He was also spearheading the launch of the recent free-to-air channel, Zee Anmol, which was launched to run repeats of Zee TV's existing shows.

Meanwhile, Bhalwankar is handing over his duties to Namit Sharma, who joins as programming head for Zee TV. Sharma has been with Wizcraft as head for the television business; his designation was business head and chief creative officer, Wizcraft Television and Films. Sharma started his career with Multi Screen Media as senior executive producer in 1999 and had handled a lot of roles within the TV broadcast industry.

On the other hand, Multi-Screen Media has announced that Sneha Rajani, senior



SNEHA RAJANI

executive vice-president and business head, Sony Entertainment Television will assume the position of deputy president and head, MSM Motion Pictures, while Nachiket Pantvaitya, who recently joined the network in the Motion Pictures division, will step into Rajani's shoes.

Anooj Kapoor will assume additional responsibilities as senior executive vice-president and business head, SAB, and also lead a new initiative in the Hindi entertainment space. Pantvaitya will now be the senior executive vice-president and business head for Sony Entertainment Television.

Rajani, who was formerly business head, Sony Entertainment Television, will have end to end responsibility for MSM Motion Pictures and will chart the future of the business as a key force in movie production. She will also continue to handle film acquisitions for the network.

With the announcement of Ravi Mansukhani's decision to move on from Hinduja Ventures (HVL)



ANOOJ KAPOOR

as managing director of IndusInd Media and Communications (IMCL), Tony D'Silva steps into his shoes to spearhead IMCL. D'Silva has been president at HVL for about a year and a half.

HVL plans to restructure its media vertical with an investment of ₹300 crore. In order to consolidate all media initiatives of HVL, D'Silva is being re-designated as group CEO, HVL as well as MD and CEO of IMCL. He will be in charge of restructuring the media business.

D'Silva was brought in to head the Headend-in-the-sky (HITS) business. He has a total experience of more than four decades across FMCG, media and pharmaceuticals. He began his media foray in 1992 as CEO of Modi Entertainment and in 1997, was a part of the team that launched Zee TV's international business in the UK. ■

DIGITAL

Digital cricket brand, ESPN Cricinfo announced that television journalist Gaurav Kalra has joined as senior editor for the emerging video editorial and content development group. Kalra, who joins from CNN-IBN, will work with ESPN Cricinfo's in-house digital video production teams and editorial team to



GAURAV KALRA

continue to grow and develop the brand's use of high quality video in journalism and storytelling, as well as in the analysis and programming.

Kalra will report to Sambit Bal, editor, ESPN Cricinfo and will be based in the company's Bengaluru office. ■

ADVERTISING

To start with, TBWA India roped in Rajshekar Patil as creative director for its Mumbai office. Patil was earlier with Contract Advertising as creative director, where he worked on brands like Cadbury and Asian Paints.

Having more than a decade's experience, Patil has worked with BBH, Grey Worldwide, Ogilvy & Mather Bengaluru, and MAA Bozell Bengaluru. At BBH, he was part of the initial team when the agency began. Some of the brands he has worked on are Vaseline, Skoda Motors and Diageo.

In another development, Kyoorius co-founder Kay Khoo joined Creativeland Asia (CLA). Khoo, who is a Malaysian expat, heads the design and technology initiatives at the agency. Khoo dons the role of chief innovations officer and has stepped in the place of Vikram Gaikwad, who left the agency in December to start his own venture.

In a career spanning two decades, Khoo has gained experience in identity systems, print and publication design and designing news portals. During his stint at Kyoorius, he spearheaded various projects including the annual design conference Kyoorius Designyatra, Kyoorius Awards and the magazines.

On the outdoor media front, Navneeth Mohan, erstwhile COO, E18 joined Laqshya Media Group to spearhead Laqshya Live Experiences (LLE), which is the latest offering from the group's stable, as CEO. The new vertical will integrate experiential marketing services with the existing strengths of the group to deliver good brand and consumer experience. LLE will mainly operate from Delhi, Mumbai and Bengaluru along with other group offices in 20 cities of the country.

Mohan has over 15 years of experience in the industry and has worked with Encompass for over 10 years as head, national event services and VP for the western region. He then joined BIG Live as national business head before heading to E18, the Network18 vertical in the live entertainment space providing solutions for BTL activities of corporate. ■

MARKETING

Launched in October 2013, Musafir.com announced the appointment of a CEO for India. It took on board Vijay Kesavan, who will drive Musafir.com's business strategy, which is aimed at capturing a position among the top five players in India.

Earlier, Kesavan ran operations for Thomas Cook as senior vice-president and head of online sales and distribution. He has close to 15 years of experience in the travel industry. At Musafir.com, he will report to Sachin Gadoya, MD.



VIJAY KESAVAN

PVR Cinemas appointed Sanjay Kapoor as director on the board of PVR. Kapoor has more than 28 years of experience and has worked with companies such as Airtel and Xerox India. Meanwhile, TNS, a global research consultancy,



SANJAY KAPOOR

announced the appointment of Hemant Dham as executive director, operations, India. He moves in from Ipsos, a research agency, where he was leading the operations function for India. Ipsos found Deepak Garkhel to fill Dham's shoes. ■

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