

# afaqs! Reporter

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## PARTHO DASGUPTA

CHIEF EXECUTIVE OFFICER  
BROADCAST AUDIENCE RESEARCH COUNCIL

With so much riding on the new television audience measurement system, Dasgupta is the man everyone is looking to.

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This fortnight...



I love the saying attributed to management guru Peter Drucker, “If you can’t measure it, you can’t improve it.” As an industry grows, parameters to track its performance grow along with it. And this is applicable for every business, be it quick service restaurants or manufacturing.

This is especially true for media because clients make advertising decisions based on what the metrics say. Controversy has been omnipresent. As long as I can remember, every readership survey had some newspaper or the other complaining. The same was true for television. Gradually, each medium rallied around a single measurement system. And yet the bickering has grown. Why?

Even 15 years ago media penetration was mostly limited to cities and large towns. Audience or readership measurement through sampling was relatively easy. Since then, media has exploded across regions and languages. Though investment in media research has grown, it hasn’t been able to keep pace with media fragmentation.

In the context of the extreme bitterness generated by the recent round of the Indian Readership Survey, the rise of BARC is reassuring. The idea has been in the works for long but now as the launch date approaches, there is a tremendous sense of anticipation. I recently met a whole bunch of senior executives across TV networks and they were all palpably – even if nervously – excited about what the BARC 20,000 plus ‘barometers’ – growing to 50,000 in the next few years – will reveal about audience taste.

BARC is an example of what an industry can achieve if it comes together – with a government push undoubtedly. The subject of this cover story, Partho Dasgupta, the CEO of BARC, has the task of making some tough technology choices while simultaneously exercising diplomacy to manage the many stakeholders. Their interests may be similar but by no means are they identical.

If BARC works the way it is supposed to, I am willing to wager that it will bring a new interest to advertising on television – and maybe, even a new horde of advertisers.

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CHING'S SECRET

# Singh is Ching

Ching's Secret leverages actor Ranveer Singh's popularity and an exclusive music video to promote its offerings.  
By Saumya Tewari

Doing the Rex was not enough for B-town 'hottie' Ranveer Singh, who has now donned a new avatar adding 'Ching' to his name. The popular actor has been signed as the ambassador of Ching's Secret, a brand owned by Capital Foods. The brand has taken the entertainment route to reach young consumers across India. Launched in 1996, Ching's Secret offers an array of Chinese sauces, soups, seasonings and noodles.

Backed by Yash Raj Films, the brand's latest, foot-tapping campaign titled 'My Name is Ranveer Ching' could have come straight out of a Bollywood potboiler. The video has garnered 1.2 million hits (as on Tuesday evening). Directed by Shaad Ali, with music composed by Shankar Ehsaan Loy and lyrics by Gulzar, the video has been choreographed by Ganesh Acharya and sung by Arijit Singh. Ranveer has also belted out the 'Manchow Rap' in his own inimitable style in the video.

Ranveer is leveraging his digital presence for the brand across different social platforms including Facebook, Twitter, Instagram, and YouTube encouraged by CA Media Digital's venture, Fluence - Celebrity Digital Network. "We had to come up with a social media campaign idea that would resonate with Ranveer's fans and lovers of Ching's Secret. His energy, enthusiasm and exuberance is unparalleled which is why this unique campaign was perfect," says Ashish Joshi, VP Digital & Business Head - Fluence.

### CALCULATED MOVE

While the company is getting the right amount of buzz for the brand, Ajay Gupta, MD, Capital Foods explains that taking Ranveer as brand ambassador was a strategic and well-researched decision. "According to the Nielsen Report, Ching's Secret was the largest soup seller in the last two-months in terms of unit sales but it lags in spontaneous brand recall. This initiative is a step to address the same," he says.

But why attempt a full-fledged music video and not a TV commercial? Gupta



says the simple thought process behind the initiative is that a popular Bollywood number has far higher recall value than a regular TVC. "Our aim was to get the brand's name in the consumer's mind in quickest possible way," he asserts.

Gupta says that the real impetus to create a high-impact campaign came after the brand witnessed a spurt in sales two years back when it introduced products at the ₹10 price point - for example, Chinese masalas and soups (in single serve pouches).

Ching's is a youth-focused brand and is targeting young housewives. Its core TG is between 18 and 32 years. The brand has a Facebook page (around 1 million fans), 20 YouTube Channels and a Twitter account (659 followers). According to SocialBakers, a provider of social media-monitoring tools, the brand's Facebook page witnessed a fall of around two thousand fans in the last six months. Its YouTube channel witnessed a spurt in the number of subscribers in the last six months. The company

The brand has taken the entertainment route to reach young consumers across India.

plans to roll out cooking-related apps across platforms shortly.

BTL, Gupta says, has been Ching's Secret's strong point. Meanwhile the Ranveer Ching campaign will further help the brand's distribution network. "Our primary goal is to hit half a million stores in the next three months," he says, adding that the company's sales are driven by cities like Mumbai, Surat, Ahmedabad, Baroda, Rajkot, Delhi, Lucknow and Varanasi.

### SPICED UP

Ching's Secret is available in only six states with a strong foothold in the western region. It started distribution in northern India this year. South India will be company's target market for next year followed by the northeast.

According to Gupta, Ching's categories are very nascent, so other players are growing the market instead of biting into each other's share. He says that except for the instant noodles (which is close to ₹2,000 crore) with players like Nestle's Maggi, GSK's Horlicks Noodles and Nissin's Top Ramen, other categories like soup (₹250 crore), the overall masala category (₹3,000 crore) in which Chinese masala is a niche player are all in the nascent stage. "We started producing the Chinese masala two years ago, which is at ₹50 crore now and is growing at 30

"South India will be our target market for next year followed by the northeast"

AJAY GUPTA



per cent quarter on quarter," he informs.

Capital Foods' (it has two brands Smith-Jones and Ching's Secret) consolidated revenue for the fiscal year 2014 stood at ₹240 crore of which Ching's Secret contributed a whopping ₹200 crore. Can Ranveer Singh add to that?

Ameya Sule - business director, GroupM ESP believes that FMCG companies have always benefitted by a celebrity endorser. Brands can tap onto the massive fan following of the star. Dubbing the Ching's initiative as 'clutter breaking', Sule says it will definitely set it apart from others adding to its recall value. "Brands can communicate a lot more in a digital video than a TVC," he notes. ■

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# पत्रिका



15 वर्षीय बेलिस चमकी...09

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PARK AVENUE BEER SHAMPOO

# Meet the 'Beer Shampoo Man'

You've heard him say 'Maaaan hairrr'. Now hear him say hello. **Meet Andrew Smith**, the 34 year Irish actor who plays human brand mascot for Park Avenue's beer shampoo. **By Saumya Tewari**

Beauty experts can hand out a long list of benefits that beer has for hair but men prefer to guzzle the drink instead. So, when apparel major Raymond rolled out a beer shampoo for men, there was a lot of convincing needed for the TG... after all, the company had to get them to effectively pour beer on their heads!

The brand recently executed a series of ads created by Publicis Worldwide featuring a tall, macho man, who was tasked with convincing Indian men to try the shampoo and say "Cheers to Man Hair..."

But more than the brand strategy, what caught our attention about the Park Avenue commercials is the straight-haired, fair skinned model, who we like to call, well, The Beer Man. We've seen him dressed in a golden suit – one clearly is inspired by the colour of beer – as he spells out the benefits of the ingredient in an unusually whacky tone. Now, meet the actor behind the suit – Andrew Smith, a model of Irish origin, who stands tall at 6'5".

Smith has been in the glamour business for the last eight years and has been



Andrew Smith

trying to create a foothold in the Indian glamour industry. "It's just starting to get going," he admits to afaqs!Reporter, "It's certainly a great gateway to getting more work in the comedy genre."

After majoring in Divinity from The University of Edinburgh in Scotland, Smith visited India on missionary work when he was 18. When he landed in Kolkata, it was a cultural shock. Interestingly, he would like to go back there and experience it once more, albeit, on his own terms... and not view it through "religious eyes."

Smith appreciates and connects well with

the lust for life, dancing, family and humour... something Indians possess in abundance.

His knack for storytelling and imitating people was what made him take up a career in acting. A guitarist and a singer, Smith believes it was his love for helping people with their emotional difficulties that was yet another reason to be in this profession.

"I have a gift in understanding, listening and empathising with the pain of others and can help make them feel less alone," he explains, adding, "When I watch a movie, I see things that help me understand myself and work out my own problems."

Smith has recently finished an audiobook called 'My Wild Highlander' to which he has lent his voice – in about 25 different styles – in a Scottish accent. Smith, we learn, also gave a personalised spin to the storyboard of the Park Avenue beer shampoo ad during the audition. How so? Well, he injected some more whacky humour into it, drawing inspiration from Jim Carrey and Will Farrel's styles.

"It was a concept we were all wetting our pants with laughter over... we all really just wanted to make a great ad," he says. ■

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OBITUARY

## Sarang Wahal

Remembering the fun-loving and unflappable adman. **News Bureau**

Sarang Wahal, senior vice president, and account management head of the Vodafone business at Ogilvy India was just 41 when he passed away in Mumbai on August 10 after a sudden illness.

Wahal had moved from Delhi to Mumbai some years back to work on the Vodafone business. In an 18-year-career, Wahal had worked at Rediffusion, Lowe Lintas and Phoenix.

The 'about me' section on his online pages reads: 'It's great to be alive. I am a geek at heart who instinctively loves challenges.' According to Rajiv Rao, national creative director, Ogilvy India, and creative head of the Vodafone account, Wahal understood the

brand well. "Everybody loved Sarang. He was straightforward and had a great sense of humour. He would have a 'joke of the day' for everyone. That would really make our day and lighten up the work environment," says Rao.

He makes special mention of Wahal's calm demeanour. "He would never lose his cool, not even under pressure. This made him the easiest guy to work with. We will miss him," he says.

For Lloyd Mathias, chief marketing officer, Hewlett-Packard India, who worked with him during his Motorola days (2006-09), Wahal's most memorable quality is his "even temperament". "The one word that describes him best

is 'genial'. He was someone you didn't feel guilty about calling up late in the evening."

On the work front, Mathias says, "Oh, he was remarkable. He made deep points. He never tried to 'sell creative' to us; it was clear that he was there to work on a positive solution for the brand."

Ajay Gahlaut, executive crea-

tive director, Ogilvy, recalls the way Wahal treated his team members. "His juniors worshipped him. He took care of them," he says, before going on to share his sweetest memory from 2009. "It was in South Africa. Sprite, our client, as a gesture of appreciation, sent some of us to watch some of the IPL cricket matches there. Sarang organised our travel and looked after everyone."

Kapil Arora, president and branch head, Ogilvy Delhi, at a recently held prayer meet for Wahal, made a speech. Part of it went: "When Sarang was around, good cheer was a guarantee. Whether it was a family gathering or a work-related one, he had us all rolling in the aisles with his disarming sense of humour. And he was never one to be scared of the consequences of honesty. Having to lie - even casually - deeply troubled him.' Wahal had a zest for life. "He lived for the day. As for the days he lived... Sarang would have no regrets." ■

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IDEA

# Safety Net

Idea Cellular's new TVC released around Independence Day urges people to break free from those attempting to fool them. By Devesh Gupta and Prachi Srivastava



**H**um Nahin Banenge Ullu... Hum Nahin Banenge Ullu Aaj se...  
 These lyrics are from the latest Idea Cellular TVC, which is set in the form of an anthem and sung by a choir dressed in yellow and white. Released around Independence Day, the TVC shows singers from all religions taking a pledge of not being fooled by the connen (or women) because they have the power of Idea Internet with them.

The ad is an extension of Idea's 'No Ullu Banaoing' campaign that shows various situations where people refuse to accept claims at face value, because they could cross-check such claims on the Internet.

"The brand wanted us to do something captivating around Independence Day," says Ashwin Varkey, creative director, Lowe Lintas, the agency that designed the ad. Adding to that Sashi Shankar, CMO, Idea Cellular, says that all of Idea's advertising is about category building instead of the product. "The new TVC celebrates many stories of people from across the length and breadth of the country who have now got a new freedom to celebrate - from getting conned," he says.

The new TVC is much inspired from the yester-years' Doordarshan ads that showed choirs and people lighting candles. In this ad, the singers are shown using smartphones and feature phones instead of candles to light each other's phones. Varkey and Shankar point out that it reflects light and freedom. "The power of the internet is being passed on to people; young and old, urban and rural, man and woman; across the country, giving out the message - Idea Internet is All India," adds Shankar.



Shankar (I), Varkey: Power and Freedom



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Idea launched its 'No Ullu Banaoing' campaign, at the beginning of this year to promote the usage of mobile internet by spreading awareness about the benefits of the service. The objective was to build relevance and communicate Idea's strong pan-India internet network.

It specifically portrays unexpected segments of consumers who turn out to be Internet-savvy (housewives, senior citizens, rural folk, tier II or III town families) and how they use mobile internet to get out of sticky situations. The new campaign is supported across all the platforms.

**Singers from all religions take a pledge of not letting themselves be fooled by connen.**

**IMPRESSIVE?**

According to Manish Bhat, founder director, Scarecrow Communications, the visual of the ad is good but audio fails to make a mark. "Overall, I liked the ad... a good one close to Independence Day and as a viewer I got intrigued by it. Presentation-wise, you will be reminded of typical DD choir, which is coming across very well. Having said that, the lyrics could have been tighter and music could have been hummable, which is not the case here."

Jayanto Banerjee, national planning director, Hakuodo Percept agrees that this is an extension of 'No Ullu Banaoing' campaign. "Idea sees itself as a champion of empowering Indians through the internet. Somebody at the agency or client saw a great opportunity of linking Independence Day with this." Banerjee confesses to being a little disappointed with the final output, which isn't very fresh or appealing. ■

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**TELEVISION**



**MAKEMYTRIP**

The TVC is about a husband who is trying to fool his wife by saying he is going to Bangkok on an official trip. A call from his friend spoils the plan as his wife hears everything. The commercial ends with the thought that if a mobile can put you in trouble then it can save you from it as well.

**Creative Agency:** FCB Ulka



**FIAT PUNTO**

The creative idea is 'Life just became more interesting' and it uses the device of adding a different take to any situation. While something is enjoyable in its own way, it can be made even better by simply incorporating a different aspect to it. The look and feel of the communication has been kept very youthful, energetic and full of style, just like the car itself.

**Creative Agency:** Grey Group India



**PARK AVENUE'S STORM**

The idea came from revealing the emotional aspect of the various smells that exist in the can which combine to give a 'wow' experience to the consumers. The smell of victory, the smell of joy etc.

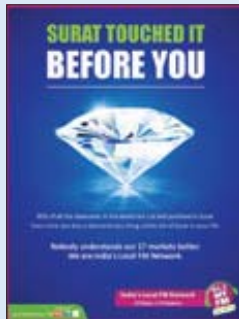
**Creative Agency:** Publicis

**PRINT**

**MY FM**

My FM has launched its latest campaign titled 'Local Understanding' targeted at big corporate houses where it gives out information about things that have existed for years but not many know about it. Some of the creatives of the campaign include:

'Prince Albert turned Jaipur Pink in 1876', 'Ahmedabad is the largest supplier of Denim in India', 'Chandigarh Rock Garden was secretly made at night', 'The gates of Lal Bagh in Indore are replica of the gates of Buckingham Palace in London'.



**DNA**

The Maharashtra based English daily has launched a campaign to promote its new positioning 'News for the Busy Indian'. It is targeting the youth who likes to read the news in the Q&A format.

**Creative Agency:** In-house



**AMUL**

The co-operative brand has come up with a print advertisement to capture the global social media trend of Ice Bucket Challenge. Celebrities from across the globe have participated in the trend. The tagline says 'Slice Butter-it challenge!'.

**Creative Agency:** DaCunha Advertising

**OOH**



**BUDWEISER**

Budweiser executed an outdoor campaign for the launch of the Golden Amber Lager Beer, with the tagline - Rise As One. The campaign was executed across top metros with the objective of increasing the visibility of the new launch.

**Agency:** Clear Channel Mudra



**HBO**

The English movie channel launched a campaign to promote the premier of the movie 'Man of Steel'. The outdoor campaign was launched across several markets to get eyeballs for the television premiere of the film.

**DIGITAL**



**PAPER BOAT DRINKS**

The natural drink brand takes a ride down memory lane. Through this digital video, the brand takes a look back at some of the childhood memories that people have forgotten now.

**Creative Agency:** Fisheye Creative Solutions

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## World Brand Congress honoured Anand Sankeshwar - MD of VRL Media Ltd. with Two awards

EMERGING BRAND

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at the coveted World Brand Congress event held in Singapore,  
on 31st of July 2014, VRL Media Ltd. group also received  
its ABC certificate for Jan-June 2014,  
with a figure of 6,67,879 copies.

NATIVE ADVERTISING

# A Dummy's Guide

In India, native advertising is still finding its feet and is mostly absent. But, what exactly is native advertising? By Satrajit Sen

In this new digital era, brand marketing has become ever so dynamic and marketers are now looking at creating the passion point for their audience and engage them with the brand. In doing so, new advertising terms are being coined regularly. Native advertising is one such.

Native advertising is much more than the new kid in the digital landscape and it represents a fundamental turning point in the evolution of digital advertising. It is expected to grow from a \$1.6 billion market in 2012 to \$4.6 billion by 2017, according to research firm BIA/Kelsey. In India, however, the concept of native advertising is still finding its feet and is mostly absent.

**What exactly is this?**

Native advertising is a relatively new approach to online advertising, wherein brands provide content based on what users are passionate about, as opposed to sponsor content, where brands push their marketing message. These ads are called 'native' because they don't appear to be ads, rather they seem to belong to the platform they are advertised on, appearing as a piece of content.

The objective of native advertising is to create engaging content around the target audience's interest areas or passion points and then seed their brand messaging or communication as part of that.

**What do native ads look like?**

The way native is being rendered in the current scenario is that it's content placement in the stream of the website or an app. It must clearly be demarcated as a sponsored content piece since the idea is not to deceive the consumer.

So if a user is coursing through his news feed on Facebook, a "sponsored story" appears like any other story/update that his friends or the pages he likes would share. Although it has prominent indications that it is promoted content, its appearance and interactive experience is in no way different from what a user would face on any other organic piece of content on Facebook.

**What are the different forms of native advertising?**

Native is really wide since it is about content and not about the form in which content is rendered. It could be text, images, video, infographics, apps or even full-blown microsites. Some common examples are promoted videos, images, articles and music. Examples are sponsored stories on Facebook, promoted tweets on Twitter, paid search results, pre-roll ads on YouTube and so on. On mobile, there is a variety of forms/layouts of native advertising such as content walls, app walls, chat list, news feed, content streams, which complement the design of different types of apps.



**What is the difference between sponsored content and native advertising?**

Prima facie there is really no difference between the two, just a thin line. In some scenarios, a plain sponsorship of existing editorial content in form of a logo presence may not be considered to be really native. Also, sponsored content isn't specific to a website. To draw a parallel with food, it is like asking what the

difference between biryani and the mutton in the biryani is? While the rice and other components are important, the crux of the meal is in the meat. And native advertising is the meat. Sponsored content is just what it sounds like, content made and presented by an advertiser. Native advertising, on the other hand, is tailor-made content for the right person at the right time, with the right presentation.

**Why should a brand consider native advertising?**

Brands today have a big challenge when they are planning media on digital. To some extent digital too has got fragmented. A marketer is constantly grappling to create the right balance between the brand's short-term objectives and impact. Advertisers also benefit in two ways :-

- Better ROI - Given the immersive user experience, engagement and conversion rates for native ads are higher
- Increased reach - Apps that have historically stayed away from ads as a way of monetisation are encouraged by the immersive user experience and the success of other apps. These apps are opening up access to a larger user base making advertisers drive more ad dollars to marketing.

**How much will it cost?**

It varies depending on the approach one takes. The market offers a commodity approach, which is more like an external link being hosted on a publisher site with no guarantee of placement and then there are players that have taken a brand approach, with the content being hosted within the ecosystem of the publisher site with complete clarity on placement.

For the commodity approach, the buy happens on a cost per view model that could range between ₹10-25 for a view. On the brand side of things, the buy happens on a cost per post model and it varies between ₹25,000 and ₹1.5 lakh for an article depending on the platform and the placement.

**How do publishers benefit?**

Scaling up revenue has become a massive task for publishers. Traffic has increased manifold for most big publishers but revenue hasn't really followed the same trajectory. Amidst all of this, native advertising comes as a breath of fresh air for two reasons:

- It is truly alternative inventory, which doesn't cannibalise display.
- The measurement metric is more engagement driven in terms of views, virality and time spent.

Based on interviews with Samar Verma, founder and CEO, Fork Media; Rishi Jayesh Easwaramony, VP and GM, Asia Pacific, Middle East and Africa, InMobi; Rishi Pratim Mukherjee, co-founder and COO, ScoopWhoop Media. ■

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# Sony ka naya channel, Sony Pal

Kahaniyan aur kirdaar jinse milke aap bol padengi

## Yeh Pal Hamara Hai



everestPAL725\_14



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# BROADCAST AUDIENCE RESEARCH COUNCIL INDIA

**PARTHO DASGUPTA**  
CEO, BARC

“

**We are called a research company but BARC is a technology-enabled company.”**

INTERVIEW

**T**outed as the next big thing in the broadcast industry, the Broadcast Audience Research Council (BARC) is expected to launch a TV audience measurement currency soon. What could come as a big relief to the industry, will also pose a threat to the existing measurement system, TAM (a JV between AC Nielsen and Kantar Media Research), which might have few takers.

Launched in 2012, BARC is an industry body in which the IBF (Indian Broadcasting Foundation) has a 60 per cent stake, while the Indian Society of Advertisers (ISA) and Advertising Agencies Association of India (AAAI) hold 20 per cent each. Besides the Board that is chaired by Punit Goenka, managing director and CEO, Zee Entertainment Enterprises, BARC has a technical committee and a commercial committee, with representation from the three stakeholders.

With a paid up equity of Rs 5 crore (according to the RoC), BARC has raised a debt of Rs 100-150 crore from banks. In the new world of BARC, meters will be called 'barometers' (TAM's meters are called 'peplemeters'). With an increase in the number of households covered, the new system is expected to give more accurate and credible viewership numbers.

The credibility comes from the watermarking technology. An indelible audio code is inserted - with the channel ID and the time it was played out - as soon as the channel is beamed out to the satellite. The meters in the households decode this info when the channel is tuned in to.

**afaqs! Reporter** caught up with Dasgupta - in the backdrop of the decision to postpone the original roll-out date of October 1 - to understand the making of BARC. Excerpts:

By Prachi Srivastava

**Some broadcasters say they haven't received any communication from BARC. Why is that?**

It is the BARC's and the shareholder bodies' responsibility to inform the industry. We keep our shareholders' updated regularly. They sit on our board and are in our technical committee. We meet them to give updates. The ones who are complaining are those with whom we are seeking meetings but they have not been able to make time for it.

We not only give presentations to our board and committees but also to the respective executive committees of ISA, IBF and AAAI. So, the right people are informed. We had a six-city road show in March to tell broadcasters about BARC and our technology. Two hundred fifty channels have already placed orders for the watermarking embedders, of which half are installed. We have also started a monthly newsletter for all our stakeholders.

**The deadline for the roll-out (October 1st) has been pushed further. Comment.**

Uday Shankar (Star India CEO) said in one of our meetings: "We are creating this for a generation, not for a few years - so do it right at the right cost, even if it takes a bit of time." I strongly believe that this should not be done in a hurry. The meters are

already being sent to the ground. The backend is ready and we will start seeing the data. We want to test the data and validate it before using it commercially. It will take a few more months.

Globally, when there has been a changeover of systems (in our case it's a green field), it has taken three years and that too for a panel size of 5-7,000. At 20,000, BARC will be the largest TV audience measurement system in the world.

**What were the concerns of the different stakeholders of BARC when BARC was formed?**

The stakeholders were not happy with the existing data. That's why they combined to form BARC. Even the government played an important role in pushing the whole system to work towards its formation.

The biggest concern of the three was transparency. The issue of low sample size also was worrisome. Thirdly, the investment in technology was not up to the mark. The fact that data was not reliable and that people were not there to explain what was happening got them to react. The industry not being taken into confidence was a strong issue.

**How does BARC's system address those concerns?**

Firstly, the sample size we are tak-



ing into account is roughly three times that of the present system. They cover 7,000-8,000 households while we will be present in 20,000. Secondly, the current system has 9,000-10,000 meters while we are installing 25,000. Also, we will be covering urban and rural towns while TAM is just urban.

Thirdly, the whole backbone of this system is technology. We are called a research company, but BARC is a technology-enabled company - 76 per cent of the investment in the first couple of years goes into technology. So, we are putting a huge emphasis on technology.

The fourth is the way we have designed this system for integrity. For example, the data is seen by the people or technology team but they do not know where it is coming from. The design and quality control people know the kind of home it is coming from but don't know the

**“We went with technology that would not just be cutting edge today, it would also be what India would need for tomorrow.”**

addresses. The people who know the addresses don't know the weights of the homes. Even in the panel agency, no one knows the whole set of addresses, they only know the households at the local level.

The biggest of all is transparency. Starting from where the sample would be to what kind of meters would be drawn to all the other rules we are putting in - everything is being done by the industry.

**Once the problems of the existing system became apparent, what were the choices available to you?**

We could have jolly well gone with one single vendor who could have done everything, and we would have just published the ratings as the owners of that data. The route we have taken is a tougher and more complicated one. We wanted to make this system much more robust and not be dependent on one or two agencies.

The other big thing was the choice of technology. We had two or three modern choices, apart from the ancient choices, which is there in the current system. Again, we went with the one that would not just be cutting edge today, it would also be what India would need for tomorrow.

**Will BARC be tapping into other screens?**

Yes. Digital is the next big thing. We will soon see 4G and the market will push us to start monitoring these devices. The watermarking technology can do that too. The broadcaster would be able to monetise its beam even if the consumer is watching content on any other screen. But we are not releasing this as there is still some work that needs to be done.

**By when are you looking at reaching 50,000 households? For a country as diverse as India, is even 50,000 adequate?**

As per the government notification, we should be reaching the number in four years, with the addition of 10,000 panel homes every year.

Answering the second part, it's a question of economics. The market has to support more meters and more households being sampled. Now when I say that, it is not just that it has to rise proportionately on a 'x-y curve' (linearly), we have to look at crashing the cost of meters further,

**Going by the 2013 and 2012 numbers, TAM will probably get subscription revenues of Rs 140-150 crore by March 2015. How much is BARC expecting?**

BARC is targetting similar kind of revenue or lesser.

**Will there be a big outlay if the cost of the barometers goes up further? Who will bear it?**

Right now, we have got the meters at a price 'x' but the backend remains 'y' only. We will have to scale that up but it doesn't require too much of an investment. The main cost will be the extra meters that will require more investment. Can these meters be made cheaper? We will have to work on that and are looking at it.

**Can you compare the BARC measurement system to any other large measurement system in the world?**

Similar systems exist in the UK, France and South Africa. There is one system for the whole nation and that is controlled by a joint indus-

in markets like the UK, France and South Africa.

**How many vendors have you partnered with? How will having multiple vendors help?**

BARC has partnered with 26 vendors and the idea is to have control over costs and maintain integrity. The problem of working with one company is that you get 'married' and can't get out. Here, if I don't like one vendor, I can replace him.

In India, our efficiency, the way we operate and the number of hours we put at work is different, apart from the fact that we have much better technology. The people who are working with us are fantastic. There are just three foreign vendors - Civolution (which developed the technology), Mediametrie (which handles the back-end) and Mark Data (for front-end solutions). The rest are Indian vendors like Magic9 Media & Consumer Knowledge (for research), Hansa (for meter installation) or vendors like Intel, who have a presence in India.



FOTOCORP

so that we can put out more of them.

**Can you elaborate on your funding and potential revenue?**

To start with, we raised debt finance from banks to set up the system. Ideally, this money should have come from these three bodies but that would have been equity. It was decided to go the debt route to simplify the whole process. Also, the intention over a period of time is to make BARC self-funded.

Besides, around Rs 100 crore more has been invested by the broadcasters to buy embedders, but that is separate.

try body. In terms of scale, nothing comes close. All these countries have 5,000-7,000 meters. In terms of money, it's 4-5 times more, even for a smaller sample size. In terms of technology, France has been using something similar for the past seven years, and the US has moved to it in last one-and-a-half years.

BARC's is a much larger and complex measurement system compared to any other in the world. Its barometer costs just a fifth or sixth of TAM's peplemeters. The kind of money we are putting for 20,000 households would be a third of what one would spend for 7,000 meters

**Once BARC sets up its audience measurement system, what are the challenges in the next 3-4 years?**

The moment you go to a very large sample size, you apply much superior technology and look at things more systematically from a statistical point of view. There is bound to be a lot of change. For instance, there would be expansion of content consumption on small screens, increased geo-targeting by broadcasters and marketers. I think managing these changes would be a big task.

continued on page 22 >>

TWITTER

# Another Dimension

Twitter recently unveiled a new advertising programme that delivers “promoted videos” to the tweet stream of users. How viable is this feature for Indian advertisers? By Satrajit Sen

Videos have emerged as the new big thing on the internet and brands are aggressively looking at online videos as they find new ways to connect to the consumer. As a response to this growing trend from advertisers, social platforms such as Facebook and Twitter have also jumped into the game of offering video ads for advertisers.

Twitter has just unveiled a new advertising programme that delivers “promoted videos” to the tweet stream of users. Earlier this year, the platform began testing a new Twitter Video Card that streamlines video playback and brings a one-tap viewing experience in the users’ timelines. These tests have shown that Tweets containing native Twitter videos generate better engagement and more video views than before.

After months of experiments and feedback from users and brands, Twitter has now launched a beta version of Promoted Video, which builds upon the Twitter Amplify programme, and brings a new set of video tools to high-quality content producers. Using Promoted Video makes it easy for brands to upload and distribute video on Twitter.

“It is an incredible storytelling medium and we’re thrilled to be giving brands, publishers and a subset of verified users the ability to share organic and Promoted Video on Twitter,” says David Regan, senior product manager, TV and Video, Twitter Inc.

Twitter gives advertisers the ability to run ads with a new Cost Per View (CPV) ad-buying model. This means that advertisers only get charged when a user starts playing the video. Additionally, advertisers using Promoted Video have access to robust video analytics.

## WILL IT HELP INDIAN ADVERTISERS?

Nimesh Shah, head, Windchimes Communication, explains that Twitter has been under tremendous pressure from advertisers to increase its revenue options and hence this launch is not surprising



Shah (top) and Gupta: Video Ads ahoy!

given that a significant amount of online ad spends are directed to YouTube for video promotion. “Twitter is trying to grab a piece of that advertising money. But they should have come out with alternative billing mechanism or

**It is now easy for brands to upload videos on Twitter.**

other product disruption. Google has a formidable product in YouTube and it will not let go of its share easily,” opines Shah.

There is another argument that Twitter had started to look like a single dimensional text-based platform where most ads didn’t seem to work. “It was important for Twitter to add this multimedia perspective to its product as advertisers will find it easier to experiment with video. Moreover, Twitter has been infamous for not being advertiser-friendly especially with their pricing. To make this product a success in India, Twitter will need to price it smartly,” says Pratik Gupta, director, New Business and Innovations, Foxymoron.

There will be immense initial advertiser interest for this feature, and it remains to be seen how Twitter sustains this interest. Moreover, over time, there is also a possibility that brand managers might divert their Twitter spends from getting followers to promoting videos. But it is not all smooth. “Twitter is accessed largely through mobile phones and unless 4G plans are offered at low prices, I don’t see a lot of video promotion happening in India,” Shah adds.

Twitter accounted for 0.5 per cent of global digital ad revenues in 2013, according to research firm eMarketer, and expects to increase that to 0.8 per cent this year, as digital ad spending grows to \$140.2 billion. Last month, Twitter announced that the number of monthly active users of the platform had hit 271 million. ■

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ASCI

# The Crackdown

No more teleshopping ads that violate either ASCI’s code or the Drug and Magic Remedies Act, 1954. News Bureau

Close on the heels of releasing a new set of advertising guidelines for skin lightening and fairness products, the Advertising Standards Council of India (ASCI), a self-regulatory body for the Indian advertising industry, has made another pertinent announcement.

The Ministry of Information and Broadcasting (MIB) has issued an advisory to TV channels to stop broadcasting teleshopping advertisements that ASCI has ruled to be in violation of its code. Channels have also been told not to air ads that do not comply with the decision of ASCI’s Consumer Complaints Council (CCC).

While deliberating on the complaints received, the CCC observed that many of the teleshopping advertisements made unsubstantiated claims and violated the provision of code for self-regulation, as well as the provisions under the Drug and Magic Remedies (Objectionable Advertisements) Act, 1954.

The MIB has, in its advisory, compiled a list of these ads and asked broadcasters not to air them on their respective channels. The advisory sent by the MIB states that non-compliance of ASCI’s code of self-regulation is a violation of rule 7 (9) of the ‘Advertising Code’ as per



the CTN’s rules. Therefore, compliance with the ASCI’s decisions is expected of not just advertisers, but TV channels too. Says Partha Rakshit, chairman, ASCI, “This is another feather in the cap of the ASCI, in its efforts to make advertising more responsible. We were finding that some advertisers on TV channels, especially teleshopping networks, were not complying with the ASCI decisions. In short, IMC has directed that advertisements found to violate the ASCI code cannot be carried on TV channels.”

Some of the products in the MIB’s advisory list which have violated ASCI’s code include: Fairpro, Ayurvedic Roopamri Fairness Cream, Celebrity Lift, GLO Intense Brightening System, Rashi Ratan Topaz Ring, Maha Dhan Lakshmi Yantram Musli Power Xtra, Brain Smart GTM, Bhairavi Sadhana - Devishree Foundation Trust, Shaktivardhan Vaccume Therapy, Sandhi Sudha Oil, Madhu Sanjivani, Addiction Killer and Easy Slim Tea among others. ■

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## The All-Rounder

**S**ethi got into media planning at a time when the industry was male dominated. That did not stop her from growing. Now, after 25 years, she has embarked upon a new journey with Dainik Bhaskar as the group chief corporate marketing officer or CCMO.

Kaacon Sethi holds a Master's degree in Economics from Patna University. A flair for communication took her to JWT (then HTA) Kolkata in 1989, where she gave an interview for an account planning job, but chose to join the media-planning department. "I realised that the advertising money decision is made at the media planning level." She worked on clients like Emami and ITC.

From Kolkata, she moved to Mumbai and worked on Lever's brands. "I took to the job like a fish to water. I could put my point of

view forward and back that up not just with thinking about the data, but also humanising that data and look at it in multiple ways."

Ashutosh Srivastava (then Media Supervisor) was a great influence and she also learnt a lot from Ketaki Gupte (then Media Director). "She taught me how to go beyond numbers and actually profile the TG. I started looking at consumers not as numbers, but as people who consume media. Srivastava taught me how to look at the media plan and end-to-end solutions."

**"Ketaki taught me how to go beyond numbers and profile the TG."**

Six months down the line, Sethi made another switch. Along came the opportunity to head ad sales of a new channel, Sony (the Hindi GEC) and she moved. "The way we were communicating on the B2C side was completely new and I imbibed thinking of the work I had done on P&G and Lever," she says.

Sethi was also involved in the launch of Sony Max as its business head. Soon after, Sethi took a break for two years. When she resumed work, she decided to leverage her entertainment background and went to work with Ram Gopal Varma's K Sera Sera as CEO. While Varma, the creative force, was a great pull, the way the promoters wanted to structure it appealed to her.

After quitting K Sera Sera, she started producing TV shows. In 2008, Probal Ganguly, Tapan Pal and Sethi launched MediaSys Solutions, a company for marketing and selling media facing products.

Post that, de Souza offered Sethi the chance to head the branded content division at Lintas Media Group and she took it up but quit following the many structural changes that IPG was going through. Her children too were growing up then. "I decided not to start looking for another full-time job but short term engagement models," she says.

She joined Smaaash Entertainment (as a consultant from August, 2013-February, 2014), a new space that had some key variables she had never dealt with before. The task was to drive footfalls everyday from different kinds of audiences. She also worked with Indigo, a shopper marketing consulting firm. Print was the only medium missing from her portfolio. Now, with this job at Dainik Bhaskar, it is complete. ■

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### "We are called..."

<< continued from page 19

#### Which bit has been the toughest so far?

Every day, you have a new problem, whether it is getting the right people, vendor partners, choice of technology, choice of breaking it up in the large process system or carrying everybody along in all the decisions.

#### How much work is left?

There are four different streams coming together. The first is Playlist

Monitoring. Prime Focus will be downlinking all channels to capture the schedule (programmes, promos, ads) of all channels, which will be fused with timeslot data to get the final viewership data. Testing of data has started. Second is the embedder installation at the broadcaster level. We are looking at 350 + channels to put these embedders in the first go.

Third is the installation of meters and the setting up of infrastructure. The test meters are already on ground and testing is in progress. Fourth is the sample design and installation. Once we finalise the

final sample homes, we will install the meters.

#### What will be the subscription model? How often will the sample homes of BARC change?

We still have to decide on the packages for subscription but not all data may be available to everyone. For the first time, we will put the whole rate card on the internet. The software will be the same for all subscribers, but what is enabled could be different. Like the current measurement system, we will also keep a track of how many terminals the software is

running on. Twenty five per cent of sample panel homes will be replaced every year.

#### Any interesting method that you would be adopting apart from the ones mentioned?

There is one on the GUI software, which we are working on. A subscriber can watch 4-5 different channels on one screen. Visually, you can see the ratings change, how people move from one channel to the other, every second. That's the module we want to introduce once ready. ■

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MILLWARD BROWN

# HDFC Leads the Way

Commissioned by WPP, the study puts HDFC Bank's brand value at \$9.4bn. By Ashwini Gangal

Millward Brown, a research agency from the WPP stable, has released a study titled BrandZ. It is a detailed compilation of the 'Top 50 Most Valuable Indian Brands'. The research team gave the media a peek into the results at a roundtable conference held in Mumbai recently; Sir Martin Sorrell, CEO, WPP Group, David Roth, CEO, The Store, EMEA (Europe, Middle East and Africa) and Asia, WPP, and Prasad Basu, managing director, South Asia, Millward Brown, addressed the media.

As per the study, HDFC Bank is India's most valuable brand, with a value of \$9.4 billion. The No.2 brand is Airtel, while India's largest commercial bank, State Bank of India, is ranked No.3.

All 50 brands that have been ranked belong to 13 different categories. Of these 50 brands, 17 are multi-national corporations (MNCs), 26 are private Indian brands and seven are state-owned brands. The combined brand value of all the brands ranked by the team is almost \$70 billion.

The top five brands in the list account for 45 per cent of the total value of all the brands featured, indicating that just like in other fast growing economies, in India too, it's a handful of mega players that dominate the scene.

Interestingly, service brands such as those from the banking, telecom and insurance segments have fared well in this ranking; seven of the top 10 brands, and 30 per cent of the top 50 brands, belong to this sector.

As far as financial services go, the 12 banks and insurers that made it to the list hold 37 per cent of the total brand value.

THE TOP 10			
RANK 2014	BRAND	CATEGORY	VALUE 2014 (\$M)
1	HDFC Bank	Banks	9,425
2	Airtel	Telecoms	8,217
3	State Bank of India	Banks	6,828
4	ICICI Bank	Banks	3,536
5	Bajaj Auto	Automobiles	3,034
6	Asian Paints	Paints	2,812
7	Hero MotoCorp	Automobiles	2,164
8	Idea	Telecoms	1,882
9	Kotak Mahindra Bank	Banks	1,721
10	Reliance Communications	Telecoms	1,636

VALUE PROPOSITION	
AWARD	BRAND
Most Valuable Indian Brand (Ranked 1st)	HDFC Bank
Most Valuable Indian Brand (Ranked 2nd)	Airtel
Most Valuable Indian Brand (Ranked 3rd)	State Bank of India
Most Valuable Indian Brand (Ranked 4th)	ICICI Bank
Most Valuable Indian Brand (Ranked 5th)	Bajaj Auto
Oldest Brand Award	Dabur
Youngest Brand Award	IDBI Bank
Most Meaningful Brand	Fair & Lovely (Tied)
Most Meaningful Brand	Colgate (Tied)
Most Differentiated Brand	Kingfisher
Most Salient Brand	Fair & Lovely
Most Powerful Brand	Maggi
Brand Builder Award	Hindustan Unilever

All 50 brands that have been ranked belong to 13 different categories.

Private sector players and MNCs, together, contribute around 85 per cent of total brand value.

The research team observes that consumer technology is a category that's "waiting to happen". Currently no home-grown consumer technology brands are in the top 50, but this category, they insist, is "on the verge of emergence."

Another observation the team makes is the importance of "Indianising" products and services. Brands that support this point, according to team, include Maggi (No.18), Colgate (No.28) and Horlicks (No.20). In fact, most consumers perceive these brands as indigenous.

The study combined financial data sourced

from Bloomberg and Kantar Worldpanel with consumer opinions gathered for over 500 brands in 37 categories. The methodology included in-depth consumer interviews.

The eligibility criteria required the brands to be publicly traded in India, to have reported positive earnings, and to have operations in a consumer facing category (not B2B). Moreover, in the case of banks, the criteria stated that at least 25 per cent of the company's revenue must come from the retail business.

For the record, this study is part of the agency's suite of BrandZ rankings. ■

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DNA PUNE

## Off the Stands

The newspaper will do away with the edition and concentrate on other markets. By Devesh Gupta

According to industry sources, DNA has decided to do away with its Pune edition terming it as a non-performing-asset. Speculation about the shutting down of the Pune edition was already rife in the media circles for some time now.

Currently the Pune edition carries Mumbai news and most of its reporting and other staff has already left work. Sources say that the paper is now looking at concentrating on other stronger markets.

For the record the DNA launched



Currently the Pune edition carries Mumbai news.

its Pune edition in November 2008 at Rs 2 as the cover price. The initial print run was around 76,000 copies. It was positioned along the same lines as Mumbai DNA and was targeted at the younger audience.

DNA is owned by Diligent Media Corporation, part of Essel Group. Apart from Mumbai and Pune, the paper is present in Ahmedabad, Jaipur and Indore. ■

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# Is the IRS Really Important to Marketers?

After eight months of chaos, the embargo on using IRS 2013 was finally lifted on August 20. We quizzed marketers on what the IRS 2013 means to them now. **By Devesh Gupta**

**SUNITA BANGARD**  
President, Marketing,  
Idea Cellular



**A LOT NEEDS TO BE DONE IN GETTING THE METHODOLOGY RIGHT TO KNOW WHAT THE REAL STORY IS. BUT IN ABSENCE OF ANYTHING ELSE, IRS 2013 SHOULD** work as some sort of data that should help marketers plan their media spends, especially those who are print heavy.

We run print campaigns for specific markets for which we do not look at the IRS data. Marketers were definitely upset because the data was not there for most of the year. People had the same issue when TAM was missing and many advertisers got off.

Having said that, marketers will use IRS 2013 as a guideline as it is better to rely on certain data than what publications claim.

**SAMAR SINGH SHEIKHAWAT**  
Senior Vice-President, Marketing,  
United Breweries



**THE OVERALL SITUATION IS NOT A NICE ONE. HOWEVER, THIS IS NOT NEW. MEDIA BUYING AND SELLING WILL BE A COMBINATION OF THE** publication's reputation and new IRS numbers.

No marketer can neglect a publication's reputation. As marketers, we map the presence, readership, preference and then base our decisions aligning it with the brand requirement.

I think the responsibility of bringing this change in the robustness of the IRS numbers and better sampling is on the agency. They need to refresh the criteria and panels for any research. Clients, agencies and monitoring agencies need to join hands and create a co-funded programme that will ensure more data availability, scientific methods of calculation and better interpretation and sharply focused numbers, especially considering how the media is changing and being consumed today.

**ARVIND VOHRA**  
India Head,  
Gionee



**THE POINT IS THAT WHEN SOMETHING DOES NOT HAPPEN FOR TOO LONG, AND YOU ARE TOTALLY BASING YOUR DECISION ON IT, YOU CANNOT DO SCIENTIFIC** planning around it.

And 20 months is a long time for any survey to be out. The point is that if you believe in the IRS, you go with the recommendation. If not, you do not. We have not been using too much of media affected by IRS and have been mostly on digital. However, now we are planning to use it and we will be mostly going by gutfeel.

To decide on the media that you want to take, you meet 3-4 people and discount a certain percentage from whatever they tell you and then take your own call. Any survey is just a guiding factor.

**SUMIT JOSHI**  
Senior Director, Marketing,  
Philips Lighting India



**THE IRS SAGA HAS BEEN PRETTY SAD. AS MARKETERS WE HAVE BEEN USING IT FOR YEARS BUT THIS TIME WHEN IT WAS QUESTIONED BY THE**

media fraternity and other stakeholders and the IRS data was withheld, it raised questions in the minds of marketers.

The good part is that the controversy is over and the bodies stand by their data. But the year is getting over and the media decisions and budgets are decided so I don't know what impact it will have.

There is no reliable replacement for IRS today. It is the only third party source and we need to have a tool to talk to the publications.

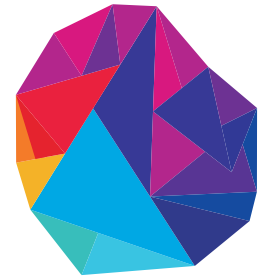
IRS is a good tool to figure out how we could have done more using the same media. Now that the controversy is over, we can negotiate with publishers and discuss what they are doing to increase their footprint. But IRS bodies will have to do more now, to create credibility.

SUSHIL KUMAR



# DISCUSSING THE SOCIAL IMPACT - WHEN BUSINESS MEETS SOCIAL

# TO THE NEW™



Social Media, is finally mainstream. Everyone and everything seems to be on Facebook, and searching for a person invariably lands you on their LinkedIn profile, if not their twitter handle. Does this mean that social is inevitable? Or can a business still survive without it? In order to find out the answers, a team of marketing experts will come together and discuss the why's, the why not's and the right way of doing business after the advent of social. TO THE NEW in association with afaqs! is organising a round table discussion in Mumbai on 2nd September to explore the best practices in social when it comes to promoting a brand.

The main theme of the round table session is 'When business meets Social'. As the penetration of social media across all demographics of consumers has created a huge opportunity for brands and organizations to use social media for business. The conference is aimed at bringing together thought leaders across different sectors in India to understand the challenges and right way of using social media beyond advertising and

drive tangible business performance.

Presenting their views on the topic, the session will have the likes of Sudip Ghose from VIP Industries, Sandip Tarkas from Future Group, Sandipan Ghosh from Ruchi Soya, Anil Jayaraj from Pidilite Industries, Kunal Shah from Free Charge, Jayraj Jadhav from Tata AIG General Life Insurance, Ashish Sahni from Tata Motors, Bedraj Tripathy from Godrej Interio and Sindhuja Rai from Mondelez India Foods Limited.

The panelists will be discussing the new social media strategies, which can help the businesses to grow. They will also focus on the strategic areas in which brands can plan to integrate social media in order to mark their presence on the social circuit.

When quizzed about the reason for the choice of topic for the round table, Atul Hegde, CEO - Ignitee Digital (a TO THE NEW group company) said "Social media is no longer a fad. Brands now invest long term on social media and the natural progression for any medium

is its ability to influence consumers towards a purchase decision. We could not think of a more opportune time to engage with industry leaders and brand custodians to kick off this conversation!"

Sharing his thoughts on the expected results from the conference, Irfan Khan, Marketing Head - TO THE NEW said "The 'When Business Meets Social' platform is aimed at bringing together digital thought leaders in India to streamline knowledge and share best practices around using social media beyond advertising. The discussion will centre around how brands are using social media across six focus areas to make this a reality—marketing, sales, support and service, product and innovation, collaboration and customer experience."

TO THE NEW is Asia's leading specialist in SMACK Services - Social, Mobile Analytics, Content and Knowledge. TO THE NEW delivers integrated digital solutions to help clients connect with social and mobile first consumers and drive tangible business performance. ■

## PANELISTS



**Anil Jayaraj**  
CMO  
Pidilite Industries



**Sandip Tarkas**  
President -  
Customer Strategy  
Future Group



**Bedraj Tripathy**  
Sr. General Manager  
Godrej Interio



**Ashish Sahni**  
Head -  
Digital Marketing  
Tata Motors



**Sindhuja Rai**  
VP- Media  
Mondelez India  
Foods Limited



**Jayraj Jadhav**  
Head -  
e-Business and  
Digital Marketing  
Tata AIG General  
Insurance



**Sandipan Ghosh**  
AVP - Marketing  
Ruchi Soya



**Sudip Ghose**  
VP Marketing  
VIP Industries



**Kunal Shah**  
Founder & CEO  
FreeCharge

HE DEODORANTS

# Self-analysis

Emami's deodorant brand, HE, has launched a social media campaign titled 'Who is He?' in order to engage with the youth. By Devesh Gupta



information in the video where he begins to see his own details such as name, date of birth, where he has studied or worked. It also shows some of his interesting pictures.

The communication objective was to let the user know that he doesn't have to embody anyone to be interesting; all he has to do is be himself.

Rajiv Dingra, founder and CEO, WATConsult, says, "HE is a brand that urges you to be interesting."

IT'S A GREAT WAY FOR A BRAND TO NOT ONLY CUSTOMISE ITS MESSAGE BUT ALSO PERSONALISE IT.  
RAJIV DINGRA



HE Deodorants has begun a Facebook-led social media campaign where it has created an app themed 'Interesting Man Today' making the user, the hero. The idea of this campaign is to build curiosity for the brand, among users.

WATConsult has executed the campaign. Once the user logs in, he learns about the traits of an interesting man through a video which stars Bollywood star Hrithik Roshan. The video highlights several points: An interesting man believes that it's better to regret things that you do, than regret what you didn't do.

As the video progresses, the fan learns that he is the interesting man. The video is a smart application, which integrates the user's specific



Hence, we felt that a social app that tells people all the interesting things they had done, would be apt. It's a great way for a brand to not only customise its brand message but also personalise it."

HE Deodorants comes in six different variants - Ruler, Smart, Confident, Extrovert, Magician and Recharge. Other brands from the Emami stable are Boroplus, Navratna, Zandu, Fair and Handsome, Menthol Plus, Fast Relief, Zandu Sona Chandi, Kesari Jivan, Vasocare and others. ■

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## MCDOWELL'S Karaoke 2.0

The new app offers a selfie-integrated feature for enhanced user experience. By Satrajit Sen

McDowell's has launched a redone version of its Karaoke App called the McDowell's No.1 Karaoke App. Initially launched in 2013, the app helped people get together with friends for an impromptu Karaoke party anywhere. The new app now offers a selfie-integrated feature for the first time for an enhanced user experience.

Version 2.0 of the McDowell's No.1 Karaoke App comes with the latest tracks from Hindi and regional languages. It also offers a range of features developed by Hungama.com. The app allows users to choose titles from a wide range of music content. More than 150 songs are available on the app, including regional hits in Kannada, Telugu, Punjabi and Bengali.

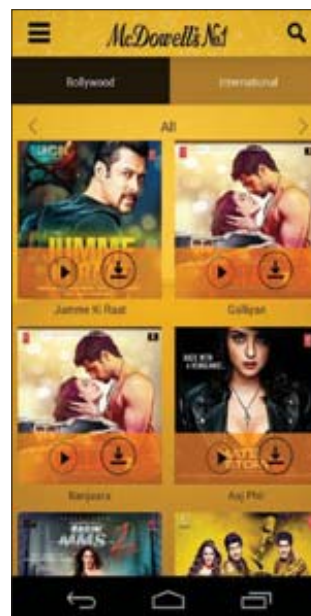
The app has a gaming feature with attractive redemption offers and social sharing of your performance on Facebook and Twitter - all for the first time for #No.1Yaari. Besides, the app also allows users to gain entry

to the India leg of the Karaoke World Championship and go to Sweden with their bunch of closest friends.

Speaking about the relaunch, Unnati Sinha, senior vice president, marketing, United Spirits, says, "McDowell's No. 1 Karaoke App is a great tool to engage with your buddies and create memorable moments when you are trying to sing along. Whether you are a great singer, or simply believe that you are one, the McDowell's No. 1 Karaoke App is what you need."

The new app is being promoted through a TVC featuring MS Dhoni trying his luck at singing for the first time ever with the help of McDowell's No.1 Karaoke App and his buddies, singer Chang and VJ Cyrus. The new app is also being spoken about on McDowell's social media platforms. Besides, the company is also conducting various on-ground and BTL activations. ■

satrajit.sen@afaqs.com



# afaqs! Reporter



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SUJATA KESHAVAN > CHAIRPERSON & EXECUTIVE CREATIVE DIRECTOR, RAY + KESHAVAN

# “Naming a brand like this is more complex than people realise”

An interview with Sujata Keshavan, chairperson and ECD of Ray+Keshavan, the design agency that helped create brand Vistara, Tata Sons and Singapore Airlines’ recently launched airline. Ray+Keshavan was founded by Keshavan and Ram Ray in 1989. Since 2006, it has been part of WPP’s global brand agency, Brand Union. Edited Excerpts. **By Ashwini Gangal**



**Did the brief require you to keep the name Indian/Asian? Or was that something that came from you and your team?**

We definitely had a view that the name should be derived from an Indian or Asian root and that we should not take a generic, bland approach divorced from our culture. So we pushed strongly for that.

**What was the next step? Please walk us through the process of naming the brand...**

The process started with us brainstorming, where we came up with hundreds of names. We then organised them into different buckets, that is, names with an Indian/Asian root, international names, names derived from the JV (Tata and Singapore Airlines). There were several rounds of shortlisting.

The shortlisted names went through phonetic testing, for pronunciation across different countries and language speakers. We

tested for both, negatives in meaning across all major languages, as well as for pronunciation.

This led to a further shortlist which was checked for availability for global registration. Suitable urls for the website were generated for each name and checked for availability.

**How important is it for a brand name to have meaning?**

One thing that’s difficult in the process of naming, especially for a global brand, is to get that name registered in different countries. Any word with a meaning has almost always already been taken by somebody. It is getting harder and harder to find brand names with meaning that are available for registration, particularly for globally relevant brands.

If you make up a coined word, or some gibberish, that is, a word that doesn’t exist in the dictionary, then it’s much easier to come up with something unique. For instance, the words Cinthol or Fanta don’t

have a dictionary meaning. You are judging them only by their phonetic qualities, the way they sound. These words are unique, so it is easier to get registration.

**So how did you zero in on Vistara?**

We tested the name across several countries and it scored very well for its phonetic qualities. People could pronounce it without too much difficulty and liked the way it sounded.

Naming a brand like this is more complex than people realise. The name has to work across geographies. It must have no negative meaning in any country. For example, we had come up with another very nice name, a coined word, but in China it meant ‘to kill’, so it was shot down!

We definitely didn’t want something that was as generic sounding with words like Sky, Jet,

Buddhist/South East Asian influence is relevant too, especially as the JV is with Singapore Airlines.

However, I don’t consider the word Vistara ancient. Hindi is derived from Sanskrit and in Hindi it becomes ‘vistaar’ which is very much part of modern parlance. The word Vistara is timeless, and can lend itself to a truly modern and contemporary brand expression.

**How important is the branding element in this category, really? One may argue that busy or fatigued travellers might not care much about a logo or its design...**

It is just the starting point of the brand identity. From the logo, come the colours, the look and feel, tone of voice... the entire visual vocabulary across all collaterals, like the lounges, staff uniforms, menu, etc. The traveller cannot separate,



Air, Blue, etc. One of the names that had been considered early on was ‘Tasia’. But it too did not get accepted in some part of the world because it meant something negative in one of the major languages.

In Vistara, you’ve got ‘Vistara’ which means expanse in Sanskrit, as well as ‘vista’, which in English gives you the same sense. It also has the word ‘star’ in it as well as ‘tara’!

**Aviation as a category is not readily associated with ancient words, culture, roots... everyone tries to appear more modern. Was yours a conscious attempt to go against the tide in a sense?**

Well, the word Vistara is ancient in the sense that it belongs to Sanskrit, a classical language. Incidentally, it also has the same meaning in Pali, so the

in his/her conscious mind, the logo from the whole brand experience. He/she might not consciously say, ‘Oh, I like this part of the design but not that part...’

**How different was this experience as opposed to working on say, an FMCG or bank brand?**

This category provides scale; you can express your idea in a bigger way. Designing for a hand-held object is different because it’s a small thing. The scale is reversed.

Also, with an airline there are a lot of technical issues to consider while transferring the design onto the plane, or designing the livery, as we call it. There’s a huge price difference depending on whether you use one colour or two or three or more. ■

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BIG MAGIC GANGA

# The 'Big' Change

The channel has **consolidated and fortified its position** in the market with this move. News Bureau

**B**IG Magic Bihar and Jharkhand, the flagship regional entertainment channel from the Reliance Broadcast Network stable, has rechristened itself as 'BIG Magic Ganga'.

According to the channel, the name 'Ganga' emerged after a focused qualitative study, group discussions and expert interviews undertaken by research agency Dragon Fly, which tested several options for names as well as channel positioning in the market.

Ensuring the regional flavour in BIG Magic Ganga's look and feel, the logo and the channel packaging are derived from the region, which sees the amalgamation of the rising sun, the placid flow of the Ganga and Madhubani paintings.

As a part of its long-term endeavour to develop the market, the channel has also set up a production unit in Patna, which will help nurture local talent, while delivering credible and engaging content to audiences.

As per TAM data provided by RBNL, this channel is leading in the genre with 31 per cent market share (CS 15-44 SEC ABC Females for Bihar and JHK market, TAM week 25-31.). The move will extend reach to newer geographies with its presence in the Purvanchal region (East Uttar Pradesh).

BIG Magic Ganga will feature locally shot programming with a diverse content mix that encompasses a wide slate ranging crime, reality, music, devotion, movies and mythology. Says



Tarun Katial, CEO, RBNL, "Our production set up in Patna is a part of our long-term commitment to grow this regional market while creating opportunities to hone skills of local talent."

### THE SHOWS ON SHOW

These are some of the shows that have created ripples.

- **Police Files:** An enactment of real-life criminal incidents in the region, this show creates awareness, while contributing towards change for a positive and progressive society. The latest season of Police Files comes with the message: 'Soch badlo, samaaj badlega', encouraging society to take preventive action against crime.
- **Big Memsaab:** A platform that allows women, to come forward and showcase their talent.
- **Big Bahuria:** Reality bytes between the daughters-in-laws and their mothers-in-laws touches upon the camaraderie of family members with the bahu, peppered with interesting conversations and games.
- **Vishwas Se Upar Aastha:** Fictional stories which showcase the power of faith in individuals, which help them combat some of life's biggest challenges.
- **Family Talkies:** A Bhojpuri movie band for family viewing. ■

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"Our production set up in Patna is part of our long-term commitment to grow in the regional market."

TARUN KATIAL

In an endeavour to develop the market, the channel has also set up a production unit in Patna to nurture local talent.



GROUP M

## Revising Targets

Ad spends will grow by 12.5 per cent, higher than predicted earlier. News Bureau

**G**roupM, has revised its earlier estimate of annual advertising expenditure (AdEx) for 2014 to 12.5 per cent from the 11.6 per cent estimated earlier this year. The AdEx revision is a part of the global report called the This Year, Next Year 2014.

Medium wise, television spends are set to grow to 14.8 per cent compared to the 12 per cent predicted earlier. Digital media continues to show the maximum growth with 35 per cent. In print, regional publications and local advertisers are projected to lead the growth for dailies. Government spending and retail will continue to increase spending in print.

Speaking about the industry sectors contributing to the revised growth, CVL Srinivas, CEO, GroupM South Asia, says, "After a cautious start, the overall sentiment



"The overall sentiment in the country is positive following the general elections"

CVL SRINIVAS



SUSHIL KUMAR

in the country is positive following the general elections and a new stable government. One of the sectors that is adding to the growth story in India is retail, specifically e-commerce players that are investing heavily in above the line advertising along with digital media. Industries like FMCG, auto, telecom and BFSI are expected to increase spends given competitive pressures and clear policies."

This Year, Next Year, is part of GroupM's media and marketing forecasting series drawn from data supplied by holding company WPP's worldwide resources in advertising, public relations, market research, and specialist communications. The previous report was released in February this year. The report mentioned that "As per GroupM's annual report on estimations about the advertising spends in the Indian media industry, AdEx is expected to cross ₹40,000 crore in 2014." This Year Next Year is a understanding of the estimated media spends by advertisers in the current year. ■

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INDIA'S RAW STAR

# Singing a New Tune

The television debut of Yo Yo Honey Singh airs every Sunday at 7 pm. A look at what makes the show different. By Prachi Srivastava

There was a time when singing and dancing reality shows were considered as sure shot success formulae on Indian television. While dance reality, courtesy the visual representation and innovation, still manages to hold audience attention, singing reality shows, over the past few years, seem to have lost their sheen. Many blame the lack of experimentation as the reason for this.

Star Plus is aiming to do just that and break some of the clichés attached to the singing reality genre. It has launched India's Raw Star, 'Yo Yo' Honey Singh's television debut show. The show is produced by Gajendra Singh's Sai Baba Telefilms. The man is credited with hit shows like Sare Ga Ma Pa and Antakshari to the Hindi general entertainment space.

**SO WHAT'S NEW?**

As the name suggests, the show is about the raw talent hidden in the country. India's Raw Star kicked off with 10 contestants who sang songs that they have written and composed or Bollywood songs modified in their own singing styles. The basic difference from other singing reality shows is that in the latter, people sing Bollywood songs in the hope of becoming playback singers.

Also, unlike other reality shows, where the audition process involves standing in long queues, India's Raw Star conducted the first-ever digital-only auditions. Honey Singh and his team scanned more than 50,000 entries - 20 per cent of which were from outside the country. In another first, there will be no jury to judge the contestants. Instead, the audience and Singh will decide who wins. The show will be hosted by Gauhar Khan and won't involve two funny hosts, which is typically the trend in reality shows, nowadays.

India's Raw Star is a 14-week-long series. Unlike other reality shows wherein the eliminations start from first or second week, India's Raw Star will not see any elimination in the first five weeks. According to Gajendra Singh, five contestants will be eliminated directly after five episodes and then three more contestants will be chosen from the audition and introduced in the show. The last round will have three contestants from which the winner will be chosen. The idea is to give the contestants more airtime.

Star Plus has roped in choreographer Michael Schwandt (who has worked with artistes such as Katy Perry and Lady Gaga on their performances) to work with the contestants and visually enhance their singing performance. The show also has Ashish Manchanda (the only Indian sound engineer to have worked with Michael Jackson) on board who will be heading the sound team.

Another interesting point is that while other weekend reality shows choose one hour telecast time on Saturday-Sunday, India's Raw Star will air for two hours on Sundays (from 7 pm to 9 pm). Says Gaurav Banerjee, general manager, Star Plus,



"We are not going to follow trends based on data touch points, we will follow trends based on what we believe is the reality of entertainment consumption in this country."

**A YOUNGER STAR PLUS?**

Star Plus, since its repositioning as *Rishta Vahi*, *Soch Nayi*, has been introducing non-fiction shows that cater to the progressive, young mind-set in the country. Non-fiction head, Ashish Golwalkar says, "Our core TG for the weekend is very clear - 15-25-year-old females. The need was to refurbish, reinvent the genre and that's what we are trying to do."


The channel has done an interesting innovation on YouTube. Typically, one tends to hit the skip button to avoid ads on YouTube videos. In this case, Honey Singh will pick up the 'skip' button and say 'Even if you try, you can't skip me' and then go on to say that consumers will not be able to skip his raw stars."

"The digital promos will be contextual. We have selected top search product categories in digital and have done innovations around it. For instance, if someone is searching for cars, Honey Singh's promo will pop up and say - 'Stop searching for small cars, start riding the Rolls-Royce with me and my raw stars. We have something for music and sports too,'" says Nikhil Madhok, SVP - marketing and content strategy. "We are also creating a behind-the-scenes content called 'G-Factor' hosted by Gauhar. The hoardings we put up will give a feel that Honey Singh is popping out," Madhok adds explaining the marketing efforts.

The OOH sites will be spread across Mumbai and Delhi and nearly 250 of these sites will have innovations. There will be time bands on music channels like MTunes and 9XM wherein three songs of Honey Singh will be played back-to-back, packaged with a message from him, encouraging viewers to watch the show.


The prize money at stake is around ₹50 lakh. Besides, the winner will also be shooting for a song with the channel for one of its show's promos. Star Plus has roped in Karbonn Mobiles as the presenting sponsor for the show while Maruti Suzuki Swift has come on board as the 'powered by' sponsor. ■

"The winner will be chosen in the last round. The idea is to give the contestants more airtime."



GAJENDRA SINGH

"We are not going to follow trends based on data touch points, we will follow what we believe."



GAURAV BANERJEE

"Our core TG for the weekend is very clear - 15-25-year-old females."



ASHISH GOLWALKER

"We are also creating a behind-the-scenes content called 'G-Factor' hosted by Gauhar."



NIKHIL MADHOK

feedback@afaqs.com



# JOB SWITCH.in



**Post:** Group Head (Senior VP)  
**Company:** TBWA India  
**Profile:** Responsible for leading the existing business and driving future growth. Heading the Profit and Loss of TBWA\India in Delhi/NCR region.  
**Exp:** 3 to 8 years.  
**Location:** Noida  
**Email:** hr@magnontbwa.com

**Post:** Visualisers  
**Company:** Bootpolish  
**Profile:** People with a knack for translating a creative brief into a work of art. Must be well versed with graphic designing softwares like CorelDraw & Adobe Photoshop. People only from Mumbai should apply.  
**Exp:** 2 to 8 years  
**Location:** Navi Mumbai, Vashi  
**Email:** bootpolish@gmail.com

**Post:** Sr. Art Director / Art Director  
**Company:** JWT - Thompson Nepal Pvt. Ltd.  
**Profile:** As a key member of the creative team, the candidate will be responsible for developing campaigns, directing/organizing photo shoots, and supervising printing from concept to production. The job demands a high degree of visual creativity and an eye for detail. Experience in TV and radio production would be a added advantage.  
**Exp:** 5 to 10 years  
**Location:** Kathmandu  
**Email:** thompsonnepal@jwt.com

**Post:** Web Designer / Concept Developer  
**Company:** RGA - Digital  
**Profile:** Candidate is required to generate creative design ideas based on the brief and convert the same into electronic graphic designs suitable for various online platforms like Website Blogs, Facebook, Twitter, etc. and devices like PC, Mobile and Tablets (i-pad). Should be able to coordinate with other team members to create innovative and usable solutions.  
**Exp:** 3 to 5 years  
**Location:** New Delhi  
**Email:** rgadigital77@gmail.com

**Post:** Copywriter  
**Company:** Tenet Advertising & Internal Communication  
**Profile:** Candidate with experience of 2 to 4 years in writing ads, Brochures, Online Content, Direct Mailers, and marketing & collaterals will be given preference.  
**Exp:** 2 to 4 years.  
**Location:** Bangalore  
**Email:** hr@aimhighindia.com

**Post:** PR Manager/ PR Executive / Senior PR Executive  
**Company:** Aim High Consulting  
**Profile:** A strategic bent of mind for PR coupled with a penchant for getting your hands dirty will help greatly. Independent responsibility and client ownership are the carrots that we have to offer. You will also get to rub shoulders with the best in PR and among clients.  
**Exp:** 1 to 8 years  
**Location:** Bangalore  
**Email:** hr@aimhighindia.com

**Post:** Marketing cum BD manager  
**Company:** Brennstoff Marcom  
**Profile:** Looking for a candidate with good written / oral communication skill. He / She should be able to handle team, to motivate others. Should be able to develop on business strategies, to achieve targets, & collect the revenues.  
**Exp:** 2 to 5 years  
**Location:** New Delhi  
**Email:** brennstoffmarcom@gmail.com

**Post:** Copywriter  
**Company:** NetCarrots.com Pvt. Ltd. (NCPL)  
**Profile:** Should have the ability to produce innovative and original ideas and Great attention to detail - Ability to interpret client briefs and write clear original and persuasive copy for marketing communications material (e.g. marketing brochures, direct mailers, case studies, website pages content, executive letters and newsletters) both internally as well as for the clients.  
**Exp:** 2 - 4 Years  
**Location:** Delhi, hauz khas  
**Email:** hr@netcarrots.com

**Post:** Sr. Graphic Designer / Graphic designer  
**Company:** Studio High Media Pvt Ltd  
**Profile:** Responsible for the quality of execution and quality of thinking and creative, Deciphering briefs, cracking concepts, Should be able to effectively visualize and create concepts into the end product, giving direction on photography style, imagery, typography, iconography, and navigation optimized for web.In-depth knowledge of Adobe CS6 Creative suite. Knowledge of CorelDraw, Adobe Acrobat etc. is required.  
**Exp:** 2 to 5 years  
**Location:** Mumbai  
**Email:** cv@studiohigh.com / monica.j@studiohigh.com

**Post:** Visualiser  
**Company:** Vortex communications  
**Profile:** We are looking for a candidate with good team management skills & great executionary ability to create, develop & ideate the brief into design.  
**Exp:** 3 to 4 years  
**Location:** Mumbai, Thane  
**Email:** support@vortexcreative.in, arjun@vortexcreative.in

**Post:** Media Relation and PR  
**Company:** India News Communications Limited  
**Profile:** The candidate should have one years of experience in the field of Media Relation, PR and must have handled Government Clients as well. Currently working with any Public Relation agency of repute is preferable  
**Exp:** 1 to 5 years  
**Location:** Delhi  
**Email:** hr@inclgroup.com

**Post:** Copywriters  
**Company:** Imagic Communications Private Limited  
**Profile:** Copywriter should have the ability to think out of the box. Must have proficiency in english oral / written communication skills. Candidate should be able to ideate & execute the idea to creative copy.  
**Exp:** 1 to 5 years.  
**Location:** Delhi  
**Email:** mail@imagic.in

**Post:** Client servicing and Business Development  
**Company:** Films Rajendraa  
**Profile:** The Candidate should have good experience in Sales generation, Proactively Prospect, Qualify, Build Solutions, Negotiate and close deals, relationship management, map client requirements, cross sell and up sell. Should have good understanding of TVC, Radio & Corporate films.  
**Exp:** 1 to 3 years  
**Location:** New Delhi, Hauz Khas  
**Email:** info@filmsrajendraa.com

**Post:** Copy Writer  
**Company:** Magnon\TBWA  
**Profile:** To research, compose, and validate expert-level copy on issues important to our clients. Establish and manage our Copy Style Guide. Create the tool that will direct tone, style, and format to ensure consistency of the client's voice across channels and content types.  
**Exp:** 3 to 6 years.  
**Location:** Noida  
**Email:** hr@magnontbwa.com



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>> MOVEMENTS/APPOINTMENTS <<

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

**MEDIA**

There weren't too many big changes in the media industry in the last fortnight. Saket Vaidya, chief operating officer, Webchutney, quit the company and joined the Publicis Group-owned digital agency, Indigo Consulting as regional head, North. In his new role, Vaidya will focus on growing the client base of Indigo Consulting in the northern part of the country. Vaidya had joined Webchutney in 2006. He was promoted as COO in 2012 when Webchutney made key leadership changes in the Delhi and Mumbai offices.



SAKET VAIDYA

Vaidya comes with over 12 years of experience in domains like technology, pre-sales, account, program management, social media and human resources.

The full-service digital agency provides website design and development, search engine optimisation, usability research and testing, and marketing online, on mobiles and social media. It was founded in 2000.

Entertainment Network India Ltd (ENIL), popularly known as Radio Mirchi, has made some key changes in its management team. It has promoted Mahesh Shetty as chief operating officer and Hitesh Sharma as executive president.

While Shetty was previously the chief strategy officer, Sharma was the COO. Based out of Mumbai, both will report to Prashant Panday, MD and CEO, ENIL. Sharma will now look after the Phase III expansion programme of the company and any other strategic growth areas the company may pursue. Shetty will look after the ambitious plans of the current radio business.

India TV has appointed industry veteran Ajit Anjum as the channel's managing editor. Anjum's last stint was with BAG Networks as the managing editor of News 24. He is best known for experimenting and ideating shows like 'Sansani', 'Poll Khol' and 'Red Alert'.



AJIT ANJUM

At India TV, Anjum will report to Rajat Sharma, chairman and editor-in-chief. According to Sharma, Ajit is a man of ideas, a professional with tremendous energy levels. He also believes that, at a juncture when India TV has successfully established itself as one of the most respected news brands in the country, his entry will definitely help the company to consolidate its position further.

Anjum brings with him around 25 years of experience in the industry. He has worked with several major brands such as Amar Ujala, Chauthi Duniya, Aaj Tak and BAG Network.

Robosoft Technologies has appointed



LAKSHMIPATHY BHAT

Lakshmi Pathy Bhat as vice president, corporate communications. Bhat, an ex-advertising professional with over two decades of experience, started his advertising career with Trikaya Grey and has worked across Mumbai, Bangladesh, Sri Lanka and Bangalore markets with Grey Group and

FCB Ulka as a profit centre head. Robosoft is a multiple award-winning developer of mobile apps and games. It has over 500 people, and a portfolio spanning 17 Years of work in the domain.

Zee Entertainment Enterprises (ZEEL) has appointed Akash Chawla as the business head for Essel Vision Productions (EVPL). Chawla was heading the marketing function for national channels at ZEEL.

Chawla has been given the mandate to head TV production (all languages), movie production (all languages except Marathi), the studio production business, digital and online production, events and IP creation. He will drive the organisation and contribute in multiplying its business from its current levels. Chawla will report to EVPL CEO Nitin Keni.



AKASH CHAWLA

The production company has made films like 'D-Day', 'Gulaal', 'Natrang', 'Kaaksparsi'. In the television space, the company has been successful with programmes like 'Fear Files', 'Dance India Dance' and 'India's Best Dramebaaz', 'Saregama', 'DID L'il Masters', 'DID Super Moms', on Hindi TV, and 'Eka Peksha Ek' and 'Fu Bai Fu' amongst others on Marathi TV. Its upcoming feature films include 'Mad About Dance', promoted by Shah Rukh Khan, and '3AM' (a horror film). ■

**MARKETING**

Saregama India has appointed Vikram Mehra as the managing director. Mehra is the out-going chief commercial officer of Tata Sky. He will take charge at Saregama India by end-October.

Mehra brings with him around two decades of work experience.

He has worked with Tata Consultancy Services as senior systems analyst. After spending two years there, he moved to Tata



VIKRAM MEHRA

Administrative Services as a manager. In 2000, he joined Star TV and was with the company for four years. He quit as the vice president.

Bajaj Allianz Life Insurance has roped in a new chief marketing officer Vijay Sinha. He has over 29 years of experience and worked in marketing, corporate communications, product development, agency sales, sales training, channel development and others in the life insurance industry.

In his new role, Sinha will be responsible for making customer focus the central theme of the organization. Overall, he will be responsible for driving the organizational strategy on marketing, customer service and retention.

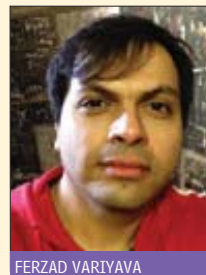
Sinha joins from Tata AIA Life Insurance where he led various assignments for over 10 years and was last designated as senior vice president, head premier academy and sales force automation, India. He joined Tata AIA Life Insurance in 2004 as VP, distribution training.

This is his second stint in Bajaj Allianz. He had worked for two years between 2001 and 2003 as a marketing manager. Before that he worked for LIC of India in several roles of marketing manager, senior branch manager and others. ■

**CREATIVE**

DDB Mudra has announced the appointment of Ferzad Variyava as group creative director, DDB Mudra West. He will be based out of the agency's Mumbai office.

Variyava joins DDB Mudra West from L&K Saatchi & Saatchi, where he worked as an executive creative director. In his 13-year-long career he has worked with Ambience/Publicis, Alok Nanda & Co, JWT, Leo Burnett and McCann Erickson.



FERZAD VARIYAVA

appointment of Antony Rajkumar as planning head, Leo Burnett Delhi. He will work closely with Rajeev Sharma, national brand planning head to lead strategic planning and brand management.

Rajkumar joins Leo Burnett from JWT where he was VP and strategy planning director since 2011. He began his career in planning with MAA Communications in 2004 and has worked with Equitor

Leo Burnett India has announced the Management Consulting before JWT. ■

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