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PRASOON JOSHI

CHAIRMAN - MCCANN WORLDGROUP
ASIA PACIFIC

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This fortnight...



When I heard of Praseon Joshi's appointment as the chairman, Asia Pacific, for McCann WorldGroup, my first reaction was delight. Then the idle question surfaced: with markets such as China and Japan also under him, where would Praseon be located? Hong Kong or Singapore? Or Shanghai perhaps?

None of these because he will continue to be based out of Mumbai. This will be the second major case in the advertising business, the first being Vikram Sakhuja, South Asia boss of GroupM, who was elevated two years ago as the global CEO of media agency Maxus while continuing out of Mumbai.

Admittedly, where the chairman for APAC sits is less relevant in a decentralised service like advertising than where a CEO sits in, say, a manufacturing business. I know of at least one other example: Coca-Cola's head of marketing is based out of Delhi. There must be other such executives.

What does this mean? One, it's a tribute to Indian talent. Two, it is a recognition of the size – and promise – of the Indian market. Even if you were to dismiss it as mere symbolism – there is nothing 'mere' about it. It represents what the future for India could be.

Indians often dismiss their own achievements. This is mostly because of the 'China complex' since its economy has raced ahead of ours and is now five times our size. If it is any consolation, China's rise spooks much larger economies, including the US.

If you read the history of the world post World War 2, India has been one of the most consistently growing economies in the developing world. Barring a 19-month period during the 1970s, it has stuck to democracy – an unparalleled achievement among major developing countries. And it has an independent judiciary to boot. For perspective, it pays to remember how miserable Indians were in 1947: for example, the average Indian could expect to die at 32 years.

But, of course, we expect more from ourselves, as we should. Examples of the Praseon kind remind us of how far we have come – and how far we could go.

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ZIVAME.COM

Redefining Lingerie Shopping

In its first-ever TV campaign, lingerie e-tailer Zivame plays the 'variety' card.

By Saumya Tewari

In a bid to improve its reach, etailer Zivame has rolled out its first TV campaign titled 'Explore Yourself'. The 30-seconder is a montage of women from different age groups, professions and walks of life sharing what they found at Zivame.

The ad features characters like a middle-aged lady policeman who found a 'Pink Thong', a pregnant bride who found a 'nursing bra' and a grandmother who found a 'Tummy Tucker'.

Richa Kar, founder and CEO, Zivame.com, says that they want to make lingerie more 'mainstream'. She adds that the biggest marketing challenge is the taboo associated. "Why should a 'bra' be an uncomfortable word?" she asks.

Zivame has over 50 brands, both Indian and international. The site claims to offer over 5,000 styles and more than 100 sizes with 20,000 products. Dubbing 'mom and pop shops' and 'departmental stores' as their competition, Kar believes that it is much easier for a woman to buy a bra online than to go to a store. "An offline store can never match the kind of category depth that we have in terms of sizes, designs and types," she notes. While the growth drivers for Zivame are metros, the platform is witnessing good traction from Tier II and III cities. The most popular product on Zivame is 'everyday bras'.

The platform sends out over one 100,000 shipments a month. Conceptualized by Fisheye



"Why should a 'bra' be an uncomfortable word?"
RICHKA KAR

the website calls it Discrete') and 'Fitting lounge' (only in Bangalore). UTV founder and entrepreneur Ronnie Screwvala invested Rs 36 crore in Zivame in December 2013. Its other investors include IDG and Kalaari Capital.

HOOKED?

Juhi Dua, editor, L'Officiel India believes that the idea of buying lingerie online is still not 'popular'. "This is a touch and feel category. Women living in metros have enough offline stores which offer a wide range of variety while



"The campaign does not take the conventional execution route."
DAVE BANERJEE

Creative Solutions, the campaign does not take the conventional execution route, says creative director, Dave Banerjee. The estimated size of the Indian lingerie market - both online & offline - is Rs 15,000 crore. One-third of it is in the organised sector, of which online buying is just a fraction.

Zivame (Ziva in Hebrew means 'radiant', hence 'radiant me') was launched in August 2011. The company also offers services like 'Try at Home', 'Fit consultant', 'Discreet Packing' (unfortunately,

women from Tier II and Tier III cities are still not exposed to online buying," she explains.

Mahesh Murthy, founder, Pinstorm says that platforms like Zivame are an attempt to organise a market and create a category leader. "It is useful for consumers," he says. Dubbing the TVC as 'safe, hence unmemorable', Murthy warns that Zivame's use of TV advertising so early will drive it towards sustained losses. ■

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NESCAFÉ

A Heartwarming Story

We interviewed Vinil Mathew, director, and Hussain Dalal, who plays the lead in 'Nescafé's Stutter ad'. By Ashwini Gangal

While enacting the role of an individual with a prominent speech disorder, there's a thin line between evoking empathy and mocking people who are speech impaired. To understand how difficult it was to play the role of a stand-up comedian with a stutter and not cross that line, we spoke to 25-year-old actor Hussain Dalal, who

plays Rishi in the recent Nescafé commercial that was first released online on September 5.

"Of course it was difficult," says Dalal, "It helped that as a child I had a couple of close friends who stammered a fair bit." Dalal's rich experience in theatre helped. He has been acting since the age of 17. Dalal is also a writer (he has written dialogues for feature films Yeh Jawaani Hai Deewani and Two States).

"It was a fairly tight script when it came to me. But I did improvise slightly," he says. Ads he has been part of include those for Vodafone (Diwali campaign), Philips (liv-



Dalal: impish charm

ing colours), Hindustan Times, McDonald's, Cadbury and even one for sanitary napkins.

Films that he has acted in include Greater Elephant (lead role), an MTV mini-series called 'Bring on the night', an MTV telefilm called Real FM'. What's his take on his own performance? "I'm never satisfied," he admits, "I'm happy that people like the ad. Vinil and Nescafé have succeeded in making people genuinely feel something."

Speaking of Vinil Mathew, the director of the film, what was the

'director's brief' like? "He was clear that this campaign was about a heartwarming story, and not just about selling a product," says Dalal.

Mathew, in turn, says, "Yes, it was something I had to be careful about," when asked about his experience creating an ad based on a serious speech deficit. "All the ideas were filtered and discussed and only those that we thought were in line with the spirit of the film in full capacity were selected." Did it help that Dalal was not a known face? "Yes," admits Mathew, "It helps that 98 per cent of the people don't recognise him."

What helped Dalal land the role? "He has a charmingly wicked, naughty smile. He can get away with saying anything in his jokes because of the endearing smile at the end," he says.

Mathew, who has been directing for 12 years now, has also directed Airtel's recent controversial Boss ad. In all, he has directed over 250 ads and a film, Hasee Toh Phasee. ■

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GOOGLE ANDROID ONE

Smartphones for All

Google's Android One program promises an **unforgettable smartphone experience for first-time users at attractive prices.** By Saumya Tewari

Sam Pitroda, often hailed as the man who ushered in India's telecom revolution, was fond of saying, "Technology is the greatest social leveller, second only to death."

Taking a cue from that insight, global search giant Google recently launched the 'Android One' programme, which aims to provide a high-quality smartphone experience to first-time users in emerging markets. And the first market? India.

It also rolled out a 360-degree integrated campaign 'Apni kismat, apne haath', executed by Ogilvy & Mather and directed by Prasoon Pandey. Sandeep Menon, director - marketing, Google, believes that for many, phones are their first gateway to online content. Currently, less than 10 per cent of the population in India has access to a smartphone "For Google, Android One was a journey to try and reach the next five billion people - India accounts for a substantial portion of that," he says.

WHAT IS ANDROID ONE?

Android One is a Google programme, in which it partners with phone companies to create high quality, but low-cost Android smartphones. In the case of normal



"Android One was a journey to try and reach the next five billion people."

SANDEEP MENON



"We attempted to capture both rural and urban aspirations."

ABHIJIT AVASTHI

FOTOCORP

Android phones, the company selling the phone is responsible for choosing the right hardware and software for the devices. But for Android One phones, Google has laid out guidelines for the hardware and software that the partner phone manufacturers must adhere to. Google is responsible for delivering the software updates for the phones.

For the launch, Google partnered with Karbonn, Spice and Micromax to launch Karbonn Sparkle V (₹6,399), Micromax Canvas A1 (₹6,499) and Spice Dream UNO (₹6,299). Google is working with phone companies to scale Android One to over 200,000 retail locations in over 240 cities before Diwali.

THE OPPORTUNITY

Menon explains that although carriers work hard to offer fast connectivity and data packages, few people in emerging markets have phones that support data. And data plans can be costly. Menon says that increasing number of Indians are looking for information through their smartphones while about a third of their time is spent on apps.

Says Abhijit Avasthi, NCD, Ogilvy & Mather, "We attempted to capture both rural and urban aspirations." Amod Dani, executive creative director, Publicis, has this to say: "Android One is a game changer." Telecom expert Mahesh Uppal believes that Android One will face serious competition. He says that the success of Android One will depend on user experience and how the brand is perceived. ■

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SCHMITTEN

Challenging the Big Boys

Will this **luxury chocolate brand**, make a dent in the market? By Sohini Sen

The concept of sharing and caring does not apply to a bar of chocolate - so says premium chocolate brand Schmitt. Created by the ₹3,500-crore Rajhans Group, a real estate major, Schmitt is a brand of luxury chocolates. But can a chocolate made in Surat be called Swiss or will it piggyback on perceptions and try to chew into the chocolate market pie in India?



Rai and Srivastava: smitten

SWEET TOOTH

In India, what was missing is the mass-premium range - which is where we come in," explains Khushboo Rai, senior manager,

group media and communications, Rajhans. The chocolate market in India is valued at ₹4,500 crore (ASSOCHAM figures), in which Cadbury owns a major share of 70 per cent. Consumption is likely to grow by 25 per cent annually and cross ₹7,500 crore by 2015.

The milk chocolate and dark chocolate variety of Schmitt will be priced at ₹80 for a 70g pack. The other variants are priced at ₹85 a pack. According to Paritosh Srivastava, executive vice president, Mumbai, Publicis, which handles Schmitt, the brand is trying to break the whole idea of sharing something that is too good. ASSOCHAM says that 70 per cent of chocolate consumption happens in urban markets. Keeping that in mind, the brand has released a minute-long TVC, which shows Priyanka Chopra singing to warn others from stealing her Schmitt. "India is used to the kind of chocolates that will replace sweets.

But there is more to it than that," says Bobby Pawar, director and chief creative officer, South Asia, Publicis. Schmitt is targeting the urban youth between 15 and 25 years. The company has set aside ₹60 crore an annum as its ad budget.

According to Partha Sinha, director and chief strategy officer, South Asia, Publicis, the category has not developed properly. "What we get here are mostly jaggery-based sweets. And we needed something more than just the sweet kids, heart-warming campaigns for this."

Will the market bite? According to Virat Mehta, consultant, it will be a difficult task. What makes it even harder is the logistics, mainly distribution. Sambit Mohanty, creative head, DDB Mudra, North, thinks that Schmitt could have learnt from Cadbury Bournville on how a 'Made in India' chocolate brand can exude international appeal. ■

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THE TIMES OF INDIA

PRINTERS

Forget the Parents

The printer category has shifted focus from the office goes to the school students. Why? By Sohini Sen

Picture this: a child walks away from the din and bustle of his house. He shakes his head at the noise his family creates, lamenting the absence of peace. Calmly walking up to the second floor, he executes a command on his tablet and the printer churns out his school project. The cherry on the cake? He wins an A+ grade in the school.

This is a campaign, not about how children are smart and savvy, but about new-age printers. If you look at any of the recent campaigns by the two prominent printer brands in the country - HP and Canon, the shift in positioning is remarkable. While earlier campaigns spoke directly to the buyer - the man of the household, in the present

at the increasing use of multiple devices in any house. The strategy seems to have worked as other brands are following suit. From a creative point of view, HP's 'Help your child shine' campaign won BBDO Singapore a Gold at the APPIES and a Best Presenter metal.

HOW IT EVOLVED

Many students are nowadays going to IB schools with a set of working parents who are aspirational. In these families, even if the parents are not as tech savvy, the child has been born in a tech generation. At a store, therefore, even if he doesn't pay, he makes the decision

printing documents. With a premium price range, it could be afforded only by corporates and offices. With the evolution of printing technology and decreasing prices of LaserJet printers, offices shifted their preferences. The comparatively higher priced InkJet printers were left for consumers at home. This was the first vital stage of the printer revolution.

At the beginning of the second stage, printers were still a category which came free with the desktop a family invested in. It was just an additional and peripheral accessory. When the price of InkJet printers started to fall, families began investing in it consciously. In the last 10 years, printer prices have nearly halved, making it affordable for many more homes. Canon's PIXMA range of printers are now priced between ₹5,495 and ₹9,480. The company enjoys a 23 per



generation, the kids are the target audience.

"Our research showed that kids wake up to pending projects at the last minute when most shops are also closed. The convenience of printing from home is something we have focused on and helped the idea mature," explains Lloyd Mathias, marketing head, Hewlett-Packard India.

Hewlett-Packard was the thought leader in this category. The company, in 2012, worked around the insight that the child's educational need is the main reason to print at home. Their strategy was to communicate that HP now offers affordable printing options at home, so that the child can shine. The same thought was taken forward in 2013 where last minute printing was addressed by their campaign.

The most recent campaign looks at the ease of giving a print command from anywhere, looking



"This smart, technology savvy, new age child is our target audience."
ALOK BHARADWAJ

about which next tech product the family should purchase. This smart, tech savvy, new age child is our target audience," explains Alok Bharadwaj, executive vice president, Canon India.

A decade or so back, the printer category was looked at as something official and used for



"The convenience of printing from home is something we have focused on."
LLOYD MATHIAS

cent market share in the InkJet printer market which approximately stands at 12 lakh units.

"Earlier, printers were targeted at B2B and did not require a lot of campaigning. The small

continued on page 12 >>

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KYOORIUS DESIGN AWARD

O&M, Bombay Duck Shine

Blue Elephants were given in nine categories at the annual awards in Goa. News Bureau

Kyoorius Design Awards, in its 9th year, brought out all the jazz in the branding and design industry through its awards function held on 13 September, 2014 in Goa.

Kyoorius, a not-for-profit initiative by Transasia Fine Papers and D&AD, had received over 400 entries to be judged across nine categories ranging from Branding & Identity, Design for Communication, Packaging, Space and Books to Writing and Editorial. A team of eminent judges comprising Michael Johnson - creative director & principal, Johnson Banks; Felix Ng - creative director, Anonymous; Alok Nanda - founder & CEO, Alok Nanda & Co; Anthony Lopez - CEO & principal, Lopez Design and Ram Sinam - co-founder, Trapeze judged and decided this year's Blue and Black Elephants at an event in Pune last month.

In the Design For Space category, there were four Blue Elephant winners (Kyoorius does not have Gold, Silver and Bronze hierarchy in its awards. It does have a Black Elephant - the grand prix for the evening). The Architect's Office, Lotus, Alok Nanda and Company as well as Trapeze took home an elephant in this category. In the Design for good category, NH1 Designs took home an elephant for its work for the Central Square Foundation called Design for Non-Designers. TBWA's 'TAGSY' for Baggit took home another elephant while the third in the category went to Ogilvy & Mather for Operation Smile India's popular campaign ':{to:} Cleft to Smile'.

Design for packaging had two winners - Creativeland Asia and Please See, while Design for Editorial had one Blue Elephant - Hundred Percent Zine. Design for books and Writing for design categories also had two winners each. Two extraordinary design works were also given the prestigious Black Elephants. While Ogilvy & Mather

2014 KYOORIUS DESIGN AWARDS BLUE ELEPHANT WINNERS

Category Title	Entry Title	Client	Brand	Agency/Studio/Entrant	Secondary Client
DESIGN FOR SPACE					
Branded Environments	The Glasshouse	Siddharth Poojari	RSP Gourmet Food	The Architects Office	
Branded Environments	Royal Enfield	Eicher Motors Ltd.	Royal Enfield	Lotus	
Temporary/Permanent Installations	The Rising	Indiabulls Group	Indiabulls Group	Alok Nanda and Company	
Temporary/Permanent Installations	Plate up installation for Asian Paints ColourNext 14	Asian Paints	ColourNext	Trapeze	

DESIGN FOR GOOD					
Design for Good	Design for Non-Designers	Central Square Foundation	Central Square Foundation	NH1 Design	
Design for Good	TAGSY	Baggit India	BAGGIT	TBWA India	
Design for Good	:{to:} CleftToSmile	Operation Smile India	Operation Smile India	Ogilvy & Mather	

DESIGN FOR PACKAGING					
Packaging Design	Packaging a revolution	Parle Agro	Café Cuba	Creativeland Asia	
Packaging Design	Farmlove	Ambika Seth	FarmLove	Please See	Shreya Soni

DESIGN FOR EDITORIAL					
Magazine Design	Hundred Percent Zine	Hundred Percent Zine	Hundred Percent Zine	Hundred Percent Zine	

DESIGN CRAFT					
Graphic Design	Lasts For Ages	Procter & Gamble	Duracell Batteries	Grey Worldwide	
Graphic Design	Hanuman Talkies	Hanuman Talkies	Hanuman Talkies	Umbrella Design	
Illustration for Design	Lasts For Ages	Procter & Gamble	Duracell Batteries	Grey Worldwide	
Illustration for Design	Discover India Series	Self Promotion	Liquid Ink	Ranganath Krishnamani	
Illustration for Design	TAJ Vivanta Illustrations	TAJ Vivanta	TAJ Vivanta - Luxury Hotels	Locopopo	Rediffusion Y&R
Typography for Design	Vadilal Ice-Cream Election Campaign	Vadilal Dairy	Vadilal Ice-cream	Famous Innovations	

WRITING FOR DESIGN					
Writing for Communication Design	Q Poster	Thukral & Tagra	"Q" Exhibition	Eleven:43	
Writing for Communication Design	Sitdown-o-pedia	Amalgamated Bean Coffee Trading Co.	Cafe Coffee Day	Creativeland Asia	

DESIGN FOR BOOKS					
Book Covers	The Presidium Curriculum Books	Marvel Group	Presidium Senior Secondary School	Out of the Box	
Complete Books	Blued Book	Self Published	Bombay Duck Designs	Bombay Duck Designs	

BRANDING & IDENTITY					
Branding/Visual Identity Scheme	Melt-in. The Art of Gelato	Vadilal Industries	Melt-in	Redlion (A division of Publicis India)	
Branding/Visual Identity Scheme	Kulture Shop: Branding and Identity	Kulture Shop	Kulture Shop	Kunal Anand	
Logos	Kulture Shop: Logo	Kulture Shop	Kulture Shop	Kunal Anand	
Logos	:{to:} CleftToSmile	Operation Smile India	Operation Smile India	Ogilvy & Mather	

DESIGN FOR COMMUNICATION					
Direct Mail	Innovative Dietician Visiting Cards	Priti Jadhav	Dietician Priti Jadhav	Publicis Communications	
Graphic Design for Communication	Wildlife Posters	Marvel Group	Spashr NGO	Out of the Box	
Graphic Design for Communication	Sitdown-o-pedia	Amalgamated Bean Coffee Trading Co.	Cafe Coffee Day	Creativeland Asia	

2014 KYOORIUS DESIGN AWARDS BLACK ELEPHANT WINNERS

Category Title	Entry Title	Client	Brand	Agency/Studio/Entrant	Secondary Client
Complete Books	BLUED Book	Self Published	Bombay Duck Designs	Bombay Duck Designs	
Logos	:{to:} CleftToSmile	Operation Smile India	Operation Smile India	Ogilvy & Mather	

won the first Black Elephant for :{to:} Cleft To Smile movement logo (for Operation Smile India), Bombay Duck Designs took home the other Black Elephant for BLUED Book (Self Published). ■

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<< continued from page 10

Forget the...

office or home office segment was approached much later. From the company's point of view also, there was a need to penetrate deeper to find an audience. Which is why brands started talking to families, and then to kids," says Harish Bijoor, CEO, Harish Bijoor Consults.

Kiran Khalap, founder,

Chlorophyll, understands that in private schools, there is a shift in pedagogy or style of teaching from rote-to self-learning. He explains that with the number of schoolgoing children being higher than number of officegoing husbands, targeting school children means addressing a larger segment.

EMOTION OR FACT?

Today, the emphasis of campaigns for printers has

shifted from the matter-of-fact (as done earlier by Panasonic and HP) to the emotional. "When HP shifted the focus to the broader audience who wasn't considering a printer-purchase yet, the discussion needed to move more upstream," elaborates Rajnish Suneja, group regional business director, BBDO Singapore. BBDO Singapore handles the HP printer account.

Canon has also caught on to the change and has targeted

young decision makers. Says Titus Upputuru, creative director of Canon's ad agency, Dentsu Marcom, "Ultimately, it is about performance and not just about numbers. The campaign also shows the 3D printing which can happen, thereby giving a glimpse of the tech possibilities. The line at the end of the campaign 'Canon, banaye tumhe super student' is a reiteration of the same sense of achievement." ■

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TELEVISION



KAJARIA TILES

The TVC is designed with the insight that a wife's biggest worry is - when she is away from home for a long time, her husband would make a mess of the house. In the film, the female protagonist gets a pleasant surprise when she returns from her mother's place and finds the home renovated with Kajaria Tiles.

Creative Agency: Crayons Advertising
Production House: Venus Films



FLYING MACHINE

The film begins in a hotel where Bollywood actor Arjun Kapoor is staying. He has given his Flying Machine denims for laundry and enquires with the housekeeping for it. The rest of the film depicts how the hotel's staff members react to Kapoor's request. A cat and mouse chase ensues between the attendants to deliver his denim.

Creative Agency: Lowe Lintas
Production House: Nomad Films



SUNFEAST DARK FANTASY

The film is set in a fashion studio, where the protagonist (fashion designer) is working on her creation. The pack, which is the other character in the film, is patiently waiting and singing to the beautiful lady. Once done with her work, our woman turns to the pack and celebrates the accomplishment with it. The jingle is the soul of the film. It gives the brand a voice, bringing it to life.

Creative Agency: FCB Ulka, Bangalore

PRINT



AMUL

The dairy co-operative has released a print advertisement taking a dig at the cleavage controversy between TOI and Bollywood actor Deepika Padukone which has been making headlines recently.

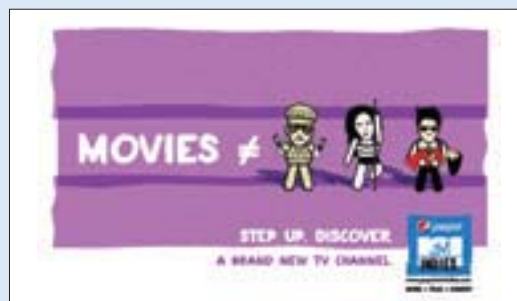
Creative Agency: DaCunha Advertising



RADIOCITY

The radio channel has launched a new campaign to promote its new brand positioning 'City First toh aap First'. The brand has released a set of advertisements across several national dailies.

Creative Agency: Scarecrow Asia Communications



MTV INDIES

MTV's new Indie pop channel has released a set of advertisements to reach out to its target audience and create awareness about it. The catch line for the channel says 'Step Up. Discover'.

Creative Agency: One September

OOH



GIONEE

Gionee Smartphones recently installed larger than life displays in Delhi to capture the mindspace of the young urban populace. It targeted commuters driving along the key connectivity stretches. The campaign also promoted the hashtag #morethanslim for customer engagement & mobile interactivity.

Agency: JC Decaux



CLEARTRIP

Cleartrip, a travel portal has branded 1,200 seat backs at the Hyderabad International Airport. The branding is done in the departure tract, waiting halls of SHAs (Security Hold Areas), of both Domestic and International terminals to create a brand presence.

Agency: Laqshya Media Solutions

DIGITAL



PROJECT NANHI KALI

In an initiative for Teacher's Day, Project Nanhi Kali launched a new film celebrating teachers with a heartfelt thank you from some of the girls supported by the project. Initiated in 1996 by Anand Mahindra, chairman and managing director, Mahindra & Mahindra, Project Nanhi Kali provides education to underprivileged girl children in India.

Creative Agency: Famous Innovations

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At a lively function held at New Delhi's Hotel Radisson Blu Plaza, our distinguished guests presented the Reader's Digest Trusted Brand Platinum and Gold Awards in 44 brand categories ranging from Airline and University to Health Supplement, Juice, Paint, Insurance, Pen, Cement, Apparel and Cosmetics.

This was the 16th anniversary of the Trusted Brand Awards by which Reader's Digest promotes and celebrates brand loyalty and excellence. "RD Trusted Brands" has over the years, become a trusted brand in its own right.



Mr. Ashish Bagga, CEO, India Today Group, Chief Guest Mr. Parvez Dewan, Tourism Secretary of India, and Mr. Mohan Sivanand, Editor, Reader's Digest, presenting a Trusted Brand Award to the Hindustan Petroleum team.



Mr. Sandeep Shah, CMO, Amway Nutrilite and his team collecting the 2014 Trusted Brand Award in the Vitamin & Health Supplements category.



Ms. A.S. Jayshree from Life Insurance Corporation of India collecting the Platinum Award in the Insurance category.

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Mr Parvez Dewan

Tourism Secretary of India

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What's more, with a daily readership of 23 lakh, when you advertise in HT, you'll find more eyeballs than any other English daily.

When Praseon Joshi, 44, the recently promoted chairman of McCann Worldgroup, Asia Pacific, arrives dangerously late for an interview, we know there has to be a good reason. "I was at Antilla," he apologises, adjusting his black-rimmed Dior glasses, referring to Mukesh Ambani's residence.

McCann South Asia and McCann India's man of the hour has an envy-worthy life in Mumbai. And here's our favourite part – none of it needs to change despite his promotion, one that has put the agency's operations across the APAC region (including Greater China, Japan, Australia, the Philippines and several other nations) on his plate. He will continue to live in and operate from Mumbai. Has the tide turned in favour of Indian talent? Over to Joshi. Excerpts from an interview:

One would assume that an APAC mandate would bring with it migration... to, say, Singapore or Hong Kong. But you continue to be based in Mumbai. Is India the new hub for global leadership? Another example is Vikram Sakhuja, the Mumbai-based worldwide CEO of Maxus.

Well, you don't ask this question ("Will you move or not?") to someone living in the US or London. Probably, we are biased to begin with. We still think India is not a developed country. We still think it is a disadvantage to be in India. Is it? No. But is there an iota of truth in this? Yes, there is some truth in it.

But that is changing. Today, India has accessibility. You can reach India from anywhere in the world and get to anywhere in the world from India. I don't think we are lagging behind in technology.

Yes, India is changing for sure, don't you think?

Yes, it is a changing reality. And companies are also realising that. Leaders also want the people they believe in to be in these markets, where the future is.

I chose to stay here because the action is here. There's a throbbing sense of life you get in India. Are we Singapore? No, we are not – in terms of infrastructure, law and



FOTOCORP

By Ashwini Gangal

order, security. Places like Singapore, Hong Kong and Shanghai are ahead of India in so many ways. But well, I chose to be part of a narrative here.

That's the reason I am very much the CEO of our Indian operations. That is my biggest responsibility – to be in this market, to grow McCann in this market, and to ensure that all our clients get me on priority. That's been made very clear at the time of my promotion. My worldwide CEO Harris Diamond said: "Praseon's priority is to cater to India's needs. And then to the rest of Asia."

How much of a fight was it for you to stay back in Mumbai?

Not much of a fight. That's because my company's senior management

understands me. My company – McCann and the parent company IPG – lets me be. Sometimes people decide to move out of the country. It's a personal call and they have their reasons. But I prefer to be in India.

Yes, it is the first thing to cross somebody's mind – "You're doing an Asia role; now you will move out of India..." But I'm telling you that thinking has changed.

For me to say, "I am a hero; I fought a war against my company and said, 'I have to be in India'" would be unfair. It was a collective decision.

Yours and the network's...

My company understands the importance of this market. My being

here and operating out of India is a signal of how seriously McCann takes India.

One of our clients, Coca-Cola, has done this much before McCann did – take Atul Singh's example. He heads Coca-Cola across APAC and is based in Delhi.

It is just perception that you have to move out of India for this kind of role. That perception is changing. India is no longer the India it used to be. Today, the company sees value in Praseon Joshi staying in India and operating as Asia Pacific chairman from India. That's the change.

We understand that your promotion was a collective decision, including yours. Even

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26a

so, what was your immediate reaction when it actually happened? And what are you most apprehensive about?

I thought, "Okay, here's another big responsibility for me." I am not someone who will jump with joy. That's not how I am made. You've seen me receiving awards. I don't jump and kiss someone and start dancing.

I am not someone who plans his career saying, "This is my next position." I never think about the designation and position. Nomenclature and designations mean nothing to me. What matters is whether there are any new experiences for me.

Now that I have written films, many people ask me when I am going to produce a film of my own. I find this question absurd. I mean, don't you like a writer who is just a writer? What is this obsession with hierarchy? What is this obsession with the amount of power you will have?

I'm not apprehensive about anything. Worries will come and I'll deal with them. I was born in a small sleepy town in Uttarakhand, where people don't even lock their houses. That culture, as a child, impacts you hugely. It teaches you trust. So the fundamental instinct of mine is to look at the positives.

Your new role requires you to review ads from markets like China, Japan, and Australia. How do you plan to deal with the cultural nuances of countries that you don't know as well as your own?

For an Indian, diversity is something that comes naturally. As a country, we are multi-lingual and multi-cultural. And Indians operate a lot on instinct. That helps us go beyond what someone is saying and respond to 'energies'. This gives us a uniqueness when we deal with the world.

And it's not the first time that I will be working on Asia Pacific markets. I have worked in various markets in the past, including Indonesia and the Philippines. I have written a commercial for China.

I have chaired our global creative council. That involves reviewing, critiquing and debating work from various markets. That has given me a lot of exposure in dealing with work from different parts of the world.

You will now need to study these markets more closely, though, won't you?

Yes, I do have to study and understand them better. When you want to advise somebody on a campaign in a particular market, you really have to understand that culture. One needs to invest in this.

I also think my experience will come in handy. For the last 10 years I have been judging various festivals across New York, London and APAC. I have also judged award shows specific to certain markets. For example, I have chaired award juries in Indonesia and Philippines.

When one sits and goes through work from various markets and different languages, how does one judge it? You ask for an explanation to understand the brand and cultural context but then you use your experience and instinct.

Unfortunately, you wouldn't ask me all these questions if I were born in the US. "How will you look at global work?" "How will you do it?" You'd just assume it will be done. That's the bias we have. And that's a function of our economy.

Is this bias felt while dealing with clients? Do they behave differently with Indian leaders with global roles than they do with non-Indian leaders with global roles?

The bias is more in Indian people than in people from the rest of the world. True globalists do not see nationality. They see ideas, minds and experience.

I heard this sher early in life and I disagree with it completely. It goes, 'Phool wohi sar chadha jo chaman se nikal gaya. Izzat usi ko mili jo watan se nikal gaya.' That used to be the truth in India previously. Not today.

Sure, we will always keep learning from other developed markets. We can learn brand building from the

US and craft from Europe, especially London. But we don't need to learn the basics of advertising from anywhere.

How long will it be before we see people from other countries migrating to India to take on leadership roles?

It is a very good question. It will happen gradually - maybe in eight or 10 years. Europeans are keen to come to India. In fact, many people of Chinese origin and people from the Middle East are already working here. It's only a question of time before you see people from Japan, Korea and Thailand working in India. Even the US has a few 'explorers' who are curious about India and want to move here.

I have had in-depth conversations with people who have decided not to shift to India. The basic reasons are related to our governance,

“It is just a perception that you have to move out of India for this kind of role. India is no longer the India it used to be.”

infrastructure, law and order, education and all those issues. They feel the way they live their life will get compromised. But nobody denies the potential of - and talent in - this market.

Which culture is most similar to India?

Latin America is pretty close in terms of the way they approach advertising. They are also emotional and have strong family values like us. Sometimes, I see strange similarities

between Italy and India in terms of family values. And even the Middle East in terms of family structure and culture.

China is similar to India in terms of its past and spirituality, but at the same time, China's way of approaching things is very different from India's. I would like to learn more about Japan, Vietnam and the Philippines. Japan, like India, is a nuanced and culturally layered market.

The higher a creative person climbs within a network, the more managerial and less creative his/her role becomes. Is that why you have found so many other ways to quench your creative thirst outside of the agency system? And yet, if you hadn't taken on managerial responsibilities, you wouldn't have been heading the network across an entire region today...

I have always found parallel expression for myself in other mediums, much before I came into advertising.

Scaling up is important. As a writer or creative director you do a certain amount of work. However, as you become senior, you have to multiply your skills and see how you benefit more with the same set of skills.

When I took over as India CEO of McCann, I thought about it for almost a year. "Do I want to stay a creative director or do I want to take the role of running the company?" Today, my role is to influence many people.

It also depends on one's temperament. There are many creative people who are introvert-ish and don't want to share things or talk to people. For them, the role of supervising and guiding others will not suit. But I love it.

I enjoy large responsibilities. In fact, even as a copywriter or creative director, I have always been very interested in what my client's spend is and how he is going to get value for his money.

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30a

SANJAY GUPTA | SENIOR GENERAL MANAGER | HYUNDAI

SUSHIL KUMAR

Number Cruncher

By Saumya Tewari

After handling sales and business development for over a decade, Gupta tried his hand at marketing and brand management.

Behind the calm exterior of Gupta is a professional who doesn't fear stepping out of his comfort zone. After working in sales for a decade, he decided to move to marketing, a decision that he is still proud of.

Gupta completed his engineering from REC Kurukshetra in 1991 and took up a job with a German company, KSB Pumps. Based in Delhi, he worked there for three years before pursuing MBA from SP Jain Institute of Management and Research, Mumbai.

In 1996, he joined General Electric (GE) at its Faridabad unit, GE Motors India. "I started with a business development profile for new markets which included both domestic as well as international," he says. The job took him to Australia, South Africa, South-East Asia and the SAARC countries.

Spending about five years with GE, he moved base to Bangalore and joined DCM

Shriram Group as regional manager of sales for South India. The company was just starting a 'Holographic business' and his mandate was to drive sales. "I managed to get ₹10-12 crore of business for them in two-and-a-half years."

NEW BEGINNINGS

Having spent the first decade of his career in sales and business development, Gupta took a profile in marketing at Electronica Machine Tools in Pune. Brand building was the key responsibility given to him. Although customers were familiar with the products there was low awareness about the company itself.

"The biggest challenge was to address the mindset of the owner and to convince him about why certain activities are necessary to achieve targets and outputs." In the three years of his tenure there, Gupta realised that marketing was the way ahead for him.

At this stage, he was first exposed to the automobile industry when Honda Motorcycles & Scooters chose to hire him as head

of marketing in 2002. "It wasn't just the industry, even the space was new to me. After handling sales and marketing in the B2B space, I had my first brush with the B2C space at Honda." Coming from an Indian company, it was a big challenge adjusting to the Japanese way.

"There was immense pressure which gave me first trace of grey hair." But the company gave him independence and responsibility. "I walked out of this company with immense self-confidence, which also set the tone for the work I was going to do in my subsequent endeavours."

Gupta went on to join Toyota Kirloskar Motors in 2008 as head of marketing. The scale of activities at Toyota in comparison to Honda Motors was three-fold from the volume of business to the number of agencies to the team members to brands.

Some of the highlights of his stint here was launch of marquee property NDTV Greenathon, the appointment of cricketer Virat Kohli as brand ambassador, the launch of Etios, Toyota's first small car in India with tagline 'World's first and India first' with AR Rahman as the brand's face.

Gupta, who has worked with agencies like Dentsu, Contract and Percept/H, asserts that company's international agency brings global perspective to any campaign coordinating with their Indian counterparts to localise it targeting the Indian consumers.

After a five-year stint at Toyota, he joined Hyundai as senior general manager & group head, marketing. He handles three verticals -

media relations, advertising and innovation (digital & youth). One of his responsibilities is to localise brand campaigns. "Hyundai has increased its regional offices from six to 15. The

local office has a local marketing manager who helps customers in their language. National campaigns can only reach consumers up to a certain level. One needs regional campaigns to reach deeper in small towns."

Gupta believes that marketing gives a choice of being novel everyday and based on the company's culture it can be implemented in the market. ■

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Gupta had his first brush with the B2C space at Honda.

"Happy at Home"

<< continued from page 21

How do you manage your time between agency work, films, literature... so many things! Is it fair to say that time management is your biggest skill?

A lot of people do lot of things. Everyone does something to keep their soul alive. If people go back from office and play the guitar at home, we can't hear it, so we don't know about it.

My good fortune is I have done

"You wouldn't ask me all these questions if I was born in the US. That's the bias we have and it's a function of our economy.**"**

things that have been successful. So people know and talk about them. That's when people start asking, "How does he do it?"

When you are in love, how do you find time for your lover? Time comes from love.

In large agencies, creative folk crave 'that boutique like' feel. How do you keep the creative spark alive?

We never had that problem of "Oh we've become a factory." That's our culture. That's the reason I have stuck around because I have built that culture. A young person can

anytime just walk into my room and say, "I saw this ad and I didn't like it." So we have enough room for individual expression. We are a large agency but we value small canvases.

We've never felt that we need to make exceptional attempts to keep the boutique culture alive. We're not boutique. We don't have to behave like a boutique. We are a throbbing agency and we build megabrands.

We are not an assignment-project based agency. Will we do assignments and projects? Yes we will. But what we love doing is building mega brands that impact popular culture. ■

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Pretty Little Liars



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JABONG

Celebrating Individuality



The **fashion e-commerce** player launches a new brand positioning. By **Satrajit Sen**

Being yourself never goes out of fashion. Jabong.com, one of India's leading online fashion destinations, has embedded the same idea in its new brand theme titled "Be You" aimed at the youth.

To promote the new positioning, Jabong has also launched a 360-degree multimedia campaign integrating television, print, outdoor and digital platforms. The TVC, created by Bang in the Middle, has been shot across cities, capturing the styles of youngsters and the emotions derived from the sense of empowerment and confidence from fashion. It features a peppy and upbeat 130-second music score.

Praveen Sinha, founder and managing director, Jabong.com, says, "We are encouraging the youth to fall back on what they've had since the very beginning." Says Prathap Suthan, CCO, Bang in the Middle, "It's a call to unlock one's true potential. Being you will never go out fashion. It cannot. Who else will you be?"

ASPIRATIONAL

In Jabong's last campaign launched in 2013, two girls were shown talking about shoes and stylish dresses bought from their favourite portal even during a tense situation such as a bank robbery.

Sinha reasons that, up till now, Jabong's communication was in keeping with how the e-commerce industry was shaping. "Two years ago, consumers needed handholding to understand e-commerce platforms and learning how to transact on them. Today, most Indians are

aware. So, now was the time to stand for a message that Jabong, as a brand, believes in," he adds.

Jabong was launched in early 2012 and Sinha agrees that they were late in entering the fashion e-commerce market and had to differentiate really quickly. According to a ComScore report of September 2012, Jabong.com had the second-highest volume of traffic among Indian e-commerce websites, in just a few months of launch. The



"Now was the time to stand for a message that Jabong, as a brand, believes in."
PRAVEEN SINHA

"Being you will never go out fashion. It cannot. Who else will you be?"
PRATHAP SUTHAN



platform clocked 1.9 million gross orders in the first quarter of the calendar year 2014.

In December 2013, Jabong crossed \$25 million in revenue and expects to touch \$1 billion by the end of 2014. According to Sinha, the fashion e-commerce market in India is pegged at \$500 million and is expected to touch \$3 billion by 2016.

MAKING THE CONNECTION

What about the new internet users who might be experiencing e-commerce for the first time? Will the campaign drag them to Jabong?

Jagdeep Kapoor, chairman and managing director, Samsika Marketing Consultants, believes that Jabong is following the VALS model of marketing. VALS (Values, Attitudes And Lifestyles) is designed to guide companies in tailoring their products and services in order to appeal to the people most likely to purchase them. RP Singh, CEO, Sirez Group also agrees that it was high time that e-commerce players start treating themselves as brands rather than pure discount shops. ■

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VIRAT KOHLI

Endorsement Malfunction?

It has **been a bad patch for Kohli**. Can his 'career' withstand the setback? By **Devesh Gupta**

Before we start, let's take a look at Virat Kohli's scorecard this quarter (July-September 2014) - he scored 134 runs in his last 10 Test innings, a meagre 54 in his last four one-day games and 66 runs in a one-off T20 game.

The first casualty for Kohli was Vicks. His performance forced the brand to halt a campaign that was attacked by angry netizens on social media. Now a look at his second career - Kohli endorses 12 brands - Herbalife, United Spirits, TVS, Adidas, Oakley, Boost, Nestle Munch, Pepsi, Vicks, Clear Shampoo, Mattel and MRF.

More recently, Kohli bagged big endorsement deals like Adidas, estimated to be Rs 10 crore per annum. Some experts went as far as to say he was well on his way to outperforming reigning king MS Dhoni. But the fact is that the recent headlines were bound to catch up.

Geetanjali Bhattacharji, CEO, marketing service audit, Spatial Access, sums it up in two questions: "What does Virat really stand for? What happens when he fails?"

MERCURIAL SHOW

Saurabh Uboweja, CEO, Brands of Desire, a brand consultancy,



says, "In the case of Kohli, it is his batting that needed to be consistent. The moment you stop delivering the main product, people question the peripheral things too."

Given this scenario, the more consistent the performance of the sportsperson, the more soundly the



Darshan and Uboweja: questions

marketer in question can sleep. When an icon flops, brands either halt or truncate their campaigns midway, stay away from the endorser till he is back on track. Darshan M, director, Spoment Ventures, has a different opinion. "There is no need to pull out a campaign because the brand ambassador is going through a rough phase. Performance in a game keeps changing. You win some and you lose some," he asserts. ■

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the goodwife



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SUGAR FREE

'Donate Your Calories'

The campaign aims to **benefit and improve** the status of **school-going children in the country**. By Satrajit Sen



Here is an appeal for a donation that is certainly different. While almost 1.3 million children lose their lives to malnutrition, a large part of the urban population faces the risk of obesity and other lifestyle diseases caused by unwanted calories. Sugar Free, the sugar-substitute brand has launched a 'Donate Your Calories' campaign to help nourish children' campaign in partnership with NGO Akshaya Patra Foundation.

The campaign aims to benefit and improve the status of school-going children in the country through their mid-day meal programme. The campaign works on the tenet that every time a consumer uses Sugar Free, he or she saves

unwanted calories. The Sugar Free brand will donate these "saved" calories to Akshaya Patra, which, in turn, will help support and nourish school children by serving these calories as hot, nutritious meals. Every pack of Sugar Free will carry the campaign message and is supported digitally with the website donateyourcalories.com.

iContract, Contract Advertising's digital arm, will drive awareness on social media,



Nayak: calorie balance



mobile and create a microsite to engage with new consumers who would like to live a healthy life and, at the same time, contribute in their own small way to society.

Says Ganesh Nayak, ED and COO, Zydu Cadila, "The idea stemmed from the insight that while a large proportion of India had excess calorie consumption leading to a state of unhealthiness or weight gain, an even larger proportion of India does not get a nutritious meal every day. We designed this campaign to create a calorie balance."

Commenting on the brief from Sugar Free, Kapil Mishra, executive creative director, Contract Advertising, says, "While the brief from Sugar Free is always on how to remove the bad calories from your diet, the question is who has created this perception of good and bad calories. Those who have access to calories can make this choice, but what about those who don't have access to food? This campaign helps us address this imbalance in a very non-invasive way."

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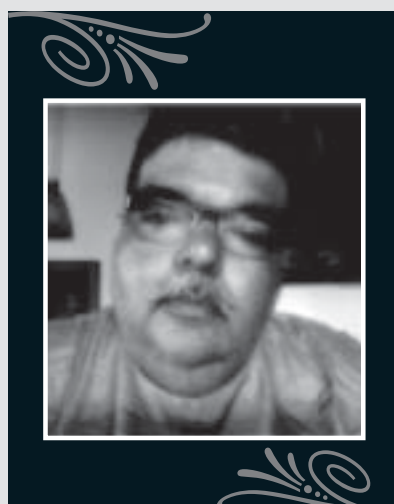
OBITUARY

Remembering Adip Puri

Adip Puri's colleagues and friends remember him as an affable person with a great understanding of human behaviour. News Bureau

Adip Puri, 51, founding partner, Doing Think (Mumbai) passed away on September 16 suddenly. He is survived by his sister and brother-in-law.

Puri started his career over two decades ago as brand manager. One of the companies he worked for was Eureka Forbes. He later joined the ad world as a planner and worked with Rediffusion Y&R for eight long years before moving to Saatchi & Saatchi. His last assignment, prior to setting up Doing Think with V Shantakumar, was as global planning head for Unilever detergents



at JWT. He had been working with Shantakumar for four years.

According to Colvyn Harris, CEO, JWT India, Puri was an insightful planner and an easy person to work with. "He played a huge role at JWT. An affable person, he always had a smile on his face. He was too young to go."

For V Shantakumar, who has known Puri for 15 years and treated him as a younger brother, his absence is shattering. "I met him first at Saatchi & Saatchi when he was the national planning head. Over these years, we've become

good friends so much so that we decided to start an entrepreneurial venture together called 'About Think'.

Shantakumar says that they loved collecting useless information about anything and everything that interested them.

"Eventually it turned out to be useful at some point. I'll miss the daily bulletins that he shared with me," he notes.

Describing him as a brilliant 'consumerologist', Shantakumar says that Puri had the ability to extract information and insights on human behaviour and use that to create an idea.

"People are my passion. I guess - storyteller is the other way to describe me"... That's Puri's bio on his website and it is probably the best way to remember him too. ■

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Why Don't Finite Series Work Well On Hindi GECs?

High-investment finite series like Colors' '24' and Sony's 'Yudh' have failed to arouse viewer interest. Why? By Prachi Srivastava

AJIT THAKUR

EVP & GM,
Life OK and Channel V



IF YOU PICK THE RIGHT KIND OF STORIES, THEY WILL WORK. WE RECENTLY CONCLUDED 'HATIM' ON LIFE OK AND IT WAS successful.

There are three tricks to a successful finite series. The first is scheduling. If the show is for weekends, you need to end a part of the story every week-end. Secondly, people should not think that finite series are experimental. They are like any other series - the story has to be good. Thirdly, you need to market it differently - like a movie may be.

Youngsters have more appetite for finite shows but the older generation will also watch it.

KARTHIK LAKSHMINARAYAN

COO, Madison Media Infinity



IF IT IS A GOOD PIECE OF CONTENT, THE FORMAT OF THE SHOW WON'T MATTER. HAVING SAID THAT, IF YOU LOOK AT

the highest rated shows in the space, they are all fiction/daily soaps. That's the staple diet that the Hindi GEC viewers want.

Hence even today shows of a thriller genre like '24' are not accepted well. Zindagi is relatively new and is settling in, so it's not fair to pass judgement on its shows.

Finite fiction shows can be economically made and managed. Adding a starcast which is grossly overpriced only makes it unviable. Instead of the stars, focus on a better story and production value to draw audiences.

VIJAY SUBRAMANIAM

VP, head - Content, Comm, Media Networks, Disney India



WHATEVER BE THE INVESTMENT, THE FORMAT HERE IS NOT IN QUESTION, THE STORY-TELLING IS. FINITE SERIES WORK BETTER WITH YOUNG

audiences.

At Bindass, we produce content that is reflective of their hopes, dreams and aspirations. And finite series let you do it in a far more engaging manner, with more intensity and fresh narrative.

Don't forget we are dealing with an audience that has many options. Having said that, I feel it's an unfair judgement. We are keeping small percentage of fresh format against a large percentage of usual content, which is consumed for long.

PRADEEP HEJMADI

Business Head,
Zee TV



AS INDIANS, IT'S IN OUR DNA TO TELL A STORY IN A LONGER FORMAT. IN CASE OF A FINITE SERIES, THE REAL WORK IS AT THE

pre-production level, wherein the concept needs to be thought through so that it hits the bull's eye.

We don't have sufficient experience to write short series. The model still needs to be studied. The genre one picks is also important. One should understand the pace at which the consumer can grasp the concept. If it is evolved and complicated, the series may be over by the time the viewer starts to understand it. The higher-end, cutting edge (in terms of intellect or layers of stories) content might not work at this point in time.

SUNJOY WADDHWA

CMD,
Sphereorigins



AS OF NOW, THE TV VIEWING PATTERN IS THAT WHEN A SHOW LAUNCHES, THE CHARACTERS ARE ESTABLISHED AND THE SHOW GOES ON AND ON.

In a finite format, everything is quick. And hence, most of the times, a disconnect comes in.

To make viewers adopt a newer format, we need a larger chunk of programming. Finite series will take time to work because we are trying to change the viewing pattern.

If we want to tell certain stories which are good but cannot be stretched, one will have to go finite way. I don't think the quality of content is a problem here.

ARVIND KALIA > NATIONAL HEAD - MARKETING, RAJASTHAN PATRIKA

“Our Competitors Took us Lightly”

Rajasthan Patrika has raced ahead of Dainik Bhaskar Corp in the MPCG area (Madhya Pradesh and Chhattisgarh). The paper's national head of marketing explains how. By Devesh Gupta

It is never easy to beat a brand on its home turf. Madhya Pradesh has been the stronghold of Dainik Bhaskar Group ever since 1958. But things have changed. According to IRS 2013, Rajasthan Patrika, which entered the state with a Bhopal edition in 2008, has raced ahead of Dainik Bhaskar Corp in the MPCG area (Madhya Pradesh and Chhattisgarh).

According to IRS 2013, Rajasthan Patrika has 43,26,000 AIR (average issue readership) in Madhya Pradesh, while Dainik Bhaskar has 39,94,000 AIR in the same region. Now that IRS 2013 is no longer in abeyance, we asked Arvind Kalia, national head, marketing, Rajasthan Patrika, about the achievements. Edited Excerpts:

What is your take on IRS?

We believe that IRS has done many filtration and validation exercises, which made it more relevant and accurate in reflecting ground realities. It has become more relevant for marketers.

According to the IRS 2013 figures, Rajasthan Patrika has gone ahead of Dainik Bhaskar for the first time. How did you manage it? And what was your strategy in Madhya Pradesh and Chhattisgarh?

The most prominent factor for our success is that we are covering the media dark areas. Our Bastar

edition is an apt example. The region is bigger than Kerala but, surprisingly, since India's independence, no newspaper has ever had a full-fledged edition from there. Patrika was the first newspaper to publish copies from this region.

Apart from Bastar, the MPCG region is full of tribal areas where no major newspaper has gone in. Patrika not only opened its exclusive newspaper agencies, but also conducted several reader-friendly activation programmes to attract first-time readers. Our initiatives have been well appreciated by people across the MPCG region, giving a further boost to readership.

The prominent factor for our success is that we are covering media dark areas.



As we have said earlier, there was an imposed monopoly of a dominant media house in the MPCG area before the grand entry of Patrika. Our strategy was just to stick to hardcore journalism, which was hugely missing in MPCG.

Where do you plan to launch next?

For the time being, we are concentrating on consolidating our No.1 position in the MPCG region. Much needs to be done, especially in the rural heartland of Madhya Pradesh.

Patrika has done a lot of activation programmes in remote rural areas, which makes it the No.1 newspaper in Madhya Pradesh's rural regions by huge margin. That needs to be fortified.

Why did Dainik Bhaskar fall behind in Madhya Pradesh?

They took us lightly and underestimated the strength of Patrika. ■

devesh.gupta@afaqs.com

READER'S DIGEST 2014 AWARDS

Felicitating Brands

Awards were conferred upon more than **25 brands** at the 2014 edition. News Bureau

The 2014 edition of the Reader's Digest Trusted Brand Awards recently concluded at a formal ceremony at Radisson Blu Plaza Hotel in Delhi. More than 25 brands were awarded in different categories.

The chief guest for the event was Parvez Dewan, an IAS officer. In his opening remarks, Dewan mentioned that he had grown up with a healthy dose of solid trust established by the quality of Reader's Digest. "Indeed, all the winners of this evening are deserving of their accolades," added Dewan.

Arvind Kumar, a lexicographer and former editor of Sarvottam, the Hindi edition of the Reader's Digest, and the Guest of Honour, praised the

high-quality research procedure the magazine follows. Around 200 guests attended the event, which included several industry leaders, including marketing and media managers.

Distinguished guests presented RD Trusted Brand Platinum and Gold Awards in 44 categories ranging from airlines and university to health supplements, juice, paint, insurance, pen, cement, apparel and cosmetics.

Among the Platinum award winners were Maruti Suzuki, Bata, Britannia, LIC of India, Asian Paints, Johnson & Johnson, and MRF Tyres, while the Gold winners included Lakme, Fortune Oil,



Hindustan Petroleum, Aquaguard, Revital, SBI, Parryware and Parker pens among others.

M o h a n Sivanand, editor, the Indian edition of the Reader's Digest, says, "Nobody at Reader's Digest or the India Today Group, which publishes the Indian edition of the magazine, has any say in the choice of winners. It's done entirely by an independent market research company, using thousands of

interviews with consumers." He went on to explain that every winner has earned the prize. The publication has 46 editions and comes out in 18 languages. The awards have been in the Asian region for over 15 years and were started in India in 2006. ■

feedback@afaqs.com



All the Winners

READER'S DIGEST TRUSTED BRAND AWARDS 2014

Brand Name	CATEGORY	COMPANY NAME	AWARD
Life Insurance Corporation	Insurance (Car/Medical/General)	Life Insurance Corporation	Platinum
Maruti Suzuki	Cars/ SUV	Maruti Suzuki	Platinum
Britannia	Packaged Food	Britannia	Platinum
Godrej Interio	Home Furnishings & Furniture	Godrej Interio	Platinum
Bata	Footwear	Bata	Platinum

RAMESH CHAUHAN > CHAIRMAN, BISLERI INTERNATIONAL

“The energy drinks market is too small; the segment is trapped”

Urzza is banking on cola converts to make a mark in the ₹700-crore energy drinks market. Excerpts from an interview with Chauhan.

By Ashwini Gangal

Was ‘Urzza’ born on a whim, after few brainstorming sessions or through formal research?

No research. And strangely enough, no brainstorming. Our South India manager, stationed in Goa, suggested the name. Basically, for any brand, you’ve got to be able to actually ‘hear’ it... when you hear it, it has to have an impact on you. When Urzza was suggested, I said, ‘This sounds damn good, it’s a simple name and is easy to pronounce...’

Of course, like all names, it will be mis-pronounced in certain parts of India. In Gujarati and Hindi there is no ‘Z’ sound. In Maharashtra, there’s this ‘Zha’ thing. But one shouldn’t get too disturbed by these things. Point is - are you able to get something into somebody’s head, onto the tip of their tongue, and make sure the recall for it is fast?

The fact that Urzza means energy will not help us sell it. What will cut ice is the distribution, packaging, and how we project it in terms of its imagery on TV and electronic media.

You stayed away from carbonated soft drinks all these years. Why did you decide to re-enter it now?

First, we now have a strong distribution system for Bisleri, which can carry the new product. Second, there is tremendous need for premium products across segments. In the automobile sector, people want premium cars; they don’t want Nano and Maruti anymore. Premium pricing doesn’t deter if one is getting value for money. That is the trick.

We stayed away from soft drinks because existing cola giants have got big distribution networks. But Bisleri’s distribution network is now big enough to cover all of India.

Urzza is targeted at urbanites, rural folk, people of all ages... how can such a specialised



product have such a broad TG?

Don’t think of Urzza as a specialised product. ‘Target audience’ is a very difficult term. From the point of view of advertising/media selection we ask - which are the media channels that people between 12 and 30 years would be looking at?

But from the point of view of actual consumption, our TG includes everyone. When a young lady drinks it, her mother, who is outside the TG, will also want to try it. It’s like asking - What’s the TG for Coke? Well, it is universal.

So you’re looking for cola-like consumption for Urzza but claim it is not a cola. And energy drinks don’t have the kind of universal appeal that colas enjoy...

Yes, but that is what we want to bust. The energy drinks market is too small; the segment is trapped.

The segment is dominated by Red Bull with 1.5 million cases. Overall, the segment is sized at less than two million cases. Which is nothing.

We are looking forward to hitting 10 million. I can’t understand why products like Red Bull or Monster have such limited sales. The perception, knowledge and awareness about these products is high. Then how come the sales are so low? It doesn’t fit.

This is because of the existing misconceptions about energy drinks. The brands in the segment associate themselves with a very specific purpose. If a brand is positioned as a good ‘mixer’... well, how many times are you going to drink alcohol unless you’re a really big boozier? Your sales will be limited. Energy drinks are specifically aimed at bars and parties. How much can you party?

I don’t want you to have Urzza only when you have to study or struggle or have a headache; I want you to have it like tea or coffee.. at any time and for no reason.

Why not just say Urzza is a cola? Colas have a specific colour - dark

brown/blackish - and taste. Café Cuba failed on taste and because of the confusion about whether it is a cola or a non-cola.

There’s no way you can call Urzza a cola, but it fits in with the general outlook of colas. And a cola is a bit of a no-no; the market is declining.

Colas have caffeine and phosphoric acid - two unhealthy ingredients. Urzza has neither. Our market will come from cola drinkers... and from tea-coffee drinkers.

It doesn’t have caffeine but is still slotted as an energy drink. Why defy the norm and yet be in that space?

(smiles) That an energy drink must have caffeine is a wrong notion. Ask any doctor/nutritionist. That’s why we are saying, ‘Here’s an energy drink without caffeine’. Urzza has a stimulant which wakes you up and makes you more alert, just like caffeine does.

Okay. What then, is competition?

Our competition is our own people - staff, distributors, salesmen. Have you been to our warehouse? It’s a mess!

There are cartons and cartons of Bisleri. The management, sales force, warehouse, trucks have to give Urzza attention.

You did five years of pre-launch research. Tell us about that...

We did research to understand how and when energy drinks are consumed. It was during the last two years ago that we really got down to it. The process was triggered by a Singapore company that had come down to make a presentation for us.

Market testing for taste is difficult. You get weird, flippant answers. If I pay you ₹500 to come and spend two hours tasting my product, how serious will you be? Everyone’s got something to say - ‘It’s too sweet’, ‘It’s too sour’, ‘Not enough gas’... you have to listen to it with a filter. ■

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STAR PLUS

Mission 'Everest'

The show **will air for 100-odd episodes**. Besides Gowariker, there are **other Bollywood names**, including AR Rahman, working on the show. **News Bureau**



Star Plus, the leading Hindi general entertainment channel, has never shied away from investing in properties it truly believes in. Attempts like Mahabharat, Satyamev Jayate and Saraswatichandra are examples.

The channel is, yet again, launching a property which is high on investment and going by what the general manager of Star Plus, Gaurav Banerjee, says "It is the most expensive show on Indian television and at a scale bigger than any other show."

Bollywood is eyeing to the smaller screen and the next director to have turned towards the TV industry is Ashutosh Gowariker. Star Plus has partnered with Gowariker, to launch a finite



"It is the most expensive show on Indian television and at a scale bigger than any other show"

GAURAV BANERJEE

fiction titled 'Everest'.

The show is about a 21 year old girl who gets to know that her father dislikes her because she

is a girl. Anjali Singh Rawat sets on a journey to conquer the highest peak in the world, Mount Everest, to fulfil her father's unfulfilled dream and win his heart. The show will portray her struggle and hardship on the way to climb the highest peak of the world.

The show, that was conceptualized two years ago, started shooting in December last year. Ninety per cent of the show, which is scheduled to air 100 episodes, has already been shot.

Directed by Glenn Baretto and Ankush Mohla, the music has been composed by ace composer - AR Rahman. The directors of photography are Mahesh Aney, Alphonse Roy and Piyush Shah. The story - and series screenplay - has been written by Mitali Mahajan, with inputs from Gowariker.

Says Banerjee, "We believe in women who are not daunted by the most difficult of odds. This is why we are excited in partnering with Ashutosh, one of India's iconic film makers in a story where a girl's dream is to win over her father's love by conquering Mt Everest."

Gowariker adds, "The crew has been an integral part of this show. Considering the challenging nature of the terrain, the process of making Everest forced each one of them to push beyond their own creative, physical and mental fitness boundaries. In a way, this show has been everyone's personal Mt Everest."

And what about the music? "The theme for the title track has been made, keeping in mind the scale of Mt. Everest. The show has high impact visual, and now that we have HD and 5.1 sound, audiences are in for a better experience. ■

feedback@afaqs.com

HT MEDIA

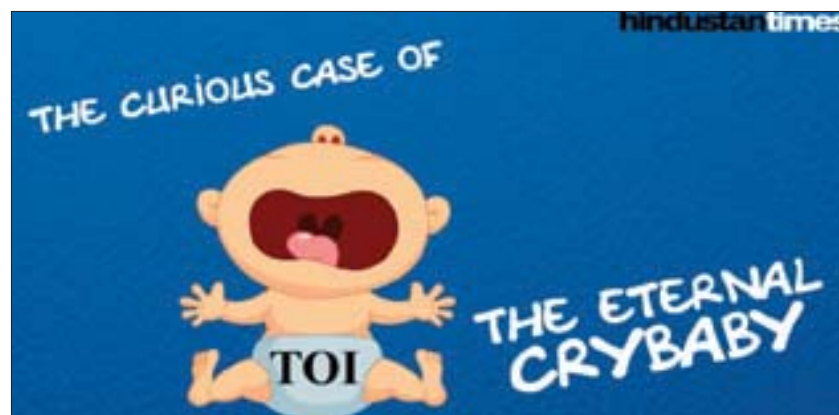
An 'Eternal Crybaby'

A week after **The TOI's video mockery**, HT returns the compliment. **By Devesh Gupta**

Last week when The Times of India (TOI) released a damaging animated video ('The TOI Challenge') trashing rival Hindustan Times' (HT) reach in Delhi, afaqs! got in touch with the latter for its comments. HT had refused to respond - and we now know why.

It has just released an amusing video response which describes TOI as the eternal crybaby. Playing on its rival's morning challenge, HT sneers that 'The Moaning Challenge' may be more appropriate.

Though readership is commonly used to calculate reach, TOI had tried to promote the use of circulation - a measure that has receded into the background over the years. HT says



that for the Delhi market, TOI plays up the figures of the Audit Bureau of Circulation (ABC) while trashing the findings of the Indian Readership Survey 2013. If that be the case, asks

HT, why is TOI not part of the ABC audit in the Mumbai market? That's because in that market TOI is happy to go with the findings of the IRS 2013 since the newspaper emerges at No 1 - as against Delhi.

The background to this spat is the Indian Readership Survey (IRS)

2013 which was released in January 2014. Following a major change in methodology, figures for many dailies appeared askew and though researchers kept emphasising that the data was not comparable with earlier surveys, publishers were furious. Last month, the authorities lifted the abeyance on the report stating that the findings had been revalidated - but only after all the industry bodies too had given the report their nod.

In its video, TOI had also accused HT of using its Hindi daily, Hindustan, to inflate its English readership numbers. In its response, HT says that that is exactly what its rival has been doing with its Hindi newspaper, Navbharat Times, in which the TOI masthead is used.

Addressing the TOI's contention about many missing Hindustan Times copies, the new video alleges that copies of HT were prevented from reaching the market. 'We wonder who would gain by our copies going missing?' it asks. ■

devesh.gupta@afaqs.com

Playing on its rival's morning challenge, HT sneers back.

EMVIES 2014

Maxus Steals the Show

While the agency **got a double dose of joy**, HUL and Tata Global Beverages shared the spotlight for **Client of the Year**. By Prachi Srivastava and Sohini Sen

Like every year, EMVIES 2014 saw a full house with the best media agencies gathering for the prestigious awards. The star for this year was Maxus, who stole the show with not just the Grand EMVIE, but also the Best Media Agency of the Year. Maxus and Tata Global Beverages went home with the Grand EMVIE 2014 for their 'PO49 Election: The Media Movement that changed the role of women in Indian Elections' campaign.

But the points kept piling on for Maxus all through, as it collected a whopping 230 points to march into the Best Media Agency of the Year. Incidentally, Mindshare which had won for six straight years till 2013 had to be satisfied with only 95 points for a third-place finish finally. Lodestar UM stood second with 175 points.

The GroupM agency also won six silver and three bronze metals. It won the gold Emvies for Tata Tea Gold's 'Power of 49' campaign in the 'Best Media Strategy - Consumer Products', 'Best Integrated campaign - Consumer Products' and 'Best Media Innovation - TV - Consumer Products' categories; Tata Sky+HD's 'Making Complex Simple and Simple Magical' campaign in the 'Best Media Strategy - Services' category; Titan Eye+ 'Retail Contraction' campaign in 'Best Media Research/Analytics: Best Media Research using proprietary data' category; Agency Research's 'I know which half of my advertising is a waste' in the 'Best Media Research/Analytics: Best Media Research using existing data' category.

The other three gold wins came in - 'Best Media Innovation - Digital (Mobile/Handheld Devices)' for Tata Tea's 'Media that changed the role of women in Indian Elections' campaign; 'Best Media Innovation-Digital (Display)'; 'Best Use of a Bollywood Celebrity in Media, Powered by Zoom' for Tata Tea Gold's 'Power of 49' campaign.

Lodestar UM, the nearest competitor, won a gold, 13 silvers and six bronze trophies to take the No.2 spot. Third-placed Mindshare grabbed three gold and five silver Emvies. The gold Emvies were for the Kellogg's 'Kellogg's Breakfast Cabs' campaign in the 'Best Media

Innovation - Ambient Media' category; Kan Khajura Tesan's 'Mobile is the New TV' campaign in the 'Best Media Innovation - Branded Content' category; and Star Sports' Star Sports Refresh campaign in the 'Best Integrated campaign - Media' category.

The Best Media Client of the Year award went to Hindustan Unilever along with Tata Global Beverages. Repeating their winning performance of last year, HUL came up with masterpieces like the Kaan Khajura Tesan, Be Beautiful and

EMVIES 2014 CLIENT OF THE YEAR

No	Name of the Agency	GRAND EMVIE	GOLD	SILVER	BRONZE	TOTAL POINTS
		20 Points	15 Points	10 Points	5 Points	
1	Tata Global Beverages	1	4	2	0	100
2	Hindustan Unilever	0	3	5	1	100
3	Mondelez India Foods	0	1	3	5	70
4	Tata Motors	0	0	6	0	60
5	P&G India	0	1	3	2	55
6	Coca Cola India	0	0	4	2	50
7	Marico	0	1	3	0	45
8	Tata Sky	0	2	1	0	40
9	Johnson & Johnson	0	1	1	1	30
10	GCMMF (Amul)	0	0	2	2	30



The victorious Maxus team

Kissanpur to rake up a total of 100 points. Tata Global Beverages shared the title with

one Grand EMVIE to its name.

The prestigious Young EMVIE of the year went to Samyak Chakraborty from DDB Mudramax for his work 'Operation Black Dot, Clean & Clear' for Johnson & Johnson and 'United Nations Young Changemakers Conclave' for United Nations.

From the case study round, four winners were chosen on the basis



Tata Global Beverages is the Client of the Year



HUL takes home the Media Client Award

EMVIES 2014 AGENCY OF THE YEAR

No	Name of the Agency	GRAND EMVIE	GOLD	SILVER	BRONZE	TOTAL POINTS
		20 Points	15 Points	10 Points	5 Points	
1	Maxus	1	9	6	3	230
2	Lodestar UM	0	1	13	6	175
3	Mindshare	0	3	5	0	95
4	Madison Media Pinnacle	0	1	3	5	70
5	Madison Media Infinity	0	2	4	0	70
6	PHD India	0	2	2	1	55
7	Mediacom Communications	0	1	3	2	55
8	ibs	0	1	2	1	40
9	Vizeum	0	1	0	1	20
10	DDB Mudramax	0	0	1	2	20
11	OMD India	0	0	1	2	20
12	Interactive Avenues	0	1	0	0	15
13	MEC	0	0	1	1	15
14	iProspect Communicate2	0	0	0	1	5
15	SMG Convonix	0	0	0	1	5
Total		1	22	41	26	90

of public voting too. Mindshare won in the Best Radio Innovation and Best Case Study (September 09) presentation award for Closeup's 'Jab Closeup Antakshari ne Loota UP, Bihar aur Jharkhand'. It picked up yet another award for the Best Case Study presentation (September 11) in the Best Media Innovation - Ambient Media category for Kellogg's 'Kellogg's Breakfast Cabs' campaign.

The 'Best Use of a Bollywood Celebrity in Media' category went to Maxus (Tata Tea Gold's 'PO49'), Lodestar UM (for Tata Safari Storme's '24: co-starring Anil Kapoor and Safari Storme') and Mindshare (Idea's 'Making Bollywood's biggest celebrities our endorsers'). ■

prachi.srivastava@afaqs.com

JOB SWITCH.in

Post: UI Designer / Web Designer
Company: Capgemini
Profile: The candidate would play a key role in the Knowledge Management Team. He / She will be responsible to understand the client requirement, guide, help and lead team for interface issues. Should have knowledge of photoshop, Dreamweaver and a expertise on HTML 5, Jva Script, CSS3
Exp: 3 to 7 years.
Location: Mumbai
Email: Lipika.das@capgemini.com

Post: Creative Designer (Senior)
Company: Jaya Advertising Pvt. Ltd
Profile: Candidate from an Art College will be preferred. Should have the ability to think out of the box. Should be able to Ideate Ideas on a 360 degrees basis,
Exp: 1 to 3 years
Location: Mumbai
Email: response@jayaadvertising.com

Post: Visualizer
Company: Eggfirst Advertising And Design Pvt Ltd
Profile: A good understanding of current advertising trends / brands in India and related sense of the advertising industry - to be able to offer creative solutions (in conjunction with Copy team) to clients.
Exp: 2 to 5 years
Location: Mumbai
Email: hr@eggfirst.in

Post: Sr. Visualiser
Company: India News Communications Limited
Profile: Should have visualising, art, typo and layout abilities. Excellent Art and Design Skills. Able to understand ad brief and execute good art layout in total for ads, brochures, emailers and all other advertising material.
Exp: 5 to 10 years
Location: Noida
Email: hr@inclgroup.com

Post: Creative Directors - Art
Company: Relio Quick India Pvt. Ltd
Profile: Candidate will be responsible to position brand Relio

Quick as a complete Integrated Marketing Communications expert through ideas and art / creative. Directing the creative function so that the environment, culture, team, capabilities, tools, processes, expectations, work style and other elements support the strategic goals of brand Relio Quick.
Exp: 10 to 15 years.
Location: Delhi
Email: hr@relioquick.com

Post: Project Manager
Company: PMG Integrated Communications Pvt Ltd
Profile: Should be responsible to manage marcom activities for our client. Managing the account and ensuring client satisfaction and Strong Knowledge of Event Management is a must. Knowledge of Operations will be an added advantage. He should be capable of meeting tight deadlines and assigned targets. Plan, Coordinate and execute regular assigned Projects.
Exp: 3 to 6 years
Location: Bangalore
Email: sharib.zaidi@pmgasia.com

Post: Client Servicing
Company: Medicin Advertising Pvt. Ltd
Profile: Should have handled Brand launch operations, will be responsible for the last mile execution of campaigns. Health care (Pharma) Experienced will be considered.
Exp: 1 to 3 years
Location: Mumbai
Email: info@medicinadvertising.com

Post: Jr. Art Director
Company: Brands On E Advertising Pvt. Ltd.
Profile: The basic role of a Jr Art Director to translate the creative route Into good looking communication. It's not solely a design job, we need people who can think.
Exp: 1 to 3 Years
Location: Delhi
Email: info@brandsone.com

Post: Senior Executive - Digital Ad Sales

Company: Dinamalar
Profile: Candidate should have strong organizational skills, interpersonal skills, ability to handle multiple tasks and thrive in a challenging environment. Able to work independently as well as coordinate with print ad sales team with a strong work ethics. He / She will be responsible for achieve targets with proper plan, execution and analysis.
Exp: 2 to 4 years
Location: Delhi, Mumbai, Bnagalore, Chennai
Email: bala@dinamalar.in

Post: Sr. Visualizer / Sr. Graphic Designer / Jr Visualizer / Jr. Graphic Designer
Company: Religate Interactive Brand Consulting Pvt Ltd
Profile: We are looking for a candidate with good team management skills & great executionary ability to create, develop & ideate the brief into design. You will be responsible for creating artworks using Photo shop, Illustrator & Corel Draw
Exp: 1 to 6 years
Location: Hyderabad
Email: ceo@religate.com, religatehr@gmail.com

Post: Creative Graphic Designer cum Visualiser
Company: Walnut Advertising P.L
Profile: Should have strong conceptualising skills across media- print, tv, btl, etc. Knowledge of design softwares like Coreldraw, Photoshop, Illustrator and web softwares like Dreamweaver and Flash. Should have the willingness to work in a team.
Exp: 2 to 5 years
Location: Mumbai
Email: shaziya@walnut.in

Post: Visualisers
Company: Quotient Communications Pvt. Ltd.
Profile: Ideating, conceptualising and executing great creative work.
Exp: 1 to 3 years.
Location: Mumbai
Email: team@quotientcomm.com

Post: Visualiser (Sr. & Jr.) / Graphic

Designer / Web Designer
Company: Brands Eye
Profile: Candidate should have the ability to understand brief from the client and communicate the same to th creative team, strong with followups , both with inhouse teams and the client side High sense of responsibility towards deadlines and and eye for details Good communication skills (written and oral), a people's person.
Exp: 2 to 4 years
Location: Mumbai
Email: career@brandseye.in & info@brandseye.in

Post: Account Executive
Company: Street Life Advertising Pvt. Ltd
Profile: Candidate should be good at handling people. Gets a high from selling a great campaign. Like all great advertising people, a little bit shameless.
Exp: 1 to 3 years.
Location: New Delhi
Email: shovon@streetlife.in



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>> MOVEMENTS/APPOINTMENTS <<

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

MEDIA

Last fortnight was a busy one with many changes taking place across genres.

Narendra Ambwani, director, Agro Tech Foods, has been elected as the chairman of the Board of the Advertising Standards Council of India (ASCI). Benoy Roy Chawdhuri (executive director, HT Media) is the new vice chairman and Shashidhar Sinha (CEO, IPG Mediabrands) has been appointed as honorary treasurer.

Starcom MediaVest Group (SMG) India appointed Natasha Kapoor as vice president, SMG Mumbai while Gautam Surath has been promoted to vice president, strategic planning. With an experience of more than 15 years, Kapoor has moved from Samsung India, where she handled investment, brand activation and strategy for its media procurement and process audit division. Surath is an SMG veteran, having worked for the company from 2003 in both India and China. For the past four years he has been business director at SMG China in Guangzhou.

SMG has also appointed Sue Frogley as global commercial director. Responsible for building a strong commercial capability and practice to drive client revenue, Frogley will work across all of SMG's Global Network Clients, setting a strategic M&A vision and investment strategy. Frogley joins SMG from Dentsu Aegis Media, where she was most recently president of commercial operations.



SANJAY DUA

Sanjay Dua has joined ITV Network as CEO, NewsX.

CNN-IBN has promoted Radhakrishnan Nair as managing editor.

Prior to this, he was director, news. Based in Delhi, Nair will report to Umesh Upadhyay, president, news, CNN-IBN. Nair has over 25 years of experience in journalism. He started his career with UNI in Kerala and then moved to Delhi. In terms of beats, he has covered politics, sports and defence. His television journey began in 1995 with TV18. He has also produced programmes for Doordarshan, BBC, Sony and others.

Vidya Sen has been promoted as executive director and head of Ipsos InnoQuest, India business. She will report to Amit Adarkar, managing director, Ipsos Research. Sen has around 22 years of market research experience while working with ORG-MARG, The Nielsen Co (BASES) and Ipsos.



LAKSHMI NARASIMHAN

Doordarshan has strengthened its sales team with the appointment of Tauquir Zaidi as head - Network Sales. He will be based at Doordarshan's Delhi office. Zaidi will help develop creative approaches towards sales and customer service. His top priority is to develop a promotional strategy and help the business identify its core target markets thereby setting measurable goals to multiply revenue.

CrayonData has appointed Lakshmi Narasimhan to lead and enhance the company's mobile and data transformation offerings. With close to 20 years of media marketing experience, Narasimhan was previously the CEO of Network18 digital (Web18). Before that, he was leading GroupM's Central Trading Group. ■

MARKETING

The newly-elected executive council of the Indian Society of Advertisers (ISA) has named Saugata Gupta, managing director and CEO, Marico as the new chairman of the ISA. He takes over from Hemant Bakshi who relocates to Unilever Indonesia as CEO.



SAUGATA GUPTA

Quikr has appointed Vineet Sehgal as its chief marketing officer. Sehgal will be responsible for marketing strategy and plans across all areas including brand building, performance marketing, partnership and alliances at Quikr. Sehgal brings to the company more than 18 years of experience. Prior to joining Quikr, Sehgal headed Nokia's programs and planning portfolio.

Abhishek Ganguly has just been appointed the new managing director for Puma India. Ganguly joined as a founding director in 2005 and was spearheading the sales and retail functions for the brand till recently.

Hardcastle Restaurants, a master franchisee for the West & South India operations of McDonald's and a subsidiary of Westlife



MRINMOY MUKHERJEE

Development has appointed Kedar Teny as director - marketing and digital. Teny's primary responsibility will be to spearhead and shape the marketing agenda for the brand across consumer engagement platforms. He will report to Smita Jatia, managing director, McDonald's India (West & South).

Mrinmoy Mukherjee, the former chief marketing officer, lifestyle business, Raymond, has joined Aditya Birla Retail as chief marketing officer and head, business, Own Brands. Mukherjee quit Raymond in July 2014 and took over responsibilities at Aditya Birla in September. This is Mukherjee's second stint at the Group. He worked there between 2008 and 2010 in various capacities. In 2011, he joined Raymond and, in February 2014, was promoted to the post of CMO of Lifestyle Business. Prior to that, he was the director of marketing at Raymond Retail Business Vertical. Mukherjee was with Raymond for three years. In a career spanning 15 years, Mukherjee has served as the chief operating officer at Shining Consulting. Before that, he had also worked with Radio City, Kaya Skin Clinic and Marico. ■

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CREATIVE

Umbrella Designs has appointed Kalpita Bose as chief executive officer. Based out of Mumbai, she will focus on creating end-to-end design solutions for clients and work on positioning the agency as a holistic, strategy-based design company.

SapientNitro has appointed Rohitash Srivastava as director - marketing & brand strategy and Abhishake Das as director - creative. Publicis Capital has promoted Joy Mohanty as national creative director. In a career spanning 21 years he has done time at FCB Ulka, Bates Clarion, Leo Burnett and Contract.

After a stint of two years, Shubho Sengupta has quit TBWA India. Sengupta had joined the agency as executive vice president, Delhi. He used to report to Nirmalaya Sen, president, TBWA India.

Grey Group India has appointed Dushyant Chopra, fondly known as Dushy, as creative director and head of Art.

Publicis Capital has appointed



ABHISHAKE DAS



ROHITASH SRIVASTAVA

Sreekumar Balasubramanian as senior vice president. Balasubramanian moves to Publicis Capital from W+K Delhi where he was working as head account management. He will report in to Hemant Misra, chief executive officer, Publicis Capital. Balasubramanian comes with 19 years of experience in the industry, having worked with global marketing communications companies.

Scarecrow Communications has appointed Anjali Rawat as executive creative director (art). ■



ANJALI RAWAT

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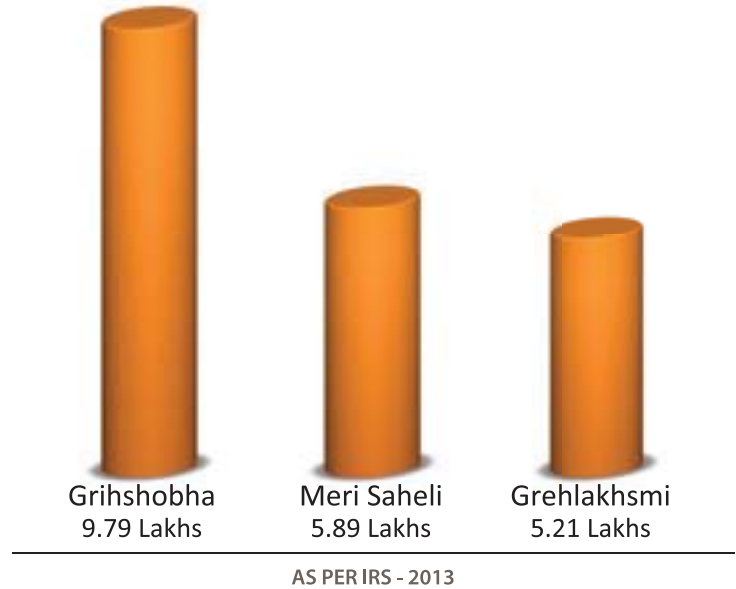
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