

afaqs! Reporter

November 1-15, 2014

Volume 3, Issue 11 ₹100



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VOUCHES
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- Shahrukh Khan

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This fortnight...



Ithoroughly enjoyed watching *Mary Kom*. Would anyone have bothered to make a film like this, say, five years ago? I doubt it.

Cricket's long shadow on other sports has been the subject of much lament. Don't the achievements of Viswanathan Anand rival those of Sachin Tendulkar? What about Saina Nehwal and the always-on Leander Paes? Cricket is played in only about a dozen countries whereas games like tennis and chess are popular across the world. And yet within India the only real stars play cricket; everyone else is an also-ran.

Now suddenly, a bunch of alternatives is upon us. A badminton and a hockey league were launched last year; this year kabaddi's extraordinary popularity has stunned everyone. How did a sport that most youngsters haven't even seen, capture the public imagination and reach 435 million viewers? To top that, 170 million Indians watched football within the first week of the Indian Super League last month.

Cricket finally has competition. Even in Delhi streets, cricket apart, I see many children playing football and, within gated communities, basketball. How did this come about?

At the heart of this transformation lie media and technology. Satellite TV and the rise of direct-to-home allowed broadcasters to launch a number of sports channels that covered less popular sports. Viewers were relatively few – but what they lacked in numbers, they made up in passion.

If television whetted their appetite with world class sports, social media gave them an opportunity to congregate with like-minded people and to share their excitement about the game.

Local newspaper editions and radio stations played a role too. They encouraged their audiences to think local, helping them identify with the league team that represented their city or region.

Cricket had one other thing going for it: great business minds were always at work trying to figure how to create excitement. Who else would have thought of using Mandira Bedi, who played the bimbo superbly to entice first-time viewers of the game? Or thought of importing an alien concept like cheer leaders? Or even getting film stars to own teams?

Those same skills of showmanship are now being applied to other games, adding the dash of glamour that they so sorely needed. The Indian field looks more exciting than ever as even more games come out of the closet.

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Owned by Banyan Netfaqs Pvt Ltd and
Printed and published by
Prasanna Singh,
at 7-A/13, Ch. Ratan Singh Complex,
Jawala Heri Market, Paschim Vihar,
New Delhi-110 063.

Printed at Cirrus Graphics
Private Limited
B-61, Sector 67,
Noida (U.P.), 201301

Cover Illustration
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RAYMOND

The Complete, 'New-Age' Man

Raymond rolls out two new ads, one of which subtly flirts with the concept of stay-at-home dads.

By Saumya Tewari

For years, fabric manufacturer Raymond has kept its advertising true to its brand statement, The Complete Man. Each ad released under this umbrella thought explored a different aspect a man's personality and relationships - be it with his elders, romantic partners or pets. Each ad ended with the brand's signature tune, accompanied by a voice over that says, "The Complete Man."

Keeping the tradition alive, Raymond has released two new commercials, crafted by the Raj Kamble-led creative agency, Famous Innovations. One, titled 'Letting Go', captures the emotions of a middle aged father towards his adolescent daughter. The film tries to capture that fateful moment when he is faced with the reality that some day he has to let go of daddy's little girl, who

The two films highlights the relevance of Raymond's Complete Man in today's world.

will inevitably be lured into the big bad world by her peers. This film has been directed by Abhinay Deo of Ramesh Deo Production.

The second film, 'Being There', features a young, working couple, parents to a little baby. In the ad, the husband volunteers to stay home and take care of the baby so that his wife can meet her professional commitments. The film is directed by Prakash Varma of Nirvana Films. Highlighting the timeless relevance of the brand proposition, Sanjay Behl, CEO of Raymond, says, "The new brand film, with its refreshing insight builds relevance for 'The Complete Man' in today's context."

Raj Kamble, founder and chief creative officer,



Behl (left) and Kamble: the new generation

Famous Innovations, says, "These two ads are more progressive and contemporary than what we have seen earlier."

For most Indian fathers, he explains, "letting go" of their daughters is synonymous with marriage. "But today's 13-14-year old daughters are more independent than they used to be, and The Complete Man is one who understands," he says, adding, "This film wouldn't have worked 10 years ago. It's for today's 'Evolved Complete Man'." About the husband-wife film in particular, Kamble says, "The unique situation of the husband deciding to stay at home while the wife goes to work, is relevant today and wouldn't work for our older generation."

The media mix includes cinema, digital, print and outdoor channels.

"FRESH" AND "RELATABLE"

Jayanto Banerjee, national planning director, Hakuodo Percept, terms the ads "fresh" and "well executed." The films, he points out, are "typically Raymond" in terms of the style and overall treatment, but he can't help wondering whether they might just be "too soppy for some."

"I loved the 'Letting Go' ad'. As a father of a 16 year old girl, it connects with me perfectly," he shares. He puts the core TG of the campaign at 35+ years. Does the brand need to become younger, though? "No... it just needs to stay relevant to its core." Others have a different view. To Abhishek Dey, unit creative director, Lowe Lintas, the ads are "a decent attempt." He feels Raymond was a "cool brand" back when men were sole breadwinners - back when 'macho' was a good word.

"It was cool to be a brand that's ahead of its times, and showcase the softer side of masculinity. But not anymore," he opines, going on to suggest that Raymond would do well to portray men as "instinctive, playful and fun," just the way it did in its 'Sangeet' TVC, in which a man is shown brightening up a celebratory gathering by playing some spunky music and dancing with a woman who, it turns out, is his wife, and mother of their four year old child. "We need a complete man who is more a man of action rather than of slow-motion," Dey sums up. ■

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udited
circulation of
22.39 lakhs

KIT KAT

Out-of-this-World Break

In its latest, pre-Diwali digital commercial, **Kit Kat India captures the emotions of a happy, yet homesick, astronaut.** By Saumya Tewari and Satrajit Sen

A few months ago, an aerial picture of an illuminated map of India went viral. Touted as an outer-space photo of India on Diwali night, the image was actually the morphed result of several superimposed NASA-owned pictures. Kit Kat's latest, pre-Diwali film is vaguely reminiscent of this photograph.

The four minute-long online commercial captures the emotions of a lone astronaut (played by actress Rupa Bargaonkar). Crafted by JWT and directed by E Suresh of Eksaurus Films, the film - or music video as the brand team is calling it - is set inside a spacecraft. The young Indian astronaut is shown inhabiting it for months. Then, one fine day, it's Diwali. She peeps out of the window as the spacecraft moves over India and beholds a gorgeous illuminated country-landscape as the nation celebrates its festival of lights.

She unwraps her Kit Kat bar in the traditional 'Kit Kat way', one that viewers are used to seeing in ads released by the brand. The film went live on YouTube on October 17 and has since fetched over three lakh views, 75,000+ likes and 12,500+



the brand with an opportunity to “send across an emotional message to those who are away from home, by urging them to take a break from their daily routines and connect with their loved ones.”

Says Saurabh Saksena, senior vice president, JWT, Gurgaon, “The brand communication codes are still the same. The protagonist takes a KitKat break when faced with boredom/monotony, consumes the bar and gets a delightful, out-of-this-world break, which cheers her up.” The song has been written by Swanad Kirkire, the music composed by Sameeruddin, and it has been sung by 15-year old Jasleen Royal.

Long-format, emotion-heavy storytelling on digital media appears to be the preferred choice of brand marketers. A recent example is Pepsi's seven minute-long Diwali film, also by JWT. “The concept of digital films,” opines Chraneeta Mann, national creative director (regional), Rediffusion-Y&R, “is a trend that is catching on fast.” She cites Pepsi's Back to School and Nescafe's recent stand-up comedian films as examples to support her view.

Typically, once the “digital experiment” is received well online, it gets “that nod of approval from clients.”

That's when edited versions of the films are broadcast as TVCs. According to Pratik Gupta, director, new business and innovations, FoxyMoron, a digital agency, more than being emotional, the Kit Kat video scores on the timeliness factor, referring to India's recent mission to Mars.

Says Senthil Kumar, national creative direc-

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“For decades, Kit Kat has been synonymous with ‘breaks’. We are urging everyone to take a break.”
MAYUR BHARGAVA

shares. The Twitter hashtag #MyDiwaliBreak is also part of the campaign.

FLIGHT FROM TRADITION

Kit Kat's commercials typically bear a certain degree of perkiness and a strong ‘fun’ element. What prompted the brand to opt for this sort of serious, cinematic storytelling this time around? Mayur Bhargava, general manager, chocolate and confectionary, Nestlé, admits that Diwali presented

Big lead of 7.75 lakhs

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

TELEVISION



ALPENLIEBE JUZT JELLY

Unfolding in a unique visually-stunning jelly world, the campaign features characters made out of malleable jelly. They face everyday inane situations that surprisingly become exciting in the jelly world aptly capturing the theme 'Jelly ki duniya, mast duniya'.

Creative Agency: McCann



KINLEY

The brand's campaign Boond Boond Mein Sachchai highlights the importance of trust and transparency in relationships. Launched on the heels of Kinley packaging getting a new visual identity in India, the ad showcases an honest bond between a daughter and father.

Creative Agency: Ogilvy & Mather



CHEVROLET SAIL

The campaign shows a father deciding to surprise his young son with a Chevrolet Sail on his birthday. After seeing the car, the excited son forgets about his birthday and calls the day as "New Car Day" reflecting that Chevrolet cars gives immense happiness and adds to the day or moment one is celebrating.

Creative Agency: Commonwealth

PRINT



DNA

The Maharashtra-based English newspaper kickstarted a campaign on Diwali showcasing how it broke some of the important news after its repositioning. It used the same headlines in the creatives to promote the word.



VARMORA SANITRYWARE

The sanitaryware brand launch a print campaign to announce the near future launch of its range which is curvaceous in design. The ad was released in major newspapers of the country.

Creative Agency: One Advertising and Comms.



AMUL

The dairy cooperative brand recently released a print advertisement around PM Narendra Modi's visit to Siachen on Diwali. The ad shows AMUL Girl dressed as armed personnel along with PM Modi and other army officials.

Creative Agency: DaCunha Communications

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NEED ANOTHER REASON TO PICK KERALA'S NO.1 DAILY?

By far the most credible and transparent account of newspaper circulation, ABC - the Audit Bureau of Circulation - has announced audited results for January - June 2014 and certified Malayala Manorama the No. 1 circulated newspaper in Kerala. In other words, when it comes to reaching out to consumers in Kerala, you need look no further.

SNAPDEAL.COM

The Story Behind the 40 TVCs

Snapdeal's much talked about 40 TVC plan was a crazed race against time and "a media planning nightmare." We spoke to the people who made it possible. **By Sohini Sen**

How is an ad film created? Sleepless nights for creative agencies, production houses, media planners, and the brand team itself. And yet, ecommerce site Snapdeal decided to amplify the madness 40 times over... by planning a campaign with not one, not two, but 40 TVCs.

Diwali, it turns out, is the festival of noise, both off and online. In a move to outshout its competitors, Snapdeal decided to play the volume game - no pun intended - to lure pre-Diwali shoppers.

Thus, the grand plan to create 40 TVCs starring 28 celebrities (mostly 'GEC celebrities', if you will) was hatched. They include TV stars like Palak and dadi (popular characters from Comedy Nights with Kapil), Alok Nath (Bollywood's eternal Babuji), cricket expert Harsha Bhogle, and actors like Rana Daggubati, Radhika Apte, Krushna Abhishek, Pulkit Samrat, Rashi Khanna and Lavanya Tripathi.

Though most of the celebs are faces that rule the Hindi GEC space, the commercials are being aired on channels other than Hindi GECs. Snapdeal TG includes the "upwardly mobile" from smaller towns across India - people who are just about beginning to shop online. This is why some of the ads feature faces otherwise seen on regional GECs.

Of the 36 videos already doing the rounds (the rest will follow), 21 are in regional languages (at



was the fastest turnaround job for Offroad Films which went smoothly enough to have 15 films ready to go on-air even before the rest were shot. "More than just the number of TVCs, it was the number of stars, with their different storylines, different sets and different costumes - along with the fact that everything had to be taken to market very quickly - that was a hassle," says Bachooali.

The team was being led by just one director, Punit Malhotra. "The films have been directed keeping the characters in mind, not the actors," Malhotra says. The backdrop and costumes are

props and lights added to the flavour. Since the use of celebrities was the big draw, mid and close-up shots were used, explains Malhotra. However, he is quick to add that because it was equally important to show the ambience, "a certain number of wides (wide shots) were used too."

"The biggest challenge for us was quickly switching from one film and target audience to another completely different one," admits Bachooali, adding, "At one point we were shooting with Rana (Daggubati, Telugu actor) and Alok Nath on four different sets, back to back. While one actor was changing his costume, we would go and shoot with the other, and then come back to shoot with the first one, on a new set, while the other one changed his outfit... We travelled 3,500 km from North to South within minutes!" This technique allowed the production team to shoot all the campaigns within five days, and wrap up the post-production work over the next 20-25 days. On an average, they took an hour to shoot each film. Compare this to a normal one-film campaign: it takes anywhere between an hour to a day to shoot a single ad film.

The campaign required new sets for almost all the stars. In all, 33 sets were built for all 40 films. Though some sets were repeated across films, the props were changed. Each of the 40 videos was not based on an entirely new concept. Rather, the videos were crafted around few key points such as extra savings, buy-one-get-one offer, bumper sale and the promise of product originality. However, some of the bigger stars like Nath, Palak and Daggubati, appear in more videos than the others - Snapdeal's way of cashing in on their popularity. "Snapdeal is now in the big three. What we do



Bachooali, Malhotra, Bhatnagar and Tandon: getting the act together

least four each in Tamil and Telugu). None of the ads is dubbed; all have been shot separately. The production team hired the services of four professional "language supervisors" for this campaign.

THROUGH THE PRODUCTION LENSES

On the production side of things, it was "strategic thinking" that made this feat possible, we learn from Khalil Bachooali, founder, Offroad Films, the production house that executed the mammoth campaign. He informs that this

Diwali-flavoured, quite visibly so. His team used "high definition printouts," on a vinyl (plain) background, which were then re-coloured to give what he calls an "animated" feel to the video. Real

Such 'bulk campaigns', ensure that the maximum people end up catching some of the commercials.

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MumbaiMirror

**DEAR HT,
WE'RE SORRY
FOR
BEATING YOU
EVERY
SINGLE DAY.**

MUMBAI MIRROR. BEATING HT SINCE 2005.

HT may be claiming that it's winning but in reality Mumbai Mirror has had higher circulation than HT since its launch in 2005. However, we're letting the numbers do the talking. As per the current certificate from Registrar of Newspapers for India (RNI), TOI has a daily circulation of 8.47 lakh, Mumbai Mirror's circulation is 6.02 lakh, while HT is a distant player with 4.14 lakh copies in Mumbai. And if that isn't winning, what is?

PEPSICO

A Pre-Diwali Tearjerker

PepsiCo's latest warm-and-fuzzy digital campaign resonates with lakhs of young Indians faced with professional commitments around Diwali time. By Saumya Tewari and Prachi Srivastava



PepsiCo, the usually loud and peppy brand, has released a seven minute-long digital-only film (#GharWaliDiwali) that tugs at the heartstrings of every young professional who has inadvertently hurt his/her parents by choosing work over family around occasions like Diwali.

The most striking part of the YouTube film is the ever-so-subtle branding. The product demo shot that Indian viewers are all too familiar with - (read: branded cola bottles being hoisted and drained) - is conspicuous by its absence.

Crafted by JWT and directed by Vikramaditya Motwane (the director of *Lootera*), the film introduces viewers to Piya (played by actress Geetanjali Thapa), a young working mother. Just like every other independent-yet-dependent youngster, she is the type who reaches out to her parents - over calls, video chat and social media - for every little thing, be it relationship advice, recipes or mundane troubleshooting. Her parents



“Nothing can replace the love and warmth of homecoming. This film is calling all of us to come home.”

BABITA BARUAH

are upset when she tells them she can't make it home for Diwali, for the second consecutive year. What happens next is best left to the audio-visuals.

PepsiCo India's head of digital marketing, Rishi Dogra, says, “The joy of celebrating any occasion with your family is unmatched. This Diwali, we wanted to cherish this affectionate bond and help people relive these moments which often get missed in our always-on lifestyle.” The film targets

“There are moments when we realise that we are taking our family or parents for granted.”

SONIA BHATNAGAR



tech-savvy, always-connected consumers who stay in touch with their families through technology but miss out on priceless physical proximity. Babita Baruah, senior vice president and executive business director, JWT India, believes that while technology helps bring families closer, it can't replace the true joy of “homecoming.” “Nothing can replace that love and warmth,” she says, “This film is a calling to all of us to come home.”

Sonia Bhatnagar, executive creative director, JWT India, says, “There are moments when we realise that maybe we are caught up in our own lives to the extent of taking family/parents

or granted. Memories of food, love and home rekindle this realisation.”

PepsiCo has also tied-up with SnapDeal.com for the sale of Manish Arora-designed Kurkure gift packs. Through Gharwalidiwali.com, a branded microsite, the company is giving consumers a chance to send Kurkure gift packs home to their families this Diwali. The Twitter hashtag #gharwalidiwali is where people can share their most heart-warming, family-centric stories.

To Kushal Sanghvi, business head, Reliance Entertainment and Digital, this is an emotional film that tries to connect with youngsters who stay away from their parents and are busy taking on worldly challenges. “But for the simple challenges in their life, the presence of their parents is irreplaceable,” he says, adding, “The brand has made it very relatable to its TG... that's what makes it 'sharable'.”



“We wanted to help people relive moments which often get missed in our always-on lifestyle.”

RISHI DOGRA

For Sanghvi, the only downside is the length of the film. Meanwhile, for Vistas Hodiwala, founder, Underdog Communications, the campaign manages to hold the viewer's attention for seven long minutes, something that is “a tough proposition.” He applauds Pepsi's decision to break out of its usual format and do away with the product window, something one is used to seeing at the end of every second TV spot out there. The TG, Hodiwala infers, is the “heavy social media user.” And it's this very segment that the brand is banking on to help the video go viral. ■

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Diwali in Space

tor, JWT India, “At the heart of the story is her experience of taking a Kit Kat break, one that brings tears of joy, as “her country, of a billion people, is wishing her with lights.”

LOST IN SPACE

Marketers have been going noticeably

easy on the ‘branding element’ in digital films of this kind, and the product per se seems to be taking a backseat. FoxyMoron's Gupta comments, “Less visibility of products in long-format digital stories has become the standard practice for brands nowadays.” According to Vineet Bajpai, Group CEO, TBWA India, the film is “refreshing,” on several fronts - topical storyboard, emotional

brand connect, product presentation and creative execution. However, the subtlety hasn't gone down well with everyone. Rediffusion's Mann feels that the film is low on the ‘relatability factor’ and lacks relevance in the lives of consumers, quite unlike the struggle of a stuttering comedian (Nescafé) and the nostalgia of high school buddies (Pepsi). ■

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INTRODUCING AKKAD BAKKAD.

THE FIRST EVER HINDI MAGAZINE FOR PRESCHOOLERS.

Welcome to Akkad Bakkad. The first ever Hindi magazine for preschoolers from M. M. Publications, the publishers of best-selling children's magazines like Magic Pot, Tell Me Why and Balarama. Conceived and designed to bring the best out of children aged between 3 and 8, this monthly magazine is an effective tool for identifying aptitudes, nurturing skills and inculcating reading habits in children through fun-filled activities. In addition to play-and-learn activities, read-aloud stories, rhymes, riddles and picture stories, Akkad Bakkad offers simple and effective tips on parenting and child development. And, above everything else, it catches children and their parents in the best of their moods and talks to them in a language they understand. Reason enough for you to put it on top of your media plan when you want to talk to young children and their parents at one go.

**अक्काद
बक्काद**
पढ़ें खेलें सीखें

LENOVO

'Unboxing' on Twitter

To drive conversations around Yoga Tablet 2, Lenovo leveraged the virtual clout of four 'Twitter Influencers'. By Satrajit Sen

The use of social influencers is beginning to gain popularity among brands. Take the recent example of Lenovo. The computer technology company, that has been active on social media since 2010, roped in four Twitteratis, or Twitter celebrities, to drive social media conversations around the launch of the Yoga Tablet 2.

The campaign, #Yoga2bfree, was based on the concept of 'Unboxing' one's life from the shackles of restrictive technology. The video and storytelling-based campaign borrows its concept from the phenomenon of 'unboxing' gadgets that first became popular in 2005. Participants were required to leverage clues given to them by the four 'trapped' Twitteratis and eventually help them gain freedom.

The tablet was launched on October 16 and the campaign ran on Twitter for three days before the launch.



Within two days of its launch the campaign received eight million impressions on Twitter and 15,000 engagements on Facebook. While pre-launch buzz was generated on Twitter, the brand advertised in leading print dailies on the day of the launch. The digital agency behind the campaign is Experience Commerce (EC). The influencers include actor Ashwin Mushran, gadget guru Ankit Vengurlekar, film reviewer Mihir Fadnavis and food blogger Kalyan Karmakar.

Sandip Maiti, CEO and chief creative officer, Experience Commerce, says, "This campaign is designed to raise awareness about how you can free your life from restrictive technology, and discover a brand that promises to adapt to you."

Bhaskar Choudhuri, director, marketing, Lenovo India, says, "Today, almost all tablets look the



Choudhuri: bucking the trend

same. We needed to do something different in order to make this product a success. We listened to our customers and came out with a unique design element. The campaign was a way to communicate the advantages of those design elements."

For the record, the growth of tablet sales has been slow in 2014, as the new crop of hardware buyers is turning to alternative devices, and existing users are finding ways to extend the life of the tablets they already own. According to the International Data Corporation (IDC), in April-June 2014, the India tablet market (shipments) stood at 0.8 million units, representing a year-on-year drop of 32.8 per cent, compared to April-June 2013.

Choudhuri attributes this lull to the "lack of innovation in product design." He is hopeful Yoga 2 will help his brand change the trend and lure new consumers into the tablet market.

Lenovo is offering three sizes and operating systems for people to pick from. Besides Android models (20.32 cm, 25.65 cm and 33.78 cm) consumers can, for the first time, opt for a Windows model (25.65 cm) too. The new range includes the following features: Dolby Wolfson HiFi audio, 8MP rear and 1.6 HD front camera, Intel Atom Processor Z3745, battery power of upto 18 hours, and multiple mode options like hang, stand, hold and tilt. ■

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The Story Behind...

now must match our ambition. While ideas floated around, we needed to do something that is not just informative but entertaining too," said Sanjay Tandon, chief operating officer, FCB Ulka, the creative agency behind the campaign.

PLANNING NIGHTMARE

Talking about the campaign, Ashish Bhatnagar, managing director, North, Omnicom Media Group, tells afaqs! Reporter, "If I say the challenge for planning two-three TVCs is at 100, this would have easily been at 180-200. Most of these challenges are related to algorithmic planning."

Bhatnagar explains that in a "multiple creative scenario" such as this one, planning and scheduling become the central challenges. Each TVC's effectiveness can be measured by a resultant increase in organic traffic/sales. Thus, getting the best



messaging per geography becomes critical. In all, over 1,300+ TV spots were booked (per day), of which 200-300 spots (per day) were for the regional ads. The rest were for the Hindi ads. The TVC was supported by digital, OOH and print ads.

VIEW FROM THE OUTSIDE

Jitender Dabas, executive vice president, planning, McCann Erickson, says, "To me it looks more like a media strategy than a communication strategy... an attempt at media domination through celebrity faces and carpet bombing. When multiple TVCs are used, the intent is to extend a single message through multiple executions, but here it doesn't seem to go beyond announcement. I don't see the continuity thread across these executions."

Of course, one can't deny the fact that such 'bulk campaigns', apart from being cost-effective, also ensure that maximum people end up catching at least few of the commercials. Others feel this might be the start of a bigger, flashier trend in the e-commerce space.

Still others decode this as a blind quantity-over-quality play. McCann's Dabas cautions, "Much of what is happening in the online retail space right now involves venture capital being burnt to outshout competition. It could be bringing a lot of online buyers, but I don't think it has started building differentiated brands yet. This would be a very expensive strategy in the medium-to-long term." ■

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ZOMATO

Zomato's New Heart

The online restaurant guide [has re-done its logo and revamped its website](#). A quick look at the brand's big re-design push. **By Satrajit Sen**

Six years ago, a little experiment resulted into what we now know as Zomato.com, a popular online and mobile 'restaurant discovery service'. The brand, founded by Deepinder Goyal and Pankaj Chaddah, has unveiled a new logo and has revamped its website. This is the first big re-design exercise on part of the brand since its inception in 2008, barring its rechristening from Foodiebay to Zomato in 2010.

The new look is the result of a collaborative effort between Helvetic Brands, a Switzerland-based brand consultancy, and Zomato's in-house creative team.

DESIGN DECODED

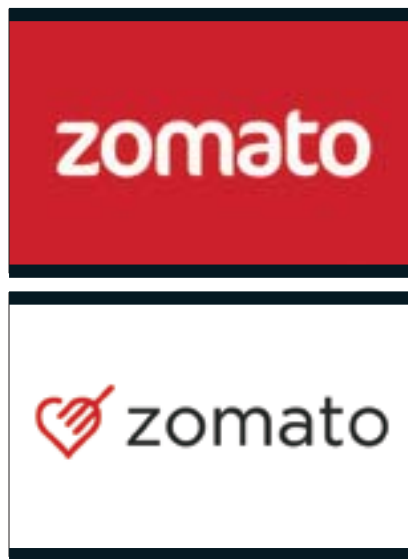
While the old logo was centered on the brand name, the new one is a picture of a fork-stabbed heart. While previously, the app logo was a capital 'Z' (for Zomato) and was then followed by the entire name of the brand, it's this new heart that now dominates foodies' mobile screens. The red-and-white colour scheme remains largely unchanged, though. So, what prompted the design overhaul? According to Goyal (CEO, Zomato) the new logo transcends languages and cultures and captures the "story of people and food."

The rebranding has begun reflecting across user touch-points; people typically interact with Zomato's 'elements of branding' on the company website and more importantly, through the mobile app. The new design is also visible across offline touch-points, like in-restaurant merchandise, across the world.

Rameet Arora, chief marketing officer, Zomato (and former McDonald's hand), says that it is his team's mission to take this new logo global. "For starters (pun intended), our website, apps, offices, BTL (below-the-line) material, email signatures, social media platforms and car stickers will carry the new logo. In time, we plan to have our 'heart' plastered across the globe." He adds, "Zomato is available in 16 countries and five languages. As a global brand, we felt the need for a logo that transcends language, culture and geographical boundaries."

IS ZOMATO'S HEART IN THE RIGHT PLACE?

Zomato's new logo seems to have received all sorts of feedback. Sample this, for instance: While most have appreciated the design, a



Twitter user likens the shape of the new heart-shaped logo to an oft-used modern day symbol of profanity. The experts, though, give the effort a thumbs up. Sujata Keshavan, chairperson and executive creative director, Ray+Keshavan, a WPP-owned design agency, uses the words "fresh", "warm", "friendly" and "international" to describe the new logo. "It encapsulates Zomato's brand positioning, that is centered on the love of food, very effectively," Keshavan reviews, adding, "A pictorial logo that combines a

heart with a fork is very easy to recall and will be memorable." The new logo tells a story; its emotional quotient is higher."

For a brand like Zomato, one that's more of a 'facilitator brand' than the end product/service per se, how important are the design elements (like the logo, colours and mobile icon), really? To Keshavan, it's not about whether Zomato is a facilitator brand or the actual end product. "Millions encounter and experience Zomato every day," she explains, "The visual identity is very important because it is a signature of the brand, and an important part of the brand experience, that helps convey the personality of the brand." It helps answer questions like 'Is the brand young?', 'Is it approachable?', 'Is it efficient?', 'Is it smart?', 'Is it international?'... and so on, she insists.

Many Zomato consumers are most likely to encounter the new logo on their mobile screens. Though there's no change in the product offering, can the sudden presence of a new, unfamiliar icon on the mobile screen adversely affect the brand's user-friendliness?

Ramesh Srivats, managing director and CEO, TenTenTen, a digital products firm that creates apps, feels that users will simply learn to live with the new logo. "Lots of big brands change their logos and users gradually get used to that. In Zomato's case too, the same will happen." ■



Goyal (top) and Arora: global touch

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VIRAL NOW

Vogue's Utopia

Vogue India's **latest digital campaign holds a mirror up to our far-from-perfect society**. **By Sohini Sen**

What should a lady do if she is stranded on a deserted road at midnight, with no visible public transport options? Common sense, at least of the Indian kind, dictates that she should first make a few calls and ensure help is on the way. And not befriend a group of unknown men who offer to help.

But questioning this basic premise is a video titled 'Going Home', directed by Vikas Bahl (director of the Hindi feature film *Queen*). Part of Vogue India's #VogueEmpower campaign, the film features actress Alia Bhatt.

The video opens with a scene of Bhatt driving down a deserted road at night; she is telling her mother, on the phone, not to worry. However, as soon as she ends her conversation, her car breaks down, leaving her stranded in the middle of the road... and night. She notices a car full of men



approaching slowly. But instead of getting scared, she gets down and asks them to help her fix the problem.

The tension builds when they fail to fix her car, and she gets into their car, requesting them to drop her home. They do so and she hugs them goodbye. As she happily walks towards her home, these words appear on the screen: 'Impossible in the real world. Can we give her the world that she believes exists?' Released on October 17, the video has garnered over 2.5 million views on YouTube.

A second video titled #StartWithTheBoys - directed by Vinil Mathew and released on October 21 - garnered nearly three lakh YouTube views. It rejects the phrase 'boys don't cry'. It leverages actress Madhuri Dixit's popularity to encourage people to adopt a new phrase instead - 'boys don't make others cry'. The context is domestic violence. ■

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VINAY DOMINIC

The advent of new sporting leagues has given a bunch of little-known brands the chance to own teams and get a low-cost advertising platform. **By Devesh Gupta**

In the last two years, sport of the non-cricketing variety, has seen some interesting developments. A revival of hockey and football, the rise of badminton and the comeback of the near-forgotten kabaddi are attracting advertisers who cannot afford cricket.

The era of leagues has begun in earnest. Following cricket's IPL, now there are the Hockey India League (it is in its third season this year), the Indian Badminton League (set up in 2013), football's Indian Super League (2014), the Pro Kabaddi League (2014) and the World Kabaddi League (2014). The Champions Tennis League is expected to kick off sometime this month. Other sports could follow.

Fittingly, these IPL-styled leagues are attracting a new set of advertisers, most of whom have never used sport as a marketing platform. It is still early days but will the trickle become a wave? Have small advertisers found a platform that will not be pulled out from under their feet when the big boys come out to play? Can they stay the course?

SPORTING BRANDS

The Hockey India League, Indian Badminton League and Pro Kabaddi League are based on the franchisee model with 20 franchises owned by businessmen, corporate houses, Bollywood stars as well as former cricketers.

Some of the corporate houses that own franchisees include real estate majors, lifestyle brands and retail companies (see table). Sponsorship deals were bagged by brands such as Nise Gel, Uurmi Systems, Fastrax, TK Sports, Shiv Naresh, Golden Harvest Atta, GoSports Foundation and Magic Bus. Though these brands are big in their respective geography of operations, they do not have a national presence

like a Parle, Airtel, Vodafone or Hero Motocorp. The last two, incidentally, are the main sponsors of the Badminton League and Hockey League respectively.

WHAT'S IN IT FOR THEM?

Srinivas Sreeramaneni, owner of Telugu Titans, a team that plays in the Pro Kabaddi League (PKL), says, "I think opportunities like PKL are good because sports enthusiasts like us can own a team here, and others who wish to be connected can join in as sponsors and reach out to their target audience." Is it because these regional brands have a chance to be national? "Instead of classifying them as local and national, I would classify them as traditional and non-traditional advertisers in sports," says Vinit Karnik, national director, entertainment, sports, and live events, GroupM ESP, the WPP-owned media agency's sports marketing division. Plus, it is cheap.

The cost of owning a team and gaining sponsorship deals with the new leagues is one-tenth of that for the IPL. The average cost of owning a team in the new sports leagues is about ₹1 crore (annual licence fee) while the sponsorship ranges between ₹50 lakh and ₹2 crore. A GroupM study on Sports Sponsorships in India suggests

that on-ground sponsorship spends on cricket alone in 2013 was ₹508 crore while the team sponsorship was just over ₹600 crore.

Ashish Chaddha, CEO of Sporty Solutionz, the organisers of the IBL and a commercial partner of Badminton Association of India, says, "This is experiment time, but brands still see the value in them." Another interesting aspect the team owners pointed out was that most of them joined the leagues to promote the sport. "We wanted to support hockey, the national game," says Amar Sinha, CEO, Delhi Waveriders, the hockey team.

Sreeramaneni points out that if Japan could get judo into the Olympics, kabaddi can get there too. "But it's a Herculean task. Kabaddi is a great sport to be involved in if presented in the right way, and when Star came onboard, I decided to join. If it was played on mud and from where it cannot be taken to the international level, I would have not partnered with it," he adds.

Sandeep Tarkas, president (customer strategy) and CEO, Bengal Warriors, Future Group, feels that kabaddi is a cool sport to connect with. "We saw a great opportunity for business also." And they know that they can make money only after 3-4 years.

GAME OF PATIENCE

Darshan M, CEO, Spoment Media, a sports marketing consultancy, says, "If the leagues can get their pricing right they will open a brand new window. It is unfortunate if they start comparing themselves with cricket and alienate themselves."

Sinha of Waveriders feels that the new leagues offer an "easy opportunity." The brands get seen on national television at a cost that is much lower than what they would have to spend on

Small advertisers have come in because the big guns adopted a wait-and-watch approach.

cricket. Activations, print ads and digital add to the visibility. Future Group's Tarkas says that a large number of people started talking about their brand after the PKL. Bidisha Fouzdar, head, communications, Magic Bus, an NGO mentoring children, says, "We got good brand visibility with the stars wearing our logo on their T-shirts."

The opportunities for branding include jerseys, seats, perimeter branding, strategic break activations, team names, meet and greet, outside-the-stadium activation apart from the regular TV campaign for each of these leagues. Says Vikram Agarwal, director, Greendot Health Foods, which markets Cornitos Nachos Crisps, "Cornitos is the snack partner for the Jaypee Punjab Warriors team in this year's edition of the Hockey India League. We promoted our exclusive range through the team and players. Cornitos, in association with the players, also created awareness about hockey among school students in Punjab."

ON TO A GOOD THING...

How and why did so many small advertisers get into these leagues? One big reason is that the big guns adopted a wait-and-watch approach for the first season. Tarkas cites the example of a big brand that backed off just a couple of weeks before the tournament kicked off. "We were demanding a sponsorship cost of ₹2.5-3.5 crore but were not able to get that. The first year needed a belief which the small advertisers showed."

Telugu Titans' owners used their own companies as sponsors to the team to promote them. Some of Sreeramaneni's companies are Uurmi Systems, OSI Consulting, Core Green and Greenko. He points out that they did not

a nice partnership at a reasonable price." GoSports Foundation, a non-profit organisation, was the charity partner to the Bengaluru Bulls. It entered into a partnership to receive a part of the ticket sales. "It was our first association with any of the leagues and a brand report suggested that GSF got a branding of over ₹30 lakh," says Deepthi Bopaiah, director, communications, GoSports Foundation.

Fouzdar of Magic Bus explains that it is a new way of donating to a cause - in this case, development of children and youth. "Participation in such events enables us to build visibility among audiences that would otherwise not have heard about us at all. It helps create some curiosity in the minds of our potential donors in terms of who we are, and what we stand for," she adds.

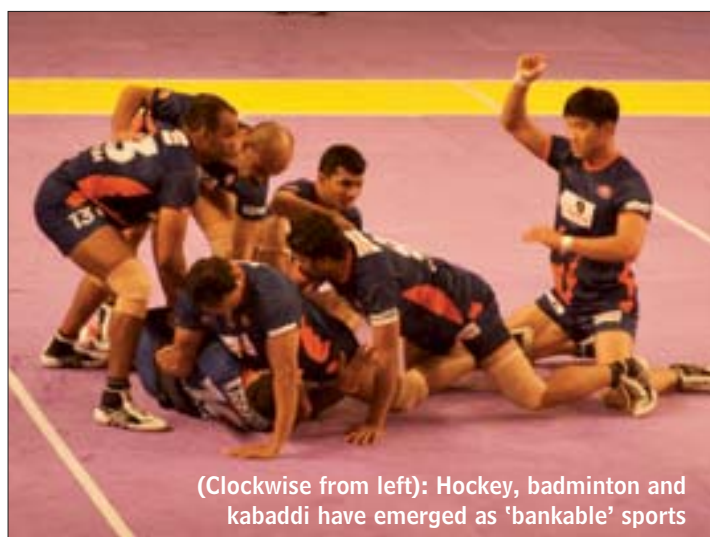
KyaZoonga.com, the ticketing partner for the Pro Kabaddi League also saw a set of new audiences

word out about them. It is a call to action. We have a huge database of sports enthusiasts (5-6 million strong) from different sports. We bolster and support the leagues when it comes to promoting it by sending out mailers and using social media."

BEHIND THE SCENES

It (sponsoring or buying a team) wasn't an easy decision. Small advertisers were apprehensive because, with them, every single penny spent counted. There was the factor of identity too. GoSports Foundation, for example, wanted to be seen as a different identity instead of being a part of Bengaluru Bulls.

Marketers say that the major concern regarding these leagues was that these sports was not being followed by the people and were doubtful about its reach, viewership and commercial viability in



(Clockwise from left): Hockey, badminton and kabaddi have emerged as 'bankable' sports

SPOT THE ODD ONES OUT

(The teams in the three leagues and their franchisees)

| Team Name | League Name | Owner Name | Nature of Owners' Business |
|------------------------|-------------|---|--|
| Bengal Warriors | PKL | Future Group | Retail |
| Bengaluru Bulls | PKL | Kosmik Global Media | Production |
| Dabang Delhi | PKL | Do It Sports Management | Sports |
| Jaipur Pink Panthers | PKL | Abhishek Bachchan | Individual |
| Patna Pirates | PKL | Rajesh Shah | Steel |
| Puneri Paltan | PKL | Insurekot Sports | Sports |
| Telugu Titans | PKL | Srinivas Sreeramaneni | Energy, Consulting, Technology |
| U Mumba | PKL | Unilazer Sports | Sports |
| Krrish Delhi Smashers | IBL | Krrish Group | Real Estate |
| Awadhe Warriors | IBL | Sahara India Pariwar | Media, Real Estate, Retail |
| Pune Pistons | IBL | Dabur | Ayurvedic Medicines and Related Products |
| Mumbai Masters | IBL | Sunil Gavaskar, Nagarjuna, V Chamundeswarnath | Individual |
| Banga Beats | IBL | BOP Group | Real Estate |
| Hyderabad Hotshots | IBL | PVP Group | Real Estate, Media & Entertainment and Special Situation Transaction |
| Dabur Mumbai Magicians | HIL | Dabur | Ayurvedic Medicines and Related Products |
| Delhi WaveRiders | HIL | Wave Group | Real Estate |
| Jaypee Punjab Warriors | HIL | Jaypee Group | Real Estate |
| Kalinga Lancers | HIL | IDCO & MCL | Government |
| Ranchi Rhinos | HIL | Patel - Uniexcel Group | Real Estate |
| Uttar Pradesh Wizards | HIL | Sahara India Pariwar | Media, Real Estate, Retail |

market the product in the first year. "We wanted to understand the consumption for the game on TV before any marketing," he adds.

There are cross-sponsorships too. Future Bazaar, for instance, had its own team in the PKL, but it chose to promote its atta brand, Golden Harvest, with Bengaluru Bulls and was one of the frontline sponsors to the team. Tarkas says, "It was

reaching out to their platforms as the league became popular in the rural, semi-urban and urban areas. KyaZoonga charged a commission on the tickets sold and provided complete access control and ticketing support to the league.

Says Neetu Bhatia, chairman, CEO and co-founder, KyaZoonga.com, "More than advertising, we support the leagues in getting the

terms of brand building. Many advertisers were not ready to believe that these three sports could be broadcast-oriented. The notion was that these sports were perceived as recreational activity, not professional sports. Says Sinha, "It is a tough task to convince and get the advertiser on board because they are not so open to non-cricket sports. But when they realise the media mileage associated with it for the money they are paying, they join."

According to experts the total marketing spends including that of the broadcaster, league owner, teams and sponsors, for these three leagues is nearly ₹400 crore. It is expected that this will go up in the seasons ahead because teams are planning to charge for the sponsorships, new franchises will come on board and the viewership will increase. Tarkas sees opportunities for merchandising in the coming seasons. "We are making efforts to bring the youth closer to the game by planning activations such as talent scouting hunts," he adds. Viewership numbers have been good.

According to observers, the Kabaddi League's debut season attracted 435 million viewers, while that for the first seasons of HIL and IBL were 41.6 million 21.7 million respectively. According to reports, the broadcast revenues for the first season of IBL and HIL were over ₹150 crore. The cost for the 10-second FCT ranged between ₹50,000 and ₹75,000 as per experts. Do the advertisers see this as success?

THE PARAMETERS

For an advertiser it is only eyeballs and recall that matter. If the numbers are high and

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STAR PLUS

Aiming High

Everest, scheduled to be launched on November 3, is being touted as Star Plus' **most expensive fiction show** yet with a marketing budget estimated to be around Rs 7-10 crore. **By News Bureau**



Star Plus, the leading Hindi general entertainment channel, has announced the launch of its most expensive fiction show, 'Everest'. It will hit TV screens on November 3, at the 10 pm weekday time slot (Monday-Saturday). There will be 104 episodes.

Everest, written and produced by popular Hindi film director Ashutosh Gowariker, will replace Sooraj Barjatya's popular show 'Pyar Ka Dard Hai Meetha Meetha Pyaara Pyaara', produced by Rajshri Productions. Barjatya, a well known Hindi film producer, launched this show back in June 2012. It is now reaching its natural end and will be taken off-air on November 1.

As reported earlier, Everest is about a 21 year old girl called Anjali Singh Rawat (played by Shamata Anchan) who gets to know that her father dislikes her because she is a girl. She then sets off on a journey to conquer Mount Everest, the highest peak in the world, to realise her father's own unfulfilled undream, and to win him over in the process. The show will take viewers through her struggle and hardships.

Uday Shankar, CEO, Star India says, "We are proud to have partnered with a visionary like Ashutosh Gowariker. Everest is a stunning visual delight and an attempt at presenting something never-seen-before to our viewers. I am sure the story of our protagonist Anjali will resonate with millions in India, and inspire them to conquer their own Everest."

The two male lead roles will be played by actors Sahil Salathia



Shankar, Banerjee, Madhok: New Avenues



(as Arjun Sabharwal) and Rohan Gandotra (as Akash Joshi). The cast also includes the following actors: Suhasini Mulay, Mohan Kapoor, Milind Gunaji, Rajat Kapoor, Kishori Shahane and Manish Choudhary.

Reinforcing the channel's Nayi Soch philosophy, Gaurav Banerjee, general manager, Star Plus, says, "We hope that just like other protagonists on Star Plus, Anjali too will become an inspiration for our viewers."

A BIG MARKETING PUSH...

A campaign aimed at getting maximum people to sample the show is under way titled #WhatsYourEverest. It is aimed at making people ask themselves the question 'What do I want to conquer in life?'

"A 360 marketing campaign was unleashed and this is for the first time a TV show came up with a 2.5 minute-long promo. It broke on

Star Plus on October 18. This promo was also associated with the film Happy New Year," says Nikhil Madhok, senior vice president, content strategy and marketing, Star Plus.

Star Plus has tied up with Costa Coffee in Mumbai and Delhi, to promote the show. A simulated snow-peaked mountain will be created, complete with snow, a freezing cold environment and winter-wear (like jackets) that will be given to the consumers in select outlets.

The channel has also tied up with presenting sponsor Fair & Lovely's 'Fair & Lovely Foundation' through which select individuals will get monetary/and other assistance, that will help them conquer their respective Everests.

The channel will also promote the show on Yahoo and MSN (webpage takeover).

A YouTube masthead to promote the show will broke on October 27. Star Plus will air the promos on channels that belong to the Star Network. Additionally, Star Plus has also booked around 2,000 spots on 30 other channels.

Everest is co-powered by Godrej Ezee while Vinod Cookware has been signed up as associate sponsor. ■

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RAMEET ARORA | CMO | ZOMATO

Instinctive Marketer



By Satrajit Sen

Rameet Arora, a Delhi boy at heart, calls his recent move as Zomato's CMO, from McDonald's, as a 'homecoming after 19 monsoons', referring to his long stint in Mumbai. The man who wanted to be a doctor and then an economist, is now an 'instinctive' marketer having handled brands across media, food, real estate and other genres.

Arora grew up in Delhi. His urge to become an economist took him to St. Stephen's College, where he found young friends in advertising who dragged him to Lintas to fill up some questionnaires. He found himself doing similar work in some agency.

AGAINST THE FLOW

After graduating in 1996, while most of his batchmates went to Cambridge, Oxford or the IIMs, he was the "black sheep" that went into advertising. In those days, it was not a glamorous career option. "But my urge to do something creative made me join this profession," he says.

He started with a small agency called Arms Communication (then known as Arms Bozell) for about a year. "We did some great work there including the launch of VLCC and I was involved in designing the logo of the firm. We also launched Unitech with the Signature Towers ad, which was probably the first commercial ad for Gurgaon. I had great fun," he adds.

Deciding that advertising was his forte, he ignored the big business schools and joined Mumbai's Narsee Monjee Institute of Management Studies (NMIMS) as it had an MBA programme with specialisation in advertising. He then joined Rediff where he dabbled with many small brands and Airtel, where his brief was to launch landline phones in Madhya Pradesh in 1998.

"My job was to travel around villages and small towns, talk to consumers and listen to their feedback. I got the opportunity to see the big picture. It was my real grooming," he says.

"Arora calls his move a 'homecoming after 19 monsoons'."

UP THE RANKS

During his Rediff days, he met Aniruddh Banerjee of Chaitra Advertising (now Leo Burnett) where a three-minute conversation ended by Banerjee saying, 'kal se office aa jana'. It was at Leo Burnett that Arora met his mentors, Arvind Sharma, Pops (KV Sridhar) and Srikanth Sarathy and Aggie (Agnello Dias). Arora worked on the launch of Hitachi air conditioners, visiting their factories and working on the product and pricing strategy. Hitachi became the No.3 player in AC market in India. In 2001, after Chaitra became Leo Burnett, Arora became possibly the youngest account director globally to lead a team. In 2004, the agency won the McDonald's account where Arora coined and promoted the philosophy of the 'Happy Price Menu', which turned out to be very successful.

OUT OF ADVERTISING

In 2008, Arora met Rajesh Kamat who convinced him to join the founding team of Colors. "His (Kamat's) dream was to build a TV brand that the entire country would watch. By 2010, Colors became the biggest GEC - it was the first time in India that a TV channel was built as a consumer brand," says Arora, who learnt how to manage big budgets and how to "spend wisely".

In 2010, Arora joined McDonald's where he managed marketing and menu management. "I left for three reasons. First, I was chasing my wife who had found her dream job in Delhi. Second, I missed the Delhi winter and the third - probably the biggest - was that I wanted to be a part of the future that will be ruled by consumer brands like Zomato."

What does he bring to Zomato? "A lot," he says, adding, "I have learnt the concept of media neutrality while devising ideas. In this age of advertising, media doesn't matter much. The ability to know what best to do in a market will determine the growth trajectory of Zomato. What's important for me is to ensure that the brand personality and promise remain constant." ■

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New Playground

business follows, it was a successful investment. If not then he has to think otherwise. At the end of the day, the leagues have to interest people so that they come and experience the game or watch it on their TV sets.

PKL's high viewership indicated that people were sampling the game enthusiastically - many of them children and women. Tarkas points out that real success only comes when the league and team owners start making money. "But the good thing is that people are talking about it - and playing the game too."

While Sinha opines that central sponsors gain more benefits than

The leagues have to interest people so that they come and experience the game or watch it on TV.

other brands associated indirectly, Chaddha of IBL points out that brands in India don't fully leverage the potential of these platforms because they come in only 30-40 days before the tournament. "One needs to be there for a longer duration to leverage the league," he advises.

WILL IT LAST?

What happens when the stakes become bigger as the leagues taste success? As costs spiral, won't big brands elbow out the very advertiser who stood by the leagues in their initial seasons?

According to Karnik of GroupM ESP, there are two type of clients - "those who take risks, coming on board immediately and others who are willing to pay a premium for waiting to see how it is accepted".

Whether smaller brands want to continue will depend on the objectives. PM Balakrishna, COO, Allied Media, says, "It will depend on how much he can spend." The sentiment is that the leagues are bound to grow because people are looking for alternate sports. Small advertisers believe that they finally have a perfect platform. Time will tell if they can stay the course. For now, let the games continue. ■

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HD CHANNELS

A Dummy's Guide

The phenomenon of HD launches on Indian television shows no signs of slowing. What exactly is HD and how does it work?

By Prachi Srivastava



Technology, over the years, has bettered the television viewing experience. Be it the evolution from traditional “box TV sets” to plasma, LCD and LED screens or the evolution of high quality sound system. Now, even the way content is shot and transmitted has changed.

Not too long ago, Movies Now’s lead with an HD feed was followed by many channels, across genres. Today, much of the content is shot keeping in mind HD feeds.

afaqs! Reporter looks at the trend that has been growing and how different it is from an SD channel and what goes behind launching an HD feed.

What is an HD channel?

HD is acronym for ‘high-definition’. Here, the picture on the screen is sharper, clearer, has more details and higher resolution. HD feed can be viewed only if the consumer has an “HD” TV, HD-supportive set-top-box, and if the receiving signals (broadcast signals) are in HD. The content is shot, edited and transmitted in HD. There are 49 HD channels in India.

How different is it from an SD channel?

SD - or standard definition - is the normal/standard feed that one gets on TV. It doesn’t require a special TV set or other things needed in the case of HD channels. While the

resolution of SD is 720 x 576 pixels, that of HD is 1920X1080 pixels. This means, the clarity of the video in HD is almost five times better than that of SD.

How many minutes of ads can HD channels air?

The 10+2 (10 minutes of commercials and 2 minutes of promos) ad cap rule applies to HD channels.

What kind of ad rates do these channels command? Are HD channels more conducive for certain categories of advertisers?

HD channels can command a premium as they deliver to niche audiences - people who can afford HD connections are assumed to have more spending power.

HD channels air fewer ads. The reason is that if the viewer is paying a significant price for the channel, he will not like to see as many ads as on SD channels.

Ads for categories like automobile, fashion and travel, which look more premium, look better on HD.

Why do some channels keep their content only for HD channels?

HD is important when it comes to viewing movies and sports. In

terms of panoramic shots, shots with different colors, multiple cameras and complex graphics look more appealing and delighting on HD platform.

What additional cost does a channel bear to launch an HD channel?

It would depend on whether the content is being acquired or produced. A higher satellite bandwidth is required for HD channels and an HD feed requires more investment from the channel.

In addition, the equipment for the shoot is different and more expensive than that used for shooting a normal SD programme. Production costs increase. Even the make-up cost increases. The entire post-production workflow is more complex than for SD. Digital cable offers more HD channels compared to DTH as the latter has bandwidth constraints.

Has the sound system to do anything with the HD experience?

HD channels are usually accompanied by Dolby Digital 5.1 surround sound which gives the viewer - equipped with a home theatre - an immersive experience and helps compliment the richer visuals

Ads for categories like automobile, fashion and travel, which look more premium, look better on HD.

In terms of pricing, how different are HD channels from SD?

SD channels range from Rs 4 to Rs 22 a month in terms of their price set by TRAI (Telecom Regulatory Authority of India). The authority doesn’t govern prices for HD channels since it does not come under “essential commodities”. Companies can decide the price at which they want to sell their HD channels. An estimate would be an upward of Rs 30 to Rs 180, for a month.

Talking about the introduction of HD in India, how old is it? What about other markets?

The first feed of HD, in Europe, began in the 1990s. In the US, it started in 1998. The first full-fledged HD movie channel in India was launched in 2010 by Times Television Network - Movies Now.

On what parameters does a broadcaster make the decision to launch an HD channel?

There are three main parameters: the channel wants to offer a better viewing experience to its consumers; the channel wants to earn more from advertisers as it is possible to charge a premium for HD feed; the channel can afford the extra investment required for an HD feed.

What is the difference between True HD, Upscaled HD and HD Ready channels?

TrueHD or Full-HD is when everything - from shooting, to editing, to sending signals - is done in HD.

In Upscaled HD, an SD feed is converted into HD. An HD-Ready channel is one that can accept an HD signal, provided it was given by an external device. These TVs do not have in-built HD tuners.

Compared to an SD channel, how much more does a broadcaster pay to get an HD channel carried?

Carriage fees are a matter of negotiations and the popularity of the channel/network but a ballpark figure would be around Rs 3 to 4 crore for a HD channel. And for an SD, it would be around Rs 1 to 2 crore.

(Based on interviews with television experts including Ajay Trigunayat and Nikkhil Shirodkar, VP - Network Operations, 9X Media.) ■

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KANTAR MEDIA

Two Boats

Kantar Media, a stakeholder in TAM, **takes over Civolution, the BARC's technology partner.**
What does this mean? **News Bureau**

Kantar Media, WPP's wholly-owned media research and analytics business, has agreed to acquire Civolution's NexTracker (audience measurement) and SyncNow (second screen audio watermarking) businesses.

The development is interesting because earlier this year Broadcast Audience Research Council (BARC) India appointed Civolution - which is essentially a provider of technology and solutions for identifying, managing and monetising content - for its watermarking technology.

It has been nearly eight months since BARC announced its decision to leverage Civolution's audio-watermarking technology for its soon-to-be-launched audience measurement system.

And Kantar, as is known, holds a 50 per cent stake in TAM, the current TV audience measurement system; Nielsen holds the other 50 per cent.

This means, after the launch of BARC, Kantar will continue to have one foot in India's TV audience measurement process.

When contacted, Partho Dasgupta, CEO, BARC India, summed up his reaction to the development with these words: "We obviously partner with marquee names in the business through different business structures. Civolution is one of the many important partners we have. I am happy with this move."

According to the press statement announcing this development, the acquisition will build on



Dasgupta and Asquith: Joining Forces

Kantar Media's significant global presence and activities in digital audience measurement across all media in over 60 countries.

The transaction is expected to take place by the end of 2014.

The transaction is expected to take place by the end of 2014.

Civolution, led by Jean-Michel Masson, is recognised as a world leader in audio watermarking technology and is deployed in hundreds of broadcast channels across the world.

Kantar Media already uses watermarking technology in a number of its TV, radio and internet audience measurement services. In addition to this, Kantar Media's ability to link second screens to TV content will be strengthened through SyncNow, already widely used by many leading broadcasters.

Richard Asquith, global CEO, Kantar Media Audiences, says, "We have long admired the expertise and skills of Jean-Michel and his team. In joining Kantar Media they will strengthen our suite of technology to measure audiences for content across all devices in all formats."

Masson says, "We are excited at the prospect of becoming part of Kantar Media. We already enjoy a successful history of co-operation with the business and look forward to working with broadcasters, agencies, industry bodies and wider markets."

For the record, the SyncNow business allows second screen devices, such as tablets and smartphones, to automatically sync up to TV content, through watermark detection. The NexTracker audio watermarking technology helps identify content viewed across TV, tablet and mobile screens. ■

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STAR SPORTS

Being in the Top Guns

The tournament will take place **between November 28 and December 13, this year.** It will be played in indoor stadiums across four Asian countries - Philippines, Singapore, India and UAE. **News Bureau**

Star Sports, the popular sports channel from the Star India stable, has acquired the rights to telecast the upcoming International Premier Tennis League (IPTL).

The IPTL is slated to begin on November 28, this year. It will be played in indoor stadiums across four Asian countries - Philippines, Singapore, India and UAE. The tournament will go on till December 13.

The matches will be telecast live on Star Sports, Star Sports HD and starsports.com. The league is being organised by tennis player Mahesh Bhupathi, with the objective to cater

to the increasing demand for top-level tennis championships in Asia.

Nitin Kukreja, president, sports, Star India says, "This is the first time India will play host to some of the biggest names in tennis, and we at Star Sports are extremely proud to be associated with this league. We're confident that the league will take the game of tennis to much greater heights and accelerate its development."

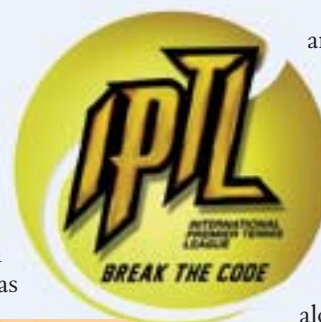
The India leg of the IPTL is scheduled to be held in Delhi. It will see the participation of champions like Roger Federer, Novak Djokovic, Jo-Wilfried Tsonga,

Tomas Berdych, Goran Ivanisevic and Pete Sampras.

According to Bhupathi, the decision to partner with Star was



Bhupathi: Focus on Asia



an easy one, given its "network strength and commitment to growing the sport in the country."

He is confident that the IPTL's quicker and more exciting format along with Star Sports strength in packaging and promotion will help deliver a good viewing experience.

For the record, each IPTL match will consist of five sets. Formats include men's singles, women's singles, men's doubles, mixed doubles and former Champions singles. ■

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ABHIJIT AVASTHI > NATIONAL CREATIVE DIRECTOR, OGILVY INDIA

“It was a tough decision to break away from Ogilvy”

afaqs!Reporter caught up Abhijit Avasthi, the outgoing NCD of Ogilvy India, who spoke about the emotions he went through while quitting the agency after 15 years. By Ashwini Gangal

The news of Abhijit Avasthi's departure from Ogilvy India made headlines. And since then, the Indian creative fraternity has been able to discuss little else.

Kinu (as he is fondly known) will continue to be associated with the agency, for certain projects, for some time. When we caught up with him, the 42-year old outgoing NCD was in a mellow mood, and fielded all our questions with a smile. Edited excerpts:

First things first: What prompted the decision to quit Ogilvy?

There's no one thing, honestly. I have interests outside of advertising. And if I were to stay in Ogilvy, then it would be unfair for me to start doing some of those things. If I am in Ogilvy, I should give all my time, energy and resources to Ogilvy and its clients.

How difficult was it for you to take this decision?

It was a humongously tough decision to break away from Ogilvy. I have been emotionally wrought for many, many, many months now. It wasn't easy... There's a whole ecosystem - including Piyush (Pandey, executive chairman and CD, South Asia), Rajiv (Rao, co-NCD), clients, the production side - which I have grown up in over the last 15 years. I am emotionally invested in this place. But then again, as someone said to me recently - 'If you don't empty out the box, you can't fill new things in it'.

What things do you want to fill your box with? What are you going to do next?

I am not looking for a job. I am not looking for a designation. I am not looking for a certain lifestyle. A regional or global role does not interest me.

There are a lot of 'observations' that I have about certain things in life, which I would like to do something about, if possible. For example,

outside India, there is a big 'museum going' culture; in India there isn't one. So I sit back and think, 'What can I do to get people to go to museums?', because they are such a fabulous place to learn.

These are all very vague thoughts... but whatever the structure of the entity I finally come up with, it will be one that will help me actualise a lot of things.

Sounds like you're quitting advertising for some sort of 'social awakening'...

(Laughs) No, I am not going to Rishikesh, and I am not going to pick up a camandal!

And I am not quitting advertising. All I am saying is - I don't want to do what I am doing currently, which is being in Ogilvy & Mather, because that entails doing only this and nothing else.

Given the relationship you have with Ogilvy - and of course, Piyush, your uncle - is joining a rival agency off limits?

Yes... 25,000 per cent.

Did Piyush and Rajiv weigh in on your decision to quit?

I would never take a decision without consulting them. We've been

discussing this for quite some time.

Of course they tried to retain me. They would definitely want me to stay on. We even discussed whether there was a way in which I could be here and still do the things I want to do. But that would be selfish of me. So while it is tough on them, they are letting me go because they respect my dreams.

To what extent are you involved in the process of finalising your replacement?

Well, it's something all three of us will discuss together. The two of them are still around and we've got a strong second line - all the ECDs and GCDs. But whether there is any need for a replacement at all is a question in itself.

Speaking of Rajiv, your co-NCD, your move will be hard on him...

Rajiv is well settled here. He is enjoying his place here.

Yes, there will be some flux which will take some time to smoothen out, but I am a great believer in the strength of Ogilvy.

Accounts - and people - tend to follow senior leaders out of agencies. Surely that's a concern for Ogilvy now...

Well, for a whole lot of them it is bittersweet. But they are all well-wishers.

And there will be many more 'Piyushes' and 'Rajivs' and 'Kinus' coming out of Ogilvy all the time.

What are your parting words to your juniors?

Make the most of this place.

Parting words to your clients...

You guys are lucky to be working with the best agency in the world.

Parting words to Rajiv...

(long pause) I'd like to keep it simple. My message to him is - "Let's meet for lunch." (laughs)

Parting words to Piyush...

Thank you. ■

ashwini.gangal@afaqs.com



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JOB SWITCH.in



Post: Creative Director - ART (Bangalore)
Company: Greyapple Advertising Services Private Limited
Profile: • Work with the account and copy team to develop concepts.
 • Lead the art team of visualizers, art directors and studio people.
 • Give creative direction to both print and digital.
Exp: 5 to 9 yrs
Location: Bangalore
Email: career@greyapple.net

Post: Senior Copy writer
Company: Associated Advertising Pvt Ltd.
Profile: Senior Copywriter with excellent sense of concept & ideation skills. Key roles will be to develop brand communication ideas, write effective copy for all types of marketing collateral materials and supervise & proof check.
Exp: 3 to 5 years
Location: Hyderabad
Email: response@associated.co.in

Post: Development & Rural Communications Specialist (Client Servicing & Communications Strategy Development)
Company: Thompson Nepal Pvt Ltd
Profile: The candidate will plan, implement and drive creative communications development and provide appropriate solutions for the programs. The candidate will be required to prepare and present documentation on the status and effectiveness of the communication and marketing activities.
Exp: 3 to 5 years
Location: Kathmandu, Nepal
Email: thompsonnepal@jwt.com

Post: Senior Copywriter
Company: Geek Creative Agency
Profile: Should have excellent communication, writing skills and fluent english speaking skills and perfect grammar. Should be able to write any kind of copy- long and short. Ideas + writing, both strengths are required for this role, along with some leadership and team management skills.
Exp: 2 to 5 years
Location: Bangalore

Email: apoorva.j@wegeek.biz / careers@wegeek.biz

Post: Account Supervisor / Sr. Account Supervisor
Company: Tenet Advertising & Internal Communication
Profile: Should be able to handle clients independently. Strong in Communication & should be able to contribute in brand planning equally. Multitasker and a good team leader. Should have good understanding of advertising industry.
Exp: 3 to 5 years
Location: Bangalore
Email: hr@aimhighindia.com

Post: PR Manager
Company: Aim High Consulting
Profile: If you are ambitious, like meeting CEOs and advising them, if working with un-heard of entrepreneurs and making them famous sounds like a good plan, if you enjoy the challenge of leading teams and if you prefer variety over specialisation, we might be good to talk to.
Exp: 5 to 8 years.
Location: Bangalore, Mumbai, Delhi
Email: hr@aimhighindia.com

Post: Copywriter
Company: Whats in a name creatives Pvt Ltd.
Profile: Looking for a copywriter with excellent command over writing skills, Should have ability to think out of box.. Should have understanding of brands and client's brief. Should be ready to work late hours as per need.
Exp: 4 to 10 years
Location: Hyderabad
Email: biz@whatsiname.in

Post: Sr. Conceptualiser
Company: DBCA (a unit of Disha Communications Pvt Ltd.)
Profile: Require Inclination towards gaining an in-depth understanding of brand insights, trends and positioning prior to creating the concept presentation. Ability to visualize the concept and transform it into a creative and engaging presentation format. Should have

creative writin skills.
Exp: 4 years or more of relevant experience in a BTL agency of repute.
Location: Bangalore
Email: inder.k@dishacom.com, deepthi.s@dbca.co.in

Post: Visualizer
Company : Prem Associates Advertising and Marketing
Profile: To design advertising communication using the Adobe suite, Corel Draw etc.
Exp: 2 to 6 years
Location: Mumbai,
Email: premasso@gmail.com

Post: Manager-Marketing (3)
Company: Devraha communications Pvt Ltd.
Profile: Lateral & holistic thinking and the experience to evolve effective communication across different mediums, quick output. Should be a cordial team player, who has the ability to work perfectly insync with the Design Team.
Exp: 4 to 5 years
Location: Delhi, Noida, Gurgaon
Email: naarecruitment1@gmail.com, naa.swapna@gmail.com

Post: Manager-Business Development
Company: Golden Medias
Profile: Candidate should possess good communication skills, ability to convince the clients, 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. Sales experience will be preferred.
Exp: 0 to 4 years
Location: Mumbai
Email: mail@goldenmedias.com

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: Senior Servicing Executive
Company: Indo Aryan Publicity
Profile: Candidate should have the ability to understand brief from the client and communicate the same to the creative team, strong with follow ups, both with inhouse teams and the client side. High sense of responsibility towards deadlines and and eye for details
Exp: 0 to 6 years
Location: Bangalore, Hyderabad
Email: iapblr@gmail.com

Post: Sr. Copywriter (Ad Copy and Content)
Company: Prachar Communications
Profile: He should have an excellent command over the language (English & preferably Hindi as well) and be creative enough to conceptualize adverts and develop contents for various media.
Exp: 6 to 8 years.
Location: Mumbai
Email: dhaval@prachar.in



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>> MOVEMENTS/APPOINTMENTS <<

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

CREATIVE

Paritosh Srivastava has been elevated to the post of chief operating officer, Publicis Ambience and will continue to report to Nakul Chopra, the agency's South Asia CEO.

Moreover, Srivastava will join the management board for Publicis Worldwide in India.

DDB Mudra West has appointed Manish Darji as executive creative director. This is Darji's second stint with DDB Mudra Group. Darji has won several awards such as ABBYs, Spikes Asia, One Show, D&AD, and others.

He has over 15 years of experience and moves from BBH India. He has worked with agencies such as McCann Erickson, Ogilvy, Rediffusion Y&R and Bates 141. ■



PARITOSH SRIVASTAVA

MARKETING

IT security solutions company Quick Heal, has appointed Amit Satish Tyagi as head of marketing. Based in Pune, he will be responsible for leading the growth of Quick Heal in the domestic and international markets (partner, direct and retail) across its consumer, mobile and enterprise business security products.

Tyagi's role includes driving monetisation through customer acquisition/retention, and designing/executing global marketing strategies and plans. He will lead the company's ATL marketing team (TV, print and radio campaigns), media relations team, BTL marketing team (events, exhibitions, partner branding and consumer scheme communication), global PR team, and online marketing team (e-commerce and social media presence). Quick Heal's international online content management, design and web development teams also fall under his purview.

Prior to Quick Heal, Tyagi was CEO of Cantaloupe Business Solutions, a boutique digital marketing and business solutions agency that he set up in 2012, in Delhi. Before that, Tyagi worked with Intel Corp as marketing head, APAC, Software Partner Program. He was with Intel till 2012.

Before Intel, the companies he worked with include Dell, GE and Crompton Greeves. Tyagi has over 19 years of experience in the areas of online marketing, sales, business development and multiple sales channel integration. Through his global assignments during the course of his career, he gathered valuable international work experience (USA, EMEA, Malaysia, and Singapore). ■

MEDIA

The media industry saw several major movements in the last fortnight. Punitha Arumugam, director, agency business, Google India, has decided to move on.

She is moving after her two-and-a-half year stint with the company. Arumugam has over 18 years of industry



PUNITHA ARUMUGAM

experience. Prior to joining Google, she was CEO, Madison Media where she joined in 1999 as media services director, and was later promoted to the position of chief operation officer, West, in 2001. Subsequently, Arumugam went on to head the agency as CEO. She has worked with Ogilvy & Mather, Chennai, and Lintas Initiative Media.

Mohit Hira, former CEO, Hungama Digital Services (HDS), and digital head, JWT India Group, has joined the weekly current affairs and features magazine Open, as CEO.



MOHIT HIRA

He has replaced R Rajmohan, former publisher of the magazine, who recently resigned. Hira joined JWT in November, 2012 and resigned in August this year. He joined JWT as senior vice-president and regional business director and was subsequently, in April, 2013, JWT India promoted him to the post of head, digital operations, replacing Max Hegerman. Later in January, 2014, JWT South Asia promoted Hira to the position of CEO, Hungama Digital Services. Hira has 26 years of experience across advertising, marketing, print and digital media. He has also worked with NIIT.



CHARULATA RAVI KUMAR

Razorfish has appointed Charulata Ravi Kumar as chief executive officer, India. She will be based in Mumbai and will be responsible for the agency's Bengaluru, Gurgaon and Pune branches. She will report to Vincent Dignonnet, the agency's executive chairman (APAC). She has over 25 years of experience and has worked with WPP, 141 London and Lowe networks in India, West Asia and Europe. She has also established her own successful innovation

and leadership skills consultancy, Coffee Kettle.

Vikram Sakhujia, global chief executive officer of Maxus, has been replaced by Lindsay Pattison. Till now, Pattison was the UK chief executive and global chief strategy officer of Maxus. Sakhujia's new role will remain within the group. Based



UDAY SODHI

in New York, he will report to Dominic Proctor, the global president of GroupM. Uday Sodhi, CEO of HeadHonchos.com, has joined Multi Screen Media (Sony Entertainment) as executive vice president and head, digital business. He replaces Nitesh Kripalani who exited in June this year. In his new role, Sodhi will head the digital business of Sony Entertainment Television and will be responsible for growing its digital properties, including online entertainment portals like www.SonyLiv.com and www.LivSports.in. The group's mobile apps and mobile games also come under his purview. Sodhi has around 20 years of experience with Balaji Telefilms, Rediff.com, Net4India and Bausch and Lomb.

Madhouse, a mobile marketing and communications company, has appointed Milind Pathak as COO. He will report to Joshua Maa, founder and CEO, Madhouse, and to Tushar Vyas, managing partner, GroupM Interaction, South Asia. Pathak will be based in Gurgaon. Prior to joining Madhouse, Pathak was with One97



MILIND PATHAK

Communications, where he held the following roles: global head of new business and head of mobile and enterprise marketing.

He has over two decades of experience in sales, business development, marketing, strategy and P&L management. His expertise lies in the areas of mobile VAS, marketing and advertising, content, mobile CRM and m-commerce.

Pathak moved to the digital domain in 2005 when he joined Buongiorno (a Hong Kong-based mobile entertainment and mobile value added services company) as co-CEO and country manager. He was responsible for setting up the company's successful operations in India.

FoodFood, a food lifestyle channel, has appointed Ruchir Joshi as its content head. Joshi is also the co-founder and promoter of a 10-year-old production house Via Earth. The firm has been producing TV shows for broadcasters like BBC, CNN and Discovery. He has also done shows for Zee TV/Zee Cafe, Star One and Sahara Filmy. He has led all aspects of programming including acquisition, commissioning, syndication, scheduling and audio-video content production. ■



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