

afags! Reporter

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15 YEARS OF BUDGET LEADERSHIP.

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15 YEARS OF GIVING BRANDS AN ADVANTAGE.

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moneycontrol.com

1999

2014

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4.7 million

Unique visitors
(WAP)



2.2 million

Portfolio
users



5 million+

App downloads



2 million

M3 message
board users



**BUDGET 2015
WEB**



**BUDGET 2015
MOBILE**

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*Source- ComScore India, Nov 2014 and Google Analytics

This fortnight...



Just as smoke heralds a fire, deals are indicators of massive growth in a business. Over the past nine months Google, Facebook, Yahoo!, AOL and Comcast have spent upward of US\$2 billion between them to acquire companies which have something or the other to do with video advertising. This is not surprising. Online video advertising is beginning to boom and all the big boys want to be well positioned to play.

In India too, the growth of online video has been truly spectacular. Its share of digital advertising has leapt sixfold in just three years to about Rs 500 crore in 2014-15. And it is nowhere near slowing down. What has led to this spurt in India?

There have been a number of happy developments on the technology front. The continuous improvement in bandwidth means that video ads can be viewed in the first place. Simultaneously, video streaming technology has been getting smarter: video playing platforms can detect the kind of device being used as also the bandwidth available and play the video accordingly. Content delivery networks

have sprung up, helping speed up video content.

Video has been a wonderful path to tempt large marketers online. Most of them swear by television advertising, so video is a medium they understand. The creative folks in agencies adore online video because it unshackles them – relatively speaking – from the constraints of time. It is becoming the norm for advertisers to run the short version on television while the one with leisurely storytelling is played online.

Because online advertising can be measured, it has traditionally attracted sales oriented messages. However, video has encouraged brand communication in the truest sense to appear online.

My guess is that after the initial enthusiasm wears off, marketers will start measuring the performance of video more strictly. Consumers too may find ways of switching video off. There will also be the issue of creating a common metrics for measuring video performance on both television and online. While there may be some reverses, the wave of video promises to roll on.

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Touching Tribute



Through its latest digital campaign, #SpecialDelivery, Google India hails the unsung middlemen whose job it is to bring us our e-com goodies. By Ashwini Gangal

After Google Online Shopping Festival (GOSF), Google India's annual e-event, the company launched a film to celebrate the men who actually bring us our goodies at our doorstep - the deliverymen of e-commerce.

While the pre-GOSF film (#72HoursOfCrazy) fetched over three million views on YouTube, the '#SpecialDelivery: Celebrating the unsung heroes of online shopping' film, has fetched just over 4.5 lakh views since December 17, when it was launched.

In conversation with **afags! Reporter** about how the film came about, Sandeep Menon, country marketing head, Google India, says, "E-commerce is made of three pillars - the e-commerce companies themselves, consumers like you and me, and the people in-between... the deliverymen. While planning for GOSF this year, we thought of how this is one group of people in the e-commerce chain that is not thought about often. In fact, many times we don't even say 'thank you' to them. That's when we thought of doing something to showcase the role they play."

Menon's team is giving out over 500+ personalised helmets to the deliverymen. "On a daily basis we're giving out around ten helmets," Menon says, admitting that there are indeed many more deliverymen out there, reaching all of whom is beyond the scope of this leg of the effort. "We're covering most of the deliverymen who work for Delhivery," says Menon, referring to the e-commerce logistics services company whose deliverymen have been showcased in the film and helped put GOSF together.

"In most cases, the actual delivery is not done by the e-commerce sites themselves, but by a third party. We're tying up with these companies to reward their employees," Menon shares.



"We are giving 500 personalised helmets to the deliverymen who worked with GOSF."

SANDEEP MENON

afags! Reporter learnt that around 6,000 deliverymen made GOSF possible this year. Typically, a single deliveryman makes around 20 to 25 deliveries a day. However, during e-shopping festivals, it increases by 10-15 per cent. "That's an extra load they take," notes Menon, "I don't think they normally get paid for it."

"E-commerce provides these deliverymen with a livelihood. And most of these guys come from the hinterlands of India. This is an empowering campaign that's really about how the internet and the e-commerce ecosystem are helping multiple people," Menon asserts.

Rajiv Rao, national creative director, Ogilvy India, the agency behind this campaign, tells us, "Everything in the film is real. They had no clue what was happening. We followed them home and surprised them. While they received the helmets, we filmed them."

Sukesh Nayak, executive creative director, Ogilvy India, explains, "We shot this film with real deliverymen and interviewed 30-40 of them to shortlist the ones we wanted to follow. We used some parts of our interviews with them as testimonials in the film to demonstrate what happens in their life."

Nayak hopes the film will sensitise e-shoppers towards the problems of the deliverymen, something the experience of making this film has done for him. He shares a personal anecdote, "Previously, the delivery guy used to ask me to come downstairs to collect my parcel. I wondered why he can't just come up. But now I realise, it's because often there's no place for bike parking. Even if there is place, he will have to carry a 20 kg bag in a lift all the way up."

The importance of keeping the exact change ready for the deliveryman, when we choose the COD (cash on delivery) option, is another aspect Nayak is now conscious of when he orders online.



The film has been directed by Raaj A. Chakravarti and produced by Divya Babbar of @asylum, a Mumbai-based ad film production house. It was shot across Mumbai in chawls and SRA (slum rehabilitation areas) houses in suburbs like Malad, Jogeshwari and Meghwadi.

Chakravarti tells, "Getting their honest reactions on camera was the toughest part. I was always concerned about the emotions... and the reactions of the deliverymen and their families."

DELIGHTED?

In a nutshell: Kudos to the deliverymen. But the 'Thank You' idea comes across as all too familiar.

Komal Bedi Sohal, chief creative officer, Rediffusion-Y&R, says, "Saying 'thank you' to people who make our life easier is always a good idea. They are the backbone of the online shopping industry and are the only face online shoppers interact with. Celebrating and thanking them should be an important ongoing strategy for these companies - not just a one-time viral stunt."

She adds, "This idea has already been done by Coca-Cola in its #ShareACoke - The Happiest Thank You campaign. Google has such beautiful stories to tell, especially after the partition film... so why would they tell the same story as Coke?"

Sudhir Nair, senior vice president and head of digital, GREY group India, concurs, "I think it's a good idea to pay a tribute to them. But isn't this done to death?" He adds about the execution, "It is average and could have been shot better. The tribute should have been more personalised. Besides, is gifting the only way to pay them a tribute?" ■

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Many a time we do not even say "thank you" to the e-commerce delivery person.

INDIA'S NEW

LEADER

PRIMED FOR

ECONOMIC

WHAT DOES THAT MEAN TO YOU?

RECOVERY.





A panel discussion at the awards ceremony saw captains of industry put forth their views on the woes and opportunities of doing business in the current economy. They also expressed optimism that the new government will follow pro-growth policies.

The heroes of the financial market honoured with its biggest awards



Anand Rath & Priti Gupta receiving award from Chief Guest, Amit Shah, President-BJP with Adi Godrej and Dr. Bhaskar Das, Group CEO- Zee Media

At the 5th edition of India's Best Market Analyst Awards, Zee Business honoured the most reputed names in the industry. The event was attended by guest of Honour Shri Amit Shah, president of the Bharatiya Janata Party and statesmen such as Dr. Harsh Vardhan, Minister of Science and Technology, Shri Suresh Prabhu, Railway Minister, Shri Piyush Goyal, Minister of State with independent charge for Power, Coal new and Renewable Energy and Shri Devendra Fadnavis, Chief Minister of Maharashtra. Luminaries from the corporate & financial markets such as Ajit Gulabchand, Sunil Alagh, Habil Khorakiwala, Pranav Adani, Hemant Kanoria, Harsh Mariwala, Y.M. Deosthalee, Vallabh Bhansali and Rakesh Jhunjhunwala also graced the occasion.



Chanda Kochhar receiving award from Amit Shah with Samir Ahluwalia, CEO- Content, Zee Media and Ashish Pandit, CEO- Zee Media

The curtains for India's Best Market Analyst Awards 2014 were finally drawn at a grand gala with the guest of Honour Amit Shah, president of the Bharatiya Janata Party, giving away awards to 24 recipients for their contribution to industry, trade and broking research in the presence of Punit Goenka, MD and CEO of Zee Entertainment Enterprises Ltd, and Amit Goenka, Director Essel Group & CEO, Pan India Network.

Motilal Oswal Securities bagged three awards and ICICI Securities bagged two awards in a row. The awards were received by Motilal Oswal and ICICI Securities's Amit Gupta and Pankaj Pandey, respectively.

While MOSL was recognised for its equity research in IT and commodity (forex) segments, ICICI Securities was adjudged best in the FMCG and derivative equity categories.



Jay Thakkar of Sharekhan was honoured with the best award in the technical category and Siddhartha Khemka of Centrum Wealth Management won it in fundamentals category.

In the special category, Ajit Gulabchand (for infrastructure) of HCC, Harsh Mariwala (wealth creator, FMCG) of Marico, Nirmal Jain (for contribution to equity markets) of India Infoline along with Rashesh Shah who bagged the award for Bull of the Year. Rising Star of new age economy award went to V.S.S Mani of Just Dial. Chanda Kochhar of ICICI Bank won the award for Best banker,

Recognising the need for retail participation in investment, BJP president Amit Shah said his party was of the view that every single Indian should reap the benefit of India's growth.

Lauding Zee Business for the initiative, Shah said Zee Business has been a leader in addressing investors across the nation through the national language, Hindi. He said India is on a growth trajectory and the government is aware of the relevance of retail participation hence it launched the Pradhan Mantri Jan Dhan Yojana as a national mission for financial inclusion. Shah said the Bills for India's development have been tabled in the winter session of the parliament and that he was confident that the opposition will support and partner in the growth story.

“By April 2016, we will implement Goods and Service Tax across the country and the government has plans in place to address the grievances raised by various states,” he told media and industry leaders.

In a first-of-its-kind initiative in 2010, Zee Business instituted India's Best Market Analyst Awards, which has been dedicated to honouring India's financial market experts for empowering retail investors. The awards, that entered the fifth year, are a true recognition of excellence of those promoting research-based knowledge. E&Y was the official tabulator.

The awards were broadly categorised as technicals, fundamentals, derivatives, banking, sectoral and bullion. The awards have become an honour for participants from the commodity and equity research houses.



Gaurav Dua receiving award from Maharashtra CM, Devendra Fadnavis with Amit Shah and Punit Goenka, MD- ZEEL



Amisha Vora receiving award from Suresh Prabhu, Railway Minister with Amit Shah and Amish Devgan, Editor- Zee Business



Rashesh Shah, Chairman and CEO Edelweiss Group receiving award from Chief Guest, Amit Shah, President-BJP, Piyush Goyal and Amit Goenka, Director- Essel Group



Nirmal Jain receiving award from Piyush Goyal, Minister-Power & Coal with Amit Shah and Amit Goenka, Director- Essel Group

CARTRADE.COM

Home for Used Cars

The auto classifieds portal sharpens its focus on the used car segment. By Saumya Tewari

CarTrade, an auto classifieds website that connects consumers and dealers, has rolled out a television campaign with the message: “Car Hai Lena, CarTrade Hai Na.”

Created by Madison, the ad features a dog named Rocky who shares his woes with the viewers, explaining how he has been chasing cars for years but hasn't yet managed to find one that pleases him. He is then introduced to CarTrade app by his friend Bosco who has found the car of his choice through it.

Bharath Sastry, business head - consumer,



“With new cars becoming affordable and used cars prices going down, consumers are considering buying a used car.”
BHARATH SASTRY

“The clutter-breaking creative rendition focuses on finding the car of your choice and making it truly easy.”
RAJ NAIR



says, “CarTrade already has great traction in the used cars space by being the preferred choice. We needed to increase consumer pull by increasing awareness. And we have done this with a clutter-breaking creative rendition that focuses on finding the car of your choice and making it truly easy.”

The campaign has been released in multiple languages including Malayalam, Kannada, Marathi and Tamil.

DIFFERING OPINIONS

Rajiv Agarwal, the former executive creative director of Percept/H and founder Madness India Communications, believes that the campaign does not strike a chord with the intended audience. In his opinion, it is a waste of effort.

Jagdish Acharya, founder, Cut The Crap, dubs it as a piece of ‘a clever mind at work’ to have brought alive a rather plain sales pitch with an arresting idea. “The execution is nice,” he says. He suggests a far more interesting brand revelation like the hassled hero (Rocky) sniffing and snooping to discover CarTrade! ■

saumya.tewari@afaqs.com

Cartrade.com informs that registering four million unique visitors on a monthly basis, CarTrade currently has over 1.3 lakh listings of used cars.

“Currently, the number of used, and new, cars created every year are the same. We estimate the used car segment to grow significantly year-on-year. Though our communication talks about finding the car of your choice, we have highlighted the used car features of the product,” says Sastry.

CarTrade targets males and females in the 25-50-age-range, across SECs.

“With cars becoming affordable and used cars

prices going down, an increasing number of consumers are considering buying a car,” notes Sastry.

According to him, the platform's traction comes from a mix of first-time car buyers and people looking for an upgrade. CarTrade also offers a certification service - its in-house engineers inspect the car thoroughly before it is listed on the platform. The platform generates revenue both from manufacturers (display banners) as well as dealers.

Raj Nair, chief creative officer, Madison BMB

CONCEPT GROUP

New Beginning

Liqvd Asia's founders, Arnab Mitra and Zubin Nalawalla will join Concept Group. News Bureau

Concept Communication has acquired a majority stake in Liqvd Asia, an experiential digital marketing company. With this, the two founding members of the agency - Arnab Mitra and Zubin Nalawalla, along with their team of 28 - will become a part of the Concept Group driving the digital mandate in the country and some other selected markets of Asia.

Headquartered in Mumbai, Liqvd Asia started operations in 2013. Its



Nalawalla, Suchanti & Mitra (from L-R): Joining Forces

clients include Celkon Mobile, Axis Bank, Benetton, LifeCell, Lonely Planet, Sennheiser, Kalpataru, Glanbia plc and Adidas Originals.

Vivek Suchanti, chairman and managing director, Concept Communication, says, “With the addition of Liqvd Asia, we are taking

another step in helping our clients ‘get digitally right’. We are delighted to welcome Arnab and his team to be an integral part of Concept Family.”

Mitra has spent more than a decade in strategising and implementing digital strategies for multinational brands like Samsung, Research In Motion, Volkswagen, General Motors, Capgemini and Redbull.

Before starting up, Mitra worked as national director for Starcom Mediavest Group and headed Havas Media in South Asia.

Sharing his views on the merger, Mitra says, “Concept is a formidable brand in the country. With this merger we will soon emerge as the leaders in providing digital experiential solutions in the country and region.” ■

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TANISHQ

Traditional Tales

Tanishq promotes **tailor-made jewellery** for **different Indian communities** in its new campaign. **By Saumya Tewari**



Tanishq, in its new campaign, has focussed on its traditional wedding jewellery range, that are tailor-made for different Indian communities. Created by Lowe Lintas + Partners, the film shows a Punjabi family shopping for wedding jewellery at a Tanishq store. As the girl tries out items from the brand's Punjabi range, the grandmother of the bride-to-be (played by Kamlesh Gill) - notices a South-Indian girl trying out jewellery from the South Indian collection.

The grandmother jokes that if her granddaughter had chosen a South Indian groom, then she would have had the chance to have two types of weddings and wear two types of jewellery. As the family laughs at the open-minded dadi's comment, a male voiceover says, "Hum kisi bhi shaadi ke liye tayaar hai."

Deepika Tewari, general manager, marketing, jewellery division, Titan Company, parent company of Tanishq, notes, "The wedding season is the single largest jewellery-buying occasion for most Indian families, across all cultures and communities. Through our latest TVC, we want to showcase our region-specific collections."

The subject of inter-state marriages wasn't the prime focus while developing this ad, we learn,



Tewari, Ramaswamy: Changing Times



from Rajesh Ramaswamy, executive creative director, Lowe Lintas + Partners.

He says, "We operate in a different world, a world which we have defined for the brand as 'contemporary'. We think of stories that are relevant and true to this world. It seems like we are out to make some statement. But it really is just a reflection of the changing times."

Besides TV, the media mix includes print and digital communication.

SPARKLING ENOUGH?

Jayanto Banerjee, national planning director, Hakuhodo Percept, appreciates the social message which also makes business sense. However, because the story, to him, is "a bit of a stretch," Banerjee feels its impact might get a bit diluted.

Appreciating the visual execution, Naved Ahmed, chief assistant director, Chrome Pictures, an ad film production house notes, "Tanishq is winding itself expertly around the workings of the modern Indian mind. The brand has portrayed wedding jewellery as a symbol for change."

Meanwhile, Somnath Sengupta, national creative director, Kinetic India muses, "After seeing the traditional South Indian ornaments, the Punjabi family deciding to get the girl married in South Indian style, would've added much-needed drama to the film!" ■

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ASCI

For Cleaner Ads

The Council is encouraging consumers to report misleading ads through various mediums.

By Saumya Tewari

The Advertising Standards Council of India (ASCI) has launched the 'Swachh Ads Abhiyan' to combat misleading advertisements in collaboration with the Department of Consumers Affairs on National Consumers Day observed on December 24. The objective is to engage with the consumers making them aware of their right to report misleading ads.

The campaign was initiated across various social platforms like Facebook, Twitter, LinkedIn and YouTube. Speaking about the development, Narendra Ambwani, chairman, ASCI, clarifies that this initiative is targeted at making the general public more vigilant about misleading ads.

"Like the 'Swachh Bharat Abhiyan' we intend to clean advertising of any misleading content. It's important that the consumers don't blindly believe in ads which are



"This initiative is targeted at making the public more vigilant about misleading ads."

NARENDRA AMBWANI

unethical and misleading," he says.

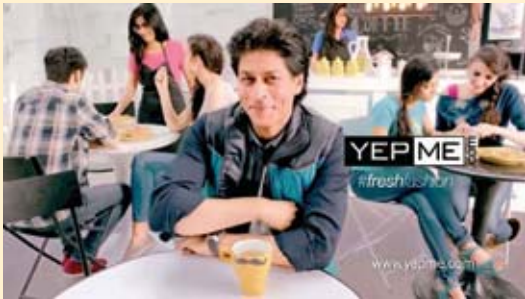
The campaign is being promoted through various social media platforms. Ambwani further adds that the ASCI intends to make the process of reporting an ad more convenient for public. At present, a misleading ad can be reported via telephone (Toll free no - 1800-22-2724), post and filling a form online. The Council plans to launch a mobile app soon to make ASCI even more accessible to consumers.

Ambwani spells out a five-point agenda for 2015 for educating advertisers about the ASCI code through online programs, organising concerts seeking participation from advertisers and marketers to debate on relevant issues, providing easy access to consumers via mobile apps, tying up with government bodies like I&B Ministry, Department of Consumer Affairs and making ASCI more fair and transparent. ■

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

TELEVISION



YEPME.COM

The ad revolves around Yepme's #freshfashion tag line and takes viewers through the entire apparel design journey, highlighting the detailed elements of design, quality and originality, which Yepme uses to create fresh fashion. The idea is to engage and convey the brand ideology.

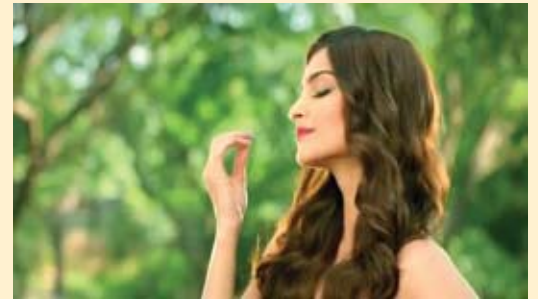
Creative Agency: McCann Erickson
Production House: Fusion Films



AIRTEL

The ad for Wynk Music – a music app made for smartphones portrays a colourful, larger-than-life avatar of the App. It showcases the fact that music changes one's mood, in an evocative manner.

Creative Agency: Taproot India
Production House: Equinox Films

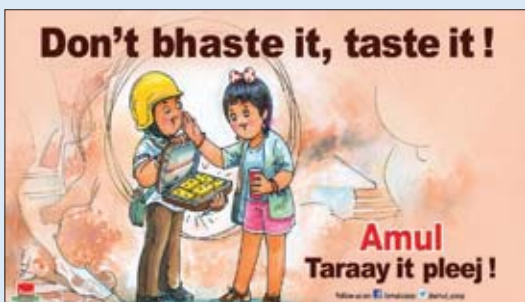


MARS INTERNATIONAL INDIA'S SNICKERS

The TVCs showcase Bollywood actor Sonam Kapoor's endearing sense of humour with her ability to poke fun at herself. Previously the brand has been endorsed by Bollywood celebs Rekha and Urmila Matondkar.

Creative Agency: RK SWAMY BBDO
Production House: Tubelight Films

PRINT



AMUL

The dairy cooperative brand released a pun intended print ad around the recently released Bollywood film PK. The ad says 'Don't bhaste it, taste it!' resembling to the dialect used by the actor in the film. The ad was released in all the major print publications of the country.

Creative Agency: DaCunha Advertising

DUREX

On the occasion of World AIDS Day, Durex launched a campaign to promote safe sex, something that's possible only if people first take to talking about sex openly. The message is - 'Make love without fear'.



Creative Agency: Creativeland Asia



TOTAL SPORTS AND FITNESS

Maharashtra-based health and fitness equipment chain is urging people to go for the equipment trials for any sport they like, for a few days without paying even a single penny. They only have to pay a deposit fee for the product which acts like a guarantee (mostly around 25 per cent) and is returned later once the equipment is returned.

Creative Agency: Creative Cart

OOH



INDIAMART

IndiaMART has rolled out a train wrap in Delhi NCR region to catch eyeballs for the brand. It has taken a train on the Delhi Metro Yellow-line and the Blue line route. The wrap features brand ambassador Irrfan Khan, and the brand message 'Kaam yahin banta hai'. The campaign continues for three months.

Agency: Rapport Outdoor



VODAFONE

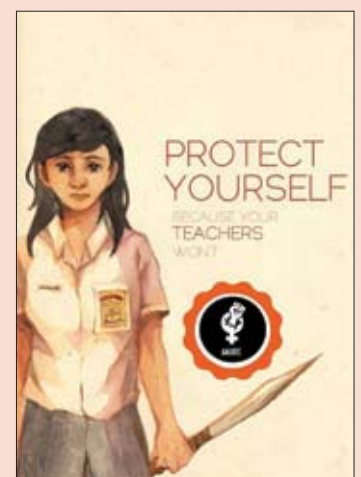
Vodafone is running an OOH campaign in Delhi NCR titled STD@40 to announce the cost of making an STD call in the three states UP, Haryana and Bihar. It aims to tap more of the migrant population residing in Delhi which calls back to their homes in all the three states. The campaign runs across railway stations, metro stations and bus stops.

Agency: Kinetic India

DIGITAL

AWARE

Aware, a non-profit organisation in Chennai launched 'Protect Yourself' as a digital campaign featuring six thought provoking poster series that tells the ground reality of the safety of girls.



Creative Agency: In-House

Got some great campaign that has been published recently? Upload it on afaqs! for the world to see.
Visit: www.afaqs.com/advertising/creative_showcase

ZEE TV

Sa Re Ga Ma Pa Returns

The one-hour show kicked off on December 27 and airs every Saturday and Sunday at 9 pm.

By Prachi Srivastava

Zee TV has re-introduced its flagship singing reality property *Sa Re Ga Ma Pa's* kids' edition, '*Sa Re Ga Ma Pa Li'l Champs*', in its fifth season after a gap of 3 years.

Starting December 27, the show airs every Saturday and Sunday at 9 pm. It will run for 13 weeks unlike the previous season, which aired for around 18-20 weeks.

The launch was close to the channel unveiling its new brand philosophy '*Har Lamha, Nayi Umeed*' capturing the beauty of re-discovering a new ray of hope with every moment of life.

NEW TUNES

According to Pradeep Hejmadi, business head, Zee TV *Sa Re*



Ga Ma Pa has always stood for inspiring people and that is one of the biggest reasons of bringing it back to television. "The audience sees a very different kind of gratification in watching it."

Sa Re Ga Ma Pa season 5 features 12 young talents each with a different singing style. They take



Narayan, Yagnik, Thakur and Shaan: Hosts and Mentors

inspiration from people who have got name and fame through those styles. For instance, eleven-year-old, Antara Sarkar from Kolkata who learns Rabindra Sangeet and idolises Lata Mangeshkar and Asha Bhosale.

Mentors such as Shaan and Monali Thakur are grooming each

child as their singing talent to help them realize their full potential.

The season will see a boys versus girls format aiming to create a spirited atmosphere. Shaan is the captain of the boys' team while Thakur is the captain of the girls' team. They will even evaluate the performances of these contestants.

Talking about the idea behind the girls versus boys format, Hejmadi adds, "Boys have a different scale and the emotional chord they hit is different as compared to girls. When they play out together, not only there is an interesting sense of competition that pans out, it also widens their opportunities."

Hosted by Aditya Narayan, this time Alka Yagnik is the Mahaguru, also a mentor in previous seasons.

Namit Sharma, programming

continued on page 28 >>



Hejmadi, Sharma, Sehgal and Singh: New Beginning



AD CLUB MEDIA

"It is Time to Lead Brands"

At an Ad Club Media Review, CVL Srinivas of GroupM discussed the role of media agencies in a borderless world. By Saumya Tewari

CVL Srinivas, CEO, South Asia, GroupM, spoke on 'Redefining the role of media agencies in a borderless world' at the Advertising Club's Media Review held in Delhi.

Beginning his address, Srinivasan traced the 20 odd-year evolution of media agencies, highlighting this being the best possible phase as a host of changes in the marketing and media industry has transformed the way they operate.

Srinivas exemplified the 'borderless world' through a Facebook map released by the social network's engineering team in 2010. Then Facebook had 500 million user logins which has



Srinivasan: Changing Landscape

now gone up to staggering 1.35 billion a month.

"It shows the connected world sans the geographical boundaries," he says. Brands, today, have to stay relevant and meaningful since the consumer is connected, and knowledgeable.

"Agencies have to not just act as trusted advisors of the brands but rather move up the value chain and lead the brands," noted Srinivas adding that apart from chasing scale, size and volume, agencies now have to be aware of new developments, understanding technology and data and extracting insights out of it.

Srinivas listed down a number of disruptive trends affecting media agencies. The first, according to him, is multi-screening. He quoted a Millward Brown study on Ad Reactions, which states that consumers with a smartphone spend 30-40 per cent of their TV viewing time toggling between the two screens while for the ones with a notebook or an ipad, it is 50-60 per cent.

"It is a disruption in the way content or

continued on page 22 >>

NICKELODEON

They Are Back

Nickelodeon has started airing Oggy and Cockroaches since January 1. Previously the show was aired on Cartoon Network.
News Bureau

In a recent development from Viacom18's kids' division, Nickelodeon has acquired the rights to air 'Oggy and the Cockroaches'. The channel had lost out the property to Cartoon Network in 2012.

Nickelodeon had started airing 'Oggy and the Cockroaches' in 2009. When it entered India, 'Oggy et les Cafards' the French cartoon series was a silent show. The Viacom18 channel, under the leadership of Nina Elavia Jaipuria (EVP and business head, Kids Cluster, Viacom18) not only got the series to have dubbed dialogues, it also emerged as one of the most popular cartoon series in the country.

The channel, Jaipuria admits, had seen a fall in viewership after Oggy was acquired by Turner International India channel. However, now that it has bought the property back, it will stay with Nick for at least four years, she shares. The channel started airing the property starting January 1, 2015.

The channel has rolled out three promos on television, promoting the fact that the channel (Nickelodeon) and the show (Oggy and the Cockroaches) are "made for each other".

Besides, adding to the Christmas cheer and



Jaipuria: Big Gain

fervour was a "high-decibel" consumer campaign called, 'Lift your Gift'. The channel has also announced the premiere of Motu Patlu's fifth movie, titled 'Khazaane ki Race' in January, 2015.

The movie is made exclusively for television and aims to up the entertainment quotient of



Nickelodeon.

As a part of the franchise's future plans, 'Pakdam Pakdai', the action packed chase-comedy will shift to Sonic (Viacom18's three-year old channel), starting December 22.

This is in line with Sonic's strategy to bring alive the thought of "Action ka tevar with Comedy ka flavor." Looking at further building the Pakdam Pakdai franchise, the first movie called 'Pakdam Pakdai - Don v/s Billiman' aired on Sonic on December 25 at 11.30 am.

"This is a strategic move. Kids who are already following 'Pakdam Pakdai' will shift to Sonic with the show and end up sampling more shows on the channel. This will help grow Sonic," Jaipuria adds.

Adding to the supersonic line-up will be Sci-Fi Santa and all new episodes of 'Power Rangers' with an array of new shows like 'Rimba Racer', 'Mini Ninjas' and 'Jungle Bunch'.

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BBC / THE HINDU

It's a Deal

The two media conglomerates have reached a content syndication deal. News Bureau

BBC World Service has recently inked a deal with The Hindu Group for its Tamil-language content where the text content from the BBC Tamil website, www.bbctamil.com, will be available to users of the web version of The Hindu-Tamil.

A syndication agreement between BBC World Service and The Hindu has been reached where up to 10 stories from the international index of bbctamil.com are now featured on a BBC-branded section on the World page of tamil.thehindu.com.

The international publisher claims that the traffic to bbctamil.com grew by around 80 per cent year-on-year, compared to October last year and over 70

per cent of these users are in India.

Thirumalai Manivannan, editor, BBC Tamil, says, "This is an excellent development for our global audiences, especially those in Tamil Nadu. We hope that the strength of the BBC's international news coverage will bring extra benefits."

Text content from the BBC Tamil will be available to Hindu-Tamil readers.

Indu Shekhar Sinha, head, business development, BBC World Service, Asia Pacific, says, "India is one of the fastest growing internet markets in the world and the expansion of the Tamil-language digital media market is



part of this. We are confident that the collaboration with The Hindu-Tamil will further enhance BBC Tamil's reputation and audience."

Asokan K, editor, The Hindu Tamil, says, "The Hindu-Tamil's website tamil.thehindu.com

caters to the Tamil-speaking diaspora around the globe. This collaboration with BBC Tamil will add more flavour to our audience that demands quality news."

The website bbctamil.com offers a range of content-sharing functions and has a mobile version.

BBC Tamil also offers 30-minute daily shortwave radio broadcasts to India and Sri Lanka. BBC Tamil also broadcasts a five-minute global update on Shakthi FM in Sri Lanka on weekdays.

BBC Tamil is part of BBC World Service which is an international multimedia broadcaster which delivers a wide range of language and regional services on radio, TV, online and via wireless handheld devices. It uses multiple platforms to reach its weekly audience of over 191 million globally, including shortwave, AM, FM, digital satellite and cable channels.

Its news sites include audio and video content and offer opportunities to join the global debate.

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SONY MAX

Bollywood Inside



The campaign is an extension of the channel's positioning and talks about the Bollywood in all of us.

By Prachi Srivastava

Sony Max, the Hindi movie channel from Multi Screen Media, has launched a new brand campaign titled 'Ab Khulkar Phailagi Deewangi', which is an extension of channel's current positioning of 'Deewana Bana De'.

It comprises of three TVCs created by DDB Mudra, which talk about the little bit of filminess in all of us. The commercials are a visual manifestation of how 'deewanapan' can add flavor to ordinary moments in life. They show how the passionate movie buff relates and gets influenced by movie characters, dialogues, music, scenes and how it percolates down one's daily life.

One TVC shows bridesmaids along with an old aunt making a war cry for the bride 'Chak De' to perk her up from the anxiety of her *suhagraat*, meanwhile, another shows how a furniture showroom salesman replicates the iconic 'Zanjeer' movie scene while attending a customer.

Anaam Mishra from Crome Pictures has directed the brand films.

Neeraj Vyas, senior executive VP and business head, Sony Max and Max2 tells that the idea was to have a real space in the heart and mind of a viewer, rather than saying that I want to be the No.1 channel in the genre.

"This particular campaign talks about the inherent madness in the mind of an Indian movie buff because movies are close to not just the life, but to everything he or she does. This campaign is just an extension of the tribute to the movies."

Talking about the brief that was given to the agency, Vaishali Sharma, VP, Marketing and Communications, MAX, says that the motive was to remain connected and relevant to the consumers, given the fact that the channel plays different movies.

"For us, the differentiating factor

becomes the emotional connect of 'Deewana bana de'. Secondly, Hindi films, across the markets, are the main source of entertainment. So, another point in the brief was how do we ensure that the campaign reflects the widespread of the audiences and the attitude of the Max viewer."

Sonal Dabral, chairman and CCO, DDB Mudra Group adds, "The new campaign is all about infecting people with passion and love for Indian cinema and to encourage people to see the lighter side in every walk of life."

WELL-SCREENED?

According to Nabankur Gupta, founder, Nobby Brand Architects, the objective of the first film is not clear at all. "The thought with which a viewer is left with is, it's a fun piece but very undefined," he says.

Gupta believes that a brand film will not help Max at this stage. "For Max, what consumer wants now is content and that's the only thing through which it can be built further," he adds.

Samit Sinha, managing partner, Alchemist Brand Consulting says, "Trying to be a little too clever and failing miserably in the bargain. The Sony Max campaign is a rather elaborate, but ultimately a failed attempt to emulate the Piyush Pandey school of advertising. The key difference being that in terms of the idea and execution it comes through as the poor country cousin of the original style."

Sinha points that what Max is attempting to communicate is buried under layers of unnecessary detail. "There is a strong sense of déjà vu, looking at a campaign (first TVC) like this, which looks like Fevicol me-toos. When you eventually get it after much effort, you are left with a sense of anticlimax," he adds. ■

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Vyas, Sharma and Dabral: Bollywood style

JAGRAN PRAKASHAN

Jagran Bags Radio City

Jagran Prakashan has announced the acquisition of Radio City. News Bureau

In a recent development, Jagran Prakashan (JPL) has announced its entry into the radio industry, through the acquisition of Radio City 91.1 FM, a radio channel owned by Music Broadcast Private Limited (MBPL). The board of Jagran Prakashan has approved this decision.

Mahendra Mohan Gupta, chairman and managing director, Jagran Prakashan, said in a press release, "This deal will catapult JPL into a leadership position in the radio industry and enable the company to benefit from the rapid growth in radio advertising."



The radio business will complement our print, outdoor activation and enable deeper inroads with advertisers, both at the national and local levels."

Apurva Purohit, CEO, Radio City 91.1 FM, says, "Jagran Prakashan has entered into an agreement to acquire Radio City 91.1 FM, subject to the approval of the ministry of information & broadcasting. This augurs well for all the stakeholders."

Quoting KPMG FICCI, he said, the radio business is expected to grow at over 18 per cent CAGR in the coming years.

The press note goes on to inform that the acquisition will take place through an all-cash deal, will be funded primarily through internal accruals and investments, and is subject to regulatory approvals (including from the Ministry of Information and Broadcasting) and execution of binding agreements. ■

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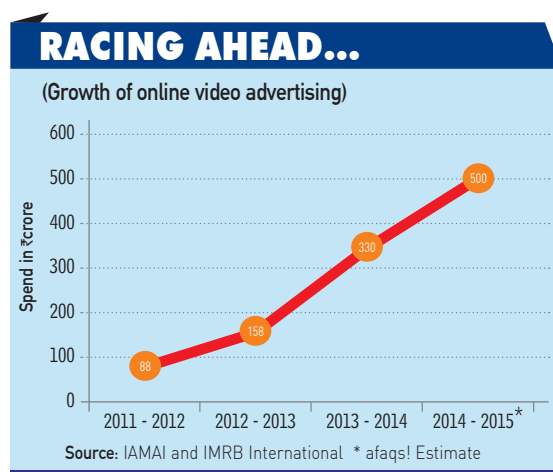
Online video advertising sets a scorching pace as brands take to it with enthusiasm. By Satrajit Sen

Did you know that online video advertising has gone up by nearly six times in the last three years?

According to a report by the IAMAI (Internet and Mobile Association of India) and IMRB International, online advertising in India is projected to grow by 30 per cent in the current fiscal. The online advertising market grew to ₹2,750 crore in 2013-14 from ₹2,260 crore in 2012-13 and ₹1,750 crore in 2011-12. This year, it is expected to touch ₹3,575 crore.

Online video ads, in the meantime, grew sharply to ₹330 crore, up from ₹158.2 crore and ₹87.5 crore during the same period. This year, online video ad spend is expected to touch ₹500 crore. The same report states that by 2015, spends on video ads will grow at a compounded annual growth rate (CAGR) of 56 per cent and contribute 12 per cent to overall digital advertising spends, up from seven per cent last year.

Now for the visible side of online video advertising. When Lenovo India wanted to create a digital campaign for its Yoga Tablet 2 launched in October, Mumbai-based digital advertising



agency Experience Commerce created an interactive video-based story around it. It wasn't the only one. Online campaigns like #DoTheRex from Durex, Philips' video featuring Ranbir Kapoor, Pepsi's Diwali Homecoming campaign, the Google 'Vote' Film with Shyam Negi, Ranveer Singh's Ching's Campaign, KitKat's Diwali campaign featuring an astronaut orbiting

the Earth, had a video as the central idea.

In 2013, McDonald's launched the McEgg burger in India through multiple teaser videos that were followed by a launch on YouTube. The result? McEgg was well known even before the product reached outlets and the ads saw over a million hits in the first two weeks. CEAT Tyres used the medium for the first time in the #Beidiotsafe campaign with videos on YouTube and other social networks.

L'Oreal India used - and still uses - the medium actively to break new campaigns across its portfolio (L'Oreal Paris, Garnier & Maybelline New York) to create engagement with news on the official tie-ups. Even an unlikely brand such as Asian Paints has created a YouTube Channel with specific videos that encapsulate the 'painting process'.

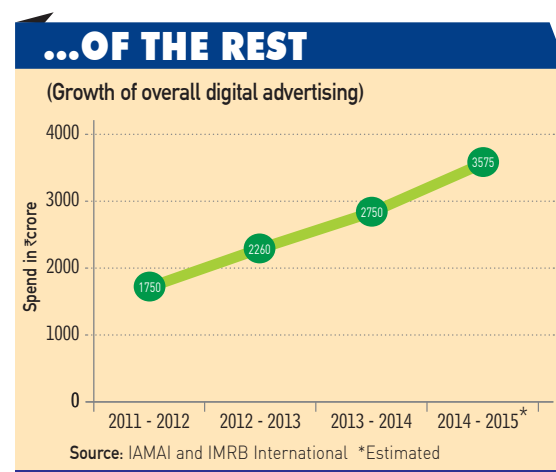
Auto major Honda made four digital films to promote its new car, Mobilio. The brand leveraged comedy king Kapil Sharma's on-screen (Comedy Nights with Kapil on Colors) and online fame, and signed him on to feature in the digital ad films for Mobilio. Besides, Honda recently released the first episode of "Discover Amazing India in Honda Amaze" - a web series with author Chetan Bhagat. The web series explored some of the beautiful amazing places in India.

Not to be left behind in the race, the Himalaya Drug Co came out with a campaign, 'My Lakshya', where the video highlighted the disconnect between passion and profession. As people grow up they forget their passion and dreams and end up making compromises and settling for less. Other interesting digital video ad campaigns include FreeCharge, CashKaro and CommonFloor.

Here is the clincher. Of the examples mentioned above, Lenovo, Durex, Pepsi, Google, Ching's Secret, KitKat, McDonald's, L'Oreal, Honda and Himalaya chose only digital. None of these was followed - or preceded - by TV advertising.

WHAT CLICKS?

Video is being increasingly deployed both for pure play advertising as well as to create branded content. Also unlike TV ads, videos are constrained not by duration, but by how interesting they are. They can be interactive, free-to-air and shared easily.



Video campaigns are largely used to tell brand stories and are not really meant for lead generation activities. So if a brand has a great story to tell, a video is the way forward. "Marketers do not want just an ad. They look for a better script that has the potential to go viral. The product, on the other hand, takes a back seat. This, combined with its economical quotient, makes the digital video a

sought-after proposition for marketers,” opines Manoj Shroff, producer, Equinox Films.

In the Philips ad with Kapoor, there is no mention about the brand in the two-minute song until the very end. In the ad, Kapoor comes out bedecked with lights (a la Amitabh Bachchan in the song sequence from Yaarana) and goes on to dance, singing a remixed version of “Saara Zamana...” How does Philips benefit?

Vivek Sharma, chief marketing officer, Philips Indian subcontinent, explains that it is important to first entertain and engage the consumer and then reveal in the end who has made this magic possible. “Branding needs to be placed at a point in the video when the consumer begins to think ‘who?’” he says. Philips decided on this unconventional approach as it provides an opportunity to make a low involvement category like lighting move into a dynamic and exciting space.

Video campaigns work best where the end result is a function of the brand and not sales. “Performance-based campaigns can be effective if optimised well but it’s not really comparable to video campaigns. I don’t think we can and should compare the two,” states Sanjeev Jasani, sr. vice president, OgilvyOne Worldwide, New Delhi.

Measuring in videos is what Indian marketers know well and are comfortable with, and that is what is leading them to invest in digital videos as well. “Video is a medium they don’t just understand but also believe in a big way. Unlike TV, which is interruption advertising, digital needs the video to be more engaging and creative for it to be noticed and - more importantly - shared,” opines Rajiv Dingra, CEO, WATConsult, a digital marketing agency.

According to Jnaneswar Sen, senior vice president, marketing and sales, Honda Cars India, almost 70 per cent of the brand’s consumer base researches about the car on the internet first. Therefore, launching advertisements on digital media was a perfect fit. “We have been doing digital campaigns since we launched the new CR-V in 2012. Then there was a campaign targeting smartphone users where the car was launched exclusively on the mobile platform,” says Sen.

According to Madison Media, almost 75 per cent of TV ad spends was concentrated over just three categories - FMCG, telecom and auto - and these have led the online video charge. “We have also seen newer brands, especially digital and technology companies, launch video advertising on the digital medium,” states Shivam Srivastava, director, business development - SEA, India and Australia, Vdopia. For example, Intel went for an online video campaign titled, Inside Dharavi, where it showed young boys using technology to attract foreign tourists to visit the slum. Similarly, Commonfloor.com used online video campaigns to push its offerings across the web.

WHO CLICKS?

According to comScore one in five internet users watch videos online daily. Bandwidth is improving every quarter, as is mobile internet speed with cheaper 3G plans being introduced one after the other. On an average, a user watches seven hours of online video a month. There are 55 million unique video viewers in the country and that figure is growing exponentially.

With youth being the primary dwellers of the digital space, youth-centric brands favour this medium more. “Digital is where the youth is today,



Our digital campaigns are closely followed up by TV and press campaigns.

JNANESWAR SEN

Honda Cars India



Branding needs to be placed at a point in the video when the consumer begins to think ‘who?’

VIVEK SHARMA

Philips India



We are trying to impact a consumer’s life through the content and storytelling.

VINEET JAIN

The Himalaya Drug Co



It really helps to test ads on digital first and, if they do well, use them for TV as well.

SWATI BHARGAVA

Cashkaro.com

both in terms of time spent as well as focused attention, compared to traditional media. TV is increasingly becoming a second screen whereas a mobile, tablet and/or a PC are the primary screens,” says Alok Goel, CEO, FreeCharge.in.

Brands start being loved by consumers when they become unique in the way they communicate. This is the philosophy Himalaya Drug Co follows. “Today’s youth is better known as Gen C: The YouTube Generation. Gen C is a powerful new force in consumer culture. It’s a term used to describe people who care deeply about Creation, Curation, Connection and Community. And as a brand, to get noticed and loved by the Gen C, one has to come out with out-of-the-box ideas on storytelling on digital medium,” explains Vineet Jain, general manager, marketing, consumer products division, The Himalaya Drug Co.

A video can establish a better connect with any audience, much more than a banner or static ad can. With a story in the armour, it has more engaging capability than most other formats. According to Srivastava of Vdopia, a banner ad has a recall value of six hours, a rich media banner can sustain recall for 12 hours whereas a video can generate a recall value of 24 hours and beyond.

From a platform perspective, 2015 will be a bigger year when brands across genres will adopt online video advertising as a preferred marketing medium. “The last year was more of a period of experimentation. In 2015, we will see the main campaign break on digital first and then replicated on TV,” says Uday Sodhi, executive vice president and head, digital business, Multi Screen Media.

A COMPELLING STORY

Storytelling has been at the heart of communication for eternity. Advertising folk are considered to be great storytellers - the consumer is not interested if the story is not great. Digital has freed the brand, brand managers and agencies from the 30-second limit and that has brought storytelling back into the advertising business. A 2-3 minute video, which tells the story, engages the users, makes him feel emotions and compels him to share the video.

For Himalaya Drug Co’s Jain, traditional marketing is a functional approach to advertising and is related to a problem and its solution, but with digital, the brand has been able to touch the lives of its consumers. “With digital videos, we are not selling a product, but are trying to impact a consumer’s life through the content and storytelling,” explains Jain. For brands, both digital and TV have their own place in any marketing campaign and also help achieve different objectives and need different budgets. “At Cashkaro, we do not see digital as an alternative to TV. Though it really helps to test ads on digital first and if they do well, can be used for TV as well,” says Swati Bhargava, co-founder, Cashkaro.com.

Digital videos are not substitutes for TVCs, yet. However, measurability is the biggest factor that makes digital videos attractive. Even YouTube has a skip button, which means that only those who choose not to skip, watch the ads. This tells the marketer exactly how many watched the videos and for how long.

The three metrics most used among agencies and brand professionals, when buying digital video ads (according to an October 2013 study from BrandAds), are impressions, clicks and

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DISNEY CHANNEL

Family Show

The channel has rolled out a marketing campaign titled 'Shanivaar Ravivar only for Parivaar', to promote the change. News Bureau



Disney Channel, the flagship kids' entertainment channel from Disney India stable, is all set to chase adults. Taking a cue from the growing co-viewing (parents/families watching kids' channels with the kids in their house) trend in the genre, the channel decided to reposition itself to expand its audience base and increase the involvement of other family members.

The channel turned 10 on December 17 and unveiled its new packaging and logo. Simultaneously it also rolled out its new brand campaign created by Taproot India, which tells that soon it will start airing weekend shows meant for entire family. The campaign thought is 'Shanivaar Ravivar only for Parivaar'.

Vijay Subramaniam, VP, content and communications, Disney India Medianetworks says that, worldwide, Disney is a family entertainment channel. "It's in India that we started off as a kids' channel but now its the right time to start entertaining the other family members."

Towards the end of January, the channel will launch five new live action shows. These will occupy the weekend prime-time slots fighting Hindi GEC's. The channel will give almost 30 per cent weightage to live-action properties post the launch of the five shows. They will be repeated during weekdays in the evening primetime band. Though it has English, Tamil and Telugu feeds, the shows will only be aired in Hindi.



Subramaniam and Gandhi

Produced by Optomystix, it is about the Rajas, an urban "happy go-lucky family" which discovers an ancient photo frame on an adventure trip. They soon find that the frame brings to life any person whose picture is placed in it.

'Kabhi Aise Geet Gaya Karo' aims to celebrate the unity, values and ethics of the tight-knit Chaudhary family. Produced by Cinevistas, the show is about a family that keeps no secrets and upholds traditions.

The third show, 'Goldie Ahuja Matric Pass' from The Troublemakers, is about a resourceful, ingenious, 40-year-old trader who discovers that his uncle has left him an inheritance with a condition - that he needs to complete his schooling. 'Lage Raho Chachu' is the fourth show while the fifth one's name is yet to be finalised. The channel will be looking at launching more such shows. It is also open to launching non-fiction.

DISNEY IN NUMBERS

Disney Channel's core audience is C&S 4-14 years. According to the channel, 3.6 million kids tuned in to Disney Channel in its first year. At present, the channel reaches out to 24.9 million kids. "Today, 31.3 million adults (C&S 25 +) enjoy Disney's content compared to 6.6 million in 2005," says Subramaniam.

Interestingly, because of co-viewing, a significant number of non-conventional advertisers have been reaching out to these audiences.

A HINDI GEC NEXT?

Nikhil Gandhi, VP and head of revenue for media networks, Disney India shares that with the introduction of the new live actions shows, technically the channel will not be a "kids' entertainment" channel only.

"We want to gradually move into that space and not take a plunge directly," Gandhi says. ■

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It is Time to Lead...

advertising is being consumed by the user. It pushes the media agencies to devise interesting content strategies to get consumer attention," he asserted.

The other trend, he said, is e-commerce which is the biggest disruptor in marketing. Unlike media agency's traditional role of putting through the communication now they can be involved in the last mile activity (in this case the sale on the e-commerce platform).

'Brands becoming publisher' or a 'Franchise of content' is the third trend says Srinivas. Red Bull setting up a Media House globally to promote the brand especially through sports content, Pepsi forging content partnership with MTV creating a niche channel MTV Indies are few examples of this. "Such initiatives make media agencies provide holistic content solutions to brands," he added.

Digital devices being used in the



activation activities has allowed agencies an opportunity to put science behind leading them to move up the value chain.

In his opinion, it is crucial to hear the young blood of the organisation as they are the digital natives who understand the medium well. He mentioned the Youth Executive Committee (YCO) that the agency has set up across brands which along with executive committee XCO (senior leadership team) help take the right call for its clients.

Putting focus of 'data' in the media agency operation, Srinivas said that media planning will have to move from contextual to audience planning which is possible through data. "It helps agencies to put out campaigns for relevant consumers," he quipped.

He concluded the address by mentioning two recent campaigns that his agency did for Google and Amazon India and Honda Mobilio. For the former, the agency created an online platform titled 'Grand Diwali Mela' while for the latter it was the digital launch of the Honda Mobilio featuring comedian Kapil Sharma.

"Clients get good work if they give us interesting briefs. This shows the power of content, data and targeting the right audience," he concluded. ■

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WHAT'S UP?

While the launch dates are still not confirmed, the shows are expected to air at 7 pm on Saturdays and Sundays.

The first show is 'Maan Na Maan Mein Tera Mehman'.

DEFINING MOMENTS

SAURABH YAGNIK
EVP AND BUSINESS HEAD, SONY PIX & AXN, MSM

People's Man

By Prachi Srivastava

For the EVP and business head, English channels (Sony PIX and AXN), at Multi Screen Media, every change in job has been a defining moment.

After I completed my chartered accountancy in 1994, I joined ITC as a management trainee in the internal audit function. I had another offer - that of CS (company secretary) from a company of equal stature but I chose to join ITC. It was indeed the first defining moment of my life. Suddenly your entire perspective changes when you look at large organisations across the country. As a youngster, your mind is impressionable and you see the size and scale of operations and being with ITC, you say 'wow'!

I feel that every company that I worked with has shaped me into the professional that I am today. Every person I have worked with has groomed me. And hence, getting opportunities to work with companies - be it in the FMCG space or broadcast - have been my defining moments.

At ITC, I interacted with senior people, travelled across Kolkata, Tamil Nadu and Nepal and saw different cultures. Travel and dealing with different settings and businesses really shapes you as a person. You tend to understand the diversities of the country much better and know how better to deal with people and situations.

After spending five years at ITC in different roles, I got an opportunity to work with Hindustan Unilever. That, according to me was my second defining moment. HUL was an

institution in itself and the role and responsibilities I was handling was very exciting. At HUL, I worked across sales branches, factories - making lotions, shampoos and talc - for seven years.

With 12 years in the FMCG space, I thought of doing something different. That's when the opportunity to head FP&A (financial planning & analysis) and treasury function at Star came. Moving from FMCG and joining Star to enter the media industry was another one such moment. Much was happening at Star back then. Uday (Shankar, CEO, Star India) had just taken over and was building the team. After three years of taking care of the FP&A, Uday asked me if I would like to move to a business role and head the English cluster of the company.

Initially I was apprehensive but then took up the challenge. When I started, it was a business that had migrated from Hong Kong to India. So, I had to learn and run it simultaneously. But it was an interesting period! We brought *Koffee with Karan* back on Star World, launched Star World HD and Star Movies.

All was going well at Star, when the opportunity to take care of Sony's English movie business came. You can be with the leader and it's great fun there but being with a challenger brand and doing things to turn around that brand gives much more satisfaction. I took on the challenge.

That was Sony Pix and I had a fantastic stint there. We looked at our strengths, the competitive landscape and through meticulous brainstorming sessions, we built three elements - invest in content, innovate to break clutter and build perception to keep Pix top

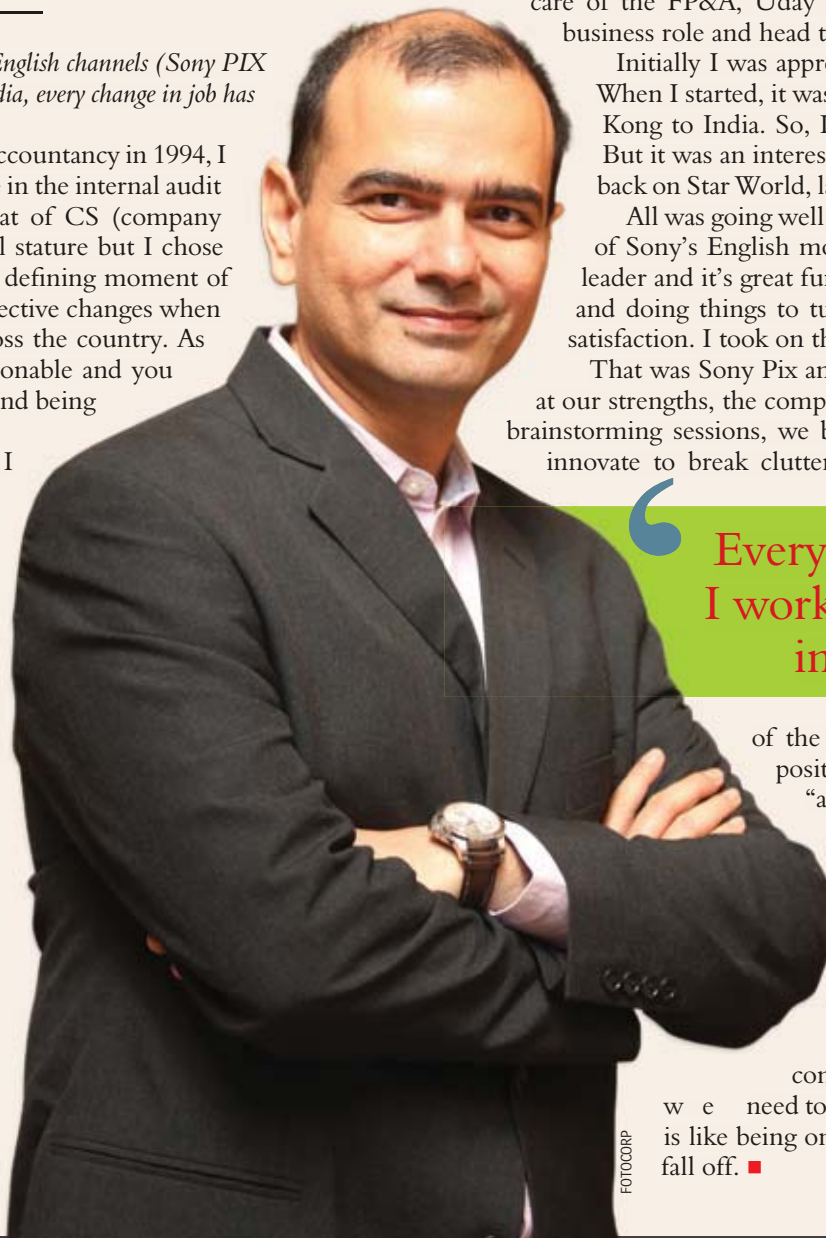
Every company and person I worked with has shaped me into what I am today.

of the mind. We relaunched and changed the positioning of the channel, talked about the "amazement" and strengthened our library.

When I look back, feel very satisfied with the way we worked on Sony Pix.

Eventually, AXN also got added to my existing portfolio. The channel had its own set of challenges with a very different landscape that emerged post digitisation. We are building great properties, have struck great deals with companies like CBS and as we go forward we need to do more and more. Being in the business is like being on a treadmill. The moment you stop, you fall off. ■

As told to Prachi Srivastava



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The Rise of Video

completions. Metrics can be determined best by the marketer's objective behind the campaign. Sodhi points out a challenge. "Digital videos cannot be measured using the same lens that a TVC uses," he adds.

In India, a digital video is measured on CPVs (cost per view), especially when one is evaluating this against a TVC. But the virality factor is used as a key metric to determine the effectiveness of the campaign. The number of times the video is shared, the number of comments it has attracted and the number of times it has been viewed fully, matters as far as effectiveness is concerned.

For Honda, measuring the effectiveness of a



TV is becoming a second screen whereas a mobile, tablet and/or a PC are the primary screens.

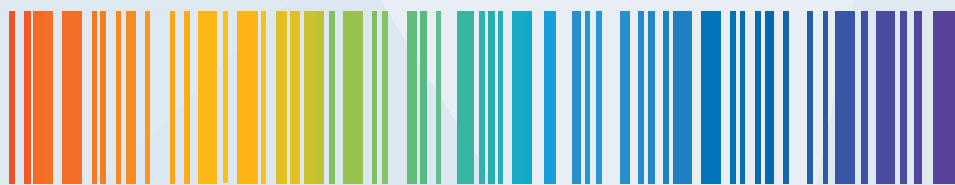
ALOK GOEL

Freecharge.in

digital campaign is easier, as all its digital campaigns are closely followed by product launches and traditional media campaigns, by which time the popularity of the product advertised on digital is already high. "We do not do digital campaigns in isolation. Both in the cases of Mobilio and Amaze, our digital campaigns were closely followed up by the launch of a TV and press campaign. For example, the Kapil Sharma campaign for Mobilio generated three million views - generating buzz about the product much before the extensive TV campaign was launched," reveals Sen.

What happens next? With large brands taking the lead, expect players from smaller product categories to follow. The new year will also see a spurt in online-only videos from categories in which most consumers are on the internet. ■

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CEO

16-17, December, 2014 | Hyatt Regency, Chennai

BRAND STRATEGY- MOVING TO THE NEXT LEVEL

The sixth edition of the Brand Owners' Summit witnessed intriguing insights from brand owners across verticals.



On the sidelines

Obsess over the customer, relentlessly adapt to changing times and maintain a maniacal focus on values," stresses Rajiv C Lochan, the managing director and CEO of Kasturi and sons, publisher of the 136-year-old brand, The Hindu. His career graph, which covers brands that are more than 100-years-old, have given him strong insight on managing long-term brands.

Clearly, branding is a very important aspect of any business, be it a B2B or B2C player, new companies or long-term players. It helps a customer understand the company; differentiate it from its competition and builds faith in the organisation. In this two-day event, the speakers

left behind some interesting thoughts on branding.

Any investment has to reap benefits. While an entrepreneur believes that his/her brand is absolutely great, it is truly so only if that brand is able to offer a good return on investment. According to Dr. Mohammed Rehan Sayeed, founder, Motherhood Hospitals, branding

gave Motherhood more visibility and helped build the hospital's business. Dr. Sayeed admits that there was a visible increase in its revenue. "While with respect to bed strength we are number one, we are number two when it comes to revenue. We are five years behind our competition," he said.

The power of brand ambassadors cannot be overlooked. He or she is one person who pitches your brand to your customers. C.K. Kumaravel, founder, Naturals Chain of Beauty Salon can vouch

campaign. A brand ambassador can not only reduce the cost of advertising, but have an indirect rub off effect on the company's image influencing a customer to pay more.

Another thought that came out in this forum was that trial and error method is also a good way of understanding your brand strategy. Mahesh Murthy, an ad guru turned investor, takes the example of a company in which he has invested — MyDentist. The company used the "price list on the door" to attract people for dental services like cleaning their teeth as a preventive measure. MyDentist arrived at this method after trying out various things without being effective.

Clearly, the marketing dynamics are changing and evolving at a fast pace, just as the consumer has evolved due to global reach, multiple options in the market and, most importantly, technology. As Chandu Nair, Design Angel-Investor points out, it is the end of push marketing era and the future is going to be all about pull marketing or in-bound marketing.

Powered by The Hindu, the two day event was organised by afaqs! and The Smart CEO on December 16 and 17, 2014 at the Hyatt Regency, Chennai. ■



Low Budget Brand Building



The correlation between Valuations and Brand Value

for it as his salon grew from 80 to 430 with the help of three brand ambassadors — squash player, Deepika Pallikal and actors Genelia and Kareena Kapoor. He believes that when a company starts thinking big, they need to create an image, which is bigger than their brand and only a brand ambassador can drive that efficiency into the



Dr. Mohammed Rehan Sayeed on the journey of Motherhood hospitals



S. Parthasarathy on branding as an intangible component of a successful B2B player in the manufacturing space



PN Vasudevan on building a brand through performance



Mahesh Murthy tries to demystify the art of brand building



E. Balaji on brand building to attract talent



Rajiv C. Lochan speaks on the art of managing long-term brands



Priya Jayaraman on the art and science of brand building in the digital world



Ashwin Padmanabhan on a session with BIG FM



The TI Cycles brand story - presented by Rajesh Mani

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FASTRACK

No Reason to be Sorry

The accessory brand has launched yet another bold outdoor campaign.
By Devesh Gupta

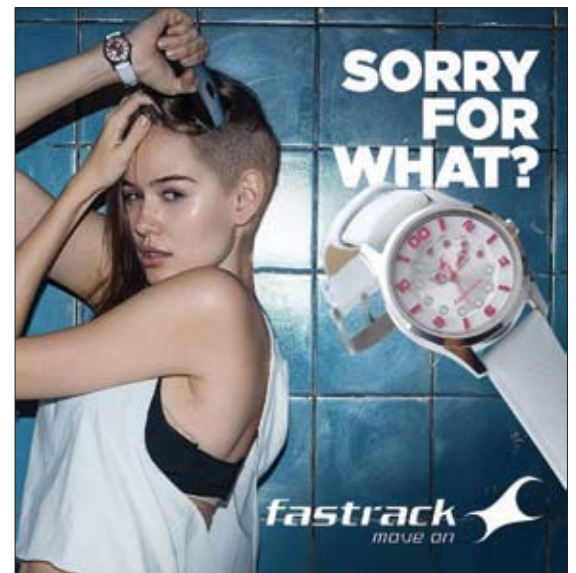
Titan Industries-owned Fastrack is on a shock-and-awe inducing spree. Just a little while ago, it had rolled out 'Just Be', an out-of-home campaign with models sporting a 'couldn't-care-less' attitude to showcase the product range.

This time round, the 'Sorry For What' campaign features a female model shaving her head while another flaunts an unshaved armpit; meanwhile a male model is shown wearing thongs – basically each a case of role reversal.

The campaign underlines individual freedom by suggesting that if the young wants to do something that shocks the people around them, it is not their problem. The campaign showcases products such as helmets, watches, bags and sunglasses.

Speaking about the communication, Hemal Panchamia, head, marketing, Fastrack, says, "Unusual' is the right word for this campaign. At Fastrack we think a lot about social stereotypes and what we can do to change people's point of view. We thought billboards would be a great way to address the issue." The digital leg of the campaign will take off soon.

Fastrack's list of talked-about campaigns include 'Sorry for What', 'Just Be', 'Dump Them, Move On', 'Livein', 'Keep Trippin',



"At Fastrack we think a lot about changing the people's point of view towards the social stereotypes."

HEMAL PANCHAMIA



'Move On', 'Closet' and 'Mature is In'. Each campaign tries to interpret the brand thought, 'Move On', in a fresh way.

While the creative agency for the month long campaign is L&K Saatchi and Saatchi, the OOH is handled by Milestone Brandcom. Fastrack has taken over 100 large-format billboards across 20 top cities. The media agency is Maxus.

Fastrack was launched in 1998 as a sub-brand of Titan. It was spun off as an independent accessory brand targeting the urban youth in 2005. With a vision of becoming a complete fashion brand, Fastrack launched sunglasses in 2005 and then bags, belts and wallets in 2009. Today it has over 150 stores across India. ■

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SIMERAN BHASIN > CHIEF MARKETING OFFICER, WILDCRAFT

“We’ll redefine India’s relationship with the outdoors”

The youth-marketing specialist talks about what Wildcraft stands for and where she wants to take it.

By Sohini Sen

Outdoor and adventure gear brand, Wildcraft, recently broke what it calls its “first comprehensive, strategically-driven ad campaign,” across media platforms, including television. With a revamped logo, the brand has a new product range to flaunt.

The team spent the last seven months articulating what Wildcraft stands for and what its new communication strategy ought to be. Recall that around nine months back Wildcraft roped in Simeran Bhasin as chief marketing officer.

Bhasin, ‘youth marketing specialist’, as her LinkedIn profile describes her, and former marketing head of Fastrack - a brand she has spent around 10 years nurturing - spoke to afaqs! Reporter about Wildcraft, in an exclusive interview.

Launched in 1998, today Wildcraft is a ₹250 crore brand, available in over 120 exclusive, and over 2,500 multi-brand stores, in more than 400 cities in India. Edited Excerpts.

Traditionally, Wildcraft has relied a lot more on word-of-mouth marketing than on mass media advertising. What prompted this TV campaign?

We have never done any marketing or communication before, at least not in the formal sense of the term. Whatever we have done has been sporadic, through small associations, collaterals and

product sponsorships.

After being in Bengaluru for over a decade, Wildcraft forayed into the rest of the Southern cities around seven years ago. Eventually, the distribution expanded and moved to the West and North, and very recently (around 12-18 months ago) it moved to the East.

In the absence of any formal and visible communication in past, the consumer’s perception of the brand has been led by the product itself. Those who live in Bengaluru know about Wildcraft as an outdoor-gear brand, but as we move to other regions, we notice that the campus line has picked up. This has led to the perception that Wildcraft is a lifestyle brand.



But we are a performance-gear brand. And through this campaign, we are clarifying that. Going forward, we will ensure we have a sharply positioned brand.

You cater to a very niche market, don’t you? After all, how many Indians are enthusiastic about the outdoors? Is this changing? India does not have a well defined outdoor culture. Perhaps the only sense of ‘outdoors’ people have is the religious/spiritual pilgrimage journeys of our parents and grandparents.

But as we see, more and more people are venturing out these days. Statistics show that almost 70 per cent of the people are either updating their online status or ‘liking’ photographs linked to the outdoors.

So, we are on the cusp of



something, and we, as a brand, have taken it upon ourselves to redefine India’s relationship with the outdoors. To do so, our marketing activities need to inspire people to go out, and also inform them about the relevant gear for it. The average Indian does not even know that you cannot wear a pair of jeans or running shoes when you are out trekking. Sport shoes are meant for urban surfaces. So these are the kind of things we have to work on.

As far as your sales go, how big a role does the online medium play?

We are quite aggressive online. Around 15-16 per cent of our sales come from online, about 25 per cent from exclusive brand outlets, and the rest from a combination of multi-brand outlets, across traditional and modern trade.

You target outdoor enthusiasts, clearly. Tell us more about this consumer... ?

In terms of psychographics, our TG comprises people who are explorers at heart, people who are liberated. In terms of demographics, our target consumer is between 25 and 27 years of age, from urban India, SEC A and B. More broadly speaking, our TG lies between 18 and 35 years of age.

Our top three cities are Bengaluru, Delhi and Mumbai, with Pune coming up at No.4. Bengaluru has always been the single largest market for us.

We haven’t reached a stable level of distribution yet. On this front, Bengaluru and select South markets have a relatively higher level of saturation than other regions.

What is your most popular product segment?

Our daypacks; typically this is what one would use for a day hike. We noticed that this item started getting picked up by campus-goers and early-jobbers as laptops began entering the market. That’s when we started introducing laptop compartments in our daypacks.

Most of our adventure and crossover gear - for example a laptop daypack that can be used for both, urban leisure and the outdoors - has done well too. People are increasingly carrying their gadgets with them when they travel, and our products are letting them do that.

Which brands do you consider as competition?

In terms of an affordable performance brand that is a head-to-toe outfitter, we don’t see anyone else in our space. Perhaps what comes closest would be Quechua from Decathlon but they’re a very mass player, whereas, we cater to the mid-market segment.

As far as consumer insight-mining goes, how different is Wildcraft, as compared to Titan, your previous employer?

Titan is very focused on the consumer and has a keen ear to the ground. I have been trained to pick up insights. Sure, beyond a point you can’t really use research to understand the consumer; you have to be the consumer yourself... that’s when the decisions you make as a marketer become a lot more instinctive.

At Wildcraft, our research is done a bit differently because we don’t really believe too much in getting our products moderated by a third party. We work extensively with a panel of outdoor professionals. ■

sohini.sen@afaqs.com

KIRTHIGA REDDY

2015 is a Mobile World and India is Leading



SUSHIL KUMAR

An indication of how fast the internet space in India is growing can be seen from our latest quarterly numbers. India saw a 30 per cent increase in monthly active users (MAU) from 87 million MAU in Q2 2014 to 112 million MAU in Q3 2014.

Over the last year, we've invested in programs to help educate agencies and businesses on how they can leverage our platform to drive better returns. We've seen how brands run campaigns more efficiently on our platform and are able to reach targeted audience groups. Owing to regional diversity, a large chunk of next billion users are more likely to come from here. And, for many people, their first touch point on internet is Facebook via mobile phone.

MOBILE ENGAGEMENT IS DEEPENING

The mobile phone has surpassed all conventional socio-economic barriers in India and is truly an omnipresent phenomena across geographies. For example, in India specifically, people are on the mobile all day, every moment. India is home to one of the largest mobile phone markets worldwide with almost 88 per cent of people in India that visit Facebook every month, doing so on mobile. Not only people in India are witnessing a shift from feature to smartphones but they are also engaging heavily with their device.

According to e-marketer, Internet users in India will grow by more than 50 per cent in the next four years vs TV viewership, which is projected to grow by only 12 per cent. And the average person checks their mobile device 100 times a day and they check Facebook 14 times day (IDC "Always Connected" report). This makes mobile a crucially important channel for business and brands.

MULTI-SCREENING OPTIONS

Youth today use an average of two-three devices and often use multiple screens in the evening, especially while watching TV. More



Mobile phone has surpassed conventional socio-economic barriers in India

than three-quarters of these cohort always or mostly use their mobile phone while watching TV, according to 'Coming of Age on Screens' Facebook study. This means that TV is not able to provide the reach it once was, making it crucial to reach people on their devices even during primetime.

This actually makes it an exciting time to be a marketer. There's a fun challenge in figuring out how a brand tells a story in such a way that it works across different devices. The story has to be told in a way that is not confusing so that it doesn't feel like you're getting the same story over and over again.

THE VIDEO EXPLOSION

From 2012 to 2014, video consumption on mobile and tablet has grown by 532 per cent (eMarketer, July, 2014). Two-thirds of video views on Facebook are happening on mobile. Since June this year, there has been an average of more than 1 billion views on Facebook every day and 76 per cent of people who watch video online

say Facebook is their top source for video discovery.

This fundamental shift in the way people consume video content means there is a greater opportunity

than ever for marketers to leverage a rich storytelling format in order to target people across devices and deepen engagement with them.

MEASURABLE REAL BUSINESS OUTCOMES

For Facebook, measurement effectiveness is an important priority, and our focus for 2015 is on advertisers getting real results and measurement metrics on their Facebook campaigns. Take, for instance, the Kissanpur campaign by Hindustan Unilever. It was a digital-only launch targeted at modern parents. Facebook helped drive awareness by reaching over 22 million people in a just 24 hours.

In addition to being where people spend their time, Facebook is the world's largest network of real people. Facebook knows what individual people and their friends like on Facebook and we know we have real people across the devices. This enables us to show relevant ads, resulting in actual business results for marketers. ■

(The author is managing director of Facebook in India)

<< continued from page 13

Sa Re Ga Ma...

head, Zee TV, says, "It is a definitive platform for aspiring singers and has only grown with each successive season."

Zee Music Company will partner with the channel in terms of co-creating and promoting exclusive music content with the Li'l champs.

NEW RATES

Ashish Sehgal, chief sales officer, ZEEL told that the channel is asking for 50 per cent hike in ad rate compared to the 2011 season. "The last season aired for a longer time, in terms of numbers and duration. Earlier each show was of 90 minutes,

while this time its 60 minutes. So the inventories have decreased and we are taking corrective measures to ensure that the ad revenue targets don't suffer. We are bullish about the performance of the show."

Zee TV is looking at getting eight sponsors on board for the show, including six associate sponsors and two title sponsors.

"The show's performance will depend on the format and the quality of the judges. In recent years, singing reality has been struggling to connect with audiences. It will be a challenge. Having said that, since it's a kids special, emotional connect can trigger family viewing," says Dharendra Singh, head, Planning - AVP, BPN. ■

prachi.srivastava@afaqs.com

JOB SWITCH.in

Post: Web Designer

Company: afaqs!

Profile: Good Visualization skills. Responsible for designing micro sites, mailers, Print ads, Logo designs & banner creatives. Must have extensive experience of color scheme and typography. Working knowledge of Flash Animation, Action script (Optional).

Exp: 2 to 3 years

Location: Noida

Email: arti.rohatgi@afaqs.com

Post: Account Executives

Company: Greyapple Advertising Services Private Limited

Profile: Ability to think on the feet, document a brief and get good output from the creative team. Must be highly organized and have the ability to multi-task Plan and Coordinate on new projects and sniff out project opportunities. Over-see day-to-day operations of client projects

Exp: 2 to 5 years

Location: Bangalore

Email: career@greyapple.net

Post: Art Director

Company: Greyapple Advertising Services Private Limited

Profile: Ability to work on multiple assignments simultaneously. Confidence, to present and explain ideas to colleagues. Ability to work under pressure.

Exp: 3 to 6 yrs

Location: Bangalore

Email: career@greyapple.net

Post: Ad Sales Manager / Asst Ad-Sales Manager

Company: Pioneer Book Co Pvt. Ltd.

Profile: To identify and approach target clients agencies Who advertise in digital media amp other leading media for business revenue generation opportunities.

Exp: 3 to 5 years

Location: New Delhi

Email: shambo@teamcoverage.in

Post: Senior Executive - Client Relations

Company: AVG Advertising Agency

Profile: A quick thinker with great communication skills media

familiarity and with a minimum of 1 - 2 years experience of having handled clients across various verticals will be an asset. He should be operationally sound and capable of handling full cycle assignments from briefs to execution.

Exp: 1 to 3 years

Location: Delhi

Email: mail@avgadvertising.com

Post: Senior Visualisers

Company: Marching Ants Adv. Pvt Ltd.

Profile: Should have visualising art typo and layout abilities. Excellent Art and Design Skills. Able to ideate and execute campaigns Ads brochures etc for various medias.

Exp: 5 to 10 years.

Location: Mumbai

Email: marchingants.jobs@gmail.com

Post: Mid-level Copywriter/ Sr. Copywriter

Company: Marching Ants Adv. Pvt Ltd.

Profile: Responsible for making excellent brand communication for all our client. Develop concepts for commercials, contests or any other sort of promos

Exp: 2 to 5 yrs

Location: Mumbai

Email: jobs@gmail.com

Post: Client Servicing/ Account Executive

Company: Greysell Marketing Promotions Private Limited

Profile: He should be operationally sound and capable of handling full cycle assignments from briefs to execution. Handle all requirements of clients and generate new business from existing clients .

Exp: 2 to 3 yrs

Location: Mumbai

Email: careers@greysell.in

Post: Digital Marketing Manager

Company: First Show Digital

Profile: Candidate will be responsible for lead generation, new business and creating market opportunities for online communication business and Researching and identifying prospective clients.

Should have sound experience of planning, developing & executing digital marketing strategies.

Exp: 0 to 4 yrs.

Location: Hyderabad

Email: sharath@firstshow.co.in

Post: HTML DEVELOPER

Company: Thoughtrains Designs Pvt. Ltd.

Profile: The position requires constant communication with colleagues. Knowledge of core design and layouting softwares - Adobe Illustrator Photoshop Corel.

Exp: 2 to 4 years

Location: Navi Mumbai, VASHI

Email: hr@thoughtrains.com

Post: Copy Writer

Company: Think Creative AdSolutions Pvt. Ltd.

Profile: Ability to generate out of the box ideas roll out clean fluid evocative copy turn briefs into inspiring pieces of marketing communication be comfortable with both long and short copy - Exceptional grip on various media vehicles and advertising work across various industry verticals.

Exp: 3 to 4 yrs.

Location: Mumbai

Email: careers@thinkcreativeindia.com

Post: Sr. Copywriter

Company: Thoughtrains Designs Pvt. Ltd

Profile: To Conceptualise and write copy for ads, brochures, websites, social media etc. To Brainstorm ideas with other members of the creative team.

Exp: 2 to 6 yrs.

Location: Navi Mumbai, VASHI

Email: hr@thoughtrains.com

Post: Copywriter

Company: IBD India Pvt. Ltd.

Profile: To Conceptualise and write copy for ads, brochures, websites, social media etc. To Brainstorm ideas with other members of the creative team

Exp: 2 to 3 yrs.

Location: Mumbai, Gurgaon

Email: srikant@ibdbands.com

Post: Group Head/ Account Director

Company: abm communication Pvt. Ltd.

Profile: He should be operationally sound and capable of handling full cycle assignments from briefs to execution. Handle all requirements of clients and generate new business from existing clients .

Exp: 5 to 8 years.

Location: Gurgaon

Email: careers@abm.co.in

Post: Visualiser

Company: Melange Medical Communications

Profile: Should have visualising art typo and layout abilities. Excellent Art and Design Skills. Able to ideate and execute campaigns Ads brochures etc for various medias

Exp: 3 to 5 years.

Location: Mumbai

Email: pranil4u@gmail.com / hufrezmistry@gmail.com



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>> MOVEMENTS/APPOINTMENTS <<

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

MEDIA

The media industry saw several changes in the last fortnight.

ITV Network roped in Arun Aggarwal as the Group CFO. This is Aggarwal's second stint with the Network and he will oversee financial operations.

Shiv Sethuraman has resigned from Percept One as chief executive officer after spending six months at the agency.

Sudip Roy has joined Network18 as the national revenue head for its news channels, IBN7 and IBN-Lokmat and will focus on the sales strategy.

Tanuj Garg, chief executive officer of Balaji Motion Pictures, has quit. He joined the organisation in 2010. Prior to Balaji he was with Viacom18 Media.

Vikas Gupta, programming head of Viacom18's youth entertainment channel MTV, has decided to move on. Gupta started his career with Balaji Telefilms as a trainee. After quitting, he joined DJ's and then came back to Balaji in a newer role as an associate creative director.

Ajit Thakur, executive vice president and business head of Life OK and Channel V, has put in his papers. He joined Star India as the head of Star One in August, 2011. He spearheaded the launch of Life OK. He was given the additional responsibility of heading Channel V, the youth entertainment channel from the network.

Times Television Network (TTN) has appointed Sandeep Bharadwaj as head, distribution for all platforms. He will report to Jagdish Mulchandani, chief financial officer, TTN.

Conde Nast India has roped in Gaurav Mishra as the digital director. He will be responsible for business strategy, product innovation, audience engagement and monetization for all digital, mobile, and social editions of Vogue, GQ, CN Traveller, and Architectural Digest.

Veteran journalist Shailesh Kumar has joined Focus News as the managing editor of its regional news channels. Based in Delhi, Kumar will look after Focus NE, Focus Hi Fi, Focus Oriya, Focus Bangla and Focus Haryana.

Sunil Punjabi, businesses head, AXN has decided to move on. He joined the company in August, 2012 from Cinemax where he served as the CEO.



ARUN AGGARWAL



SHIV SETHURAMAN

RK Arora, erstwhile group CEO, Information Television Network (ITV Network), has joined News Nation Network as chief executive officer. Arora will spearhead the strategic and operational management of News Nation Network and will oversee the group's news broadcasting assets. He will report to the network's board.

Zee Entertainment Enterprises has appointed Anjana Kshetry as head, brand solutions, Zee Digital. Kshetry will report to Debashish Ghosh, chief knowledge officer, Essel Group. She will be working with the India Web Portal, Ditto TV and Zee Digital teams. She will also be responsible for leveraging the ZEE Sales team for integration of digital propositions with TV sales propositions in the most optimum manner.

Sumantra Dutta, country head, Star - Middle East, Pakistan and Africa, has decided to move on ending his 20-year association. He held the post since October, 2008.

MobiKwik has appointed Mrinal Sinha as head of strategy. Prior to this, Sinha was the founder and executive director at Brattle Foods, a food supply chain solutions and logistics business. He will devise the strategic roadmap with the management, identifying key opportunities for talent and technology acquisition, fostering crucial alliances and kick starting new revenue lines within the company. ■



RK ARORA



ANJANA KSHETRY

MARKETING

Prashant Pandey has been appointed as the vice president and general manager of GSK Consumer Healthcare Brazil. He takes over from Jayant Singh who has been given a new role.

Singh will be responsible for the strategy, growth and commercial execution of Brazil's Consumer Healthcare business.

Pandey, in his current role is category development director, Family Nutrition India subcontinent. He set up and expanded the category team and drove innovation across the portfolio. In his new role, he will be a member of the India Leadership team, reporting in to Zubair Ahmed, managing director, GSK Consumer Healthcare India.

Pandey joined GSK CH India in 2008 as marketing head, Horlicks from JWT, where he spent many years in account planning and management. ■

ADVERTISING

Ashe Marcom, has appointed Iqbal Raj as its creative partner. Raj, who has been writing film scripts, has returned to advertising after his last stint at Basecamp India as creative head. He has over 25 years of overall experience. He has worked with agencies such as Contract, Rediffusion Y&R, Percept/H. He also started his production house.



IQBAL RAJ

Thomas Xavier, founder-member of Orchard Advertising has put in his papers. Xavier was serving as national creative director and chairman for the Leo Burnett's sister concern. Having worked in the Leo Burnett group for 16 years, Xavier now plans to drive a new concept in business creativity. Thomas Xavier has been in the industry for 22 years and worked for a variety of clients.

A r i n d a m Sengupta, vice president, South, TBWA India, has decided to move on from the agency, after a long stint of over nine years. Sengupta has been with TBWA India since 2005. After heading the agency's Bengaluru operations for around four to five years, in 2009 he took over as head of the agency's Chennai office. Before joining TBWA, Sengupta worked with agencies like Lowe, Saatchi & Saatchi and Mudra and worked with clients across different industries.

Leo Burnett India has appointed Rakesh Hinduja as executive vice president, Mumbai. He will have the overall responsibility for the Mumbai office. He joins Leo Burnett from Publicis Singapore, where he was regional business director - Asia.

Hinduja has over 14 years of experience across the industry.

Rediffusion-Y&R has roped in Dhunji Wadia as president of the agency. Till recently, Wadia held the position of president at Everest Brand Solutions (which is part of Rediffusion-Y&R), and will continue to do so in the days ahead.

Wadia joined the Rediffusion-Y&R Group in 2010, which was when he moved on from JWT after spending 18 years there. ■



THOMAS XAVIER



RAKESH HINDUJA



GAURAV MISHRA

afaqs! Reporter



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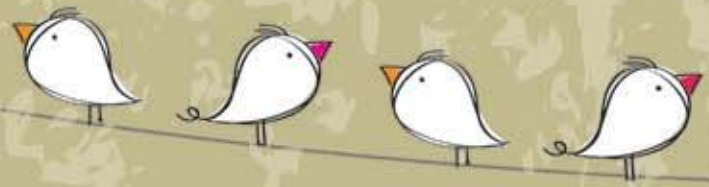
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