

afaqs! Reporter

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DINING



Online or off, eating out is much discussed among Indians. And, of late, they are walking the talk too.



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surewaves

DELIVERING GROWTH

BUZZIEST BRANDS

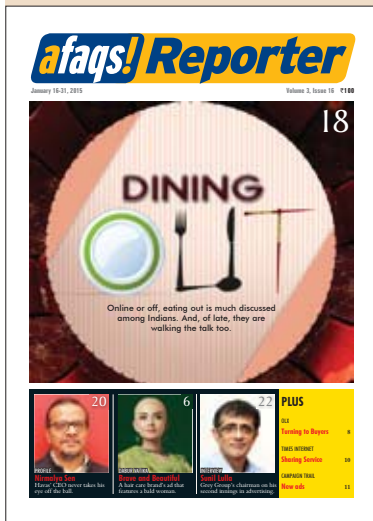
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This fortnight...



Iremember the precise moment I was drawn to food. Having just turned 40, the doctor told me to be careful about what I ate. Right until then, eating had been a chore. Food was merely something I shoveled into my mouth while reading a book at meal times.

Human nature is perverse. As soon as the doctor gave me a list of things to avoid, those were the very dishes I wanted to gobble. As the list of restricted items has grown with age, so too has my lust for them.

So, to me the rise of the foodie has been especially intriguing. I found on Google Trends that searches for the word 'foodie' have trebled in five years and are still rising rapidly. This is extraordinary considering that the word was first coined in New York magazine in 1980 and someone actually published The Official Foodie Handbook in 1985 – 30 years ago.

It was as if the word went into hibernation and took on a new life only in recent years. Three things happened simultaneously in India to give the foodie a burst of energy. First, urban India has witnessed an explosion of affordable restaurants

offering an unbelievable range of cuisines. Simultaneously, smartphones with powerful cameras coupled with the rise of social media have allowed diners to share their experience live.

Who nevertheless could have believed that food would become so cool among the young? That it would become the subject of endless discussion and even hot argument? It seems to me that there is as much social media discussion on a new restaurant as there is about a new film. Everyone has a point of view and everyone is a food critic. Collecting new gastronomical experiences is now a hobby in its own right.

People may grumble about how today's young are careless with their English. I'd suggest that they read the food reviews on Zomato: they are really well written (even if credit is due to the editors at Zomato). It is now common to go to a hip restaurant and find people taking selfies with their food. Writers – good and the ill-informed – on the subject abound and some restaurants even set aside tables for bloggers.

Our special article looks at how this experimentation with food has changed the nature of the restaurant business in India.

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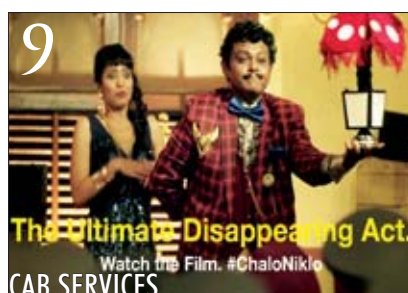


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Chetan Bhagat embarks on a fitness challenge.



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Its FB page adds a new member every three seconds.

DABUR VATIKA

Brave and Beautiful

The hair shampoo brand has rolled out a digital commercial featuring a bald woman. The campaign is a tribute to female cancer survivors. By Prachi Srivastava

There is nothing new about brands launching CSR (corporate social responsibility) campaigns or ad films, where they attach their product proposition to a cause. Tata Tea's 'Jaago Re', Godrej Aeri's recent commercial about pollution renewal certificates, Ambuja Cements' ad on the Hindu-Muslim divide, Kaun Banega Crorepati's promo on the North East are popular, top-of-the-mind ads. But how often does a brand, which is standing up for a cause, highlight something exactly opposite to its product proposition?

Dabur Vatika, the hair shampoo and hair oil brand, took everyone by surprise when its latest digital commercial featured a bald woman. The ad, a CSR initiative, shows a female cancer survivor. A caring mother and a sweet wife, the woman has just recovered but is unsure about her appearance



because she has no hair. She is hesitant to go out.

However, her family and colleagues at office try to make her feel comfortable. They love her for her inner beauty. Her husband and her female colleagues in office are seen putting a *bindi* (the traditional kala tikka to ward off ill luck) to assure her of her beauty.

The campaign, titled 'Brave and Beautiful', is a tribute to women who have battled cancer and have taken steps to live like normal people. Dabur Vatika has, over the years, talked about the beauty attached with hair and hence this commercial is a bold step in the effort to be something "different".

According to Praveen Jaipurkar, marketing head - personal care, Dabur India, as a natural hair care expert, Vatika salutes the inner strength and beauty of the women who have fought and defeated cancer, and have resumed normal life. Brand Vatika, he points out, has always stood for 'Woman of substance'. "Brands always talk

about how hair makes a woman beautiful. They talk about hair fashion, style or strength. But the hard fact is that a lot of women who have undergone chemotherapy do not just lose hair but end up with their self-esteem eroded. It takes a lot of confidence to face the world again," he adds.

The campaign begins with an engaging note, "some people don't need hair to look beautiful" conveying that 'Beauty is not skin deep'. Dabur Vatika will also present inspiring stories of more such brave women fighting this dreadful disease. The brand will release more legs of the campaign in the future. The 4 minute-long digital ad film will be edited to 60 seconds and launched on TV.

Created by Linen Lintas, Delhi and produced by Film Farm Mumbai, the lyrics of the background score were written by Linen Lintas' GCD Pranav Harihar Sharma (who is also credited with the script and screenplay of the film). The vocalist is Salim Merchant.

Talking about the brief, Jaideep Mahajan, ECD, Linen Lintas says, "The brand wanted to start a conversation with people and take a leadership stance. Cosmetics enhance external beauty but, we wanted to take a much more meaningful stance on beauty and go beyond the physical appearance of a woman."

Sharma elaborates that the song - 'tu faulad, tu phool' - captures the two sides of the woman. "She is stronger (than a man) when it comes to facing problems in life.

It captures the mental strength she needs to fight with herself after losing her hair."

POWER-PACKED?

Ramanujam Sridhar, founder and CEO, Brand-comm points out that the reference to hair care is subtle as one could see photographs of the lady when she had long hair. Though the ad catches one's attention, Sridhar is not sure if he would share it online. "It is not stark enough to provoke action or a change in attitude. It began well but lost its way in execution," adds Sridhar.

Vikas Tandon, managing director, Indigo Consulting is of the opinion that the ad is great but not unique. "It touches upon a widely discussed and debated human subject - the meaning of beauty - and is woven into a nice story. It surprises with an unconventional portrayal of a beautiful woman and will attract attention and opinion."

Considering that Dabur Vatika helps hair grow, is the campaign a mismatch of sorts? Tandon answers, "Not at all. In fact, if one were to take a slightly suspicious view, the ad indirectly, subconsciously even, reinforces how important beautiful hair is to the popular concept of beauty, even though the story purports to challenge it. And of course through the story, the brand is taking the moral high ground, so it wins both ways."

Sudarshan Sudevan, creative head - Digital, FCB Ulka too feels it's a warm, feel-good ad. Having said that, Sudevan feels that the ad has been tagged with so much emotional dosage, that it may act against its viral ability. The video might not be shared organically as expected - unlike the Tanishq remarriage ad, which I thought scored perfectly in this category. But their hashtag #braveandbeautiful can create conversations and thus be more viral than the ad itself." ■

prachi.srivastava@afaqs.com



Jaipurkar (top), Mahajan (Left) and Sharma (Right): Bold Move



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SAB KUCH BIKTA HAI

In its latest TV campaign, Olx shifts focus to the significant other of the online marketplace - the buyer. By Sohini Sen



It is not possible to clap with one hand. Showcasing this truism, OLX has acknowledged the buyer in its latest communication. It has moved away from the usual seller-centric campaigns.

"If you notice, our campaigns have subtly mentioned the buyer always. We noticed that in the online space, we have always had a lot of buyers. But since we wanted to get more sellers, we communicated the seller's proposition," explained Amarjit Singh Batra, CEO, OLX India.

The brand has released two films - #PatiParmeshwarNOT and #SushilBachcha. In the first, a wife is pleading viewers to sell a sofa as she desperately needs one. While in the second film a couple is seen searching unused appliances to replace the destroyed ones. This is the brand's way of saying that, whatever be the product, there is always a buyer on OLX.

According to Shayondeep Pal, group creative director, Lowe Lintas, the campaign is a seller's campaign disguised as a buyer's campaign. "We chose to speak through the buyer thus encouraging a sceptical seller to sell stuff on OLX," says Pal.

The site claims to get 1.5 billion monthly page views. Though there is no way to measure the number of transactions - OLX is only the middleman between the buyer and seller - the site has grown exponentially in the last few years.

According to Batra, OLX is still expanding and is investing in brand building in new markets while reinforcing its position in existing markets.

OLX's communication is a result of its research

"We decided to make buyers do the talking even though the target audience is still the seller."

AMARJEET BATRA



SUSHIL KUMAR



"The campaign is a seller's campaign disguised as a buyer's campaign. It encourages the sceptical seller."

SHAYONDEEP PAL

findings and insights. OLX's Consumer Research on Used-goods and Selling Trends (CRUST) showed that there are ₹22,000 crore worth unused goods in urban India. The insight from the site traffic points that many sellers would find buyers within few hours, or even minutes at times. "We married these two findings to get more sellers. But also decided that, to make buyers do the talking. So in a way, our TG remains the seller," adds Batra.

The use of the buyer's voice is to sensitise the seller to list products of good quality and make the exchange more personal. OLX is also trying to grow the market for used products. But growing the market has not just been OLX's priority, as can be seen by other players' sudden interest in buyers. Competing brand Quikr.com tried to position itself as the perfect matchmaker between buyer and seller in its earlier campaigns. Online information directory AskMe.com brought out campaigns asking viewers to shun the sell brigade and 'incentivised' it by offering them discounts while buying on the site. Can this approach help OLX retain its position in the market?

"I think it is a paradigm shift by OLX. So far it wanted more people to advertise their products. Now they want more people to buy from them," points out Tinu Cherian, head of digital media PR at an IT services company.

K Vaitheeswaran, e-commerce consultant and founder of Indiaplaza, India's first e-commerce website, explains that the number of buyers in the ecommerce model is usually more than the sellers. So by focusing on the buyers, OLX is trying to grow the market. "Quikr did a campaign showing both the buyer and seller and made it a bit confusing," says Vaitheeswaran.

He adds that the industry has not seen any communication about the quality of products leaving a great positioning for brands to talk about. However, he points that since the players (OLX and Quikr) do not actually sell the product, it is probably a difficult positioning to take. ■

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CAB SERVICES

Eating Into the Pie?

Ola Cabs has rolled out its first TVC to promote its app. Meru is incentivising the use of its app by offering a 30 per cent discount.

A look at what UBER's peers are up to. **By Sohini Sen**

When US-based taxi hailing service UBER's Indian arm was marred by an incident last month (a UBER driver allegedly raped a customer), what it also threw up was the increasing use of app-based services in the car and taxi rental industry in India.

Now, with UBER's future in India being questioned, other service providers in the organised car rental industry are rushing to fill the gap with offers and campaigns pushing the use of apps for booking cabs and car rentals.

Competitor Ola Cabs has launched a campaign to inform people of its app-based service. The TVC shows a magician and a hassled employee using Ola's 'lightning fast' taxi booking app to get out of sticky situations. The campaign focuses on the ease of booking through an app and how Ola Cabs can be depended on.

"Traditionally cabs were booked for planned outings. At Ola, we are pushing for day-to-day urban commute, because we have noticed that travelling, especially in big cities, is often unplanned and spontaneous. And radio cabs have to be booked in advance since commuters hardly get immediate service. Our campaign tries to address this gap," explains Sudarshan Gangrade, vice-president, marketing, Ola Cabs.

India's organised car rental industry is dominated by airport transfers, outstation cars and local, point-to-point transfers. Ola has close to 70 per cent market share. With presence in 60 cities and around 60,000 cabs on its platform, it also has auto rickshaws and the yellow-&-black taxis. According to Gangrade,



Gangrade, Aggarwal and Lahiri: Push Apps

Ola has expanded its reach and service categories along with ad spends in the last six months. Its marketing budget has been upped five to six times in the last two quarters to popularise new categories like Ola Mini (a low-cost service; sedan - middle of the road; and luxury cars - which it calls 'business' class), Pink (driven by women for women passengers in Bangalore) and auto rickshaws.

The marketing push has had good results. The usage of apps is up from 20 per cent (as a percentage of its overall bookings) in January, 2014 to 70 per cent this month, claims Ola. It uses its call-centre in cities with low smartphone penetration to get people to use the app. "We are pushing our app at every touchpoint. We incentivise customers for using the app. Other than the TVC, digital and outdoor campaigns are also promoting it," added Gangrade.

TAXI STAND

Apart from Ola, Meru and TaxiForSure are also running campaigns to promote their apps. Meru - one of the first radio cab services in India - has been trying to push its app platform by offering heavy discounts. A recent radio spot explains the 'My Wallet' feature on the Meru

app, that gives 30 per cent money back.

Meru offers a flat discount of ₹150, along with reduced fares across cities, for first-time app users. It is also verifying the driver's Aadhaar card every time a ride is booked. Additional features such as the 'Trip Tracker' and 'Ice Button' on their app (allowing people save emergency contacts of their close friends or

family so that the latter can track the journey) make the ride safer and up the trust factor.

Post the app launch, a year and half ago, Meru made it available in Nokia app stores. Moreover, a 'happy hour' was introduced for better fares while a tie-up with Flipkart allowed Meru to touch consumers comfortable with app-based transactions.

"The penetration of smartphones in our addressable market is 100 per cent. Fundamentally, the business itself is reshaping," explains Rathin Lahiri, CMO, Meru Cabs.

According to Lahiri, an app makes the consumer experience extremely convenient and increases the frequency of travel. Meru has already seen increased bookings on weekends and Sundays for impulsive or unplanned outings. While the company's booking ratio was skewed towards planned bookings a year back, today over 65 per cent are immediate bookings, made mostly through the app.

Taxi aggregator, TaxiForSure released a campaign for its app in the beginning of December, but took it off air a few days after the UBER incident. The company has been creating conversations on its Facebook page by talking about its drivers in a humane way.

It is not just the aggregators and radio cabs which are focusing on the apps. Car-rental company Savaari has launched unique packages like '8 hours Unlimited KMs' (unlike the usual 8 hours or 80 km at a certain rate) and flat pricing for airport transfers.

Gaurav Aggarwal, founder and CEO, Savaari Car Rentals does not feel that any of the companies has put in additional marketing efforts post the UBER incident. "There is a huge space to be created in the 'point to point' transfer segment. All the present marketing efforts by various companies are towards building that segment. But to rebuild the trust, certain hygiene factors have to be kept in mind."

Sundeep Nagpal, founder-director, Stratagem Media feels that coming up with a campaign to build the sector is good, but to use discounts as a tactic is not going to work." ■

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TIMES INTERNET

Sharing Service

The Alive app opens itself up for users to send personal videos. **News Bureau**

Times Internet's augmented reality app Alive has opened itself up for users to send personal videos by introducing AlivePIX, a video sharing service. With 'AlivePIX', users can now experience augmented reality with their videos, by creating augmented photos from their videos and share the hidden memories behind each video with their friends and relatives.

To get started, a user has to first download the Alive app and shoot a video or choose an existing one from the phone gallery. The next step is to select a photo from one of the frames in the video and customise it under various themes like birthday, thank you or sorry.

Once the photo is augmented, it can be shared on the user's social network, emailed or even printed and posted. The receiver has to scan the shared photograph with the 'scan tab' option in the Alive app on his/her smartphone. AlivePIX is available on Android and will be launched on iOS very soon.

Ajay Vaishnavi, director, telecom, Times Internet, says, "Alive is the most downloaded augmented reality app in India. It is our constant endeavour to enhance Alive by making it



Vaishnavi: Reality App




relevant for day-to-day use. We are hopeful that PIXING will catch up with Alive Users."

Times Internet launched the Alive app in December 2012 and claims it has registered 1.5 million

downloads and registers around five million scans every month now. When it was launched, Alive allowed readers of the Times of India to interact with the print medium and get access to media content, such as videos, photos, and polls.

In March 2014, came the Alive Studio, which empowers publishers, media agencies, brands and consumers to build augmented reality experiences with the new self-service platform. ■

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TELEVISION



PIZZA HUT

The TVC features Sushant Singh Rajput, sitting in a Pizza Hut restaurant, gazing into the eyes of different women trying out the new Flavours of the World range of pizzas. "Kisse pyaar karu, kaise pyaar karu" playing in the background perfectly describes his dilemma. It's only later it is revealed that the choice he must make is not between the women, but the new range of pizzas.

Creative Agency: Ogilvy
Production House: Chrome Pictures



OREO CHOCO CRÈME

The TVC delves into a brother-sister relationship once again to show an endearing new side of it which is sometimes sweet sometimes crunchy exactly like the Oreo Choco crème combination. The message has been integrated and cued in really well, ending the ad on an interesting note where Ranbir compares his sister to the Oreo wrapper indicating how she blabbers all day long.

Creative Agency: Interface Communications
Production House: Chrome Pictures



IDBI FEDERAL LIFE INSURANCE

The campaign features 35-year old Mukesh in conversation with an insurance company's representative enquiring about the whole life plan. During the interaction, Mukesh's 50 and 70 year old self appears with dilemmas about his future. The representative answers their concerns convincing them about the importance of the plan.

Creative Agency: Ogilvy & Mather
Production House: Corcoise Films

PRINT



AMUL

The dairy cooperative brand released a print advertisement around the recent terror attack on the French satirical weekly magazine, Charlie Hebdo's office in Paris. The campaign was circulated across all the major newspapers of the country.

Creative Agency: DaCunha Communications

VISTARA

Vistara came up with its first print campaign announcing the maiden flight from New Delhi. The Times of India's cover jacket pointed out the change the Indian Aviation industry will witness with the entry of Vistara. It further invited flyers to try Vistara by showcasing the amenities and features of the flights.

Creative Agency: Ogilvy and Mather



BANK OF INDIA

The print campaign spoke about the benefits and features of a salary account at Bank of India. It promoted features such as Free Insurance, Zero Balance, Loans and others.

Creative Agency: Prachar Communications



OOH



INFINITY GROUP

The brand launched an OOH campaign to promote its latest project 'Krishna Bhumi' in Vrindavan. It took the Bull-nose, Boom Barriers, Arch Branding, Side wall branding, Backlit Boxes and Crash Barriers on the Yamuna Expressway along with uni-poles. The objective was to establish a recall the project.

Agency: Times OOH



UNINOR

The telecom brand ran OOH campaign in the UP West region to announce new STD rates of 25 paisa per minute for its consumers. It created elements - like a map of India, a tower and three lines emerging out of the tower - on hoardings by using LED lights, cutouts of a 25-paisa coin and a timer LED along with the Uninor Logo.

Agency: Storyboard Brandcom

DIGITAL



DUREX

Durex executed a social experiment video titled 'Sexperiment on the Streets - Durex MTV Rex Talk'. It aims to educate people and clear misconceptions about sex. The insight behind the video is based on the fact that most people do not talk openly about sex and thus, the information passed around sex is often inaccurate.

Creative Agency: The Glitch

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REEBOK

Flab to Fab in 100 Days



It is not everyday that an Indian author famous for 'Bollywood-ish' fiction, is seen giving fitness tips to people. Well, premium fitness brand Reebok has tied up with Chetan Bhagat to motivate and inspire people to be 'Fit for Life', not with a speech or his novels, but through a fitness challenge.

The bestselling novelist has taken up a 100-day fitness challenge - Reebok 100 - to undergo a

India's best-selling author has embarked on a fitness challenge, 'Reebok 100', with Reebok. By Satrajit Sen

physical transformation with the help of Reebok's trainers. Moreover, Bhagat will update his fans and fellow fitness enthusiasts with posts on his social media pages, and encourage citizens to join the fitness bandwagon. The fitness brand will document his journey and experience through a special blog that can be viewed on the Reebokone.com.

"We want to tell that fitness is for everyone and can be achieved by everyone as per their own levels and goals."

SOMDEB BASU



Kickstarted on January 1, 2015, Bhagat's 'Reebok 100' fitness challenge will include a range of activities such as cardio training and functional movement training including running, crossfit and yoga.

Designed by Reebok Master Trainer Vinata Shetty, the workout plan also focuses on diet and nutrition to help Bhagat achieve his fitness goals - despite his busy schedule and lifestyle - in 100 days.

Commenting on the campaign, Somdeb Basu, brand director, Reebok India, says, "The idea of such an initiative was to emphasize the fact that fitness is for everyone, and can be achieved by everyone, as per their own levels and goals. Chetan has been a great sport in taking on this challenge, and we are definitely looking forward to his transformation at the end of the challenge. Through his fitness story, we aim to inspire thousands of

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What Does 'Luxury' Mean In Today's Marketing Landscape?

As marketers dissect luxury into 'premium luxury' and 'affordable luxury', we take a look at what the word really connotes today. **By Ashwini Gangal**

SANJAY TRIPATHY

Senior EVP, Marketing - Product, Digital, E-commerce, HDFC Life



UNTIL RECENTLY, 'LUXURY' MEANT 'EXCLUSIVE'. IN INDIA, LUXURY WAS THE PRIVILEGE OF THE

wealthy. But now the boundaries have extended to the aspiring middle class, which includes young professionals, entrepreneurs and well-travelled corporate employees.

The rise of a confident consumer class, which is starting to experience premium and luxury brands, has become a symbol of an increasingly dynamic luxury market.

Luxury has become younger. Mercedes in India traditionally targeted the older and affluent demographic. Audi decided to target the growing number of younger consumers.

Luxury has evolved from being a statement to a reflection of one's personality. iPhone ruled the roost when it came to luxury phones, but Samsung, with its S series and Note series, took over the market. Now, the high-end models of both brands cost the same and are equally popular.

AMIT KUMAR GOPE

General Manager, Marketing, Centuryply



WHAT OFTEN DEFINES THE PERCEPTION OF LUXURY IS EITHER THE SERVICE ITSELF OR ITS COMMUNICATION.

The same food assortment, by the same chef, served at a regular restaurant, as opposed to at a restaurant that stands for fine-dining, can define the gap between a 'normal dinner' and a 'luxurious dinner'. The way a service is perceived and received by the customer often defines the variable of luxury.

Communication plays a vital role. There might be very little differentiation on the product and quality fronts. But the logo on the product, and the communication, can create the perception of luxury. This is true for most categories.

As regards the degree of premium-ness that justifies the definition of luxury – sometimes there is no monetary value attached. And if a customer is willing to pay that premium, then the product becomes 'affordable'.

CHARU MALHOTRA

DGM, Marketing, Somany Ceramics



LUXURY IS A STATE OF MIND, ONE ASSOCIATED WITH A SUPERLATIVE PRICE TAG. BUT IT DOESN'T END LIKE THAT.

Being in the tiles and sanitary ware industry, we define our products as belonging to the luxury segment, as they ease the living conditions of the users. We provide customers with an embellished living ambience and gratify the elementary needs of 'living', by preventing skidding on tiles at home and by offering sanitation in the living areas and bathrooms. It's about the value that the product provides. The more the perceived value, the more luxurious the product becomes.

Through well-thoughtout and beautifully articulated marketing, a product can be made to look luxurious to its target group.

Thus, luxury is a by-product of self-satisfaction and a feeling of fulfilment and achievement in society.

SUBRATA CHAKRABORTY

Managing Director, Brand Curry Communications



MONEY SURPLUS HAS ENSURED THAT TRADITIONAL LUXURY CATEGORIES ARE AFFORDABLE TODAY,

particularly amongst a socio-economic class that, in the past, viewed luxury as a forbidden indulgence. Also, the obsession with deals and bargains, which is a learnt obsession, has discouraged them from indulging in luxury.

Today, the desire for indulgence and the cognitive need for a good bargain are contradictory as per the traditional rule book of luxury marketing. This is a unique phenomenon in India.

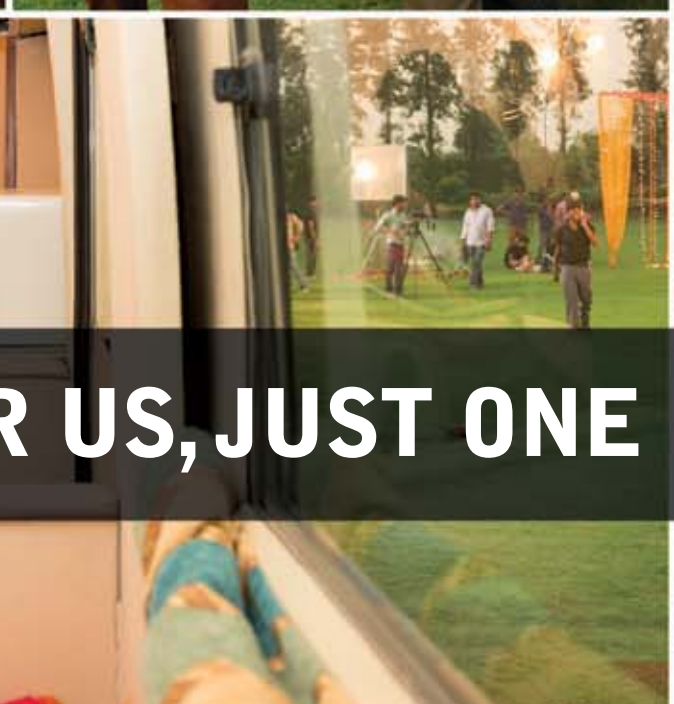
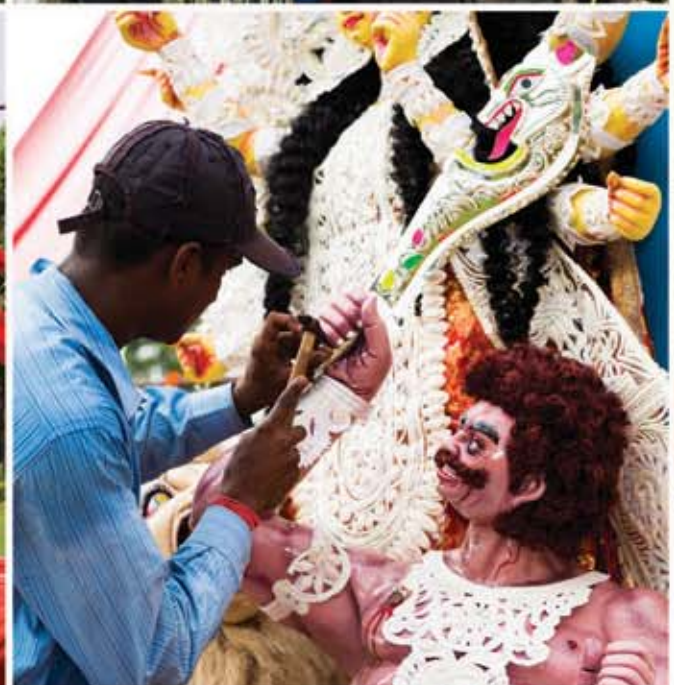
Indian luxury consumers have handled this cognitive dissonance by turning into a set of closet consumers. They indulge in luxury as they extract deals and bargains. This defines the luxury market today.



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THE FOODIE INDIAN

Online or off, eating out is much discussed among Indians. And, of late, they are walking the talk too. **By Saumya Tewari**

Indians do not go to restaurants, they have great food at home," said a reputed publisher to Rashmi Uday Singh, a renowned food critic and a regular columnist at Times of India, almost two decades back when she wrote India's first-ever city restaurant guide, Good Food Guide to Mumbai (eventually published by Mid-Day in 1997).

Those were days when quality, multi cuisine restaurants were found only in five-star hotels and celebrating outside home wasn't within everybody's reach. The options available weren't particularly appetizing to many - international cuisine translated into Chinese or Continental fare cooked to suit the

spice-loving Indian palette.

Switch to 2015. A search on restaurant review and search site, Zomato, for Lebanese cuisine throws up 80 results in Mumbai and 100-odd in Delhi-NCR. What's cooking?

GASTRONOMICAL VIEW

Setting the tone for this change were big international QSR (Quick Service Restaurant) players like McDonald's and KFC, which entered India in the late 90s. They did the groundwork, tweaked their offerings to suit the Indian palate and came up with attractive pricing to woo the value sensitive consumer.

McDonald's operates 350 outlets. According to Kedar Teny, director -

marketing and digital, McDonald's India - West and South, the frequency of eating out has gone up from three times a month in 2003, to 7-8 times a month now.

Operating 330 outlets and targeting consumers between 18 and 25 years, KFC gets average walk-ins of over 2,000 per store a month. The success of these players brought in a host of other international QSR players, including biggies like Dunkin' Donuts, Starbucks, Krispy Kreme and, recently, Burger King.

In the casual dining space, a variety of restaurants sprang up serving international cuisines. The restaurant business became so attractive that even cricketers, actors (Zaheer

Khan, who has three restaurants in Pune and Arjun Rampal who owns Lap in Delhi) and industrialists (Rahul Bhatia of Indigo Airlines, for instance, has four restaurants in Delhi-NCR) have entered the game. Chefs came out of their kitchens to take the centrestage and become popular faces on television.

Sanjeev Kapoor leads the pack with his hugely popular cookery show *Khana Khazana* on Zee. The channel (Zee Khana Khazana) is now a separate entity. Kapoor has also launched Food Food channel, a joint venture with Malaysia's Astro Group. International food competition series, MasterChef, also made its debut in the country exposing Indian consumers to a variety of cuisines. The sight of Vikas Khanna - who has hosted a season of MasterChef India and MasterChef Junior on TV - being mobbed at events could make a cricketer envious.

As consumer awareness grew, more choices were dished out by restaurants, both specialised and non-specialised. A National Restaurant Association of India (NRAI) Report in 2013 estimated that the food service industry in India (₹247,680 crore or \$48 billion now) will grow at a CAGR of 11 per cent over the next five years to reach ₹408,040 crore (\$78 billion) in 2018.

As young professionals got busier, it became easier to dine out than cook at home. This resulted in the mushrooming of restaurants across neighbourhoods.

Digital and social media, led by apps like Zomato, has boosted the business. Information about a dining out joint is just a few clicks away. Talking about food on social media is a 'cool' thing to do. The definition of a 'Foodie' is no longer limited to pleasing one's taste buds. It is about sharing one's gourmet experience online. Food, in a way, has provided content for social media platforms.

"This 'foodiesm' is a global wave, it just came to India a decade later," says food critic Singh adding that restaurants are fast replacing





all other forms of entertainment and becoming destinations. “When you want to celebrate a birthday or anniversary what comes to your mind immediately?” she asks. Singh believes that a restaurant experience is the only public one that pampers all our senses. One can touch, see, hear, smell and taste the experience.

IF IT'S THERE, TRY IT

Restaurants across categories believe that the Indian consumer has become more “experimental”. Indians are willing to try new things - a trait that is pushing restaurants to constantly innovate. This new, discerning consumer seeks quality and is willing to shell out money for good food. She wants to be surprised with something new on every visit to a restaurant.

Barbeque Nation, which has 42 outlets across metros and Tier I cities, tied up with UK's ‘Curry King’, Pat Chapman, to create 14 new marinades for the festive season in October last year. Sagar Ratna bets big on ‘fusion’ food items including Paneer Butter Masala Dosa, Chocolate Dosa Rolls, Spring Roll Dosa, Vegetable Cheese Dosa, Spinach Corn Dosa, Achari Dosa, Idli Platters and Madras Idli Fries.

Monkey Bar (Delhi and Bangalore) boasts of adding quirks to its offerings. Starters like Spiked Nachos are infused with tequila and lime, traditional Goan dishes like Sorpotel (pork) wind up in little jam pots, Coorg delicacy Pandi Curry (pork) is paired with warm grilled fresh Pita Bread; a sundae is converted into a multi-layered sandwich.

Pizza Hut recently launched a new range, ‘Flavours of the World’, inspired by Rome, Mexico and Turkey. The pizzas come with toppings and sauces from around the world. The menu has Mexican nachos and jalapeno sauce, Roman Alfredo cream cheese and salami, Rawalpindi korma sauce and masala channas and paneer on a pizza.

MIXED PLATTER

Vikram Vikas Varma, head, marketing, Barbeque Nation, notes that an explosion in the sheer numbers and variety of restaurants is proportional to the increasing expectations and consumption patterns. Based on observations of the consumption pattern at various Barbeque Nation outlets, consumers in the East and West prefer seafood, patrons in the South enjoy Chettinad food and there is more of chicken in the North.

Agreeing with Varma, Manu Chandra, executive chef and partner, Monkey Bar (Delhi & Bangalore) notes that while Bangalore loves pork and beef, Delhi loves poultry and lamb. While fine dining restaurants serving authentic international cuisines stay true to the roots, international QSR players operating in the country Indianise their offerings to suit the palate of the consumer. “We are innovating through ‘localization’ of products as Indians prefer strong flavours in food. We customise global products to suit local needs,” says Unnat Varma, general manager, Pizza Hut.

McDonald's, which uses locally sourced ingredients, chose not to serve beef or pork and invested in creating products like the Maharaja Mc Veggie, Chicken and Mc Aloo Tikki Burger.

KFC, known for its “finger-licking’ good” range of chicken burgers and fillets, launched a segregated vegetarian menu in India. The brand promoted the vegetarian range ‘So Veg, So Good’ with a heavy focus on online activation on social platforms.

Anjan Chatterjee, founder and managing director, Speciality Restaurants, which owns fine dining chains Oh! Calcutta and Mainland China highlights the fact that the consumer is more exposed to a global lifestyle. “Restaurants tweaking foreign cuisine to Indian tastes have been replaced by affordable, authentic, chef-run restaurant

or outlets,” he states adding that Mainland China, which operates 51 outlets across the country, has extended its Chinese cuisine to a more Pan Asian repertoire with young consumers opening up to varied cuisines.

According to chef Ranveer Brar, television host and judge, *MasterChef India 4*, consumers have forced chefs and restaurant chains to globalise their culinary offerings and make their food and menu more personal, seasonal and local. Brar has worked with top hospitality players like Taj, Claridges, Radisson and Accor. He also owned a restaurant called BanQ in Boston.

customers in Tier I are making it a ‘lifestyle choice’. The average daily footfalls, depending on the location of a Costa Coffee outlet, is around 300 and average spend is around ₹250. Unlike metros, Tier II cities also witness low weekday consumption.

Vikram Vikas Varma of Barbeque Nation adds “A destination format like ours is more of a family gathering on weekends.” The Barbeque-themed restaurant chain has expanded rapidly in metros with as many as nine outlets in Delhi-NCR and seven in Bangalore. Its next target is Tier II cities like Baroda, Coimbatore and Pune.

Ethnic cuisines, healthier menus, micro greens and organic produce or ingredients are some of the trends that will dominate 2015.

METROS VS OTHERS

The Indian consumer today is far more indulgent. Families are breaking out of conventional mindsets and dining out, although there is a difference in consumption patterns when it comes to metros and Tier I vis-a-vis Tier II cities.

Consumers from metros and Tier I towns are willing to spend a relatively higher amount on dining out and do so more than once a week in comparison to Tier II & Tier III cities. Customers in Tier II towns still prefer value for money and more destinations or special-occasion dining places. However, the concept of dining out is picking up in these markets as well.

According to Vishal Kapur, CEO, Costa Coffee (India), the customer in the Tier II town still views this as ‘eating out’, while

THE ‘IT’ CITIES

The metros are driving the restaurant revolution as more international players test the waters. Hard Rock Café, currently operates in Delhi, Bangalore, Pune and Hyderabad. Sanjay Mahtani, co-founder & executive director, JSM Corp, which owns Hard Rock Café's franchise in India, states that while the locals from Delhi and Mumbai are connoisseurs and loyalists who swear by their favourites, denizens of Pune and Bengaluru are experimental and open to variety. Interestingly, these cities also have a high migratory population, which supports this trend.

According to Arjun Toor of the Caribbean-styled lounge Raasta (Delhi and Gurgaon), Delhi has the

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NIRMALYA SEN | CHIEF EXECUTIVE OFFICER | HAVAS WORLDWIDE INDIA

An Early Starter

He was just about 14, when his teacher asked Nirmalya Sen what he wanted to become in life. Pat came the answer, “Advertiser”, taking his teacher by surprise. With that kind of focus, it was inevitable that Sen’s career took the path he wanted it to.

Today, the chief executive officer of Havas Worldwide India, as he looks back on a 24-year-long career spent in honing his advertising and management skills and training people to be the best in the profession, appears quite satisfied with life.

Sen started his career in 1991 with Jenson & Nicholson as brand manager. The first thing, Sen learned was: what do you want your communication to achieve? While at J&N, he interacted with ad agencies like Rediffusion-Y&R.

His entry into advertising happened when S Ghosh (COO – Sista’s) and V Shantakumar (CEO – Sista’s) were moving from Rediffusion to Sista’s (now Saatchi & Saatchi) and asked him to join. “I thought it a good opportunity. Anyway, I wanted to be in advertising, just that I took a different route.” Being in a marketing organisation and working on a brand gave him a good sense of what happens on the other side of the table and what goes behind the brief.

“SG has been my guru since then. One thing that I picked up from him was that ‘the relationship between an agency and a client is most effective when it is a relationship of respect - where the agency tells the client

about integration. I worked with them at the initial phase of figuring out how to integrate and that helped understand where the pitfalls are, what prevents agencies from integrating well.”

After five years at Mudra, he got a call from George John, founder and chairman of TBWA India. John was the founder of Anthem, which was picked by TBWA as a partner to set shop in India. “The first thing I bought into was the man himself, his honesty and transparency. He told me that the agency’s Delhi office, over time had dwindled, to almost nothing. He was contemplating retirement in two years time and wanted to walk out with his head held high and that would happen only if Delhi regained its days of glory. We managed to do that and he moved out in 2008,” remembers Sen.

According to Sen, TBWA, the ‘disruption’ agency, instills in a person a certain disdain for conventional thinking. “It forces you to think like a challenger. The culture of the agency is anchored in two things - one is a philosophy called ‘Create’ - don’t talk, create! Second, there is nothing called “it’s my idea” - it’s all team work.”

Sen’s firm belief is that one can’t create disruptive work if there is no freedom to fail and experiment. “I try to do that leading by example.

I have been told by my clients that I am a coach who is a captain and someone who also comes out to bat - and open the innings.” ■

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“One can’t create disruptive work if there is no freedom to fail and experiment.”

what to do and not the other way round.”

After Saatchi & Saatchi, Sen moved to Trikaya in 1996. “There I got the privilege of working with Ravi Gupta, the founder and what I picked up from him was a sense of entrepreneurship,” he shares. Trikaya, according to him, was the hottest agency at that point in time. “We used to make the ad and keep it on the client’s table and if the client didn’t like it, he had to convince us to work on it again. That was Trikaya’s position,” Sen recalls.

In 2000, Sen joined Mudra Delhi. It was his first exposure to a large agency office. He got a better sense of the shortcomings - and advantages - of the two worlds. “Having worked with the big boys you have a better idea of where the chinks in the armour are, and how you pitch against those guys,” he explains.

The second thing he picked up from Mudra was the basic understanding about “integration”. “Madhukar (Kamath, Group CEO and MD at DDB Mudra Group) was amongst the first to start talking

<< continued from page 19

The Foodie Indian

right mix of people while Gurgaon has an intelligent mix of corporate consumers who come from all over the country and settle here and would like to stick to basics. ‘Experimentative’ is what Rahul Korgaonkar, director – food and beverage, Goa Marriott Resort and Spa, dubs the patrons from Mumbai, Delhi and Bangalore.

Nasir Shaikh, director of operations, Renaissance Mumbai Convention Centre Hotel, says that millennials (Gen Y) are willing to spend on luxury dining and prefer authentic cuisines to fusion food or purchasing and eating organic food.

LOOKING AHEAD

Apart from creating a unique identity, customising and innovating the menu, restaurant players cite ‘New or Social Media’ as the biggest marketing opportunity - and challenge. With online platforms like Twitter, Facebook and the likes of Zomato it is easy to share a single bad experience immediately that has the potential to go viral.

While big restaurant players are trying to adapt to the digital media to connect to the new set of consumers, the smaller players use these platforms for brand building. According to Taj Hotel, New Delhi the challenge lies in #goingsocial for restaurants today.

Keeping up with the virtually connected consumer, Renaissance Mumbai provides mobile check-ins on social media. The Navigator Tablet placed in the hotel’s lobby helps guests in creating their own itinerary or choose places to visit in Mumbai. With so many choices available to consumers how will the restaurant industry shape up in the future? According to Nandita Iyer, culinary trainer, columnist and Food blogger (Saffron Trail), the trend is to eat at authentic food places like a Persian, Mexican and Italian restaurant. Such destinations will flourish.

Ethnic cuisines from India and the world, healthier menus, creative cocktails, micro greens and organic produce or ingredients are some of the trends that will dominate 2015.

Restaurants will penetrate deeper into Tier II cities aiming to make the most of the untapped market. As for the foodie Indian there will be enough choices that fits his preference and pocket. ■

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Based on additional interviews with Dhruv Kaul, KFC; Murali K Parna, Sagar Ratna Restaurants.

MAKE IN INDIA

Interactive Approach

The Make in India Facebook page adds a new member every 3 seconds. News Bureau



The Government of India's "Make in India" (MII) campaign has become a runaway success with over three million likes on its Facebook page and two lakh followers on Twitter since its launch just three months ago. Prime Minister Narendra Modi introduced the campaign to change the mindset of the public, and getting them to tap their entrepreneurial potential.

"The Department of Industrial Policy and Promotion (DIPP)-led initiative has become the largest and fastest growing government initiative ever, on digital leaving behind every other government department like MEA (Ministry of External Affairs), Home Ministry or the Ministry of Information & Broadcasting," states the Ministry

of Commerce in a statement.

According to the statistics from the ministry, MII's Facebook page is adding a new member every 3 seconds. Interestingly, it is for the first time that any such government initiative has been made interactive through a 'Q&A' session on Twitter on the issue of ease of doing business in India. "During the hour-long session, Amitabh Kant, secretary DIPP, addressed about 150 queries put up by users from across the world," stated the ministry.

The MII initiative has been abuzz since the very first day, and its launch video garnered over 5.7 lakh views on YouTube. Its Twitter account got as many as 2.6 lakh followers in the first 90 days.

The MII website has also received immense interest with more than 5.5 million page views accessed by over 1.7 million users globally.

It focuses on attracting businesses to invest and manufacture in India. The campaign promotes 25 sectors. The initiative has appealed to the youth, who are coming forward with entrepreneurial ideas for their choice products. MII, since it began, has focused on attracting global businesses to invest and manufacture in India to make it a global manufacturing hub. ■

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This is the first time that a government initiative has been made interactive.

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Flab to Fab...

Indians to adopt the 'Fit for Life' philosophy."

Consumers can view Bhagat's progress and access regular updates by following Reebok India on Twitter and Facebook, or following the #reeboot100 on social media.

To take a step towards their fitness goals, people can take the pledge with Bhagat. Reebok will encourage them by offering a 50 per cent discount on the purchase of Goqii fitness band. There will be daily prizes too from the same brand.

The Reebok 100 challenge also aims to motivate people from all walks of life to lead a fit lifestyle.

Reebok has a pan-India presence - 300 exclusive franchise stores and 'Fit Hub' concept stores across the country with a 1,000-member-strong instructor alliance. The brand has products in the running, training and studio



The campaign aims to inspire people to adopt the 'Fit for Life' philosophy with it.



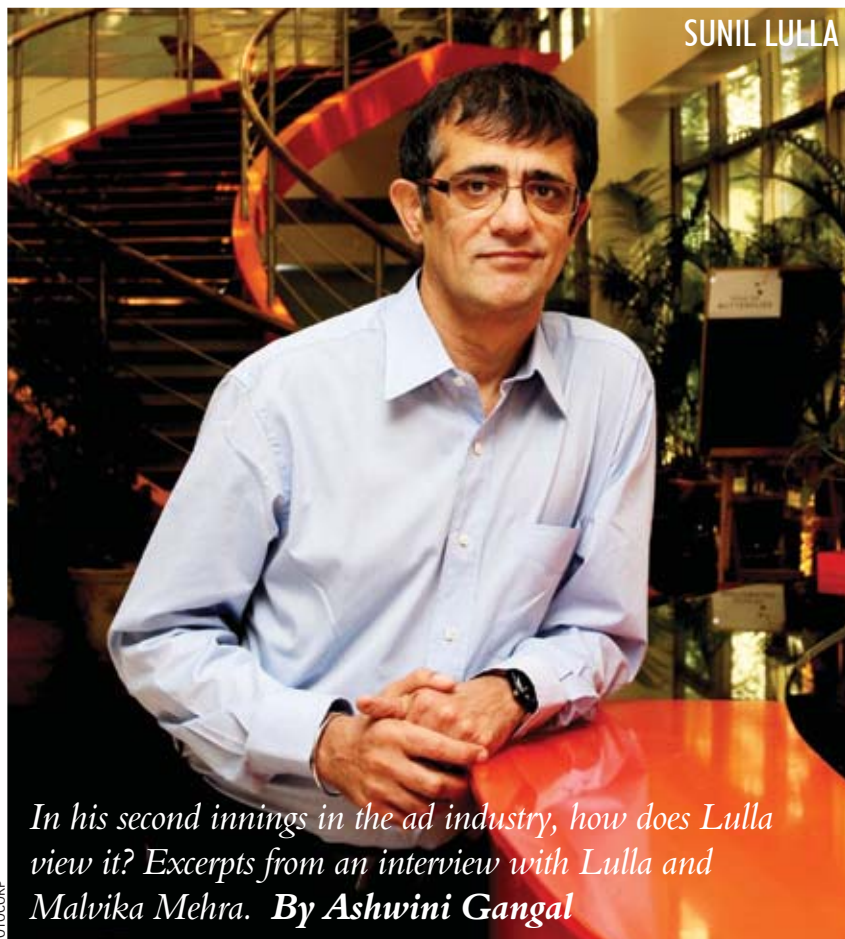
category, covering dance, aerobics and yoga. It has also introduced innovative footwear technologies like One Cushion 2.0, ZTR X, JetFuse Run, ZQUICK and Realflex.

Reebok has an impressive list of fitness ambassadors like John Abraham, Nargis Fakhri, M.S. Dhoni, Gautam Gambhir and Irfan Pathan. In September, 2014, Reebok extended itself as a service brand, offering aerobics, Pilates, zumba and power yoga. About 10 new Reebok Fitness Studios are planned this year, opening a new revenue stream for its franchisees. ■

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SUNIL LULLA > CHAIRMAN AND MANAGING DIRECTOR, GREY GROUP INDIA

“The last way to pitch is by giving a discount”



In his second innings in the ad industry, how does Lulla view it? Excerpts from an interview with Lulla and Malvika Mehra. By Ashwini Gangal

How have the past few months been?

Lulla: Frenetic, hard-paced. We've seen business grow and work develop. We've built new relationships and it's a good way to pick things up mid-stream and go forward.

We've had a few successful new business transitions. I am involved in many of those, but not necessarily leading them. We have business leaders and teams in place. I am just the drummer boy - I join the band when necessary. Sometimes I need to open a door or help at the back-end, and sometimes the team just goes and delivers.

Besides, the first thing you do is not necessarily go out there and pitch for new business. To be fair, I spent the first five months at Grey with clients, understanding their business.

What is your focus area?

Lulla: I have been building relationships with external constituents to build co-branded services. We invested in a company called RC&M (Rural Communications & Marketing) and

are using them to build our activation service at a very big scale, for our clients across rural and urban India.

The other service we're offering is with a sister company of WPP called Penn Schoen Berland (PSB), which is in the business of advocacy and research-based communication. Similarly, Grey Talenthouse is a crowd-sourcing service.

The days of vanilla agencies are over. The broader your spectrum, the better it is. The focus is on expanding into new services.

You're back into the ad industry after years... how much has 'the client' changed?

Lulla: In many cases, the marketing decision process has moved from the chairman/MD/CEO's table to the chief marketing officer's table. Sometimes, even lower down.

There are cases when the CEO gets involved in the marketing/communication decisions - such as choice of agency - especially in the case of startups.

That's interesting. To what do

you attribute this change?

Lulla: Regulation, supply chain and M&A activities have taken a big chunk of their time away. Many of them are surrendering the day-to-day operations to their colleagues downstream. I am not saying that is bad. But earlier, agency relationships were built at the 'company to company' level. In the digital space, there's a lot of experimentation. Brand managers often decide to throw a pitch open for 50,000 bucks, for instance.

What other changes do you see?

Lulla: I worked in the agency business when services were fully integrated, charging high quality fees. Today, all kinds of specialised services have been compartmentalised into companies. This creates walls,



What other 'industry realities' do you see?

Lulla: The ad industry is cut-throat, competitive and discount-oriented. I think the last way to pitch for a new business is by giving a discount! We need to figure out a way to get our clients to pay us better fees for the quality of work we do. There's just no yardstick. Many agencies suffer because they do not get paid on time.

We had this problem in TV, but one day we drew the line. We stopped taking business from clients who had defaulted. Who gained most from the television industry's strict adherence to credit? Ad agencies. The same happened with print. IBF and INS structured their respective industries. We, in advertising, have not created such structures.

The top end of a media business spends a lot of time in fine-tuning the product, and bargaining for market share. In advertising, we spend a disproportionate amount of time looking for, or growing, new business.

That's a long list of flaws. Why again did you come back to the advertising business?

Lulla: (smiles) Somebody has to change it.

Malavika, how's life as a solo-NCD, without Amit Akali?

Mehra: We've been a team for 10 years; when you're suddenly a solo creative director, some of the balls thrown at you will fall. But it's amazing the amount of resilience and confidence one gets. Yes, we were joined at the hip as a team but we all come with our individual destinies. For me, it's just half-time at Grey. I will not let quality drop.

How different is it working on the Swachh Bharat campaign?

Mehra: With such businesses, there tends to be this attitude - "Government client hai... cheppo, nikaalo." But I am clear - not on my time. The big difference I want to make this year is - government films will not look like 'government films'. Swachh Bharat for me is a brand. The fact that you're being entrusted with changing the way the country thinks is even bigger than a Cannes Gold. ■

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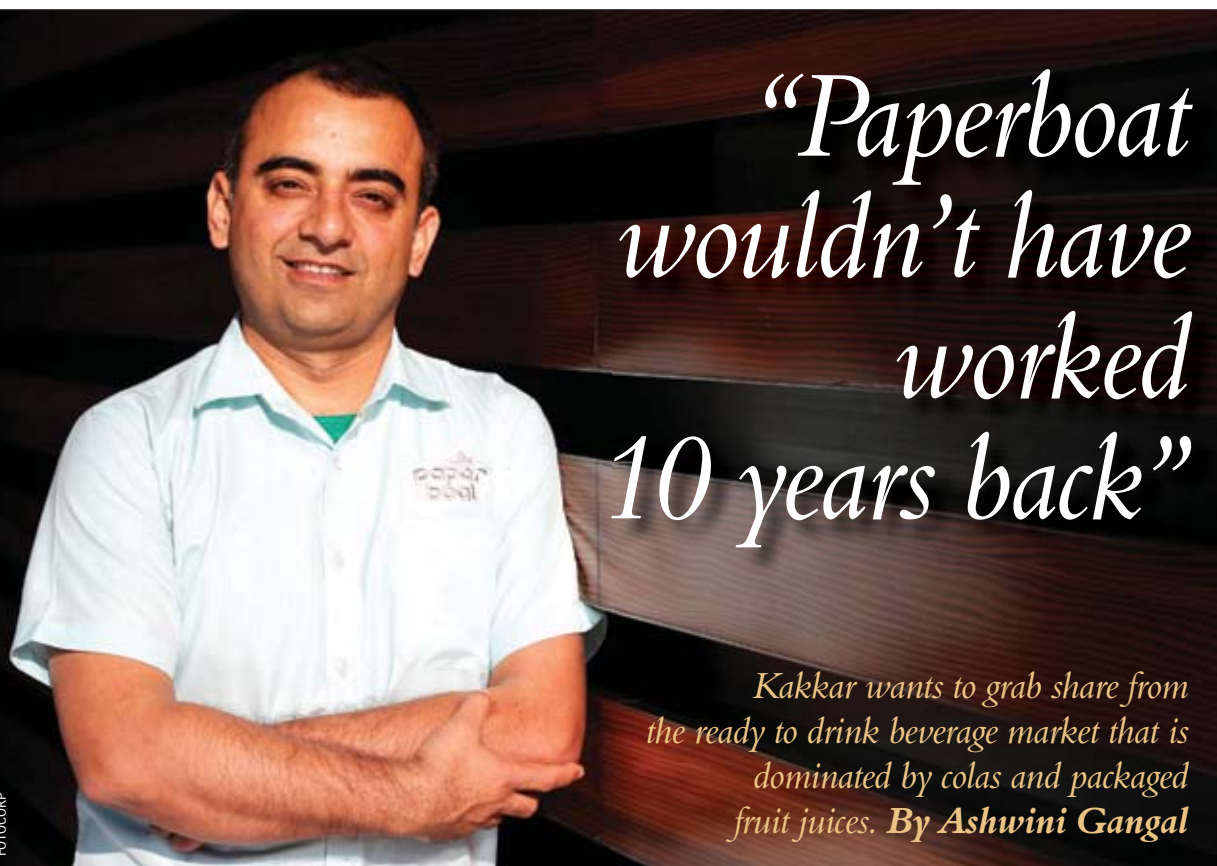
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NEERAJ KAKKAR > CEO, HECTOR BEVERAGES



*“Paperboat
wouldn't have
worked
10 years back”*

*Kakkar wants to grab share from
the ready to drink beverage market that is
dominated by colas and packaged
fruit juices. By Ashwini Gangal*

Chatting with Neeraj Kakkar over a regular cup of coffee is a pleasant yet oddly paradoxical experience. After all, the CEO of Hector Beverages - and former Coca-Cola hand - sells drinks titled Kokum, Jamun Kala Khatta, Golgappe Ka Pani, Chilled Rasam, Aamras, Aam Panna and Jaljeera. Sold under the brand name, Paperboat, these are categorised as ‘fortified, functional, non-carbonated beverages’.

The new names on his list include Sattu (a Bihar-based drink), Kanji (made of carrots) and Neer Moor (a drink from Tamil Nadu). Currently, Karishma Lintas and Carat Media are busy putting together Paperboat's new ad campaign (scheduled in March), for which the company has earmarked Rs 10 crore. Kakkar co-founded Hector Beverages along with Suhas Misra, James Nuttall and Neeraj Biyani in 2009. Shripad Nadkarni, co-founder, MarketGate, a brand consultancy, has invested in the company. Paperboat was born in 2013, before which the parent company was best known for its energy drinks brand Tzinga. Excerpts:

What's your core consumer like?

We target 25-35-year-olds, from SEC A, living in metros. Though we say we are a ‘regional brand’, our ‘region’ is the metros, really. People from metros are exposed to international airports, large companies... they're exposed to the West...

But, Paperboat offers ethnic Indian flavours... isn't that a contradiction?

See, when it comes to food, we're used to consuming many different cuisines. But we don't behave similarly when it comes to beverages. For example, you may eat idli-dosa but you don't have a traditional beverage with it. That's because when it comes to ‘Indian’ beverages, the options available are so limited. We provide more options.

So while this consumer has an ‘open palate’, he/she also wants choices when it comes to ‘home’ or

‘comfort food’... Paperboat gives them that.

Experts say a brand like Paperboat wouldn't have worked say 10, or maybe even five, years back. What makes the market ready today?

Consumer confidence. I completely agree; Paperboat wouldn't have worked 10 years back. The fascination for ‘foreign stuff’ has changed. The brother from Canada is no longer perceived to be better off than the brother who stayed back in Chandigarh. This confidence of being comfortable in our own skin is very visible in cities like Bengaluru and Mumbai today. People are not so brand conscious anymore.

So you're saying, 10 years back, a consumer wouldn't want to be seen sipping packaged aam panna in public?

... Or a jaljeera. Previously, the thought was: ‘I want a drink which is far more... you know...’

... Cool?

Yes. If asked, ‘So what do you drink?’, ‘Jaljeera’ wouldn't be considered a good answer previously. Today, people will say it.

What kind of pre-launch consumer research do you do, before rolling out a new flavour?

We do not do formal consumer research. We believe in the Lean Startup Theory, one that technology companies have adopted. The idea is to first give consumers a beta product in hand and then source feedback from them. We make products, put them in the market in the early stages, take consumer feedback and then keep improving.

Of our 11 products, one hasn't worked - Imli Ka Amlana (a Marwadi product), so we changed the recipe once. It still didn't work. So we moved that product down. We'll keep experimenting. If consumers don't like a product, we'll take it back and make a better one.

How will you ensure consistency in taste over time?

We say this openly - We do not promise consistency, quite unlike a Coke, which promises the same taste, every time, everywhere. Our promise is - We'll try to provide you with better taste every time. All our recipes have undergone changes. Our recipe for Golgappe Ka Pani has been changed four times.

So your consumer research begins after you have launched a product...

Yes, social listening is a big part of it. We also source feedback from a panel of food critics and chefs. Shelf velocity, of course, gives us great feedback... there are certain outlets where trials are very high.

Which is your strongest touch-point? And the weakest?

Travel channels (airports and airlines), big modern trade chains (like Reliance, Big Bazaar, HyperCity, Food Hall and Nature's Basket) and office canteens work well for us. The most difficult touch-point has been the neighborhood grocer. This channel has not picked up for us. The display mechanism is not very strong there. And unless people see the product, they won't ask for it, because many don't know about the brand yet.

Kirana stores stock products that their regular consumers ask for. So the challenge is to get consumers to ask their kirana guys for Paperboat. For this, we need to advertise and generate awareness around our products.

In a previous interview, you categorically mentioned that Mumbai has been a weak market for Paperboat. Why?

Distribution. We haven't been able to crack the retail market distribution code in Mumbai.

Paperboat started marketing to NRIs last February. What prompted this move?

The insight to market to Indians abroad came from the way Chennai reacted to our Jaljeera. I had decided not to sell any Jaljeera in Chennai; I thought nobody would drink it. But, someone overruled my decision and sent 50 cases to Chennai. Six months down the line - surprise, surprise! The percentage of Jaljeera sold in Chennai was not a lot different from that sold in Delhi. The hypothesis is - the farther the consumer is from home, higher the chances of picking up a product that reminds him/her of home. North Indians settled in Chennai loved our Jaljeera.

How do you know it's the North Indians settled in Chennai who're patronising your Jaljeera and not the Tamilians?

Tamilians are consuming it too. But I say this based on observation. If, in Bengaluru, Paperboat sells more in a store in Whitefield - a market frequented by a cosmopolitan crowd - than in similar sized store in Jayanagar - a traditional market frequented by a ‘Kannadiga crowd’ - then you can assume the product is more popular among people who have come to the city from outside than among those who're from there. Store profiling tells you a lot. ■

ashwini.gangal@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: Client Servicing

Company: Adsyndicate Services Pvt Ltd

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 3 years

Location: Mumbai

Email: hema@adsyndicate.in

Post: Art Director

Company: Outreach Nepal Pvt. Ltd

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

Exp: 3 to 5 yrs

Location: Kathmandu, Nepal

Email: jobs@outreachnepal.com

Post: Ad Sales Manager / Asst Ad-Sales Manager

Company: Sunny Advertising .

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 6 years

Location: Mumbai

Email: hr@sunnyadvertising.com

Post: Senior Executive - Client Relations

Company: MX Advertising Pvt. Ltd

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 2 years

Location: Mumbai

Email: hr@mxadvertising.com

Post: Visualisers

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: hufrezmistry@gmail.com

Post: Sr. Copywriter

Company: Thoughttrains Designs 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 6 yrs

Location: Navi Mumbai, Vashi

Email: hr@thoughttrains.com

Post: Client Servicing/ Account Executive

Company: Coffee And Creative

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: 1 to 4 yrs

Location: Mumbai

Email: careers@coffeeandcreative.in

Post: Digital Marketing Head

Company: Tree Advertising Pvt. Ltd

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: 3 to 5 yrs.

Location: Mumbai

Email: CV by Email

Post: HTML Developer

Company: Thoughttrains 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

Email: hr@thoughttrains.com

Post: Copy Writer

Company: Medicin Advertising 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: 1 to 6 yrs.

Location: Mumbai

Email: info@medicinadvertising.com

Post: Sr. Copywriter

Company: Thought Bubbles

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

Exp: 1 to 4 yrs.

Location: Mumbai

Email: careers@thoughtbubbles.in

Post: Senior Copywriter

Company: Grasshoppers 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: New Delhi

Email: info@thegrasshoppers.biz

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: pramil4u@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 witnessed few major movements this fortnight.

Bennett Coleman and Co has given the additional responsibility of heading the Worldwide Media to Deepak Lamba, president, Times Group. He takes over as CEO from Tarun Rai.

While Rai led Worldwide Media as CEO for over eight years, Lamba was appointed as the president, Times Group in 2012.

In the meanwhile, JWT appointed Rai as the new CEO for South Asia. He replaces Colwyn Harris who has been given a global role of executive director, global growth and client development.

Rai was appointed as CEO at WWM back in 2008, prior to which he was with JWT for over 19 years.

Harris has been South Asia CEO of JWT since September, 2012, until which time he was CEO of JWT India. Harris has been associated with JWT for over 35 years now and has held several roles.

Network18 has roped in former Bennett Coleman & Company hand AP Parigi as chief executive officer.

Parigi has been with the Times of India Group for over 14 years. He was director of the company and one of the board members too.

IBN Network (part of TV18) has appointed Sakshi Jain and Manan Sheel Bhasin as assistant vice presidents, sales. In their new role Jain will head the CNN-IBN Display Sales team for North region while Bhasin will look after the Display Sales of IBN7 and IBN-Lokmat for the same region.

Jain has over 16 years of experience ranging from Media Planning, Buying and Broadcast Sales across leading consumer brands and television channels. In her previous role, Jain was the Deputy General Manager, TV Today Network, where she was responsible for the Ad Sales of Oye 104.8 FM for North.

Bhasin has over 12 years and has expertise in revenue and business generation and sustenance of continuous growth.

Razorfish has roped in Anushree Ghosh as director, strategic planning. She will be reporting to Charulata Ravikumar, chief executive officer



DEEPAK LAMBA



TARUN RAI

Razorfish India.

Ghosh has over 15 years of experience and will be operating from the Mumbai office. She will lead strategy across key businesses for Razorfish India.

Saam TV, a Marathi entertainment channel run by Pune-based media group Sakal, has appointed Simmi Karna as content head. Based in Saam TV's office in Mumbai, Karna will report to Abhijit Pawar, managing director, Sakal Media Group. She will be working closely with Chandramohan Puppala, business head, Saam TV.



TEJASH KOTHARI

Karna comes with over 17 years of experience in researching and writing for television.

Sakal Media Group has roped in Jwalant Swaroop as the CEO for the group. He has over three decades of experience and his last assignment was as CEO, Oshoyana Consultant between August, 2012 and December, 2014. He will report to Pawar, managing director.

Tejash Kothari, head, marketing, DNA has quit the Maharashtra based English daily and joined BBC India as marketing manager for BBC.com, World News and World Service.

He spent just over four-and-a-half years at DNA and has been spearheading the marketing activities at the Maharashtra-based English daily. He joined DNA in July, 2010.

Dilip Venkatraman, former chief executive officer of CNN-IBN and IBN7, has joined iTV Network as the group COO, Strategy and Business Development.

It may be recalled that Venkatraman's wife, Savvy Dilip joined iTV Network as group chief marketing officer last year. She was also with Network18 where she was responsible for the marketing operations of CNN-IBN and IBN7.

He will report to Kartikeya Sharma, managing director, iTV Network.



DILIP VENKATRAMAN



DILIP VENKATRAMAN

Zee Media Corp has appointed Dr Uday Nirgudkar, editor and head of Zee 24 Taas as the chief of dna. He has over 20 years of experience, and handled diverse businesses. He will be reporting to CEO, Ashish Pandit and Group CEO, Bhaskar Das. ■

UDAY NIRGUDKAR

ADVERTISING

Leo Burnett India has appointed Aman Mannan as group executive creative director. He will be based at the agency's Mumbai office and will work closely with RajDeepak Das, chief creative officer, Leo Burnett.

Mannan moved from DDB Mudra where he was executive creative director. In a career that spans more than a decade, he has worked across categories.

Orchard Advertising, has appointed Vinod Eshwer and Neel Roy Cruz as executive creative directors for its Bangalore office. The duo joins from McCann Bangalore and will report to Leo Burnett India CCO, RajDeepak Das.

Both Eshwer and Cruz have over 15 years of experience and have worked together on TVS, Tata Beverages, Britannia and others. ■



NEEL ROY CRUZ



VINOD ESHWER

MARKETING

Kamal Basu, the former marketing head of Skoda Auto India, has joined German auto major Volkswagen in the same capacity.

He joined Skoda Auto India in 2011 and was overseeing product marketing, online lead management, dealer marketing, social and digital media. He also worked closely with sales, after-sales and network teams.

Den Networks has roped in Pradeep Parameswaran as chief executive officer. Parameswaran joins the company from McKinsey where he was partner and was leading the telecoms, media and technology practice in India and of the operations and technology function within telecoms, media and technology in Asia.

Avinav Chaubey has joined Tata Motors Finance as associate vice president, marketing. In his new role he will be looking after marketing activity, uplifting recall value, awareness and other aspects of brand.

He moves from The Muthoot Group, where he was last serving as assistant general manager, marketing. Chaubey has over 12 years of experience of which nine years were spent at The Muthoot Group. ■



AVINAV CHAUBEY




FOXGLOVE AWARDS

TO ACKNOWLEDGE YOUNG AGENCIES, WHICH ARE LESS THAN 10 YEARS.

THE GRAND JURY



THE JURY



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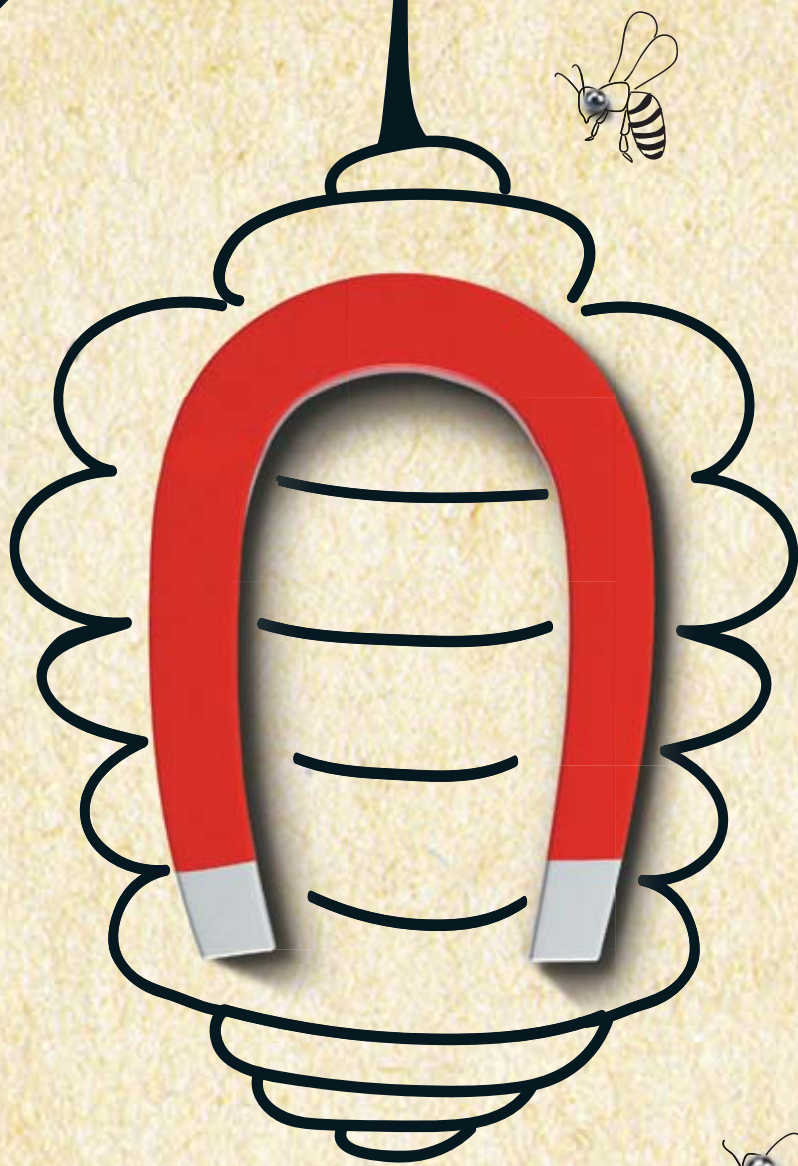
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INNOVATION ATTRACTS



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