# afags! Reporter

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## This fortnight...



**T**t is 10 years since we began polling afaqs! visitors to identify India's buzziest brands. Just how much is a decade? I got unusual perspective when I asked a young colleague of mine what she was doing in 2006, the first time that we conducted the Buzzies. "2006?" she asked rhetorically, "I was in Class VI!"

As you can see, 10 years is a long time if you have been conducting the same poll without a break. To stay relevant, one has to take the impact of the changing environment seriously.

The Buzzies was launched by selecting 50 of the most searched for brands on afaqs! in 2006 and offering them to people – whose business was brands - to vote. We later increased the number to 60 and, as digital brands grew in influence, used editorial discretion to add them to the list.

Last year, with even 60 brands proving inadequate, we decided to do away with the shortlist altogether and invited people to choose any five brands that they rate as buzzy. In other words, we moved from prompted to unprompted recall.

Recognising that the Buzzies were dominated by huge brands - with sales typically of thousands of crores of rupees – in 2014 we set up a list of 20 product categories (now 21) where brands could be rated against others of their kind. This has increased participation by people and

The opening up of the main list to all brands has also changed its composition. Fast moving consumer goods (FMCG) brands have gained the most. In the first year after the opening up, 2014, there were 11 FMCG brands in the top 60 and this year the number has moved up to 18.

What does this mean? It is presumably a consequence of the high-frequency advertising that FMCG brands use. Eighteen is an extraordinary high number of brands and my guess is that this will fall and stabilise at about a dozen names in the next year or two.

Over the past ten years we have seen several categories of brands rise and decline on buzz and that's something that will never change.

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DAINIK BHASKAR UNMETRO **Unravelling India:** 

success code.

From Retail to Handsets Mapping emerging consumer demand and cracking the

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A story of a blind man and his love for the game.



**United by Cricket** 

World Cup cricket fever gets hold of the handset maker.



**GILLETTE** 

# Saluting the Indian Cricket Fan

In its new brand film, Gillette tells the story of a blind man and his undying love for the game of cricket. By Sohini Sen

ricket is a religion we often say; a religion that almost every Indian follows. Procter & Gamble's Gillette has come up with a campaign to show exactly how inclusive the game can be. Created by Grey Worldwide, 'The best a fan can get' is a digital film which salutes the true fans of the game.

"If cricket is a religion in India, the fans are the ones who put the game on a pedestal. Gillette understands the passion of fans, as well as respects the colours of the Indian jersey. When we made the film, we didn't want to just leave it at that. We are, therefore, relaunching a special edition razor in the jersey colours," says Rajeev Sathyesh, country marketing manager, Gillette India.

The four-minute long film shows a man telling the audience about his love for cricket. The film goes into a flashback to reveal that, even after he lost his eyesight while playing the game, he managed to live the memorable moments of Indian cricket by listening to his son's commentary. However, after his son's marriage the man has been left alone in the house with no one to watch cricket with. He is relieved and given new hope when Rahul Dravid - also the Gillette brand ambassador - enters his house and starts to watch the match with him. The film ends with the brand thought being tweaked a bit to suit the situation - 'the best a 'fan' can get'.

"Some stories cannot be told in 30 seconds. Though not a true story, it is told in an evocative manner," says Malvika Mehra, national creative director, Grey India.

What it also points towards is the rise of stories about the less-abled. Be it the autistic child or the stuttering comedian, the cancer survivor or the blind photographer - ad agencies seem to have suddenly woken up to telling stories which have been ignored previously. While many experts feel that it is because there is more scope to talk about sensitive topics in a long film, others see it as a selfish ploy to get more likes.

"It is a strange coincidence that so many brands are doing it at the same time. But, it is certainly not intended to manipulate and get likes. But maybe, these stories do touch the core the most and that is why they are being watched more and more,"

Mehra adds.

Gillette has been involved in sporting activities. Internationally, its brand ambassadors have been sporting legends such as Lionel Messi, Tiger Woods and Roger Federer. While Dravid does come in the last few frames of the film, one









Sathyesh and Mehra: Emotional Connect

is left to wonder if his appearance was required. But according to Mehra, Dravid was required to bring in the sense of elegance and make the brand humane by saluting the fan himself. His presence will bring higher brand recall and payoff.

For Sathyesh too, the length of the film was never a concern; nor was the risk of the brand being overshadowed by the story, especially when the brand names don't get mentioned till right at the end and at the beginning. "Connecting with the audience is important. Sometimes we appeal to the mind and sometimes to the heart. This is one

of the latter," Sathyesh states.

While a TVC (originally crafted by BBDO India, adapted this year with minor tweaks by Grey Worldwide) is doing the rounds on TV during matches, a print campaign announced the launch of the razor.

#### DOES THE BRAND CONNECT?

Anuraag Khandelwal, ECD and creative head, Soho Square, believes that 'the best a fan can get' is a big idea. "This ad is a sweet thought, although, it could have been directed better. It could have been much sharper had they ended with just the Gillette logo and the 'Gillette salutes the fan in you'. Ending with a multi-coloured razor and connecting it with the colours of Indian passion seems a bit forced to me," he points out.

According to Shradha Joshi, creative director, Enormous Brands, this is somewhere in-between being derided as a tearjerker and praised for plumbing the depths of human emotion, in context to cricket in India.

# "Gillette is relaunching a special edition razor in the jersey colours"

She says, "Occasional bits of humour and incidents of everyday life help to make the story wholesome. And, the time it takes up is required. The inclusion of Dravid lends a note of dignified respect to the exemplary fan. Overall, the choice of characters in a typical middle-class house, coupled with historical milestones in Indian cricket, is a masterstroke"

However, she adds that Gillette doesn't exactly fit the bill. "The special product with the Indian colours seems to be made for the ad, rather than it being the other way," Joshi says.

Sachin Das Burma, group creative director, FCB Ulka, sees some glaring flaws in the film.

"It started off well and I thought it is going somewhere. How did the young boy keep his passion or love for the game alive till the time his son was born? And, the most disastrous, what kind of a son leaves his blind father alone after he gets married? Forget the brand connect, I think the writer is blind to basic human truths," says Burma.

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There Is More To A Story...









MTS INDIA

# **Informed Choices**



emember MTS' tech-savvy 'internet baby' who scandalises the hospital staff by cutting his own umbilical cord and fiddling with gadgets the moment he pops out of his mother's womb? He's back.

This time he wants to know the WiFi password. In a World Cup spot crafted by Creativeland Asia and produced by Earlyman Films, MTS India makes a point: Digital natives require internet connectivity from the word go.

After the brand's 'Born for the Internet' campaign (2014), Amitesh Rao, director, brand and media, MTS India, was keen to build on the proposition.

"The Homespot Instant WiFi provides plug-and-play access to multiple internet users. This campaign marks a strategic shift in focus for MTS - from being a dongle-driven data company to a WiFi solutions provider," says Rao.

Sajan Raj Kurup, founder and creative chairman, Creativeland Asia, says, "The MTS internet baby personifies the ever-demanding internet generation that sees WiFi as a basic necessity, just like food and shelter."

Kurup's team approached the ad as a prequel to last year's spot; though actually a sequel, it is set in heaven, at a time before the baby comes into the world

Just like the first film, this one also scandalises



"The internet generation sees WiFi as a basic necessity"

viewers when the baby bump on a woman about to go into labour vanishes. That's when we're let in on an argument between the unborn child and a visibly occupied God - the baby is reluctant to enter the world through a home that is not equipped with WiFi.

"No WiFi, no go," he threatens God, which is when God turns into an MTS salesman and rattles off product benefits.

The TV campaign is being supported by print, radio and digital communication.





Rao and Kurup: Digitally Connected

## **AMUSING?**

The ad is a hit with the creative fraternity. Priti Nair, co-founder and director, Curry-Nation, loved the ad. "It's not that a baby suddenly talking hasn't been done before as a concept, but this one has been done so well, be it the casting, the synchronisation or body language."

She adds, "I didn't care much for the first ad; I thought it was trying too hard to be funny. But this one shows what detailing can do for a piece of creative."

Malvika Mehra, national creative director, Grey, concurs, "I think the agency has managed to do a good job... the sequel is more entertaining than the first ad. Good casting, nicely done."

Sukumar R Menon, chairman and chief creative officer, Black Swan Life says, "I really enjoyed the commercial and wanted to see it again; it has that 'repeat value'. And it carries forward the idea of 'born for the internet' very well."

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**MICROMAX** 

# **United by Cricket**

The handset maker has brought out another anthem, sung by artistes in nine different Indian languages, to show the universality of cricket. By Sohini Sen



he ICC Cricket World Cup 2015 fervour has intensified and sharing the joy of being ardent cricket fans is mobile handset maker Micromax Informatics.

Its new campaign is a musical anthem which uses the tune of the popular song Chale Chalo (from the movie 'Lagaan') and changes it to suit the World Cup mood. The song features nine singers singing in nine different regional languages, cheering on the Indian team.

We all know that cricket literally holds this country together and the world cup is something that can make time stand still in our country. The second insight that we used was our love for music which transcends barriers of languages. We coupled both these insights for the anthem," explains Rahul Marwaha, executive vice president, Interactive Avenues.

Micromax had earlier released a Unite anthem around Independence Day, where many

regional singers came together and sang a regional version of Roobaroo (from the movie 'Rang de Basanti'). This year's anthem, meanwhile, sees Dayal, Dixit, Shalmali Kholgade, Akriti Kakar, Karthik, Zubeen Garg, Shakthisree Gopalan, Kavita Seth and Hari and Sukhmani singing in Hindi, Punjabi Tamil, Bengali, Gujarati, Marathi, Malayalam, Kannada and Assamese. Both anthems, brought out in association with Sony Music, are extensions of Micromax's Unite 2 campaign. The phone's USP is the ability to type in 21 different languages.

'The concept is unique and will connect with the passion that we all have for cricket," said Kiran D'Cruz, national head - brand partnerships, Sony Music.

But, does it not call for a challenging task to figure out a song that can capture the whole Musically Binding

nation's spirit and then translate it to fit exactly in the same tune? According to Interactive Avenues, choosing the song was not a difficult task, as 'Lagaan' was one of the most memorable cricket films. However, choosing the correct artiste, to represent every part of the country, was tough.

According to Nikhil Kant, associate account director, Interactive Avenues, "We revisited our artiste list countless times to accommodate every artiste together. Even the process of songwriting was a challenge, bringing 10 languages to rhyme together in one song was a great challenge."

#### ON THE RIGHT NOTE?

ccording to Sarvesh Raikar, executive creative director, Scarecrow Communications, the campaign lacks a singleminded idea to show how cricket is a binding force for this nation.

> "One thread is taking a diverse bunch of singers. Another is having props and faces painted in the tri-colour. Yet another is people mad about cricket, across different regions. It has been painstakingly rewritten, but the tune is too modernised and lacks the raw soulful energy of the original song," Raikar says.

> Shuvadeep Nag, vice president, South, Rediffusion, notes that the idea of stringing a jingle with multiple languages, is quite dated. "It reminds me of 'Mile Sur Mera Tumhara', though the overall ring of the jingle sounds nice and the interplay of the regional languages with 'Chale Chalo' works as a reminder element. I would have pushed the tonality to a brasher confidence, as it is more representative of the mood of our team."

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LOCALBANYA.COM

## Modern Makeover

The e-grocer has unveiled a new identity since it began operations in 2012. By Saumya Tewari

nline grocer Localbanya.com has executed a rebranding exercise, for the first time since its launch in 2012. The firm has unveiled a brand new logo and mascot, as it eyes major expansion

Unlike the old lime green logo, the online grocery platform has used dual colour scheme (grey and sea green) for the logo against a white backdrop. The company's mascot (a baniya - retailer) now dons a stylish look with trousers, tee and vest. The colour scheme for the mascot matches the logo with a generous use of grey, white and sea green. Mumbai based design agency Two Design Imagineers has worked on the redesign.

Talking about the changes, co-founder Rashi Choudhary, says, "We absolutely love the aqua colour because it represents a certain freshness and energy. It has a vibrancy that we try to inculcate in everything we do. The changes to our baniya as well stem from us wanting to give him a modern look, yet retain the feel of him being approachable and knowledgeable."

The company has grown rapidly in the segment and currently claims to clock around 850-900 deliveries per day across



The company currently claims to clock around 850-900 deliveries per day across Mumbai.

lakh customers. The average cart size current is  $\ensuremath{\mathfrak{T}}1,400.$ Localbanya targets modern, urban woman in the 25-40 age bracket. The company is also aiming to attract young working professionals and senior citizens.

On the rebranding initiative, Choudhary adds, "We had an expansion road-map in place for 2015, we felt that one of the first things that needed to be done this year was the rebranding. The entire experience and anticipation has been a great rallying point for all our people. The process and result has been a great tool in uniting everyone."

The Mumbai-based e-tailer is looking to be in 12 cities by the end of this year and has received around \$20 million in funding to date over two rounds. Localbanya.com has close to 300 people in its workforce and currently lists around 14,000 products.

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Marwaha and Kant:





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



## **MOUNTAIN DEW**

The campaign features four friends who are underdogs from a small town preparing for a big car rally. After initial setbacks they eventually win the car race beating veterans. The essence of this TVC is to take that big risk to make a bigger impact on the world stage.

Creative Agency: JWT Delhi



#### MAGICBRICKS.COM

On the backdrop of a Bollywood song 'Do deewane sheher mein', the campaign talks about how hunting for a house can be a pain-free experience through Magic Bricks platform. The TVC shows a young pregnant wife and her husband searching for a property.

Creative Agency: R K SWAMY BBDO, New Delhi



## **HONDA**

The film shows a young man driving a CB Unicorn 160 when a little boy riding a bicycle starts chasing him. Seeing this, the man slows down and lets the boy overtake him. The voice over in the end sums up that the New CB Unicorn 160 (like the protagonist who rides it) 'Looks Good. Is Good'.

Creative Agency: Dentsu Marcom

#### **ORBIT**

The chewing gum brand launched a print campaign. The idea was to promote the word that 'Chew Orbit for clean and healthy

teeth'. It was circulated across all the major national dailies.



#### GATES ETH FOUNDATION

The Indian arm of the foundation has released a set of creatives, in its print campaign, to create awareness against abuse on women. The campaign was released across major newspapers.

Creative Agency: Cheil Worldwide



#### **JOCKEY**

In order to promote its offering, Jockey has launched a print campaign covering all the major towns and cities of the country to connect with the consumers. The creative says 'Bend what are meant to be the rules'.

Creative Agency: DDB Mudra



## **RANBAXY**

Ranbaxy Laboratories and APICON 2015 (70th Annual Conference of Association of Physicians of India) recently created a Guinness World Record for making the largest human image of a heart. 982 people assembled to achieve the feat in one hour and 15 minutes.

Agency: In-house



## STAR SPORTS

The brand launched an OOH initiative to promote the launch of 4K content (4 times the clarity of HD). The campaign began with the India-Pakistan match.

Agency: Times OOH



## **VIP INDUSTRIES**

VIP owned luggage brand Skybags invited creative minds to participate in an online competition to design a vibrant pattern exclusively for a new collection of the luggage brand. A dedicated microsite has been created for the same along with heavy promotion on social media platforms.

Creative Agency: 22feet Tribal Worldwide

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



**FEVIKWIK** 

# Forging Bonds

In a 40-second spot, launched during the India-Pakistan match on February 15, Fevikwik says 'Todo Nahin, Jodo'. By Ashwini Gangal



n February 15, cricket enthusiasts were treated to a memorable India-Pakistan match, its first victory in the ICC World Cup 2015. And to a humorous ad campaign by Pidilite Industries for Fevikwik, popular instant adhesive brand.

The 40-seconder, strategically launched during this captivating match, captures the daily faceoff between Indian and Pakistani soldiers at the Wagah Border in a humorous and light-hearted manner.

As an Indian soldier and his Pakistani counterpart, try and outdo one another in during their usual border-march, the sole of the Pakistani soldier's shoe comes apart. He looks appealingly at his

rival, who, in a flurry of movement, miraculously fixes it. A slow-motion replay reveals how the Indian soldier whips out a tube of Fevikwik from his pocket and mends his rival's shoe instantly. They salute each other and disband, at which point a voice-over and super go, 'Fevikwik. Todo nahin, Jodo!'

Titled 'Parade TVC', it subtly weaves in the brand attributes of Fevikwik as an instant adhesive, while promoting the broader message of strengthening bonds between people.

The TVC will be aired during the World Cup across key Hindispeaking, and regional, markets.

Vivek Sharma, chief marketing officer, Pidilite Industries, says, "In line with Pidilite's tradition of using humor in its advertising, the new TVC takes a witty perspective on human bonding. We launched the campaign with the India-Pakistan match at the World Cup 2015 because cricket, like Fevikwik, bonds people together."

Piyush Pandey, executive chairman and creative director, South Asia, Ogilvy & Mather, the agency behind this campaign, says, "Fevikwik is about solving problems. Fevikwik is about bonding. Fevikwik is about bringing a smile on the face of everyone in the world."

Pandey's creative team includes Anurag Agnihotri, Nasrullah Husami and Saurabh Dixit.

The ad has been directed by Prasoon Pandey. Corcoise Films is the production house.

Launched in 1959, Pidilite Industries owns brands like Fevicol, M Seal, Fevikwik, Fevistik, Roff among others.

#### STICKY INSIGHT?

Nima Namchu, chief creative officer, Cheil Worldwide SW Asia, says "It's a simple, straight forward, light-hearted and entertaining film. Superb casting. While there is rivalry, it hasn't tipped over into the intense, 'enmity zone'; a lot of sports brands, for instance, tend to get into that trap..."

Hari Krishnan, former senior vice president and business head, Grey, South, states "I really liked it... maybe because it was in the midst of a bunch of horrendous ads," adding as an afterthought, "Actually no, it was good even as a standalone piece. Very topical - great use of the opportunity that the match presented."

Satbir Singh, chief creative officer, FCB Ulka, says, "It's topical, adorable, and a welcome antidote to the mindless trolling that fans on either side were indulging in. Above all, it's true to the product. I wish I had done it." ■

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LINKEDIN

# **Targetting**

The tool will help marketers deliver advertisements and content to both anonymous and known prospects online. **News Bureau** 

inkedIn has launched Lead Accelerator, a lead generation and nurturing product that connects companies with the right professionals at the right time with relevant content. The acquisition of Bizo, in August, 2014, enabled LinkedIn to expand its marketing solutions offering.

The new product enables marketers to deliver relevant advertisements and content to both anonymous and known, high-value prospects anywhere online. The expanded suite of solutions seeks to help address continuing challenges faced by marketers -



Lenovo, Salesforce, Samsung and VMware are pilot customers leveraging the tool.

not doing enough to impact sales pipelines.

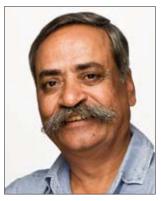
"Layering our content-based solutions with a lead generation focussed product like the Lead Accelerator is a natural evolution of our LMS business. This is another step in becoming the most comprehensive platform for brands that want to build stronger relationships with professionals. We have an excellent understanding of how professionals in India interact with brands and our long-term goal has always been to offer a portfolio of integrated products for marketers to deliver sharp results," says Ashutosh Gupta, director, Marketing Solutions, LinkedIn India.

Lenovo, Salesforce, Samsung and VMware are a few of the 100+ pilot customers already leveraging LinkedIn Lead Accelerator globally. In Lenovo's case, its cost per lead has decreased by 60 per cent.

In addition to LinkedIn Lead Accelerator, the new product suite includes LinkedIn Onsite Display, LinkedIn Network Display, Sponsored Updates and Sponsored InMail. LinkedIn Lead Accelerator is available globally and will be sold via a quarterly or annual subscription.

feedback@afags.com





Sharma and Pandey: Sticky



# Is Too Much Expected Of Big Data?

Some people find Big Data to be a boon to their expansion strategy while others are trashing it. Who is right? By Devesh Gupta

**SUNIL JOSE** Managing Director Teradata India



THE INDIAN MARKET AND LOCAL **ENTERPRISES ARE CONVINCED ABOUT** THE BENEFIT THAT **BIG DATA CAN** PROVIDE TO AN IT organization.

But they haven't, as a market, yet been convinced on what benefits Big Data can provide to their business functions. There are at least a couple of companies in each vertical that are pushing the envelope and adopting Big Data by integrating it to their existing data and analytic ecosystem, therefore adding value to the business regularly.

Big Data needs to be converted into insights to give relevant information that is useful. Don't hesitate to experiment and assess the resources and skills needed to solve the business problems you are targeting.

LK GUPTA GirnarSoft (cardekho.com)



AT CARDEKHO. COM A TEAM OF TALENTED **STATISTICIANS** AND ANALYSTS **USE ADVANCED** COMPUTATIONAL techniques to make analytical inferences relating to the consumer's car buying preferences. It helps us understand prevailing demand and also provide deeper insights into the most popular colours, engine types and features in a particular car.

Such technological advancement clubbed with the fact that all this data is real time, enables us to help out the car sellers too, which eventually contributes to the growth of the automobile sector. Such data also gives us interesting futuristic insights into the ever evolving buyer behavior based on their tastes and preferences.

BISWAPRIYA BHATTACHARJEE

CURRENTLY, BIG DATA IS LARGELY IN THE REALM OF TECHNOLOGY FIRMS WITH ADVANCED **ALGORITHMS AND** TOOLS TO MINE

such data, providing an automated system to extract data and draw meaningful insights. The real benefit will be realised as analytics companies start using it to draw contextual and competitive market insights, marrying these with traditional data sources and taking the analysis beyond addressing pre-defined objectives.

However, management of legal and ethical issues around accessing and using Big Data will be important to determine the extent to which big data gets utilised by businesses.

SARANG PANCHAL CEO MRSS INDIA



HAVING A SET OF TECHNICAL 'SOLDIERS' WHO UNEARTH AND UNRAVEL **CONSUMER BEHAVIOUR IS** quite fascinating.

Particularly since they are not from the domain, and here they are, tearing apart data and contributing in a very creative way to tough marketing or business problems, some of which may not even have been defined.

And with newer data sources like mobile and subsequently sensors contributing volumes of data, Big Data will truly move to a zone where astute users will markedly benefit. Mobile will not only be a source of Big Data but will also serve as a delivery mechanism to users. It is most relevant to Big Data because the mobile produces contextual data about human behaviour that is immensely useful to marketers.

TEJINDER SINGH



**BIG DATA IS TO** ANALYTICS, WHAT ANALYTICS WAS TO MIS IN THE '90S. IT IS ABOUT MOVING FROM REACTION TO PREDICTION.

In Creyate, a consumer doesn't buy a garment, but just leaves instructions about choice of fabric, components, collar style, fit amongst other things and instructions around manufacturing operations - cut and sew designs, laser patterns, monogramming of initials and much more.

One year before the launch, we started gathering loads of information around fits and size charts and silhouettes of what people usually wear. It helped us come up with 100-odd basic blocks, which serve as start points that can be tweaked.



MAGGI

# Signature Recipes

Nestlé takes note of the various 'recipes' of its instant noodle brand, Maggi in its new campaign. By Saumya Tewari



estlé's instant noodle brand Maggi has been consumed in various tweaked forms, across the length and the breath of the country. From butter, cheese to mix vegetables, Maggi has been through a culinary makeover to suit varied tastes and preferences.

Taking note of this very insight, Nestlé, for the first time, has acknowledged the 'recipe' aspect of its brand Maggi, through the 'Khushiyon ki recipe' campaign, which comprises two ads.

Executed by Publicis, the first ad features a young girl named 'Rajkumari' (Princess) who is unhappy with her name. Her mother manages to convince her that just like her 'special' Maggi recipe her daughter's name does justice as she is a princess for her parents. The second ad narrates how a mother-daughter relationship evolves, as the daughter decides to move out of the comfort of her home. To convince her worried mother that she will manage well, the daughter prepares her mother's special Maggi recipe.

Bobby Pawar, director and chief creative officer, Publicis South Asia, says Maggi has moved beyond

"Each mother makes Maggi special for her kid by adding what he/ she loves." **BOBBY PAWAR** 





"Hunger is the most primal bond between a mother and a child." PARTHA SINHA

convenience. 'Khushiyon ki recipe' is a way to express how each mother makes Maggi special for her kid by adding what the kid loves."

For over 30 years, Maggi has had some memorable communication like '2-minute Maggi' which hovered around the hunger proposition. The brand also launched 'Me and Meri Maggi' wherein consumers were invited to share their Maggi moments.

Partha Sinha, director and chief strategy officer, Publicis South Asia, notes, "With years, the work on Maggi is becoming more and more fundamental. We were looking for one such fundamental truth and we figured that 'hunger' probably is the most primal bond between a mother and a child.'

Both the films have been created by Breathless Films and directed by Vinil Mathew ('Hasee Toh Phasee-fame). Apart from television, the campaign is being promoted on digital and radio.

#### A STEP AHEAD

or Sambit Mohanty, creative head, DDB Mudra North, the new campaign keeps the mother and child relationship intact, but the storytelling is more mature, contemporary and emotional. The only element he would add, in an otherwise fresh piece of communication, is incorporate fathers in the ads.

According to Anushree Ghosh, director strategic planning, Razorfish, the reference to recipes is slightly unclear but the association with the comfortable familiar taste stands out.

She notes that one of the ads (single girl living independently) elevates Maggi and its taste to bring the symbolism of independence, which is a big space and has a lot of potential for exploration.

To most people, across the various strata of society, making their first Maggi is almost their tryst with independence. Too many stories can be told in that space, and should be explored well," she suggests.

Ghosh believes Maggi is awaiting the logical next step to the 'Meri Maggi' platform.

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**MAXUS** 

## **Tracking Social Media**

The tool helps planners measure programmes dominant on social media. News Bureau

launched has 'Synapse' a social TV tracker to help plan for the digital natives effectively. The tool tracks the conversations of key channels and programmes, reports it in one view for planners and buyers enabling them to drive business more efficiently. The tool has been developed in association with Frrole.

The applicable tool pulls in real-

time Twitter data for top-performing programmes and online channels. The key quantitative metrics are reach (in minutes), mentions for the programmes, as well as conversation sentiments.

These metrics would help planners track and measure what programmes are dominant on social media, and how the brand associations can be multiplied and leveraged to bring out the best-performing results.

Priti Murthy, national director, Insights, Maxus India, says, "Research has found that earned social media 'reminds' people to watch an episode after the live airing, thereby making it imperative for media planners, to see



the audience data more holistically than in silos. The recurrence of these conversations gave birth to Synapse.'

'With Synapse, one will be enabled to track and measure the performance of TV programmes, vis-à-vis the social chatter around them. This will help understand the lift generated by social media and analyse the qualitative viewing of niche audiences, which is minuscule compared to GECs," she adds.

Amarpreet Kalkat, co-founder, Frrole, says, "This initiative would not just be a trendsetter, but would also drive significant increase in return on investment on media spends by Maxus clients."

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**CHANNEL HEADS** 

# Many Crowns

TV networks are increasingly awarding additional mandates of two or more channels to their senior executives. What are the factors behind this growing trend? By Prachi Srivastava



nooj Kapoor, until August 2014, was the head of comedy entertainment channel Sab TV. When Multi Screen Media launched its third GEC, not a comedy channel, Kapoor was asked to head it. When Prem Kamath, former head - Channel V quit, Star India handed over the responsibilities of the youth GEC to Ajit Thakur, head of Life OK, a mass Hindi GEC.

There are others. Yagnik, who was heading Sony Pix, an English movie channel, was made the head of AXN India after Sunil Punjabi left the company. Vivek Srivastava, former digital head - Colors was appointed business head of Times Television Network's English bouquet and Sharlton Menezes has been heading marketing and content for Zee Studio and Zee Cafe, since October.

#### THE TRIGGERS

It is believed that one of the primary reasons for the trend is talent retention. When an executive is handling one channel for a long time, he is likely to feel saturated. Giving him more responsibilities will "give him a boost to stick with the organisation for a little longer".

Shiv Agrawal, MD, ABC Consultants says that "beyond a certain stage, companies need to offer meaty profiles to make sure their core guys stick on."

This is an inherent part of succession planning as well as disrupting the 'mundaneness'. "A lot of transitions are planned to add value to the top guys, besides the salaries," Agrawal adds. The other big reason is cost control and best optimisation of resources. People are expensive and if the channel is a niche one, giving it to an existing employee makes more sense.

Zindagi's reins were given to Priyanka Dutta, who was handling the FTA channels from the network's bouquet - Zee Anmol, Zee Smile and 9X. Nina Jaipuria joined Nickelodeon India as GM in 2006 going on to head the kids' division, Nick Jr (December 2012) and Sonic (November 2011) launched later.

## **MANY PEOPLE, MANY ROLES**



ADITYA SWAMY **ANOOJ KAPOOR** 



**NIKHIL GANDHI** 



**KEVIN VAZ** 



**PRIYANKA DUTTA** 



NINA ELAVIA JAIPURIA SAURABH YAGNIK





VIJAY SUBRAMANIAM



**VIVEK SRIVASTAV** 



SHARLTON MENEZES

Ashish Bhasin, chairman and CEO South Asia - Dentsu Aegis Network, a veteran in the industry, points out that the trend is true for other industries too. "In my past role, I was heading eight countries. After a point, the role is more of ensuring that the business is running smoothly," he states.

It is not clear whether these transitions are planned or sudden. A channel may witness a senior level exit and may not be able to keep a position vacant. In the interim, one is forced to give more responsibility to an existing resource. For instance, Gaurav Banerjee heading Life OK along with Star Plus, would seem a temporary arrangement. "Star is looking out for a head for Life OK. No one can take the risk of giving two such big channels to one person," says a media consultant.

## FIT FOR THE ROLE

Harish Jain, director, Green Rootz states that in today's business environment it is imperative to check if the person can manage an individual P&L. This did not exist earlier, as ad sales was a separate function from programming and marketing. "Decision-making now requires an analytical approach, where gut feel has been replaced with consumer insights and research," he explains.

The role of HR increases in such a scenario, as people issues tend to increase when one business head manages the diverse portfolio of two channels. Jain explains, "Media is creativity-led and people issues

## Giving someone multiple charge is an opportunity and a challenge.

are bound to occur. HR needs to analyse business requirements and, the skill sets required to identify such talent that can wear multiple hats and manage large teams."

## **OPPORTUNITIES**

hile it is a strategic decision to make someone in charge of two or more channels, it poses both an opportunity and a challenge.

Yagnik explains that, in his case, between the entertainment and movies business, he actually deals with the same vendors and consumers. "So, it's about getting your content strategy right,

getting your engagement and marketing strategy right, and that can be replicated across multiple channels," he avers.

Kapoor, who is handling a comedy and a Hindi GEC, has a literature background which gives him a perspective on various forms of emotions. In 2014, Disney gave charge of its content and revenue/ad sales of eight channels (Bindass, UTV Action, Disney India, Hungama, Disney XD, Disney Junior, Bindass Play, UTV Movies) to Vijay Subramaniam (VP and head - Content and Communication, Media Networks, Disney India) and Nikhil Gandhi (VP and head of revenue, Disney India), respectively. Both of them report to Siddharth Roy Kapoor, managing director. Prior to that, the channels were being handled by different business heads. Kevin Vaz, who was president, ad sales, Star India, became head (GM) of English channels (FX, Fox Crime, Star World, Star World HD, Star World Premiere HD, Star Movies, Star Movies Action) and Star Jalsha and Jalsha Movies in March 2013.

Perhaps, the trend is all set to become the norm.

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**ZEE STUDIO** 

## Successful Move

The channel, with a market share of 14 per cent, is the third most watched English movie channel.

**News Bureau** 

ee Studio, the English movie channel from Zee Network, has witnessed a growth of 35 per cent in viewership since its brand refresh in October 2014.

As per TAM data provided by the channel, for the past few weeks, it has maintained its third rank with a market share of 14 per cent (week 5- 6, 2015).

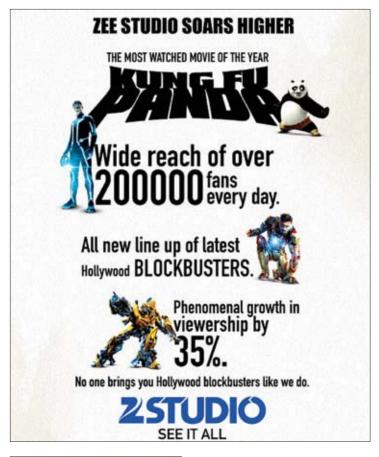
According to Sharlton Menezes, head - content and marketing, Zee Studio and Zee Café, the brand refresh with a new ideology 'See it all' has paid off. The channel's market share was around 7 per cent before the refresh happened. Thus, reflecting a 100 per cent growth.

Studio's Zee ideology was a new way to engage viewers with its library of movie collections that offers a range of genres including action, comedy and animation. Over the past few months, Zee Studio has efficaciously transitioned over to this new identity encompassing a sleek and edgy packaging, and is equipped to bring the best of the latest Hollywood content to its Indian viewers.

As a part of the rebranding, Zee Studio spruced up its movie archive with titles like 'Marvel's The Avengers', 'Iron Man', 'GI Joe', 'Brave', 'Shrek', 'Kung Fu Panda', 'Madagascar Europe's Most Wanted' and 'Rise of the Guardians'. Premium properties like 'Studio Binge', 'Super Studio' and 'The One', airing blockbuster movies targeting prime-time slots were the game changers.

The channel has recently struck a deal with Disney and Paramount. With these associations, the channel has been able to carry major series like Madagascar. Some of the key titles that the channel will air this year include 'The Godfather' and 'Iron Man 3'. The channel intends to make itself more mass appealing and is trying to expand to 1 million

Zee Studio is launching a trade marketing





"The channel's market share was 7 per cent before the refresh." SHARLTON Menezes

campaign to announce its success and attract more

Menezes says, "The latest campaign reiterates the fact that Zee Studio is a one-stop solution for a Hollywood movie fanatic looking for quality content. The campaign aims at reaching out to the right influencers and audiences, primarily in key metros Mumbai, Delhi and Bengaluru, to create top of mind brand recall."

He further adds that currently their focus is on maintaining their ranking while the ultimate aim is to be a leader in the industry across India.

"With this trade campaign, we wish to highlight the stellar performance of Zee Studio in the last eight weeks. The campaign reminds stakeholders of Zee Studio of its consistent leadership, in the towering

skylines of metropolitan India and, at the same time, it talks about Zee Studio's loyal and committed viewership, thus reflecting the success of the philosophy of 'See it all," he states.

For the record, Zee Studio was launched in March 2000 as the 'ultimate English movie recourse', with an aim to provide movie content to an audience that craved Hollywood entertainment.

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9XM

## Chatting about Cricket

The channel has launched 'FullToos Bakwaas' and 'Chote Ki Kahaani' to keep audiences engrossed. News Bureau

XM, the Bollywood music channel from 9X Media, has launched cricket-centric shows with its animated characters 'Bade-Chote'.

One of these is a World Cup special called 'FullToss Bakwaas'. The live action animation show will feature 'Bade-Chote' and stand-up comics playing different characters inspired by cricketers, and some other unique characters often seen at matches.

Besides, the channel has also launched 'Chote Ki Kahaani', where Chote comes up with short stories that promise a fun ride into the witty



## "The channel will also flaunt packaging that is cricket centric."

world of 'Bade-Chote'.

Amar Tidke, chief programming officer, 9X Media, says, "We believe in providing our viewers with music that is well curated and humour that is current and topical. With the whole nation obsessed/fixated on cricket, we wanted our viewers to have the cricket experience, but with the 9XM flavour. Hence, the channel will also flaunt packaging that is cricket centric and elements that represent the game."

Apart from the cricket-centric shows, the channel has also launched '9XM Toss-Up', where a coin toss decides the next song to be played from the playlist.

The channel has even repackaged its popular countdown show 'Top 9' as '9XM Top 11 World Cup', featuring cricketing themes and songs to match. The idea is to support team India in its

9XM will also air '9XM Jugaad' with the animated characters 'Bade-Chote', 'Bheegi Billi' and 'Beetel Nuts' featuring cricketing funnies.

Additionally, 9XM will promote the Cricket World Cup programming line-up through a series of initiatives on social media and other digital platforms.

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ACCESSIBLE ACROSS DEVICES







The buzz power of a brand reflects the impression it has made on the consumer. Presenting the milestone 10th edition of afaq!'s annual survey.

'he 10th year is a good time to look back and study how the past winners fared over the years. One look at the top three brands each year tells us a great deal about the prevailing market realities of that time. For instance, in 2006, Airtel, Hutch (now Vodafone) and - hold your breath - State Bank of India topped the charts, in that order. Today, nine years later, SBI is nowhere in the list. In fact, the banking sector is barely represented at all.

Similarly, in 2008, Kingfisher ranked second. This was the only time in the history of the buzzies that an airline brand appeared in the top three. Once again reflecting market trends, from 2009 onwards, a dot com brand has always made it to the top three. While previously it was either search engine Google or social networking site Facebook, this time it is Flipkart, an e-commerce player. The last time Flipkart made it to the top three was in 2012. This is the first time the brand has topped, though.

Flipkart's victory this year reflects the relatively recent, and rapidly growing, popularity of the e-commerce segment in India.

There's always a lot to be said for debutants and there are 26 of them this year. The list includes names like Nescafe and media brands like Firstpost and Mumbai Mirror. What is surprising though is the large number of FMCG brands that have made it to the board this time, led by a host of names from ITC - Vivel, Sunfeast, Fiama and Bingo.

This may have something to do with the recent change in methodology. Like last year, voting for the main list of brands was unprompted. And, as they say, there's nothing like free recall – as opposed to guided recall, wherein one has to pick from a list of names – to show what's really top-of-mind. For the buzziest categories, however, voters chose from a list of names; the voting was, therefore, prompted.

As in the past, the popular vote had 70 per cent weightage and the jury (with five votes each), 30 per cent. Consequently, many brands that fared badly on the popular vote have still managed to do well because they are, well, popular with the experts.

Read on to see what the 2015 survey threw up.

## COVERSTORY

## Y GOLD



#### **FLIPKART**

ast year this time, when we announced Samsung's No.1 Buzzy rank, a reader left a comment on the article that read: "Two years in a row

for Samsung! Will be fun to have a vote to see who will topple them next year...." Well, Flipkart has done the deed. It has claimed the No.1 spot in some style - jumping nine ranks to displace last year's topper.

This year, Flipkart got two out of four jurors to back it. Which is why, it managed to grab the top spot despite coming in at No.5 on the popular vote. India's Buzziest Brands was born in 2006, Flipkart in 2007. The brand didn't feature in the ranks at all till 2012, when it debuted at No.3. The next year, it slipped to No.5.

We're going to risk it and attribute Flipkart's dramatic victory, in part, to the noise it made on October 6 last year, the Big Billion Day. Though technical issues and customer complaints turned the online sale into a PR nightmare for Flipkart, it seems to have done its bit to put the brand on the buzz map. After all, buzz and drama are distant cousins.

Last year, many brands tied up with e-commerce players of their choice to generate artificial scarcity around certain products. Flipkart has one such exclusive tie up with Chinese handset maker Xiaomi, a sexy brand, led by Manu Kumar Jain, co-founder of Jabong. By December, 2014, the brand sold over a million handsets in India. What can we say? Buzz breeds buzz, indeed.

## **BUZZY SILVER**

#### **SAMSUNG**

ll said and done, maintaining buzz is as difficult as generating it. Though Samsung is still standing tall, the fact is that it has stepped down from the No.1



position to No.2 this year, after ruling the list for two consecutive years. This time, one juror backed Samsung. The brand secured the second position on the popular vote.

An aerial view shows us that Samsung has had an ascending run at the Buzzies over the years: From No.32 in 2006, to No. 26 in 2009, to No.18 in 2011, No.5 in 2012, and finally No.1 in 2013 and 2014, the buzz around Samsung has only increased.

What led to its dethroning this time? This might have something to do with the heat Samsung is facing from a whole host of brands led by Micromax and iPhone in the smartphone segment.

## BRONZE



#### MICROMAX

With a new No.1 in the list, we see a domino effect in the top slots. As Samsung slipped a rank to

No.2, so did Micromax - to No.3. This time, one juror backed Micromax. The brand secured the third position on the popular vote.

Micromax's performance brings to mind the correlation between market share, a tangible concept, and buzz, an intangible one. While one may attribute Samsung's dethroning to its loosening grip on the Indian market, the same can't be said about Micromax. The brand has, in fact, been gaining share in the smartphone category.

But amid IPO plans and valuation studies, the brand appears to have let its hard-earned buzz factor take a backseat. Micromax has had a swing or two on the buzz curve, over the years. Outside of this year and the last, Micromax last found itself in the Top 5 back in 2011. The next year it plummeted to 39 and then up to 14 the following year.

## **HONOURS BOARD**

	RAN 201		RANK 2014	BRAND	CATEGORY	RELATIVE SCORE
	1		10	Flipkart	Online media <sup>1</sup>	100.00
	2	▼	1	Samsung	Mobile Handsets	92.96
	3	_	2	Micromax	Mobile Handsets	79.96
	4	*	_	Vivel	Personal care <sup>2</sup>	76.46
	5		7	Vodafone	Telecom	66.10
	6	<b>V</b>	5	Tanishq	Apparel, Fashion <sup>3</sup>	
	7	<b>*</b>	3		Content	50.71
				Google		53.55
	8	*	-	Sunfeast	Foods	49.27
	9	▼	6	Airtel	Telecom	44.48
	10	<b>A</b>	14	Dove	Personal care <sup>2</sup>	43.30
	11	•	9	Idea	Telecom	42.51
	12	•	8	Coca-Cola	Beverages	41.33
	13	*	_	Nescafe	Hot Beverages	38.18
	14		15	Fastrack	Apparel, Fashion <sup>3</sup>	33.05
	15	•	4	Apple	Computers, IT Secto	
ı	16	*	_	Hero	Two Wheelers	31.48
	17		52	Tata Docomo	Telecom	30.69
	18	*	_	Firstpost	Content	29.11
	18	*	_	starsports.com	Media & Ent.	29.11
	18	*		Mumbai Mirror	Media & Ent.	29.11
	21		_		Personal Care 2	28.38
		*		Engage		
	22	*	-	Gionee	Mobile Handsets	26.41
ı	23	*	-	Fiama	Personal Care 2	24.44
	24	*	_	Bingo	Foods	20.10
	25	*	-	Amazon	Online media <sup>1</sup>	19.31
	25	*	-	Superia	Personal Care <sup>2</sup>	19.31
	27	▼	11	Nokia	Mobile Handsets	17.34
	28	$\blacksquare$	18	Sony	Mobile Handsets	16.95
	29		46	Lava	Mobile Handsets	14.58
	30	*	-	Snapdeal	Online Media <sup>1</sup>	14.19
	31		32	Maruti Suzuki	Automotive	12.61
	32	*	_	ITC	Corporate	12.22
	33	*	_	Lux	Personal Care <sup>2</sup>	11.43
	34	*	_	Aashirvaad	Foods	10.64
	35	<b>*</b>	34	Olx	Online Media <sup>1</sup>	10.25
	35	<b>V</b>	13	Facebook	Content	10.25
	35	Ť	32	iPhone	Mobile Handsets	10.25
ł	35			Classmate		
		*	-		Stationery	10.25
ı	39	*	_	LG	Mobile Handsets	9.85
	40	•	28	Tata Motors	Automotive	9.46
	40	•	30	Microsoft	Computer   IT Sector	
	42	▼	35	Honda	Automotive	8.67
	43		47	Karbonn	Mobile Handsets	7.49
	43	*	-	Wills	Cigarettes	7.49
	43	•	38	HTC	Mobile Handsets	7.49
	46	▼	41	Audi	Automotive	7.09
	46	▼	31	Colgate	Personal Care <sup>2</sup>	7.09
	48	▼	16	Nike	Apparel, Fashion <sup>3</sup>	
	48	<b>V</b>	12	Cadbury	Confectionery <sup>5</sup>	6.70
	50	*	_	Schmitten	Confectionery <sup>5</sup>	6.31
j	50		59	Titan	Apparel, Fashion	
	50	<b>V</b>	47	Mahindra	Automotive	6.31
١	50	¥	29	Amul	Foods	6.31
	54	<b>*</b>	39	BMW	Automotive	5.91
١	54	*		Dettol	Personal Care <sup>2</sup>	5.91
			_ 25			
ļ	56	<b>V</b>	35	ICICI	BFSI <sup>4</sup>	5.52
	56	*	-	Pears	Personal Care 2	5.52
ļ	58	*	-	L'Oreal	Personal Care <sup>2</sup>	4.73
	58	*	-	Philips	Consumer Durables	
ļ	58	*	-	Hyundai	Automotive	4.73
	58	•	35	Lifebuoy	Personal Care <sup>2</sup>	4.73
	▲ M	ovec	l Up	Moved Down	★ New Entrant	
-						

- Online media | Services | Ecommerce Cosmetics | Toiletries | Personal care Apparel | Fashion | Accessories Banking & Financial Services, Insurance
- 5. Confectionery, Chocolates

## **afags! Reporter**

#### 4 | VIVEL

TC's personal care brand Vivel has made its buzzy debut this time, albeit with no juror votes on its side. Which means, it has made its surprising way to the list purely on the back of the popular

# Vivel

Vivel was launched in 2008. The range included soaps and shampoos then. After around five years, the parent company re-launched it, positioning Vivel as a 'skin nourishment brand'; previously, it promised to soften skin. The exercise was aimed at positioning Vivel as a contemporary and premium offering, and included a packaging overhaul as well as the inclusion of new products and variants. Bollywood actor Kareena Kapoor Khan has been endorsing Vivel for a while now.

Last November Vivel launched Love & Nourish, a luxurious bathing range. In its latest ad film, Kareena makes a case for Vivel – as she foams away in a bath tub, of course - by telling us it has ten times the amount of olive butter. Ten times more than? Either Vivel's previous soap or perhaps its non-buzzy competitors, we reckon.



## 5 | **VODAFONE**

odafone made its entry into the buzzy list in 2009 and has stayed on since. This year it is perched at No.5. This time, two jurors out of four backed Vodafone, which is what helped push vodafone its overall rank to No.5. The brand's popular vote rank is No. 34.

Though its performance this time is two ranks better than last year, it is not the best Vodafone has done at the buzzies; in 2010, the brand finished second, after Facebook, which in turn has slipped to the 35th place this year – 22 ranks lower than last year. In defence of Facebook, it has featured in the top two bracket five times since its buzzy debut in 2009.

The lowest rank Vodafone has ever got is No.12, which was in 2013. What could have led to the marginal increase in buzz this time? Last year Vodafone promoted its mobile payment service M-Pesa, a fund transfer technique that helps the under-banked sections of society get access to financial services via their mobile phones. Vodafone also promoted a mobile application for women entrepreneurs in rural India. The brand collaborated with an NGO called Self Employed Women's Association (SEWA) and the Cherie Blair Foundation for Women, to develop this app, which is titled RUDI (which stands for Rural Distribution Network) Sandesha Vyavhar.

Looks like being socially conscious helps with the buzz brownies.

## 6 | TANISHQ

t No.6 is Tanishq, Tata's popular At 1NO.0 18 1 among, 2 miles jewellery brand. Surprisingly, Tanishq lost a rank; last year it stood fifth. Interestingly though, in 2013 Tanishq was way down at No.49 and the year before that, at No.27. Between 2006 and 2011 the brand didn't feature on the buzzy charts at all.



Like Flipkart and Vodafone, Tanishq

too had two jurors on its side. The brand's popular vote rank is No. 36.

A lot of its buzz has to do with its advertising. Last year, Tanishq's advertising worked hard at drawing attention to its traditional jewellery ranges for different Indian communities. The brand recognised the friendly, and trusted, family jeweller as a formidable rival and decided to woo the families of brides-to-be through mass media.

Another perception Tanishq worked at changing was that it caters only to North Indian tastes. Though just by a mere sliver, could its diminished buzz be the result of alienating consumers from the North in the bargain? We will never know for sure

## THE JURY



**SANJAY TRIPATHY** Senior EVP, Marketing - Product, Digital, E-commerce, HDFC Life



Marketing <mark>Head (India),</mark> Rado



JAGDISH ACHARYA Founder. **Cut The Crap** 



**CHARLES VICTOR** National Creative Director, L&K Saatchi & Saatchi

If there's one word most of use each and every day it is 'Google'. Is being an oft repeated term the same as, or at least a pre-requisite to,

being buzzy? Perhaps you could Google it.

Anyway, the leading search engine brand has lost four ranks and has slipped from No.3 to No.7 this time. One juror backed Google this time.

Google made its first appearance on the buzzy charts at the No.6 position in 2008 and has stayed on the map since. It was at No.3 in 2009, No.12 in 2010 and No.7 in 2011. It went up to No.6 and No. 4 in the two years that followed.

## 8 | SUNFEAST

nother surprise from the ITC stable Another surprise from the Land Sunfeast. The firsttimer stood eighth and had no juror on its

Like many of its peers Sunfeast also took the health route last year. One of its most memorable efforts to this end was

the on-ground activation it carried out at Bengaluru Airport around mid-2014. The brand placed actual exercise cycles near the conveyor belt. If passengers wanted their luggage they had no choice but to start riding because that's what powered the movement of the belt. When they did so, packets of Sunfeast's then new Farmlite biscuits appeared on the belt.

If consumer engagement via such gimmicks can lead to buzz, then the fastest route to buzz-ville lies somewhere below the line.



## IN-CATEGORY PLACEMENT

(How the brands ranked within their respective categories)

AIR	LIN	ES	
Rank		Brand	Relative
2015	2014		Score
1	1	IndiGo	100
2 3 4 5	2	Jet Airways	68
3		Air India	54
4	3	Emirates	48
5	4	SpiceJet	43

cont un It h the g itself a runner 201 Britis disappea way for Air India.

Indigo	AP	PAR	EL	FASHION.	
inues to fly challenged.		Rank 2014	Brand		Relative Score
as widened ap between	1	-	Joc	key	100
and Jet, the	2	3	Nike	9	87
r up in both	3	1	Tan	ishq	85
4 and 2015.	4		Tita	n	84
ish Airways	5	2	Fas	track	73
ars to make or Air India					

There's a big change with Jockey, which hadn't even featured last year, on top. Fastrack, No 14 in the main listing because of a jury vote, gets to only No 5.

appe

All is upside

AU'	TON	OTIVE	
Rank		Brand	Relativ
2015	2014		Score
1	2	Maruti Suzuki	100
2	4	Honda	68
2 3 4	-	Hyundai	65
4	3	Audi	58
5	5	BMW	56

Volkswagen, which topped the category in 2014, disappears altogether, easing the path for Hyundai's entry. Maruti Suzuki and Honda move up while Audi drops one step.

The top three positions remain the same as last year with Life Insurance Corporation at No 4 bumping Kotak off the list. Axis Bank moves down from No 4 to No 5.

				BF	$SI^{-2}$	
	Rank 2015	Rank 2014	Brand		Relative Score	
	1	1	ICICI		100	
	2	2	HDFC		90	
\	3	3	SBI		89	
	4		LIC		85	
\	5	4	Axis		74	

Со ро sta Up do Kiint Mc ex Ki

oca-Cola retains				BEVERA	GES
le position as	Rank	Rank	Brand		Relative
ablemate Thums	2015	2014			Score
pushes Pepsi			Coca-Co	ola	100
wn. Maaza and			Thums l		84
ngfisher creep 🥛				Jρ	
to the list as	3	2	Pepsi		57
ountain Dew	3		Maaza		57
its. Frooti and	5		Frooti		51
ngfisher tie for	5		Kingfish	er	51
h place.					

Apple drops from	C	OMF	PUTER	HT	SECTOR
No 4 to No 15 in	Rank	Rank	Brand		Relati
the main list but	2015	2014			Scor
remains top dog	1	1	Apple		100
in the category	2	4	Dell		93
- though Dell is close. HP	3	3	Microso	oft	72
replaces Intel	4		HP		50
while Lenovo has	5	2	Lenovo		49
to make do with	\ -				
No 5.					

CO	NFE	CTIONERY	3
Rank 2015	Rank 2014	Brand	Relative Score
		Cadbury Dairy	/ Milk 100
2	2	Kit-Kat	61
3	3	Snickers	43
4		Munch	28
5	4	Mentos	27
5		Alpenliebe	27

CDM plummets in the overall ranking but in the category, no brand is close. Happydentis a casualty with Munch and Alpenliebe coming in thanks to a tie at No 5.

CO	NSU	MER DURA	BLES
Rank 2015	Rank 2014	Brand	Relative Score
1		Samsung	100
		Sony	83
		LG	68
		Philips	41
5	5	Nikon	26

Samsung, Sony and LG retain the top three positions - but there's a difference. The No 2 and No 3 are closer to the Korean topper this year. Philips comes in as Havells disappears.

CO	NTE	NT	
Rank 2015	Rank 2014	Brand	Relative Score
1	2	Google	100
2	1	Facebook	92
3	4	Youtube	63
4	3	Twitter	35
5	5	LinkedIn	33

On the face of it, there is no change in the category with the same names as 2014. However, Google and Facebook trade places while, relatively speaking, Twitter's core has halved.

ITC moves up to No.1 and Tata moves down. There are six companies because of a tie at No 5. Infosys and Reliance are the newcomers at Bharti's cost.

			CORPOR	ATE
	Rank 2015	Rank 2014	Brand	Relative Score
			ITC	100
			TATA	89
	3	3	Microsoft	55
	4		Infosys	42
\	5	4	Aditya Birla Group	37
	5		Reliance	37

771 1 1 .1 1
Vivel is the winner
in a category gone
topsy turvy. Dove
is the only one to
survive from 2014.
Fiama and
Engage are the
two other brands
from the ITC
stable. Gillette is a

newcomer.

inner		F	PERSONAL	CARE4
gone Oove	Rank 2015	Rank	Brand	Relative Score
e to	1		Vivel	100
2014.	2	1	Dove	93
ie 💮	3	-	FIAMA	90
nds	$\sqrt{\frac{4}{5}}$	-	Engage	82
	5	-	Gillette	75
e is a				

			30016	mas marve
Maggi, which featured in the				FOODS
main list for two	Rank 2015	Rank 2014	Brand	Relativ Score
years, disappears from there and	1		Sunfeast	100
also concedes	2	1	Maggi	87
the top spot in	3	2	Amul	84
the category to	4	-	Bingo	81
Sunfeast. Bingo	5	3	Britannia	54
appears; Kellogg's				

HO'	ΤВІ	EVERAGES	
Rank 2015		Brand	Relative Score
1	1	Nescafe	100
2	3	Tata Tea	70
3	2	Bournvita	62
4		Horlicks	52
5		Red Label	42

Nescafe rules the category by a large margin - the brands at No.2 and No.3 have traded rungs. Horlicks and Red Label move in, narrowly edging out Taj Mahal Tea and Bru.

HO	USE	HOLD PRO	DUCTS
Rank 2015	Rank 2014	Brand	Relative Score
1	1	Surf Excel	100
$\frac{1}{2}$	4	Good Knight	76
3	2	Fevicol	67
<u>4</u> 5	-	Harpic	52
5	-	Ariel	48

The category sees the departure of Tide and Vim which are replaced by Harpic and Ariel. Surf Excel is the clear leader in this bucket. Meanwhile, Good Knight moves up two slots.

nd	Lay	's vanish.	
MEI	DIA	& ENTERT	AINMENT
Rank	Rank	Brand	Relative
2015	2014		Score
	3	TOI	100
2	2	Colors	86
3	4	Star	81
4	1	Times Now	54
5		Discovery	50

Bennett, Coleman has two brands: The Times of India as well as last year's topper, Times Now. Colors continues as close runner up. Discovery enters in a tie at No 5.

Micromax challenged Samsung for the top spot in the main list in 2014 and 2015. Here, however, iphone steals a march over Micromax. HTC makes way for Xiaomi.

		MUDILE HANDSE IS					
e		Rank 2015		Brand	Relative Score		
,		1	1	Samsung	100		
4		2	3	iPhone	83		
e		3	2	Micromax	69		
		4	4	Nokia	44		
		5		Xiaomi	38		
У	1	\					

Amidst upheaval,			ONLINE ME	DIA5
Flipkart is the	Rank	Rank	Brand	Relative
rock with a large	2015	2014		Score
lead over Amazon,	1	1	Flipkart	100
a newcomer to India. OLX drops	2	-	Amazon	76
even as Amazon	3		Snapdeal	51
and Snapdeal	4	3	bookmyshow	40
come in place	5	2	OLX	37
of Quikr and	\			
Myntra.	T			

All is upside				OTC
down. Last year's	Rank	Rank	Brand	Relative
No 1, Revital,	2015	2014		Score
is out, replaced	1		Himalaya	100
by Himalaya. Vicks, Durex and	2		Vicks	87
Crocin march in.	2		Durex	87
Manforce is the	4	3	Volini	85
other brand to	5		Crocin	79
disappear.	5	2	ENO	79

QSR						
Rank		Brand	Relative			
2015	2014		Score			
		Domino's	100			
		McDonald's	95			
3		KFC	86			
4		Pizza Hut	64			
5		Café Coffee Day	56			

In this new category, Domino's trumps McDonald's - but barely, and KFC isn't far behind either. Pizza Hut and Café Coffee Day are closer together at a little distance.

TEL Rank 2015	Rank 2014	<b>OM</b> Brand	Relative Score	ah
1	2	Airtel	100	
2	1	Vodafone	80	
$\frac{1}{\frac{2}{3}}$	3	Idea	62	th
4		BSNL	32	
5	4	Tata Docomo	28	tri

Airtel has been	
ahead of Vodafone	
most years but	
the latter wins	
thanks to strong	
jury support. At	
the category level,	
however, Airtel	
triumphs. Reliance	
makes place for	
BSNI	

TWO WHEELERS						
Rank 2015	Rank 2014	Brand	Relative Score			
1	2	Royal Enfield	100			
2	1	Hero	97			
3	-	Honda Scooters	70			
4	3	Harley-Davidson	68			
5	4	Pulsar	60			

Royal Enfield. which lost pole position to Hero in 2014 in a close contest, edges out the Indian brand. Vespa's score sinks, allowing Honda Scooters to make an appearance.

1. Apparel, Fashion, Accessories; 2. Banking & Financial Services, Insurance; 3. Confectionery, Chocolates; 4. Cosmetics, Toiletries, Personal Care; 5. Online Media, Services, Ecommerce



## 9 | AIRTEL

ever mind Mary. There's something about Airtel. If there were a sub-category for stickiness, Airtel would probably win it. The telecom brand is currently at the No.9 spot, and had one juror on its side. The brand's popular vote rank is No. 16.

Barring one year, Airtel has been in the top ten since 2006, and has led the list five times four consecutive times from 2006-09 and then

again in 2012. No.16 is the lowest Airtel has fallen; this was in 2010, a turbulent year for the brand what with a new creative custodian, logo and positioning.

Last year Airtel finished sixth. Slipping three ranks reflects a significant loss of buzz. In a move that evoked a collective groan from Indians who have friends and family abroad, Airtel decided to hike tariffs for 'voice over internet' players like Skype and Viber, last year. Though the plan was subsequently dropped, concerns prevailed.



#### 10 | **DOVE**

What is it about buzz and foam? After Vivel, Dove is the second soap brand to have earned the title of 'Buzzy' this year. Sure both brands market products besides soap bars, but odds are the other products too, generate froth of some sort.

So, infiltrating the list of Top Ten for the very first time is Dove. Last year was the first time the brand featured in the buzzy list at all - it stood at No.14 then.

Dove has been focusing on keeping it 'real' and has positioned itself as more effective than good ol' milk even. Barring the occasional viral (read: Real Beauty Sketches) Dove's ad films have resorted to the comparative advertising format.

The brand that claims to have one-fourth moisturising cream in its soap managed to get support from one juror, which is a fourth of the total jury.

## **HOW THE POLL WAS DONE**

- In the first eight years of this poll, afaqs! readers had to vote from among a predetermined list of 60 brands. However, since last year, voters can vote for absolutely any five brands that, according to them, are buzzy. Their choice is unprompted.
- Additionally, since 2014, voters can opt for the buzziest brands by product category. Here, they can choose from a pre-selected list of brands in up to three categories.
- An eminent jury consisting of marketers, media and advertising professionals traditionally provides an alternative point of view in the main vote. As in the past, the popular received a 70 per cent weightage and the jury, 30 per
- The jury does not vote for the product categories.
- In all, 1,413 people took part in the poll. Of them 1,039 validated their vote by clicking on a link sent to their email ID. Only their opinion was taken into account.

## ET THE SPONSORS



#### SureWaves

SureWaves is a next-generation media company, which, through groundbreaking technology, is mapping, aggregating and consolidating diverse and dispersed consumption markets and consumers across India, through information, **SUFEWAVES** technology and knowledge 10013, to dance an element unprecedented growth through inclusion and innovation. technology and knowledge tools, to usher an era, where markets, media and consumption converge to deliver

SureWaves, a media convergence pioneer with solutions that interweave television, digital displays, mobile and internet, is one of the most innovative Indian start-ups in recent times. SureWaves is revolutionising cable television advertising in India by making it accountable and measurable for advertisers, with its core offering SureWaves Spot TV Network. The product's disruptive technology is a combination of cloud-based solutions and expert market profiling which gives advertisers the flexibility to communicate with target audiences in a locally relevant context.

Up until now, advertising on these channels had been inaccessible to national advertisers due to extremely high fragmentation, lack of accountability and measurability. SureWaves Spot TV Network enables brand visibility across India in 29 states and over 7,000 towns with more than 450 cable and regional satellite channels that reach in excess of 90 million households and 470-plus million viewers.

SureWaves is headquartered in Bengaluru with offices in Mumbai, Delhi, Kolkata and Dubai.

## **DB** Digital

DB Digital is a part of Dainik Bhaskar Group (DBG) which is India's largest newspaper group having a readership of 1.98 crore. DB Digital subsuming of six digital portals has breached 25 million Unique Visitors. The rich experience that the websites offers the readers - fastest news, exhaustive views speckled with numerous photographs and videos - have



meted out its success. DB Digital enjoys strategic significance in Dainik Bhaskar Group as digital media is where people will consume content in future. In the digital space of the organization, the online websites, Dainikbhaskar.com (No.1 Hindi website), Divyabhaskar.com (No. 1 Gujarati website),

Dailybhaskar.com (Premium English Website), Divyamarathi.com (Popular Marathi website) Bollywoodbhaskar.com (Ultimate Bollywood website), DBCric. com, Fashion101.in, Jeevanmantra.in, Moneybhaskar.com (India's First SME/ Trader website in Hindi) are included.

Through all these mediums, the Bhaskar Group keeps its readers updated with the latest happenings & news across cities, states, country and around the world. Currently, the websites have close to 600 Million hits every month.

The free news application by Bhaskar Group is also available on the Android Play Store & IOS which will keep the readers updated round the clock with real-time updates (24 x 7 x 365).

## WINNERS ALL































**ZEE NEWS** 

# Chilling Score

The OOH campaign, executed during the Indo-Pak match, confused spectators with the wrong scores. News Bureau

sually, outdoor campaigns convey the message directly to the target audience, via text and images, as there is not much time for people to comprehend, analyse and then come to a conculsion.

But Zee News took a different route in its recent OOH campaign executed by DDB Mudra Max, implemented across Jammu & Kashmir, Delhi, Lahore and Karachi, on the day of the ICC World Cup India-Pakistan match, held on

The channel installed manual scoreboards of a different kind. While spectators thought they were the ordinary, run-of-the-mill scoreboards, to keep on-lookers updated on the match, they were caught off-guard as the numbers didn't tally.

As India started to bat and the first wicket fell, the Indian wickets column displayed '1'. Within minutes, the wickets column read 2. People standing in front of the billboards in Lahore and Karachi celebrated. The Indians, on the other hand, checked the score on their mobile phones and realised the second wicket hadn't fallen. A few minutes later, the wickets column said 3. Before long, onlookers on either side of the border were convinced that the scoreboard was faulty.

To their surprise, no one came to rectify the faulty boards, instead the wickets column seemed to be in a hurry. It moved briskly from tens to thousands to tens of thousands, in no time. A similar pattern followed when Pakistan batted.





"These numbers indicated the number of lives lost at the border, since 1947"

The scoreboard at the end of the match read: India 0 for the loss of 546,030, Pakistan 0 for the loss of 546,228

After India won the match, the copy on the scoreboard changed to When Lives are lost, No One Wins'. The numbers kept increasing and stopped at 547,290 for India and 546,228 for Pakistan.

These numbers indicated the number of lives lost at the border, since 1947, during the battles fought between the two countries; thus, depicting that neither country won anything by losing their

The message was well-presented. It had the right effect on people as many came forward to light candles at the site, in memory of the fallen. The message from the 'Misunderstood Scoreboard' was indeed well received.

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CYCLE AGARBATTIES

## **Pray for Victory**

An on-ground campaign was launched to pray for India's win in the Cricket World Cup. News Bureau

Agarbatties, Pure manufacturer of incense sticks, has launched an on-ground initiative called 'Pray For *India*'. The campaign aims to provide a platform to ardent cricket fans to offer their prayers for the Indian cricket team to win the ICC World

'Pray for India' features a series of on-ground initiatives like branded mobile vehicles moving around the city urging and collecting wishes and prayers from fans.

The mobile prayer van has a 6-foot-tall Mega Akhand Agarbatti,





which will be lit at the end of the road show to symbolise the continuous prayer and support towards the nation's win.

The campaign is being rolled out across 62 cities in the country. It will also be supported by aggressive print and social media initiatives.

Elaborating on the campaign, Arjun Ranga, managing director, Cycle Pure Agarbatties, says, "Cricket is a religion in India. It is the spirit of the youth, and we would like to be associated with all such true emotions. We believe in supporting and providing reasons to pray, and

what could be better than praying for India's win?'

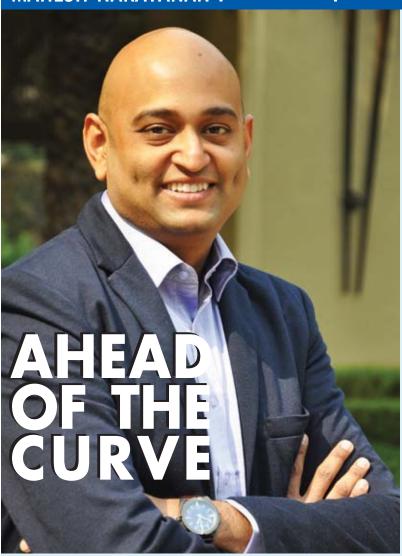
Over the years, Cycle has has been associated with cricket properties like Red Alert, Third Umpire branding and Milestone branding.

Apart from being major sponsors at various cricketing tournaments every year, Cycle Pure Agarbatties had launched the 'Pray for India' campaign, covering more than 100 cities, during the ICC World Cup

Cycle Agarbatties is the flagship brand of the Mysore-based NR Group, founded by N. Ranga Rao in 1948. The Group has diversified into various business categories like functional air care products (Lia brand of room fresheners and car fresheners), wellness home fragrance products (IRIS) under Ripple Fragrances, floral extracts (NESSO) and Rangsons Electronics.

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## MAHESH NARAYANAN | GLOBAL COO | SAAVN



By Devesh Gupta

ixteen years ago, while studying for his MBA, Narayanan's batchmates were eyeing the HULs and P&Gs. But he found himself in a digital company called Rediffonnet, for an internship. He liked the work so much that, at the end of that internship, he urged Jasmeet Singh, senior leader at Rediff (then) to hire him after college.

Singh later advised Narayanan to begin his career with bidorbuyindia. com team, a start-up, which was later acquired by Baazee.com. Narayanan

fondly remembers how Singh believed in his talent. There, under the leadership of Rajan Mehra (former country head, eBay) Narayanan learnt to create and shape an unknown and non-existing market. Neither brand nor consumer had any idea of online.

Post the acquisition, he moved to Baazee.com but in 2002 shifted to Mediaturf, India's first digital marketing agency, founded by the late V Ramani, who trained Narayanan in digital marketing, media buying, selling, traffic and creatives. Nearly all of Narayanan's reporting managers and colleagues at Mediaturf are successful industry leaders. Amardeep Singh and Ratish Nair, who founded Interactive Avenues, are two of them. Narayanan remembers Ramani as a maverick with a knack for attracting the right talent.

In 2005, he moved to Times Now as digital marketing manager while still negotiating with

"Digital and its numbers are for real and no longer an afterthought for brands."

Google, where he finally landed up. Narayanan calls Google a mother ship (it steers the industry), a worm cradle (one feels comfortable and secure) and an ocean of knowledge (depth it provides about products and what it does for advertisers and consumers).

At Google, he was early to the party. While brands were debating on the need for a website, web interactions and use of Google ads, he was working on search marketing, a category unheard of then. "I used to tell people that Google is a multi-billion dollar company by putting those small Google ads and people didn't believe me," he says. He also won a Google Hero at a Sales Conference in March, 2008 for outstanding contribution.

Four years later in 2009, he decided to quit and try his hand at mobile advertising, an unknown territory, with Admob. Narayanan recalls an interesting story with his resignation at Google. When Narayanan told Shailesh Rao (currently VP, International Operations, Twitter) his reporting manager then, Rao starting evaluating the opportunity and advised him to go. Rao also mentioned that Google might acquire Admob and Narayanan may be back. Twelve months later Google acquired Admob and Narayanan returned to Google. All Rao said was, "I told you".

Joining Admob for Narayanan was a leap of faith because the era of smartphones had just begun. To believe that advertising on mobile was the future, one had to be a visionary or a mad risk-taker. His first day at work was spent alone in a coffee shop.

Narayanan's second stint at Google began in 2010 when he took charge of mobile advertising. He was like a coach to the sales team. Later he also worked with YouTube. The urge to learn something different took him to Sociomantic Labs in 2013.

It gave deep data-led insights for real time marketing. And when Dunnhumby from the Tesco Group

eventually acquired it, Narayanan decided to move on. He worked with two companies that got acquired within 12-18 months. Narayanan is now with Saavn. Passionate about technology and music, he remembers that his first yardstick for choosing Saavn was if they had the music that he listened to. "Saavn is a fantastic combination of my passions and represents my vision most aptly," he adds.

Narayanan's theory is that a tap of finger can destroy or make a digital product. His biggest challenge was convincing clients to come on board the eco-system he was working on, since it was always ahead of time.

As a leader, he thinks that it is a leader's responsibility to establish objectives and drive the team to fulfil them. Narayanan feels quite satisfied when he sees brands and CMOs taking to digital in a big way and not just as an afterthought.

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MTV/COKE STUDIO

# An "Always-On" Format

The show will have 12 producers, original compositions and music videos. News Bureau

TV India has brought back its music property Coke Studio@MTV in its fourth season. This time, it will comprise 12 episodes, as opposed to being an eight-week property. There will be 12 producers, 12 original compositions and 12 music videos that will be aired once a month, for 12 months.

The show, a partnership between MTV and Coke, will return in an "always on" format. It will be a year-long show of soulful music, curated and composed by some of the best in the business, including Vishal-Shekhar, Ram Sampath, Sneha Khanwalkar, Papon, Badshah and Raftaar. Singers in Coke



Studio@MTV, Season 4 include Rekha Bhardwaj, Jyoti Nooran and Harshdeep Kaur.

The videos and audios will be released on all MTV platforms and YouTube, Saavn, Gaana, iTunes, by Zee Music. According to Aditya Swamy, EVP and Business Head, MTV, the world just doesn't listen to music, but also views music. "Every song will now also be converted into a concept-based music video."

With more than 50 concerts, Coke Studio will reach 100 colleges across 10 cities. Debabrata Mukherjee, VP, marketing and commercial, Coca-Cola India and South West Asia, says, "Coke Studio is a platform owned by a community of millions of music lovers. What they have asked of us, is to change the format and make it 'always on', 'year long' and as 'singles' rather than an album.'

Coke Studio@MTV has reached over 150 million people so far. It has  $2.9\,\mathrm{million}$  Facebook fans and over  $60\,$ million hits on YouTube.

feedback@afags.com







FEBRUARY 13, 2015, GURGAON

## **DAINIK BHASKAR UNMETRO**

## **GROWING ASPIRATIONS AND OPPORTUNITIES**

Marketers are fast realising the importance of making a strong non-metro strategy as the growth from the metros is no longer as swift as it was in the past and the cost incurred is very high.



"There is a significant increasing in aspiration levels amongst the consumers in the non-metros, as the business class is rising in these markets and so is the affluence. Marketers need to understand how to gauge the quantum of this aspiration and how to tap it."

CCS and MO, Dainik Bhaskar Group



'Today, Unmetros are completely different from what they were a few years ago. India is divided into eight top metro cities followed by 7,800 towns. Marketers are aware that the next level of growth will come from these regions and are finding it difficult to get the increasing share of the market from the metros."

KAACON SETHI CMO, Dainik Bhaskar Group

"The number of supermarkets in India is growing and so is the consumption from these markets. A few years ago, it was a different scene where people shied away from buying products from the supermarkets, which removes the physical shopkeeper between the consumer and his shopping experience."

DAMODAR MALL CEO, Reliance Retail



"We identified that smartphones were growing and there is an aspiration in the non-metros and addressed that space. More in these smaller cities, the smartphone was a truly critical decision, one for which he was willing to stretch his budget significantly for the right features."

ARVIND VOHRA Country CEO and MD, Gionee







## **DAINIK BHASKAR UNMETRO**

## INNOVATION IS KEY TO WIN THE **NON-METRO MARKET**

A panel, featuring experts across industries, delved into the importance of innovating marketing strategies to reach out to the consumers effectively in non-metros.



The panel comprised Anisha Motwani, director and CMO, Max Life Insurance, Nalin Sood, CMO, SC Johnson, Saguna Sodhi, director, Ernst & Young, Piyush Kumar, marketing manager India, Rado at Swatch Group and Roopam Garg, general manager, MEC Global. The session was moderated by Sudha Natrajan, partner, The Media Café.

Director and CMO



and engaged."

MEC Global

"According to our industry a close to it in terms of purchasing

CMO, SC Johnson





"We try and incorporate local and have a fair understanding of













## afaqs! Reporter



















## TARUN KATIAL> CEO, RBNL

# "In an absolute sense, we are happily dissatisfied with Big Magic"

## afaqs! Reporter

caught up with Katial to know more about RBNL's TV and radio businesses.

By Prachi Srivastava

eliance Broadcast Network. interests TV, radio and production, runs Big FM (radio channel), Big Magic (Hindi GEC) and Big Magic Ganga, a regional channel.

Big Magic turned national in April, 2014. The channel garnered 41 GVMs (gross viewership in millions) between February and March, last year. The numbers remained the same post the change, in May and June. Viewership picked up during the festive season - a 50 per cent increase between October and December, 2014 (clocking 61 GVMs).

Big FM has seen substantial growth since it turned retro. The station is a strong player in Mumbai with a market share of 18.5 per cent and Delhi with 13 per cent. The number has grown from nine per cent and six per cent respectively. Excerpts:

#### Which are the markets you are looking at targeting in Phase III?

We are the largest player and we will stay vested in radio. We have great faith in the medium, and our hope will be to migrate all our current stations well and fill some of the gaps of our network.

## Gaps like...

This is a very confidential bidding strategy.

Big Magic launched as a regional Hindi GEC that had a clear positioning - fight with the national

speaking market. Then you turned national. Why? About nine months ago, we decided to go national.

Digitisation was a great democratisation of content. In analog, it depends on whether you are early enough because only then people can view your channel.

For us, investments are in great storytelling rather than investments purely in terms of money. We were fortunate that the investments have

GECs within the Hindi entirely in our control and happen with bandwidth and some of the other issues. Nine months down the line, I think we have been able to fix most of those gaps and have been able to market those products (the shows) in some of the key metros. I think it's a quarter late, but whatever happens, happens for the best.

## What differentiates Big Magic from others?

It's a comedy offering which

on board when we turned national and at healthy prices. We have also received large amount of sponsorships and innovations. We increased our ad rates thrice.

#### You may require a lot of international content to help you grow, since you are national now...

Yes, we have signed up a comedy series from Turner called 'The Middle', which we are re-creating in India. We are also doing a light partnership with CBS, our entire focus was on creating proprietary content in India. We are happy to partner with anybody who matches the same vision as what we are doing, but we are not looking to create international content channels in India.

#### 'Taarak Mehta Ka Ooltah Chashma' and 'Comedy Nights with Kapil' are two comedy shows which have worked. Beyond that, it's not very impressive. Your views on the genre...

I think comedy is underproduced, under-served so it has great headroom for growth. If you look at any mature television market, comedy is the No.1 genre. In India, we haven't invested enough in characters, writing and production. We will do light, entertainment comedy genre kind of shows, but never staged reality shows.

#### are your expectations from BARC? It is a good industry initiative and we want to support it hugely.

Big **Productions** does not have many successful fiction shows.



been made in content and in good storytelling, great characters and working with good creative people. We have created some iconic brands like 'Akbar Birbal', 'Uff Yeh Nadaaniyan', and we are proud of the kind of work we have done.

Vis-à-vis our launch, in an absolute sense, we are happily dissatisfied in what we've been able to create.

## Why dissatisfied?

I think we could/should have been able to fix some of the distribution issues slightly earlier, especially with DTH platforms. Having said that, some of these things are not

in itself separates it from all the GECs. Within that, our line-up has more sense of purpose, characters which are iconic - apart from Akbar Birbal there is Bal Gopal, a character that has a sense of purpose of bringing Geeta in today's life.

## How has been the response from viewers and advertisers?

Very good. If you look at average numbers, some of our shows like 'Akbar Birbal' fetch better numbers in a week, than competitor channels like Sony Pal do

All the big advertisers came

## I think comedy is underproduced, under-served so it has great headroom for growth.

entertainment show with Freemantle called 'Family Fortunes'. Both will launch in a quarter or two.

We saw RBNL getting into a JV with CBS, but it didn't last. What went wrong? Will you venture into similar partnerships? We are not doing any tieups now. We are buying rights to re-create shows in India. They are just format rights. When we let go of our

#### Are these difficult to produce or was that never the focus?

Big Productions produced the No.1 show on Star Pravah, in Marathi, for 1,500 episodes. 'Swapnachya Palikadle' was the No.1 fiction show for three years in fiction. We are not focussed on Hindi entertainment, but great content. We produce what we think is good

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**Post:** Sr. Visualisers Company: Log 5 Communications Pvt. Ltd.

**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:** Mumbai

**Email:** navin@log5communications.

**Post:** Client Servicing

**Company:** Eggfirst Advertising And Design 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:** 0 to 3 years **Location:** Mumbai Email: hr@eggfirst.com

**Post**: Art director Company: Six Inches Communication Pvt. Ltd. Profile: Ability to work on multiple assignments simultaneously. Confidence, to present and explain ideas to colleagues. Ability to work under pressure.

**Exp:** 5 to 6 yrs **Location:** Mumbai Emai: anisha.b@sixinches.in

**Post:** Business Development Manager

Company: Akriti Adcomm 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:** sumitmalik@ akritiadvertising.com

**Post:** Client Servicing **Company:** Wyatt Communications 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:** 0 to 2 years Location: Gurgaon Email: info@wyatt.co.in

**Post:** Vusualisers **Company:** Associated Advertising 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:** 1 to 2 years. **Location:** Mumbai **Email:** careers@associated.co.in

Post: Sr. Copywriter

Company: Thoughtrains 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@thoughtrains.com

**Post:** Client Servicing Manager / Account Manager / Brand Associate Company: Whats In a Name Creatives Pvt. Ltd **Profile:** Strong ideation,

understanding of consumer behaviour, campaigns, content, powerpoint etc.

Independent owning the pitches to client driving strategic presentations Having a strong past record of managing platforms with results in important

**Exp:** 3 to 4 yrs **Location:** Hyderabad **Email:** biz@whatsinaname.in

**Post:** Digital Media Planner **Company:** Goldmine Advertising Limited

**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:** 2 to 8 yrs. **Location:** Mumbai

Email: priyankaa@goldmineltd.com

**Post:** Wordpress Designer / Web Designer

**Company:** Aqurius Mediaa 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: puneet.singh@aquarius.c

**Post:** Creative Supervisor – copy **Company:** Stratforward Marketing Consulting

**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:** 2 to 5 yrs. Location: Bengaluru

Email: nandan@stratforward.com

**Post:** Copywriter Company: Whats In a Name Creatives 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:** 1 to 3 yrs. **Location:** Hyderabad **Email:** biz@whatsinaname.in

**Post:** Copywriter **Company:** Greyapple Advertising Services Private Limited **Profile:** To Conceptualise and write copy for ads, brochures, websites, social media etc. To Brainstorm ideas with other members of the creative team

**Exp:** 0 to 2 yrs. **Location:** Bangalore Email: career@greyapple.net

**Post:** Branch Manger - Female **Company:** Prachar Communications

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

**Exp:** 5 to 6 years. Location: New Delhi **Email:** chhaya@prachar.in or lawrie@prachar.in

**Post:** MANAGER - BRAND **SERVICES** 

Company: Sead Advertising Pvt. Ltd **Profile:** Ability to work on multiple assignments simultaneously.

Confidence, to present and explain ideas to colleagues. Ability to work under pressure.

Exp: 4 to 6 years. **Location:** Pune

**Email:** gayatri@seagulladvertising.



#### TO ADVERTISE, CONTACT:

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## >> MOVEMENTS/APPOINTMENTS <<

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

## MEDIA

A jit Thakur, former executive vice president and general manager of Life OK and Channel V, has joined Eros International as chief executive officer of Eros International's motion pictures production division, Trinity Pictures.

In his new role, Thakur will lead Trinity Pictures'. Thakur has two decades of work experience, with Coca-Cola India, Unilever UK, UTV Pictures, Balaji Motion Pictures and Sony.

MEC India has appointed Mukti Kumaran as West head. Prior to joining MEC, she was

heading the Mumbai branch at IPG Media Brands-BPN. Based out of Mumbai, Kumaran will report to T Gangadhar, MD, MEC India. Kumaran has been a media professional for over 18 years. She has earlier worked with Leo Burnett, Initiative Media (LMG), Lodestar and Wipro.



MUKTI KUMARAN

Vaz, Kevin senior official from Star India, has been given additional responsibility head the youth entertainment channel of the network Channel V. The channel was earlier handled by Life OK's general manager Ajit

Thakur, who recently quit the company.

Vaz is also the head (GM) of Star's English channel bouquet which comprises FX, Fox Crime, Star World, Star World HD, Star World Premiere HD, Star Movies, Star Movies Action, and Bengali entertainment channels - Star Jalsha and Jalsha Movies.

## **MARKETING**

FedEx Express has elevated David Ross as president of its new Middle East, Indian Subcontinent and Africa region (MEIA) operations. Most recently, he served as senior vice president for MEIA operations under the former Europe, Middle East and Africa (EMEA) region.



He responsible for the leadership and strategic direction of this newly-formed region, headquartered in Dubai, United Arab Emirates.

Ross has spent more than thirty years in the global logistics industry and has been at FedEx since 1992. ■



With Channel V coming under his umbrella, Vaz will now head ten channels of the Star India Network. Vaz has been associated with the Star Network for nearly 19 years. He has previously worked with The Times of India.

Barkha Dutt, senior journalist and columnist, has stepped down from the post of group editor, NDTV. She has moved to the role of consulting editor at the company. Dutt is looking at launching her own multimedia content company and policy group.

Dutt had joined NDTV as a young reportercum-producer almost two decades ago and has worn many hats at NDTV - journalist, anchor and editor.

Sudipto Roy has been appointed as CEO of Emerging Markets, covering Asia, Africa, Middle East and Turkey for tenthavenue, the WPPowned global communications company. He will be based out of Singapore and will begin his new tenure in mid-April.

Zee Khana Khazana has appointed Srikant Malladi as head of programming. He joins Zee Khana Khazana from Colosceum Media where he was the head of Entertainment (non-fiction).

Malladi comes with over 14 years of diverse media experience. He has worked with dhadkan. com, Midi Tech India and Colosceum Media.

SureWaves has appointed Sridhar V Naidu as regional director - South. He will lead the





business operations of the company in the region. Naidu brings with him over 18 years of experience across various industry verticals such as hospitality, digital, print, events, radio and television. He has also worked with Radio Mirchi, 93.5 SFM/Red FM and Suryan FM.

Melon Media, the media specialist agency under Crayons Communication Group, has roped in G Venkatesh as associate vice president and national buying head. He has moved from Madison and brings with him over 20 years of experience. Venkatesh will be based in Delhi.

The agency has also roped in Kailash R Shirsat as associate media director, planning. He has also moved from Madison and will be based out of Mumbai. He has over 12 years of experience. The agency has also appointed Minakshi Tembhre joining as media supervisor, planning.

## **CREATIVE**

Krishnan. Jexecutive director of Lowe Lintas, has been elevated to the post of president. He will be heading four agency offices of Lowe Lintas down South -Bengaluru, Chennai, Kochi and Hyderabad and managing the P&L for the offices.

Krishnan 25 years of work experience and has worked with BPL Telecom, Maxworth Green Harvest, RPG Enterprises Blue Star and Airtel.

Sonia Khurana has been elevated to senior vice president and national head



GV KRISHNAN

of customer engagement for Ogilvy One. Khurana, who was earlier heading OgilvyOne's Bengaluru office, has moved to Mumbai. Khurana has 15 years of experience.

Dentsu India Group has appointed Vipul Thakkar as national creative director, Dentsu Communications. He joins from DDB Mudra and will be the creative leader of Dentsu Communications. He has over 19 years of experience.

Reliance Broadcast Network (RBNL) has appointed actor, writer and director Paritosh Painter as its network creative director. He will report to Tarun Katial, CEO, RBNL.

Painter will look into the overall creative conceptualisation and creation of differentiated content at RBNL's television and radio business which includes Big Magic and 92.7 Big FM.

Painter has over 15 years of experience in the entertainment industry. He has directed over

23 plays in Hindi and English, and has done 2,500 shows across the globe.

Kilpady



has joined Contract Advertising as senior president, strategic strategic planning. Kilpady will head the strategic planning for the agency's Delhi office and report to the branch head,

Shivaji Dasgupta.

Kilpady will lead integrated communication solutions across the portfolio and be a strategic business partner for Contract's clients, as well as partner the leadership team in maximising the new business thrust.

He has 18 years of experience and has worked with Bates CHI & Partners and other agencies in the past.



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\*Source: IRS Q4 2012. AIR 33.53 lakhs



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