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RAJESH IYER

BUSINESS HEAD, &TV

The Hindi GEC space is tempting, but it has seen a string of disappointments. Now, &TV has got off to a perfect start. Can it keep the momentum going?

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Youth brands live longer
with our TG



Pratiyogita Darpan, India's largest read youth magazine has the longest shelf life among magazines in India. Think about it.

This fortnight...



We talk casually about overcrowded markets. As far as I can make out, though, in most categories in India new players rush in faster than old ones can die out.

Indian television is a great example. There was a time when we believed that three Hindi General Entertainment Channels (GECs) presented a wonderful example of choice. Last month, when &TV was launched, it became the sixteenth Hindi GEC. And mind you, we can be sure that it is not the last.

The marvel is that even in a market as chockablock as this, &TV has got off to a strong start. The tough question is joining a swarm of rivals is always this: How different should the new offering be?

If it is similar to what is available, why would viewers want it? If, on the other hand, the content is drastically different, the new player might be treated as being outside-the-category and condemned to be a niche player. &TV has managed to find a smart balance between these two extremes.

The fact is that the failure rate in Hindi GECs is high – Imagine and 9X are among the better known major disasters. Why then do new brands keep popping up?

All the new entrants are part of large, existing television networks. Each new launch is an attempt to push up the overall share of the network. This gives the broadcaster clout in dealing with two other creatures of the ecosystem. One, with extreme consolidation in media buying, broadcasters need greater muscle in dealing with media agencies.

Meanwhile, in the distribution game, Direct to Home (DTH) operators have brought transparency and grown the broadcasters' subscription revenue. However, as they get larger, they can now squeeze money out of TV networks. So, greater network muscle helps here too.

Getting a Hindi GEC is a notoriously expensive business – but the rewards are fantastic too. Ask relative latecomer Colors.

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Consumers Call the Shots

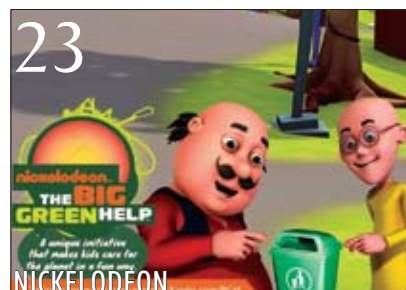
The beverage brand takes to crowdsourcing and calls on consumers to shoot ads to be aired during IPL.



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A Dance-Off for Moms

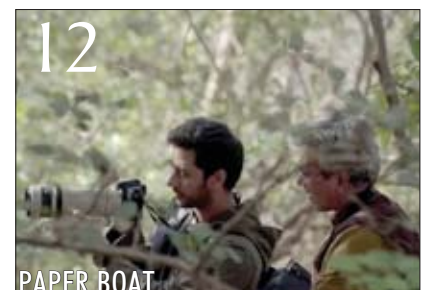
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A Toast to Childhood

The brand's first-ever campaign rides on nostalgia.

PEPSI

Consumers Call the Shots

The beverage brand is **inviting consumers to shoot and send ads to replace its existing TV spot**, to be aired during IPL. **By Sohini Sen**



PepsiCo is taking a bold leap of faith in its new campaign titled 'Crash the Pepsi IPL' by inviting consumers to shoot ads for the forthcoming Pepsi IPL tournament.

The promo shows Ranbir Kapoor being frozen by a family trying to show him how to make the best ad film for Pepsi. Cheekily enough, when Virat Kohli shows up to ask what he should do, the family tells him to just focus on his game.

According to Ruchira Jaitly, senior director marketing - Social Beverages, PepsiCo India, says, "It's a unique campaign empowering creativity and originality, and urges young consumers to make their own mark. This generation is creatively inspired, eager to take on new experiences and live life in the 'now'. Brand Pepsi has always inspired youth imagination and challenged convention. And our new campaign is no exception."

What prompted Pepsi to do this? Does this mean its idea bank is drying up?

Babita Baruah, senior vice president and executive business director, JWT, feels differently. She says, "Pepsi is all about living in the moment.

"This generation is creatively inspired, eager to take on new experiences and live in the 'now'."

RUCHIRA JAITLEY



"With this ad, we are speaking as well as challenging our audiences to steal the show."

BABITA BARUAH

With this ad, we are speaking as well as challenging our audience to steal the show." Pepsi's last campaign, aired during the ongoing ICC World Cup, did not strike a chord with the creative community. Did that get the brand going? Or is there a marketing strategy at play?

According to Baruah, there is nothing bigger than IPL in India. And, to get one's story shown during IPL would be a big thing. "Pepsi and IPL are a part of popular culture. So, the youth will be able to connect to both, they are passionate about," adds Baruah.

The contest is part of the brand's global #PepsiChallenge program where the brand asks people to push the boundaries and steal the show.

In past, Hyundai and Zomato have also taken to crowdsourcing. Anuja Chauhan, creative consultant, JWT, adds,

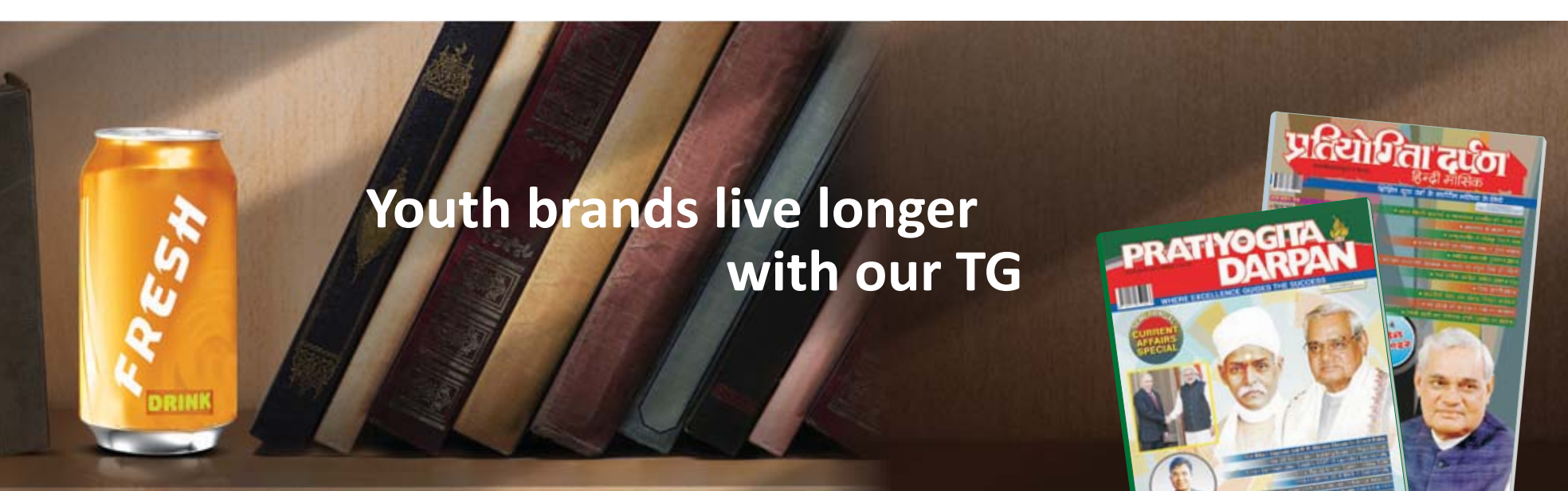
"Crowdsourcing is fast becoming the norm in India. The idea worked brilliantly for PepsiCo's Doritos brand internationally, in an initiative called 'Crash the Super Bowl'."

The industry, meanwhile, is appreciative of this bold, audacious move from Pepsi. According to Leela Ram, creative director and co-founder, Chirpy Elephant (a Chennai based advertising agency), it is a well-calculated move from Pepsi.

"Fans will love it and, thus, from an engagement point of view, it is a smart move. But Pepsi needs to step it up a bit," says Ram. However, OR Radhakrishnan, ECD, Enormous Brands, expected a lot more. "The first ad has to be good, right?" While, brand expert and CEO of Brands of Desire, Saurabh Ubowaja, seems confident of the upside to such a risk. "If the experiment works, it could end up creating hundreds, if not thousands, of user-generated video clips that Pepsi may use to market later on," Ubowaja states. ■



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Source: Webtrends, May 2014

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KOTAK MAHINDRA GROUP

Twitter Banking

Kotak Mahindra Bank is running a campaign called 'Hashtag Banking' to promote banking via Twitter. By Devesh Gupta



Kotak Mahindra Bank is running a multi-media campaign titled *Hashtag Banking*, which is aimed at promoting banking via Twitter.

The campaign takes its insight from the increased smartphone usage, which brings with it social media usage. The TV-led campaign is supported by outdoor, print, radio and digital communication.

Created by Cartwheel Communications and produced by Jamic Films, the TVC is set in an Indian metro featuring a group of four young friends sharing an apartment. One of them is an avid Twitter user and is shown spending the better part of his day on the social networking site via his mobile. His friends mock his addiction by nicknaming him - wait for it - 'Twitter'.

But, he is a resourceful character; in the film, he recharges their DTH connection, finds ATMs, and checks transactions, all via Twitter.

Karthi Marshan, head, marketing, Kotak Mahindra Group, tells **afaqs! Reporter** that the "first layer" of this mass media effort is aimed at promoting the product. The objective of the ad film is to spread awareness about the brand's banking features - 23 of them - that can be used via Twitter.

"Over the last few years, we have realised that in this category, there is very little physical delivery; the rest can be done digitally."

Marshan goes on to tell us about the genesis of this product: "We found that there is a segment of people unconcerned with the location of the branch or ATM, because they know that a large part of their banking can be done online."

To Marshan, a customer's

Twitter handle is like his or her "finger print, as everyone has a unique one."

Most people, he reasons, do not want to remember 16-digit-long account numbers. So, once the consumer has shared his/her Twitter handle with the bank, "whenever he/she says anything to Kotak with the correct hashtag, it is almost like interacting with the bank on net banking or IVR (Interactive Voice Response). The bank then treats the input from the Twitter handle as one coming directly from the customer," he explains.

The only financial transactions possible now are utility services such as DTH and mobile recharge. The other 21 features include day-to-day banking features such as those relating to lost cards, statements, cheque books, etc. The bank will add more features in the days ahead.

Though the latest TVC tempts one to assume that the brand is targeting youngsters, Marshan clarifies that the target group comprises people who prefer to do all bank related things on their own, "without involving a bank executive."

Kotak recently launched Jifi Saver, a social savings bank account, which can be managed via Twitter and Facebook. Marshan insists that Kotak, through this campaign, is "trying to forecast how people would like to behave."

"Today, parents are tracking the activities of their children by scrutinising their Facebook, Twitter and WhatsApp accounts," he shrugs, "So, we decided to add banking as one of the other verticals to it."

Marshan points out that, in future, brands will be forced to connect and interact with people on social media. ■



Marshan: New-age Banking

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VIRAL NOW

Love Intervention

The brand urged consumers to **make the most of Earth Hour**, in its latest campaign. By Sohini Sen

This year, Earth Hour fell on March 28. Condom brand Durex decided to cease the day and implore consumers to make the most of it. This time around, the brand has devised a technology that helps couples heighten their pleasure levels in bed.

Here's how.

The brand drew on the fact that most people spend time on their smartphones instead of having real conversations....even when in bed with a partner.

The film starts with couples walking into a studio where they are asked about why they do not spend time together, and how technology is proving to be detrimental to their sex lives.

After the couples discuss their addiction to social media - and to their phones in general - they are told that there exists a special feature on their smartphones which, if used right, can help them improve their romantic lives.



The couples are curious. Guess what that magic button is - the 'power off' button. The couples laugh, but are quick to realise that the fate of their romantic lives is in their hands.

What is also remarkable is the way the ad shows couples of different ages, races and sexual orientations. All struggle for the same things - attention from, and time with, their respective partners. And all, at some level, compete with the gadget in their partner's palm.

The video was uploaded on the brand's YouTube channel on March 11 and has since received 31 million views. The campaign has been created by Havas Worldwide London and has been produced by Clearstory, a production house. Russell Barnes and Molly Milton have directed the film.

In 2014, Durex released a campaign called #TurnOffToTurnOn, which urged couples to turn off the lights, and their gadgets, so that they could enjoy each other's company.

It has been around a year since it was first uploaded; the video has been viewed nine million times since.

The current film has fetched more than double the number of views in a matter of a single week. ■

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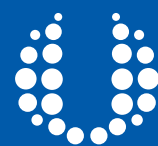
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SNAPDEAL

A Deal Full of Love

The online marketplace has roped in Aamir Khan to communicate that a transaction on its platform is a way of spreading warmth and love. **By Saumya Tewari**



An 'online transaction' is often dubbed as a mechanical act of buying goods and services without any human interaction. However, digital players are urging consumers to believe otherwise. Snapdeal has rolled out a campaign featuring its newly appointed brand ambassador Aamir Khan highlighting how each transaction on its platform is a *Dil ki Deal*.

Executed by Leo Burnett, the film features Khan as an onlooker who observes how a Snapdeal package acts as a tool in bringing smiles on people's faces. He not only witnesses how wishes of people around him are being fulfilled through Snapdeal's varied product offerings, but also receives a Dil ki Deal himself.

Talking about the selection of the brand ambassador, Sandeep Komaravelly, senior vice president - marketing, Snapdeal, says that Khan cuts across audiences and appeals to every consumer.

Snapdeal has always advertised tangible benefits in its campaigns, and this is the first time that it has signed a megastar as celebrity endorser. The only exception to this pattern was Snapdeal's

40 Diwali TVCs, which featured 28 celebrities (mostly television actors).

Komaravelly notes that the platform's previous campaigns established the USP of Snapdeal being a destination that offers the widest assortment of products at great value. He feels that, today, the platform has evolved to take the next step in its communication journey and lay emphasis on the emotional fulfillment it enables for its consumers. "Shopping for loved ones is a very emotional and fulfilling experience. This campaign showcases the same," he asserts.

Snapdeal is spending heavily on traditional media (both television and print) to reach out to its consumers, with close to half of its media spends going in to these.



Komaravelly

The *Dil ki Deal* campaign is being promoted on leading channels and will be dubbed in regional languages including Tamil, Telugu, Kannada, Marathi and Bengali. The campaign is also being promoted on Snapdeal's social media handles on Facebook and Twitter through #DilkiDealonSnapdeal.

WELL-STRUCK DEAL?

Vipul Thakkar, NCD, Dentsu Communications, finds the campaign 'weak', "almost like a generic audio-visual presentation on the benefits of online shopping." He thinks it's too late in the day to have such a campaign highlighting the benefits of getting deals on online shopping. In his opinion, Khan has been wasted in the communication.

Amaresh Godbole, MD India, DigitasLBI, says, "In a category where the giants are slugging it out for salience, someone like Khan, who doesn't over-endorse, will certainly help improve recall." He, however, notes that there was, perhaps, scope for more meaningful storytelling. ■

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ASCI

Close Watch

DoCA has appointed **ASCI as its 'Executive Arm'** to curb misleading ads. **News Bureau**

The Department of Consumer Affairs (DoCA) has appointed the Advertising Standards Council of India (ASCI) as its 'Executive Arm' to curb misleading advertisements and unfair trade

practices. Incoming consumer complaints will be processed on the department's newly launched web portal called GAMA - Grievances Against Misleading Advertisements.

A three-level system has been put

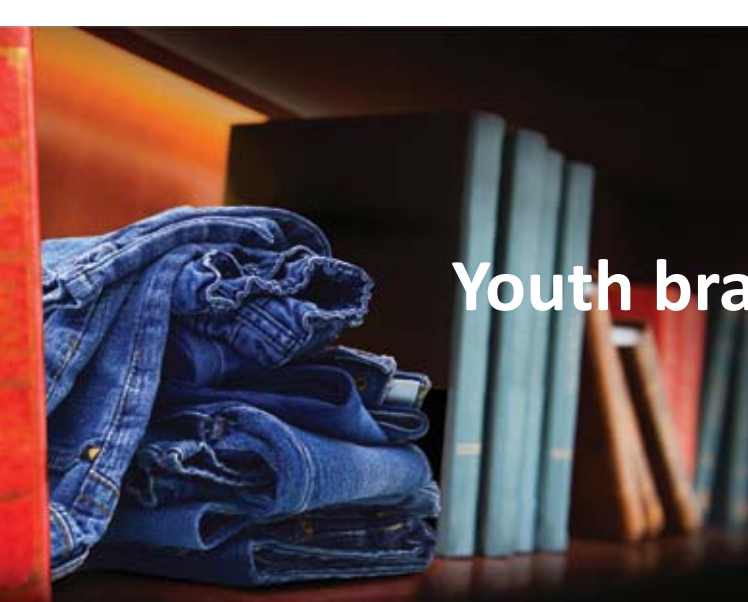
in place for this: the first includes ASCI and its procedures. The second level will see an escalation of the complaint in case of non-compliance, led by a sub-committee headed by the joint secretary of DoCA and the Inter Ministerial Monitoring Committee. The third level will see

the concerned regulator take action against persistent offenders.

The press note from ASCI states: 'The collaboration will see joint efforts to evaluate and pass strictures against the violators. The six priority sectors that will be covered include agriculture and food, health, education, housing, financial services and e-commerce'.

Complaints will be evaluated across media including print, packaging, internet, outdoor, wall paintings, posters and billboards. ■

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Deccan Chronicle's leadership claims are nothing but make-believe

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THE TIMES OF INDIA
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PAPER BOAT

A Toast to Childhood

In its **first-ever multi-media campaign**, the beverage brand takes a trip down memory lane, stirring up emotions in consumers' hearts. **By Saumya Tewari**

Paper Boat, the manufacturer of ethnic-flavoured drinks, has launched a multi-media campaign, which includes a three-and-a-half-minute long video dishing out pure nostalgia. In a bid to establish a strong consumer connect, the brand stitches together heart-warming childhood memories, beautifully amalgamating them with elements reminiscent of the good old days. Penned and narrated by renowned lyricist Gulzar, and themed around 'Malgudi Days', the commercial is in sync with the brand's philosophy of 'Drinks and Memories'.

Aptly titled 'A Paper Boat ride down the river of memories', the breezy film has been executed by Karishma Lintas. It beautifully traces the magical moments and memories of one's childhood. From making paper boats, chasing kites, rushing outside to catch the first drop of rain and enjoying the smell of fresh stationery, the film juxtaposes moments that the consumer can reminisce about. As the film ends, it shows a young man sitting in an aircraft with Paper Boat's 'Aamras' drink, a sip of which reminds him of his childhood. At this moment, the viewer is introduced to a little boy gorging on fresh mangoes. The film ends with a voice-over "Bachpan ki yaadon ko fir se bahao, badi chatpati hai yeh fir se pilao."

Neeraj Kakkar, founder and chief executive officer, Hector Beverages, says that 'Malgudi Days' has been part of the company's DNA even before the TVC was conceived.

"In fact, one of the first murals we painted in our office was of the classic Malgudi railway station. Once the TVC came into the picture, we gave the agency the brief, 'make us a film that's about drinks and memories'," he says.

The campaign is targetted primarily at metros and the urban Indian population from SEC A & B, between 20-40 years.

"For us, right now, the top six metros, with



they wanted to make a video that connected with as many people as possible.

"We went to the most fundamental memories we all had, to be sure that almost everyone has gone through it. To keep it simple and endearing, we decided to use poetry instead of lyrics. *Malgudi Days* universally takes us all back to that innocent world. The visual treatment of using shift and tilt lens to capture this mood was the DOP Laxman's idea, so that it takes into this hazy, fuzzy world of beautiful memories," he elaborates.

The film was shot over five days in Mumbai, Kanakapura and Devarayana Samudra, to create Malgudi. Carnatic musicians Ganesh and Kumaresh were roped in to render the background score.

The four 30-seconds long TVCs will be aired on prime-time across a host of English lifestyle, news and Hindi and English general entertainment channels, with a focus on top cities.

Paper Boat was founded in 2013, until which time the parent company was best known for its energy drink brand Tzinga. Paper Boat's popular flavours include Jamun Kala Khatta, Golgappe Ka Pani, Jaljeera, Aamras, Aam Panna, Kokum, Chilled Rasam and Iced Tea.

NOSTALGIC ENOUGH?

Saurabh Uboweja, brand expert and CEO, Brands of Desire, feels that Paper Boat's campaign is a breath of fresh air in the Indian branding space.

"It is an exceptional example of using storytelling to build a brand, perhaps stories of our own uncluttered past. Most people will be intrigued to discover more about the product by seeing the ad, a dream for any brand," he says.

Uboweja, however, points out that instead of borrowing, the brand could have created a unique and memorable brand music of its own. On a product front, he notes that the company's eagerness to have too many flavours in its portfolio is worrisome.

"Other than maybe Aamras, which is an instant hit, the others aren't as successful. Having too much variety is a risk-prone strategy for a brand that wants to build scale, as your equity is hinging on multiple pegs. I would love to see Paper Boat zero down on three flavours that they can then build penetration for," he suggests.

According to Nilanjan Dasgupta, ECD, Rediffusion Y&R, the *Malgudi Days* soundtrack and Gulzar's poetry can invoke emotion and establish "return to innocence" for any brand.

However, he has a concern. "How does this justify the product offered by Paper Boat and its premise of memories is the question. The visualisation does justice to the poetry in certain parts. But, some situations like the rain, Holi and kids chasing kites are not creatively refreshing," he notes. ■



"We're connecting with a niche audience which has migrated away from its 'native places'."

NEERAJ KAKKAR

"To keep it simple and endearing, we decided to use poetry instead of lyrics."

RAJESH RAMASWAMY



Delhi, Mumbai and Bengaluru topping the list, are our major markets. We are trying to connect with a niche audience which has migrated away from its 'native places'," explains Kakkar.

The TVC is a part of the company's nationwide marketing and expansion plan. With the launch of a new manufacturing plant in Mysore, it expects a surge in production capacity.

"We had exhausted our previous manufacturing

capacity at the Manesar plant, which was around two million packs a month. The new plant will boost our production to another six million packs (250 ml each) - a total of eight million packs a month. The Mysore facility will strengthen our distribution in the South and West regions," he informs.

Rajesh Ramaswamy, group creative director, Karishma Lintas, who also directed the film, says

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

TELEVISION



FLIPKART
Targeted at young working couples, and homemakers, this campaign outlines the key benefits of shopping from Flipkart's home category from the comfort of one's home with just a click. The ad shows a couple who are not able to get enough time to shop and decorate their home together. Shopping together on Flipkart from the comfort of their home transforms their disappointment into delight.

Creative Agency: Happy Creative Services



PANASONIC INDIA
The ad film, featuring Katrina Kaif, gives an insight into the life of consumers across the globe on the lookout for something 'more' that can help them have a healthier lifestyle. With this campaign, Panasonic aims to establish a strong connect with its audiences by showcasing smart innovations which make for 'Better Life, Better World'.

Creative Agency: Saints and Warriors



AVIVA LIFE INSURANCE
The campaign features a child challenging his father to play a game of cricket against his friend, and win. The father thinks he can easily overpower the friend and hence, agrees. It is later revealed that his son's friend is none other than Sachin Tendulkar. The key message is that life throws unexpected surprises and one should always be prepared for them.

Creative Agency: BBDO India

PRINT

GETMYPEON
The portal has launched a print campaign to spread awareness about its services. The creatives highlight the kind of services the portal can provide to consumers.



Creative Agency: Hakuodo Percept



CENTURY LAMINATES
The company has launched a set of print creatives to spread awareness about the high quality of their products. The campaign is running across several major newspapers across the country.

Creative Agency: Hakuodo Percept



PARK AVENUE
The brand has launched a print campaign, across major newspapers, showcasing its wide clothing collection.

Creative Agency: Bates

OOH/BTL



MAGICBRICKS
The real estate portal has launched an OOH campaign to reiterate its positioning 'Property Sahi Milegi Yahi'. The month-long campaign is running across several cities. The campaign is aimed at speaking with 30-year-old young urban and semi-urban audiences who have diverse needs when choosing a house.

Agency: Times OOH



VIACOM18 MOTION PICTURES
The production house is running a BTL campaign till mid-April to promote its forthcoming Bollywood movie Dharam Sankat Mein. The campaign has been launched across the metros and Tier 1 cities. The movie focusses on a man's dilemma around personal loss and faith.

DIGITAL



TAXIFORSURE
TaxiForSure, the online taxi aggregator, has launched a series of quirky and humorous videos featuring RJ and Comedian Danish Sait as 'Constable Chowriappah'. In his ridiculously funny accent, Sait spreads social awareness by educating viewers regarding safe commuting in India.

Creative Agency: In-house

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SO FAR, SO GOOD

While most Hindi GECs have seen a slow start in their respective launch weeks in the past few years, &TV has managed to start on a high. A look at what went behind its promising debut. **By Prachi Srivastava**

With 15 channels already vying for eyeballs in the Hindi general entertainment (GEC) space, one would consider it a mammoth risk to launch another one. What must a channel do to stand out from the crowd? While content may be a strong point, does launching with a big bang also work in favour of a channel? In the past few years, a number of channels have tried to enter the crowded GEC space, but some either fared abysmally and shut down, or have been struggling to stay afloat. However, &TV – according to viewership data – has had a phenomenal start. What did it do differently to get such viewership? What can new channels learn from the most successful channel launch in recent history?

&TV launched on March 2, 2015, with the philosophy *Jashn Jeene Ka* - celebrating the spirit of life. It is backed by a team comprising Rajesh Iyer - business head, Rachin Khanijo - marketing head, Doris Dey - fiction programming head and Sunanda Gupta Jenna, non-fiction programming head.

The first Hindi GEC from Zee Entertainment Enterprises' sub-brand '&', and the sixth from the network, took the total count of Hindi GECs to 16. &TV took a dive into the biggest television genre, which, as per FICCI KPMG report 2015, commands a viewership share of 31.2 per cent and advertising share of 27.5 per cent.

On the need for a new Hindi GEC, Punit Goenka, chairman and CEO, ZEEL, says, "We

believe the mindset of the Indian viewer has evolved, and there is always room for more players - at the end, it's a content game. Like Zee TV and Zindagi, &TV too has differentiated content that will help us consolidate our position further in the genre. It's a great opening and the number will only grow from here. We understood the consumer psyche and have provided them with content that is relatable and contextual – reflecting the progressive value in them."

Shailesh Kapoor, CEO, Ormax Media, recalls that Imagine TV too had a good opening, but after six months, it could not add layers to the programming in order to take it to the next level. "Opening well is just one part of the story, but



SUSHIL KUMAR

The mindset of the Indian viewer has evolved, and there is always room for more players.

PUNIT GOENKA

Chairman and CEO, ZEEL

REPORT CARD

Channels' ratings in their respective launch weeks

Channel	Launch Week	GVT 000's	Reach in MN
9X	46 (2007)	18,811	18.0
Zee Next	51 (2007)	5,122	6.6
Imagine	4 (2008)	49,218	27.7
Colors	30 (2008)	72,281	36.4
Zindagi	26 (2014)	15,460	21.3
Sony Pal	36 (2014)	11,114	15.1
Epic	47 (2014)	1,238	1.4
&TV	10 (2015)	90.612	54.4

Source: TAM Data: HSM, 4+, C&S

they still have to double, or more, their viewership to remain a strong player, and that is the level of a SAB TV or Life OK."

According to him, the next three months will be crucial for &TV, in terms of maintaining a consistent growth curve. "It's a great launch, but there is still time to see where it goes," he notes.

As per industry sources, usually, an investment of around ₹500 - 700 crore goes into launching a mainstream Hindi GEC. While ₹250 - 300 crore goes into programming, the rest goes into marketing, distribution and the recurring cost to keep it going for a year.

FLYING START

As per TAM data (HSM, C&S, 4+), the channel debuted with 90,612 GVTs (gross viewership in thousands), making it the highest-rated channel launch, in absolute numbers, at least since 2007. Having said that, it is pertinent to note here that the TAM universe has been expanding every year and has started covering LC1 markets. Digitisation too plays an important role now in the performance of TV channels.

In terms of launch day ratings, Colors was the second highest with 72,281 GVTs (week 30, 2008) and Imagine TV was third with 49,218 GVTs (week 04, 2008).

The other channels launched in this period include 9X, Real, Zee Next, Firangi, Sony Pal, Zindagi and Epic. Life OK was also launched during this time, but it was a rebranding of STAR

GRABBING EYEBALLS

&TV shows (TVTs) in their first and second weeks

Time Slot (Wk Days)	Show	Week 10	Week 11
19:30	Razia Sultan	616	552
20:00	Bhaghya Lakshmi	587	606
20:30	Gangaa	1,338	1,629
21:00	IPSSK (1hr)	880	881
22:00	Begusarai	653	762
22:30	Bhabi Ji Ghar Par Hai	812	861
Time Slot (Wk End)	Show	Week 10	Week 11
21:00 (Sat)	Killer Karaoke - Atka Toh Latka	1,004	781
22:00 (Sat)	Tujhse Naaraz Nahi Zindagi	418	329

Source: TAM Data: HSM, 4+, C&S

One and, hence, is excluded from the list.

In its launch week, &TV ranked No. 7, ahead of Big Magic, Zindagi, Epic, Sony Pal and the FTA channels Rishtey, Star Utsav, Zee Anmol, Zee Smile and 9X. The overall viewership share that the channel garnered was 3 per cent.

Iyer informs that the overall GEC PUT (people using television) expanded in week 10 when &TV was launched, but that, he says, could have been for various reasons. "It increased by 105 TVT points in the week, however, it normalised in the second week. It is too early to say whether we're hitting other channels' viewership at this point in time or expanding the genre. We need to give it two to three months to come to that conclusion, until the ratings settle."

Experts believe that for a new channel launch, there are three equally important aspects a network needs to consider – content/programming, marketing and distribution. &TV, apparently, got them all right at the time of launch.

SAME, BUT DIFFERENT

Iyer shares that the intent of the group was clear since the start – to launch a mainline Hindi GEC. "We did an extensive research to find out what the consumers have to say, understand what mindset is prevalent and where can we find need gaps. We started to build content from thereon and, after the content was selected, we went back to the market, tested it across HSM markets and across TGs," he explains.

India is a one-TV household market and, by definition, GECs target everyone in the household, and so does &TV. The differentiation here comes in terms of the audience mindset that is targeted.

"We thought of changing the paradigm or the slant a little bit. The effort was not to be very different from the market place, otherwise we would be niche. We wanted to play in the marketplace, but with a point of difference. Our stories are universal, but the slant which we take has to be contemporary and progressive," Iyer states.

Kapoor is of the view that, for both Life OK and &TV, the parent groups would want to differentiate the second GECs from their flagship channels – Star Plus and Zee TV, respectively. "The idea is that at least 80 per cent of the shows be different than what the viewers see on other channels. They don't want to cannibalise into their own viewer base. Therefore, &TV is saying that it is a channel that caters to a slightly different mindset, than what Zee TV appeals to," he says.

Industry observers believe that &TV launched with a good mix of content that caters to everyone in the household. The channel has a variety of content, which Colors had too, at the time of its launch. It included strong fiction as well as non-fiction/reality properties.

&TV launched with over 21 hours (per week) of original content, comprising five fiction and three non-fiction/reality shows. The fiction portfolio consisted of a historical drama *Razia Sultan*, a daily soap *Bhaghya Lakshmi*, a story of a child widow *Gangaa*, *Begusarai* set in the hinterland of Bihar and a sitcom *Bhabi Ji Ghar Par Hai*.

The key driver property for the channel during launch was its reality show hosted by actor Shah Rukh Khan (SRK), *India Poohega...Sabse Shaana Kaun?* (IPSSK), aired on weekdays.

Harsha Joshi, EVP - group trading, Dentsu Aegis Network (handles Libero – a sponsor on *Gangaa*), observes that &TV's launch approach was similar to Colors'. "They have fiction with different set-ups. *Balika Vadhu* on Colors was set in Rajasthan and &TV's shows are set in MP, Bihar or other parts of the country. Beyond a point, even audiences are looking for something fresh."

The idea to launch IPSSK, an Indian version of *Who's Asking?* and to get SRK to host it was for the 'pull' factor. Being a Bollywood star, SRK had an unmatched appeal that promised sampling for the channel. The show fetched 880 TVTs in week 10 of TAM. However, the highest rated show on &TV was *Gangaa* with 1,338 TVTs. The show, just



The idea to get show-based partners and sponsors came from our marketing campaign.

ASHISH SEHGAL

Chief Sales Officer, ZEEL



It's too early to say if we're hitting other channels' viewership or expanding the genre.

RAJESH IYER

Business Head, &TV

like *Balika Vadhu*, has a female child protagonist.

Here's an estimation of the monetary might that went into &TV's content: as per industry estimates, the production cost of an episode in fiction is around ₹7-10 lakh. For its reality show (total 20 episodes) hosted by Khan, the channel may have shelled out roughly ₹2.5 crore per episode.

&TV also aired movies namely *Agneepath*, *Ramaiya Vastavaiya*, *Phata Poster Nikla Hero*, *Chennai Express*, *Entertainment* and *Happy New Year*, in its launch week.

OMNIPRESENCE

Right since its launch, &TV was available on all digital cable, analog and DTH platforms. The channel was placed on Dish TV, Tata Sky, Airtel DTH, Videocon d2h, Reliance Digital TV, Ditto TV, DEN Networks, Siti Cable, Hathway and Incable.

On some distribution platforms, &TV was placed on Zindagi's (one of ZEEL's GECs) position, as the latter, owing to loyal viewership, was moved farther in the channel order.

"There is only that much space as far as the distribution pipe is concerned. Our ambition was to be closer to the GEC set," Iyer reveals.

One of the best examples of a channel that suffered a blow on account of distribution issues is Sony Pal. The reason it didn't get initial sampling was because it wasn't optimally present everywhere, at the time of launch.

MARKETING BLITZ

Apart from being promoted extensively on Zee Network channels, the launch of &TV was also announced on high-impact properties like ICC World Cup 2015. The network partnered with 9X to launch a small segment with 'Bade Chote' (animated characters) on IPSSK.

A highly visible campaign across print, cinema and OOH was executed by the channel. Infectious and MEC worked as the creative and media agency, respectively.

With the buzz catching up, &TV, through web, mobile, social media, YouTube and Google, ensured engagement and impressions on the internet. As of March 25, &TV had around 136,452 fans on Facebook and around 12K followers on Twitter.

"They had actually used media very effectively. Not just above-the-line, but also activations. It was clear from their marketing efforts what they actually wanted &TV to be seen as. OOH has played an important role in their promotional

game. That also helped promote sponsors. &TV had a base of the Zee Network, which they leveraged effectively to get mileage and the initial pull," says Amol Mohandas, business head, Allied Media.

The channel lined up a series of on-ground activations across UP, MP, Rajasthan, Punjab, Maharashtra and Gujarat. For instance, for IPSSK a live booth was set up across malls in the metros to heighten engagement.

To bring out the rustic flavour of *Begusarai*, a special entourage travelled in jeeps and marquee bikes. For *Razia Sultan*, a nukkad natak was designed in high-footfall areas across key locations, to emphasise its concept, whereas thematic branding was deployed for *Bhabi Ji Ghar Par Hain*, across relevant touch points like paanwalla shops, salons, chai shops and local stores.

Kapoor hails &TV's launch as "the most visible one since August, 2008," owing to the awareness, reach of campaign and buzz it generated.

It is believed that a marketing investment of around ₹60-70 crore has gone in during the initial phase of &TV's launch.

REPORT CARD

Colors, in July, 2008, launched with shows that appealed to viewers instantly. The key driver for the channel was *Fear Factor - Khatron ke Khiladi*, hosted by actor Akshay Kumar. The variety of good content offered got people to sample the shows and stick on.

During this period, there have been other launches like Real, Firangi, Sony Pal and Zee Next, which failed to grab eyeballs. Experts believe that one of the reasons these channels failed was the lack of strong driver properties, like a *Gangaa* and IPSSK on &TV.

Firangi aired dubbed international content and could only clock 1,315 GVTs in its launch week (week 9, 2008). Zee Next, aimed to bridge generation gaps with its fresh content, was axed after the recurring losses it incurred.

Zindagi and Epic have not managed to garner viewership at par with Hindi GEC standards either. However, it should be noted that the two channels operate in the niche space.

Zindagi, a premium Hindi GEC from Zee Network, is currently airing content acquired from Pakistan. "It started with a lot of promise, but the biggest drawback was that all the content

ad inventory through sponsorships on different shows. Sehgal reveals that the FMCG sector occupied around 70 per cent of the channel's inventory, while the rest were occupied by other categories.

As per industry sources, the sponsorship rate of the shows was in the range of ₹3-5 crore and that the channel earned around ₹25 crore on IPSSK.

On the logic behind investing in a channel that doesn't have any prior data, Ajay Gupta, CMD, Capital Foods (brand owners of Ching's – a sponsor on *Killer Karaoke*), says, "Considering the mother brand here is ZEEL, one can be assured that it will be aggressively promoted on the network channels. They were putting a whole lot of muscle behind &TV's launch. I want to get my brand name continuously into my consumer's head and that is happening. It is value for money."

Bharath Sastry, business head – consumer, Cartrade.com, says that the brand was prompted to take up

spots on the IPSSK as it covered prime-time on weekdays and was hosted by Khan, who appeals to its TG. "I have got some good qualitative feedback from people who have watched the show. As a brand, we always look forward to leveraging innovative programmes."

IN CONCLUSION

This is just the beginning, and a good one at that. But, the performance of any new Hindi GEC in the first six months is most pivotal.

According to Khemka, &TV has managed to get the programming mix right. Around 80-100 GRPs in the first three months would imply that there is enough sampling happening. "Then, if the content grows on people, you never know, it may become a 150-200 GRP channel (like a SAB or Life OK). I think, they have had a promising start. If they are able to maintain this, they will be strong contenders in the GEC 2 space and, eventually, in the GEC1 space," he predicts. ■

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BRANDWAGON		
Presenting and Co - Powered By Sponsors		
Show	Presenting	Co - Powered By
Razia Sultan	Venus	Clean and Dry, GSK
Bhaghya Lakshmi	Kinder Joy	GSK, Ching's Secret
Gangaa	Vicco Turmeric	Libero Babycare, Ghadi Detergent
IPSSK	Rin	Pan Vilas, DHFL Home Loans
Begusarai	Pan Bahar	Quick Heal, Ghadi Detergent
Killer Karaoke	Ching's Secret	Nufeel refreshing Facial Spray
Tujhse Naraaz Nahi Zindagi	---	Ching's Secret

Source: TAM Data: HSM, 4+, C&S

was available online. People saw the content, liked it and then watched it online. All these channels were launched as some niches and eventually didn't work. &TV wants to play in the national GEC space and not regional or niche space," opines Navin Khemka, managing partner, North & East, Maxus India.

BRANDS ABOARD

Ashish Sehgal, chief sales officer, ZEEL, shares that all of &TV's inventory was sold out before the channel went on air. The network worked on a different ad-sales model this time, wherein it got show-based partners and sponsors who consumed the whole ad inventory.

"The idea came about from our marketing campaign wherein we were promoting the shows and then saying, 'Watch this on the new Hindi entertainment channel &TV', instead of promoting the channel," Sehgal explains.

HUL, which came on board as a channel partner, bought 50 per cent of the channel's

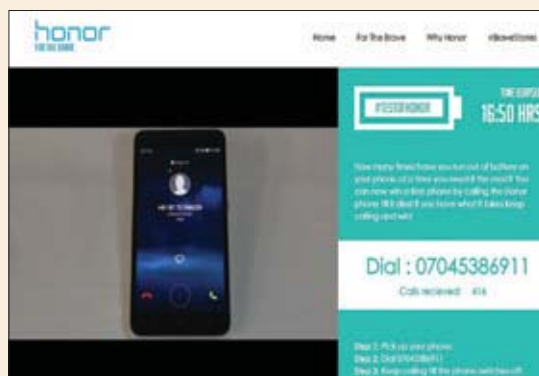
HUAWEI

Long Lasting

22feet Tribal Worldwide live streamed a battery test of Huawei's soon-to-be launched Honor 4X smartphone. By Saumya Tewari

The honour of a smartphone lies in its powerful battery which can take the load of heavy apps running continuously through the day. Taking a cue from this insight, Huawei launched a digital campaign #TestofHonor, executed by 22feet Tribal Worldwide, to promote its new Honor 4X smartphone.

The campaign was aimed at showcasing the exceptional battery life of the smartphone. Viewers had to call on the number - 07045386911, which dialled into a fully-charged Honor 4X smartphone, and the battery was tested with the



number of calls the phone could take, without any recharge. The contest, run via YouTube feed, showed the phone live, and viewers had to keep dialing in, for as long as the phone's battery lasted. The last person to call till the battery lasted won a free Honor 4X smartphone.

Wang Gudong, president, India Device Business Department, Huawei, says, "Our strategy is to offer the best-in-class smartphones offering the best technology, design and user-interface, to offer unmatched value to our customers. We will be promoting the Honor brand via exciting 360-degree marketing campaigns. We plan to aggressively grow our market share in India in 2015, and will be launching exciting smartphones in the coming month, which will be followed by more exciting new models."

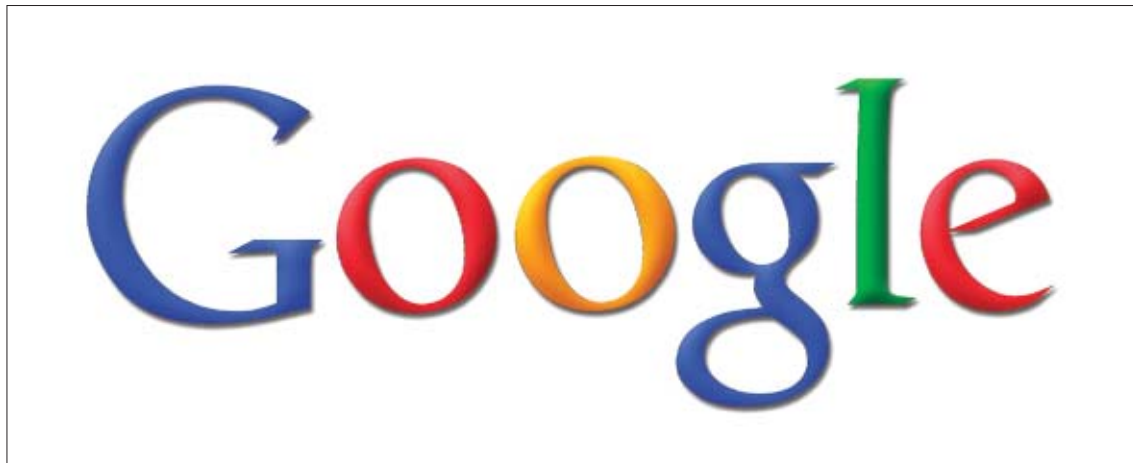
The Honor 4X smartphone is targeted at the digital natives and early adopters who are not afraid to pursue their passions. ■

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GOOGLE

Women Focus

Google India's initiative #TogetherOnline is aimed at **getting Indian women to log on to, and use, the World Wide Web.** News Bureau



Women are excelling in all fields - be it in the corporate world or in sports. Now, Google India has launched an initiative that encourages internet users to help get more women onto the internet. The objective is to help promote digital literacy among women by getting them to understand the power of the internet.

Supporting Google in this effort are Snapdeal, Axis Bank, HUL and GSK.

Sandeep Menon, director, marketing, Google India, says, "The internet has completely transformed the way we live our lives. Everyday people are discovering new opportunities and finding newer and better ways of doing things on the web to get ahead in life. We want to encourage all these users to extend this power of the web to women in India."

#TogetherOnline will be a nine-week-long initiative, which will see a number of activities across India, starting with a concert featuring actor Farhan Akhtar. It is aimed at raising awareness among youngsters in metros.

Axis Bank will host special digital literacy



"Everyday people are discovering opportunities and newer ways of doing things on the web."

SANDEEP MENON

workshops for female customers in its branches across India. Snapdeal will engage its shoppers in a series of awareness campaigns aimed at educating women about entrepreneurial opportunities.

To take the initiative to the interiors of India, Google will also launch 500 custom-designed internet carts that will reach women across 5,000 locations in rural and small-town India. Google has also partnered with PopXo, a lifestyle website, for this initiative.

Rajiv Anand, group executive and head -

retail banking, Axis Bank, says, "We believe that empowering women is integral to the progress of our society. With the Indian woman today transforming from being a key influencer to a decision maker, it is important for her to be empowered with information. We are proud to be championing this cause, in association with Google, to bring knowledge at the click of a button and help get more Indian women online."

Prashant Pandey, marketing head, GSK Consumer Healthcare India, says, "The bond between mothers and daughters has always been a unique and everlasting one. From 1896, Horlicks has been helping mothers make their daughters tall, strong and sharp. Today, we are delighted to partner Google in the 'Helping Women Get Online' campaign, one that encourages daughters to help their mothers go online, in order to stay



"The campaign encourages daughters to help their mothers go online, to stay aware."

PRASHANT PANDEY

aware and connected."

Google has already introduced a number of initiatives to help get more women online through partnerships with various state governments and outreach efforts in Madhya Pradesh, Tamil Nadu, Maharashtra, Uttar Pradesh and Andhra Pradesh.

Through the current campaign, Google has imparted basic internet training to over 45,000 female students and 5,000 female teachers, across 950 educational institutes. ■

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RANCORP MEDIA

A New Beginning

The former ZEEL chief content and creative officer has turned entrepreneur with the **launch of his broadcast and digital media company.** News Bureau

Bharat Ranga, the former ZEEL chief content and creative officer, has launched his own broadcast and digital media company called RanCorp Media.

As mentioned by Ranga on his social media profile, "business plans are underway to build video content brands that would participate in both traditional TV



Ranga: Starting Afresh

and digital sectors."

It may be recalled that Ranga, a veteran in the television industry, had exited from Zee Entertainment Enterprises in October last year,

Ranga exited from ZEEL last year, post a 16-year stint.

ending his 16-year stint.

At ZEEL, Ranga moved across functions and domains seamlessly, from sales to business head roles, to being the international business head and then, the chief content and creative head for the organisation. During his tenure, he was instrumental in creating value and building numerous opportunities for the organisation.

An MBA from University of Ajmer, he also completed an Advanced Management Program from Wharton Business School. Before ZEEL, he had worked with companies such as BCCL and Modi Korea Telecommunication. ■

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Can You Change Your Bronze Abby to Gold?

If you package your entries right, you certainly can. Tips from the experts on how to earn brownie points with the jury. **By Saumya Tewari**

ASHISH BHASIN

Chairman and CEO South Asia,
Dentsu Aegis Network



FOTOCORP

THE PRINCIPLES FOR BOTH NATIONAL AND INTERNATIONAL AWARDS ARE QUITE THE SAME. THE PRESENTATION OF AN ENTRY IS EQUALLY

important and sometimes even important than the content itself.

Several times good work gets lost because it is not presented properly. A jury typically goes through hundreds of entries in a day. I advise agencies to keep their presentations simple.

Any jury is always looking for the big idea and what an entry did for its brand. These aspects should be highlighted well.

Do not over package it. The campaign results must be kept straight-forward. The jury is too experienced to look through ambiguity.

ASHISH CHAKRAVARTHY

National Creative Director,
Contract Advertising



THE RULES FOR PACKAGING VARY FROM CATEGORY TO CATEGORY. HOWEVER, FUNDAMENTALLY AGENCIES MUST ADHERE TO THE

guidelines of a particular award category.

A good piece of work entered in a wrong category is bound to get rejected. The entry must highlight the overall idea behind the work. The concept board or case study must be designed aesthetically, like a print ad.

It is the first stage of selection post which comes AVs (audio-visuals) - which make or break the case study. Agencies must stick to facts and not fudge numbers as the jury is wise enough to see through it.

Hyperbolic language should not be used. The execution should be simple and clear. The core idea behind the work must shine through the presentation.

KOMAL BEDI SOHAL

Chief Creative Officer,
Rediffusion Y&R



A JURY IS ALWAYS ON THE LOOKOUT FOR A GREAT IDEA AMONG HUNDREDS OF ENTRIES. A SUCCESSFUL ENTRY MUST HAVE SOMETHING NEW AND FRESH TO SAY

in its category. It is imperative to have an impeccable execution of the great idea.

Usually, agencies tend to pay little attention to logo and design, slapping it on the presentation.

These elements uplift the quality and aesthetic value of an entry.

Innovation is the key to stand out in the awards. It is crucial for agencies to strictly follow the format prescribed for a particular category.

ALOK NANDA

Director,
Alok Nanda Communications



IN THE PRINT CATEGORY, AGENCIES CAN CONSIDER ENTERING MULTIPLE WORK ON A SIMILAR THEME TO CREATE BETTER IMPACT.

For example, an agency can consider submitting four to five posters, instead of just one. When laid on the jury table, it will create a far greater impact and is bound to get noticed.

Instead of complex presentations, it is better to keep them simple and clear. Never be boastful or use complex jargons. Agencies must keep their presentations brief.

The AVs must never be too long, as it becomes tedious for a panel to go through so many entries.

I would recommend the participating agencies to keep their presentations crisp, short and to-the-point.

IPHONE 6

Picture Perfect



professional photographers - are now being showcased in the Apple World Photo Gallery and featured in a global outdoor campaign across the world, including India.

Traditionally, Apple has always stuck to simplicity when it comes to advertising, highlighting its products and features. The latest campaign is an endeavour to utilise user-generated content as a means of showing its patrons that the camera quality of iPhone is such that it can turn anyone into a brilliant photographer.

The five photos displayed here are shot by Gabby K in Snoqualmie Pass, WA (app used VSO Cam), Dan C in British Columbia, Canada (app used Instagram), Andrew P in Phoenix, AZ (Camera), David K in Dubai, United Arab Emirates (camera) and Brendan O in Copenhagen, Denmark (app used SnapSpeed).

Apple Inc, the brand known for its smartphones, music and laptop devices, has taken to crowdsourcing in its new campaign *Shot on iPhone*. The company has sourced images and videos shot by iPhone 6 users across the world, over the internet, and added them to the World Photo Gallery, on its portal.

A note on the page of the gallery states, "People take incredible photos and videos on iPhone 6 every day. And here are some of our favourites. Explore the gallery, learn a few tips and see what's possible with the world's most popular camera."

Around 60 photos - taken by people from all over the world, ranging from amateurs to



Around 60 photos are being showcased in the Apple World Photo Gallery.

The iPhone 6 comes packed with 8MP iSight camera with a new sensor with Focus Pixels, improved face detection, exposure control and HDR video recording feature. ■

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FOUNDING FUEL

For Starters

The digital media and learning platform, Founding Fuel, is **aimed at entrepreneurs**. News Bureau

Indrajit Gupta, Charles Assisi and CS Swaminathan have launched Founding Fuel Publishing - a digital media and learning platform aimed at entrepreneurs.

The team has signed agreements with Mint, the business daily from HT Media, as well as Ping, a digital television network, under which Founding Fuel will provide content.

According to Gupta, "the idea is to create a new playbook and support both ambitious entrepreneurs and individuals with an entrepreneurial mindset build scale."

Gupta and Assisi were, most recently, part of the leadership team that set up Forbes India. Former journalists, they worked their way up to senior roles at leading media



organisations, including The Times of India and Economic Times. Swaminathan was president of Pearson's online learning platform Tutor Vista.

Founding Fuel will also have an advisory council comprising prominent corporate citizens who have committed to guide and mentor the team. These include Analjit Singh, Max Group; Arun Maira, Planning Commission; D

Shivakumar, PepsiCo India, Harsh Mariwala, Marico; Kiran Karnik, Nasscom; Rama Bijapurkar; Sanjeev Bikhchandani, Naukri.com and Uday Shankar, Star TV.

Founding Fuel's partnership with Mint translates to two pages of exclusive content on

The platform has signed agreements with Mint and Ping.

entrepreneurship in the newspaper every week.

R Sukumar, editor of Mint, says, "Apart from tracking entrepreneurial activity, Mint believes that it has a responsibility to do its bit for

entrepreneurs. The partnership is a step in this direction."

The company will create broadcast-quality content as well, on YouTube and Daily Motion, in association with Ping Network, a firm co-founded by Govindraj Ethiraj, former editor-in-chief of Bloomberg TV India.

Business strategist Rajesh Srivastava will host a weekly show 'The New Rules of Business' on www.foundingfuel.com, which will be the first of many distinctive audio and video offerings designed for the on-the-go listener.

In the next stage, Founding Fuel will build a mobile app, an integrated suite of digital learning solutions, events and conferences, mentoring services and create a curated marketplace for entrepreneurial products and services.

"While the focus will remain on telling compelling stories, we intend to generate experiential learning of the kind entrepreneurs can directly apply to their business," Assisi says. ■

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VIVEK SRIVASTAVA
SVP & HEAD | ENGLISH ENT. CLUSTER, TTN

The TV Buff

By Prachi Srivastava

A Lucknow boy, Vivek Srivastava came to Mumbai when he was in ninth grade. Like many boys his age, he too didn't plan for his career seriously till then. But, he always wanted to "do something related to numbers and statistics."

After acquiring his graduation degree, B.Sc in Statistics, Srivastava got an opportunity to work with Indian Market Research Bureau (IMRB) as a research executive.

"I used to help researchers at IMRB's Abacus division, to collate data from different countries, analyse and present it. Though I was there for a year, my home-ground was TAM, where I worked for around five years (2002 - 2008)," he says.

He joined TAM as a summer trainee and got hired eventually. He attributes all his learning and knowledge about media to TAM.

"I loved numbers and statistics, and wanted to do something related to it. I loved the fact that it had various applications across various fields. Also, I loved media. I still am a big consumer of television. The joke in the family is that, finally, my hobby can give me a job. So, that's what it is," he shares.

A fairly busy man, who is at the helm of two Times Television Network channels, he manages to watch TV – both English and Hindi – for at least an hour every day.

At TAM, Srivastava went on to become the director of S Group - the strategic division. "It gave me a lot of exposure. I met senior people and got a bird's eye view of the problems in the broadcast business. The width of problems and challenges that broadcasters throw up, helps an individual grow at TAM," he says.

His experience at TAM prepared him for

his next role. He joined Rajesh Kamat who was working on launching Colors then. "He, for all purposes, has the best business brain in the country," Srivastava declares.

He joined the company as senior manager - research, and quickly rose to head the team, and then also dabbled in buying movies for Colors. He recalls that, because Colors, as a start-up, was a close-knit company, he got the opportunity to try his hands at varied things.

"There were no boundaries. Colors let me move seamlessly from research to commercial, to international business and distribution, and then back to digital," he says.

There were challenges at different stages, especially in terms of scheduling. "We decided to put our biggest shows against the biggest shows on television at that time. *Khatron Ke Khiladi* was scheduled in the same slot as *Kyunki Saas Bhi Kabhi Bahu Thi* and *Kahaani Ghar Ghar Ki*. That gamble paid off," he recalls.

He is also quick to point out what did not work. "There were also failures like *Ek Khiladi Ek Hasina*, but we had a plan B, and hence people just remember the good shows that followed," he reveals.

He attributes the success of Colors to "meticulous planning" employed at every level.

Srivastava considers Kamat as his mentor. He cherishes Kamat's words - 'quick decision making is what drives the broadcast business'. He believes a leader should have the acumen to decide what is right and wrong, and have the ability to take risks.

"It can't be a pure gut-based risk. You

In the English genre, it's not about what you buy, but what you let go.

have to think it through, but one should not be wary of taking risks, as there is no set formula for success."

In all his broadcast stints till now, Srivastava says that the 'basics' have remained the same.

About his current role, he says, "The challenges are different here. The English genre is tough and competitive, and it is all about smart acquisition, segmentation and scheduling. Also, it's not about what you buy, but what you let go. It determines your library. That really has been the strength of Movies Now," he states. ■

prachi.srivastava@afaqs.com



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NICKELODEON

Kids to the Rescue

'The Big Green Help' is an initiative to empower kids to save the planet and its resources. News Bureau



The channel will make this serious topic kid-friendly by roping in Nicktoons.

Nickelodeon, the kid's entertainment channel franchise from Viacom18, has unveiled an initiative called *The Big Green Help 2015*.

Answering the nation's clarion call for Swachh Bharat and taking it a step further, the pro-socio environment initiative will empower and encourage kids to save the planet and its resources.

'The Big Green Help' will provide information and tools to kids to understand the various environmental issues like conserving energy, preserving nature and fighting pollution hazards, amongst many others.

According to the company, it will make this serious topic very relevant and kid-friendly with the adorable Nicktoons spreading the key message of saving the planet.

Commenting on the initiative, Nina Elavia Jaipuria, EVP and business head, Kids Cluster, says, "Nickelodeon continuously engages with kids on issues that affect their lives and encourages them to take action. With *The Big Green Help*, we aim to provide them with the necessary knowledge so they can become part of the environmental solution and ensure a brighter future for themselves."



"We continuously engage with kids on issues that affect their lives."

NINA JAIPURIA

The initiative has now made its way into the digital space through an exclusive microsite which will allow kids to proudly be the 'Agents of Change' to make the world a healthier place.

The on-air campaign further resonates this message and showcases kids taking the higher ground and encouraging adults to walk the right path. Nickelodeon has also launched a new chapter in its environmentally friendly challenge by opening up an online game - The Big Green Game - with a goal of kindling real-world action for environmental change.

The popular Motu Patlu Nicktoons will be featured, wherein they will be on a mission to clean Furfuri Nagar and make it garbage-free.

The online kid's game seeks to use social media as a tool to help educate today's children about global environmental concerns.

Launched with the goal of spurring a kid-led movement, Nickelodeon also encourages kids to pledge to be green - 'Refuse, Reduce, Reuse, Recycle', and take actionable steps in the real world, through projects in their communities and schools. ■

feedback@afaqs.com

ZEE TV

A Dance-Off for Moms

Zee TV brings back 'Dance India Dance Supermoms' on weekends. News Bureau

Zee TV, the flagship Hindi general entertainment channel (GEC) from Zee Entertainment Enterprises (ZEEL), has brought back its home-grown dance reality property *Dance India Dance (DID) Supermoms*.

The new season will occupy the Saturday-Sunday 9 PM time slot, in place of *Sa Re Ga Ma Pa Lil Champs*, which ended on March 21.

DID Supermoms, this season, is being judged by Bollywood actor Govinda and the show's veteran choreographer judges Geeta Kapur and Terrence Lewis. Television actor Karan Wahi is hosting the new season, while Essel Vision Productions, the creative and production studio of ZEEL, continues to produce the show.

The new season will be a 11-week-long series which will comprise the audition round, followed by week-on-week eliminations. Finally, 15 contestants from across the country will compete for the title.

Pradeep Hejmadi, business head, Zee TV,



"We have some very interesting contestants and unique cases this season."

PRADEEP HEJMADI



says, "Having given 'Umeed' (hope) to scores of mothers across the country, with the immensely successful first season of 'DID Super Moms', that there is more to life than the daily rigmarole of household responsibilities, Zee TV is back with the second season. We have some very interesting contestants this season. While some are dancing for the sheer joy of it, there are others who are reconnecting with a latent talent."

Hejmadi adds that, this time, there are some "unique cases" as well, for example, a lady who is "participating in the show to redeem herself - and dance, as an art form - in the eyes of her family." ■

feedback@afaqs.com

PIRUZ KHAMBATTA > CHAIRMAN AND MD, RASNA

“I have never copied the marketing strategy of any MNC; they copy me.”

One of the oldest beverage brands known to Indian households, Rasna, is constantly innovating.

By Ashwini Gangal

Piruz Khambatta, chairman and managing director of Rasna, is clear in his thinking, and candid in his expression of it.

Through a quick interview, we get to know brand Rasna better.

Edited Excerpts.

In your recent campaign featuring Akshay Kumar Rasna appears to be positioning itself as a fortified, health/energy drink. The association seems a bit forced...

I haven't shown Akshay Kumar playing football, saying, 'We won because I drank Rasna'. We're just saying it contains energy boosters.

I don't think health - or energy for that matter - is the major takeaway here; rather, the takeaways are - 'Here is Rasna, a party drink' and 'Akshay drinks it'. For me, it is more important to say, 'Rasna is not like a synthetic cola', than to say 'it stands for health or energy'.

But, it is true that of all the soft drinks in the country, we are the most fortified because we have 21 vitamins and minerals. This is part of our CSR - we put these vitamins in our Rs. 2 and Rs. 5 products too, not just in our premium products. I believe food companies should be looking at fortification. Like there's iodine in salt and Vitamin E in oil, we owe it to our consumers to help bring malnutrition levels down.

So, theoretically, Rasna does give more energy to the drinker than Glucon-D



(Heinz) does. In fact, I know that many people drink Rasna after a workout.

That's interesting. Tell us more about your consumer research...

We do research across metros, mini-metros, small towns and villages, and cover classes A to E. At the pre-ad stage, two to three scripts are tested. In fact, we thoroughly research the celebrity angle too; we tested six celebrities before we picked Akshay. A lot of people think family run businesses operate on the hunch of the owner, but we run our marketing very professionally, just like Coke, Pepsi or Cadbury.

We do our own R&D in our own labs. We don't have typical, big, multi-national creative agencies doing our stuff. We work with local Indian people who work with Indian themes. The

year, Tang did so too.

My biggest competition comes from water at home. And from squashes, syrups, powder-based drinks, and, to an extent, colas in PET bottles. We will counter the PET bottle by promoting our big jug; mothers can simply make a jug-full of Rasna and keep it in the fridge.

When I do consumer testing for my product, I don't compare Rasna with Maaza or Tropicana. I compare it with fresh juice.

Over the last 20 years, there has been a burst of competing products, for example Tang (Mondelez), Sunfill and Fanta powder (Coca-Cola) - which totally bombed - and Tropicana powder (PepsiCo). I don't think any Indian company has withstood such an onslaught from not one, but five to six MNCs of this size.

Everyone's going on about modern India's evolving

You've gone on record in the past saying digital ads are irritating. But, today, there's so much discussion around how powerful the medium is...

I have become a fan of Hotstar, the smartphone app, because women who fall short on time tend to watch TV serials on-the-go.

But, I don't think any company in the FMCG space can switch over, entirely, to digital. I don't think a Dettol or a Colgate or a Nirma or a Rasna can ever afford to go fully digital...not in the next 10 years. Maybe travel sites, and e-commerce brands, can.

How differently do you treat your ready-to-drink (RTD) juice offering from your powder concentrate?

The biggest difference lies in the fact that the intention is not to become the leader in the RTD space. If it were, I'd be spending a lot more.

There are many 'Rasna households' that don't want to use the powder anymore, because they have moved up in life. They are happy with the Rasna heritage, but want the option of just opening a bottle and drinking. Our RTD option is for them.

People who have a party budget of Rs. 100-200 will serve Rasna, available for Rs. 2 a glass, with samosas and namkeen. They can't afford Tropicana or Pepsi.

What do you make of newer beverage brands that market fruit-based beverages? For example Paperboat, that markets Aamras and Aam Panna...

Paperboat is not my competition at all. I think marketing people have given it more importance than it deserves. It is a very niche product. It is like those ready-to-eat curries. Hardly anyone eats those. ■

ashwini.gangal@afaqs.com

“It is more important to say, ‘Rasna is not like a synthetic cola’, than to say ‘it stands for health’.”

Unilevers and Cadburys run copies of their international ads in India. But our work is original.

Summer is here. Which brand among the current lot of mango drinks threatens you most?

Honestly, the biggest threat for me is monsoon coming in summer!

I have never copied the marketing strategy of any MNC. And this shows in my style of advertising. In fact, others copy me. I was the first one to bring fruit into the powder category. As soon as I did, Tang did the same. I started showing the morphing of a fruit into a pack in my ad. The very next

palate. How often do you change your ingredients to keep up?

I re-launch my product - that is, my formula - every year. In fact, every three to four years, we change our logo and packaging.

This year, we have a promotional campaign for our sippers, which allow you to drink Rasna on-the-go. It works out cheaper too. A litre of my product, even the one with sugar, will cost around Rs. 25-30.

While if you were to buy a litre of a fruit drink in the market, it will cost you Rs. 50-80. We're trying to increase out-of-house consumption of Rasna through our sippers.

JOB SWITCH.in



Post: Visualisers
Company: Akriti Adcomm 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 10 years
Location: Delhi
Email: sumitmalik@akritiadvertising.com

Post: Sr. Client Servicing Executive
Company: Thoughttrains Designs 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: Navi Mumbai, Vashi
Email: hr@thoughttrains.com

Post: Art Director
Company: Thoughttrains Designs Pvt. Ltd.
Profile: Ability to work on multiple assignments simultaneously. Confidence, to present and explain ideas to colleagues. Ability to work under pressure.
Exp: 7 to 10 yrs
Location: Mumbai
Email: hr@thoughttrains.com

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: Sr. Client Servicing Executives
Company: MX Advertising Pvt. Ltd
Profile: A quick thinker with great communication skills media

familiarity and with a minimum of 1 - 2 years experience of having handled clients across various verticals will be an asset. He should be operationally sound and capable of handling full cycle assignments from briefs to execution.
Exp: 5 to 7 years
Location: Pune
Email: hr@mxadvertising.com

Post: Visualisers
Company: abacus communications
Profile: Should have visualising art typo and layout abilities. Excellent Art and Design Skills. Able to ideate and execute campaigns Ads brochures etc for various medias.
Exp: 3 to 4 years.
Location: New Delhi
Email: abacusco@gmail.com

Post: Sr. Copywriter
Company: Quotient Communications 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: 1 to 2 yrs
Location: Mumbai
Email: team@quotientcomm.com

Post: Account Servicing Executive / Officer
Company: Situations Advertising & Marketing Services 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: 4 to 5 yrs
Location: Navi Mumbai, Vashi
Email: indronx@gmail.com

Post: Digital Account Director
Company: Six Inches Communication Pvt. Ltd.
Profile: Candidate will be responsible for lead generation, new business and creating market opportunities for online communication business and Researching and identifying

prospective clients. Should have sound experience of planning, developing & executing digital marketing strategies.
Exp: 7 to 10 yrs.
Location: Mumbai
Email: anisha.b@sixinches.in

Post: Wordpress Designer / Web Designer
Company: afaqs!
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: arti.rohatgi@afaqs.com

Post: Copywriter
Company: Nuts N Bolts Communications
Profile: Ability to generate out of the box ideas roll out clean fluid evocative copy turn briefs into inspiring pieces of marketing communication be comfortable with both long and short copy - Exceptional grip on various media vehicles and advertising work across various industry verticals.
Exp: 3 to 5 yrs.
Location: New Delhi
Email: arup@nutsnbolts.co.in

Post: Jr. Copy Writer
Company: Yellow Bus Ads
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 5 yrs.
Location: Mumbai
Email: jobs.yellowbus@gmail.com

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: Assistant Manager Sales

Company: Orienta Cine Advertising Pvt Ltd
Profile: He should be operationally sound and capable of handling full cycle assignments from briefs to execution. Handle all requirements of clients and generate new business from existing clients.
Exp: 4 to 5 years.
Location: New Delhi, Mumbai
Email: cv@orientacine.com

Post: Sales & Marketing - Executive/ Manager
Company: Prabhatam 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: 3 to 6 years.
Location: New Delhi, Indore, Bhopal
Email: kanwar.sadhna@gmail.com



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>> MOVEMENTS/APPOINTMENTS <<

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

MEDIA

Turner International has appointed Rohit Bhandari as senior director and network head for its English entertainment portfolio that includes leading channels HBO and WB, in South Asia.

Bhandari will report to Siddharth Jain, senior VP and MD for South Asia. He will be responsible for the growth strategy, planning and execution of all network functions, including content acquisition, communications, marketing and brand building.

Bhandari brings to the table over two decades of experience in television and advertising, including overseeing business operations for AXN and Animax in India, as well as advertising sales in both India and Singapore.

M i n d s h a r e, the media agency of GroupM, has promoted Ravi Rao in a new role of chief client officer, Mindshare MENA (Middle East and North Africa). He will be based in Dubai. He was previously leader - South Asia.



RAVI RAO

Rao joined Mindshare South Asia in 2008 and took over as leader for the market in 2012. He has been a part of JWT Dubai and OMD Dubai in the past. Rao is also the chairman of the Media Research Users Council (MRUC).

Sanjay Trehan, the head of MSN India at Microsoft, has quit after a six-year-long stint and joined HT Media as business head of



SANJAY TREHAN

digital content and syndication. He will be in charge of the company's content portals including Hindustantimes.com, Livemint.com, LiveHindustan.com and DesiMartini, among others.

Trehan joined Microsoft in 2009 and was responsible for the overall availability and production of all forms of content (text, audio and video) for MSN India. Prior to Microsoft, he worked with NDTV and Indiatimes.com (now Times Internet).

Razorfish India has appointed Arnab Majumdar as head, business development. Majumdar will be based in Mumbai, but is mandated to lead business acquisitions and establish new business operation models across its offices in India.

Majumdar has been in the industry for over 12 years and has experience across print, television and online channels. Fox International Channels India has elevated Swati Mohan as the business head of the company. Her earlier designation was vice president - content and programming at Fox International Channels, India.

Mohan will report to the Hong Kong office. She will head National Geographic, Fox Life, Baby TV, Nat Geo Wild, Nat Geo Adventure, Nat Geo Music and National Geographic Channel HD.

Mohan has over 16 years of experience in the industry. ■

MARKETING

Manoj Kumar has been elevated as the new managing director of Ricoh India. Kumar has been associated with the company since 1995 and has held various senior management positions in the organisation since then. He takes over from Tetsuya Takano (Ted) who has been with Ricoh India since March, 2011.

Kumar was previously serving as executive vice president and CEO of Ricoh India. Takano, meanwhile, has been appointed as the new non-executive chairman of the board of directors of the company, following the resignation of N Majima.

Intex Mobile has appointed Sanjeev Kumar as AGM, media planning. He will be responsible for media responsibilities of all the mobile brands of the company. Kumar joins the company from Usha International where he worked as AGM, marketing, since 2010.



SOLOMON WHEELER

He has 19 years of experience and has previously worked with Dentsu Marcom, and GroupM.

Lava International has appointed Solomon Wheeler as vice president and head, marketing and communication. Wheeler will be leading all marketing and communication efforts for the Lava brand across India and global markets. He brings 14 years of experience to the table. He has worked with Spice Jet, Airtel, Leo Burnett, Euro RSCG and Cheil.

Amit Satish Tyagi, head - marketing at IT security solutions company Quick Heal, has quit. He has been replaced by Meera Raman who has joined the company from Tally Solutions.

Tyagi, who had joined Quick Heal in October, 2014, was based in Pune and responsible for leading the growth of the company in the domestic and international markets (partner, direct and retail), across its consumer, mobile and enterprise business security products.

Raman, meanwhile, is a marketing professional with over 17 years of experience, spanning corporate and product marketing, integrated marketing communication, digital marketing and brand promotions. Prior to joining Tally Solutions, she worked with Pinstorm, IMC Terminus, Microsoft Corporation, EXL Marketing Solutions and Candid Marketing Services.

Foodpanda has appointed Printvenue.com's founder, Saurabh Kochhar as the India CEO and CBO for its global operations. Kochhar's key focus areas will be the strategic growth of the company such as elevating the customer experience and satisfaction, restructuring the sales force, introducing new target markets, fostering more partnerships with restaurants in newer geographies and improving global marketing collaborations. ■

CREATIVE

Grey Group India has appointed Vishal Ahluwalia to head its Bengaluru office. He will report to Sunil Lulla, chairman and managing director, Grey Group India.



VISHAL AHLUWALIA

Ahluwalia joins Grey with two decades of marketing communications experience. He has worked as an entrepreneur, member of the board of Iris Worldwide, TBWA-South India and JWT - Taipei.

Cheil India has appointed Vaarunya Bhalla as senior brand manager. He will be working closely with group president, Shiv Sethuraman, to effectively and consistently communicate the agency's vision, values and achievements to key external and internal stakeholders.

Bhalla comes on board with the specific remit of helping develop and strengthen the agency's reputation in the market. He will be spearheading



SUMAN SRIVASTAVA

Srivastava as chief strategy officer. Srivastava turned entrepreneur with the launch of strategic consulting firm - Marketing Unplugged. The firm has forged a strategic alliance with FCB Ulka.

While being actively engaged with the FCB Ulka Group and its clients' brands on an ongoing basis, Srivastava will continue to provide his professional services to the clients of Marketing Unplugged and give it the necessary thrust.

Srivastava has worked with Lintas Group and Euro RSCG, in the past. ■

Cheil's efforts to position itself as one of the most recognised and respected agencies in the country.

Bhalla has worked at Penguin Books India, FCB Ulka, Hakuhodo Inc., JP Morgan Chase & Co. and HDFC Bank.

FCB Ulka Group has appointed Suman

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