

# afags! Reporter

May 1-15, 2015

Volume 3, Issue 23 ₹100

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NATIVE ADVERTISING

## HIDDEN PITCH

New age content publishers have warmed up to this clever way of advertising. Will the mainstream publishers too bite?

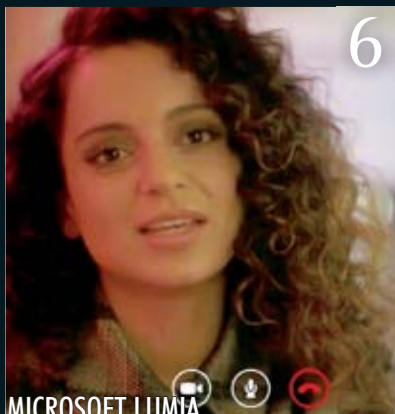


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# INDIA'S SECOND LARGEST BUSINESS DAILY GROWS STRONGER.

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Source: IRS 2014 - MRUC

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## This fortnight...



If you know a medium with more jargon than online publishing, I'd love to hear about it. A new term doing the rounds is 'native advertising', which was virtually unheard of until last year. It is a form of content marketing (that is, the use of content to talk to or engage with brand consumers). What makes it different is that native advertising on a publishing platform resembles the content around it.

Native advertising has its origins in the 'advertorial', which, by the way, is at least 50 years old. The idea then was to create flowing text that was more akin to editorial than advertising. Native advertising goes one step further in that the ad resembles the content – something print publishers wouldn't allow. And, as in the advertorial, the idea is to engage readers or visitors with a subject that interests them rather than talk about the brand.

At a broader level, it is a clash between two approaches to advertising. The traditional method is to interrupt people when they are consuming media and hit them on the head with the brand message. The newer view is that consumers must be engaged, especially online, because they don't take kindly to interruption.

Put another way, native advertising is being advocated because of unhappiness with the ad banner. Advertisers are frustrated because banners are proving less effective; publishers grumble because banners don't pay enough. The clamour against it has been rising, compelling the Internet Advertising Bureau about a year ago to recommend 'Rising Stars Ad Units' – basically, very large format ads. But if banners are less effective than before, will even large banners solve the problem?

Votaries of engagement think not, and that is why they argue for content marketing and, now, native advertising. This form of advertising is still small but the industry is trying to find ways to scale it. Just last week, the Mobile Marketing Association announced guidelines to standardise native ad formats.

Not everyone swears by native advertising – some swear at it as a development which will allow advertising to pass off as editorial without full disclosure to readers. Some months ago, comedian John Oliver raised a ruckus in the US when he tore into native advertising on HBO saying that it amounted to cheating readers and viewers.

If native advertising is to grow, it certainly can't be at the cost of credibility.

**Sreekant Khandekar**  
sreekant.khandekar@afaqs.com

## afaqs! Reporter

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**EDITOR**

Sreekant Khandekar

**PUBLISHER**

Prasanna Singh

**DEPUTY EDITOR**

Ashwini Gargal

**SENIOR LAYOUT ARTIST**

Vinay Dominic

**PRODUCTION EXECUTIVE**

Andrias Kisku

**ADVERTISING ENQUIRIES**

Aditi Nagpal  
99995 03560 (M); 0120-4077803 (O)

Shubham Garg  
81301 66777 (M); 0120-4077819 (O)  
Noida

Pradeep Hegde  
(022) 40429702-5  
Mumbai

mktg@afaqs.com

**MARKETING OFFICE**

B-3, First Floor, Sector-4,  
Noida-201301.  
Tel: (0120) 4077800.

**MUMBAI**

501-502, Makani Center, 5th Floor,  
Off Linking Road, Bandra (W),  
Mumbai - 400050  
Tel: +91-22-40429 709 - 712

**SUBSCRIPTION ENQUIRIES**

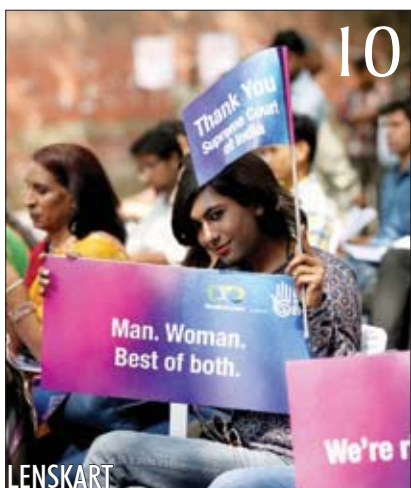
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subscriptions@afaqs.com

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**Cover Illustration**  
Vinay Dominic

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The merger that shouted from the rooftops.

MICROSOFT LUMIA

# Face to Face

Microsoft is promoting the use of Skype on its Lumia series under the 'Make it Happen' campaign. By Sohini Sen

Microsoft Lumia in its latest campaign, is seen encouraging youngsters to dream big and *Make it Happen*.

Lumia from Nokia now comes under Microsoft's Device Group division since it acquired Nokia last year. Skype, the popular online video chatting service was also bought over by Microsoft in 2011. The latest campaign brings the two - Skype and Lumia - together.

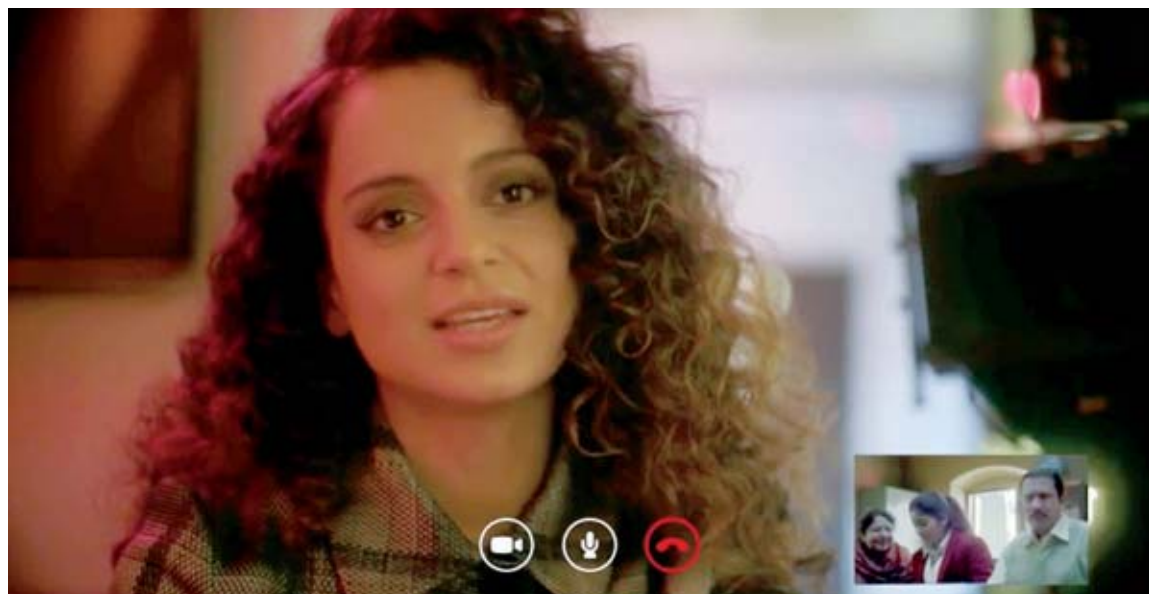
The first campaign shows a girl who wishes to be a fashion designer, but her parents do not support her decision. Her teachers arrange a Skype call with actor Kangana Ranaut, who convinces them to let her follow her dreams. The second film revolves around a physical education teacher in a girl's school where sports doesn't get much importance. Again, Saina Nehwal, ace badminton player, using Skype makes the principal aware of the importance of sports in a student's life.

"A lot of brands talk about making dreams come true, but the way we have spoken about it is very distinctive and entrepreneurial. We have been inspired by real dreams to make these ideas, and it required a longer format to play it out. The video needed the problem to be shown and then the solution through the intervention," explains Sayantan Choudhury, AVP - copy, JWT.

"Skype has helped millions stay connected even when they are miles away. But, for this specific campaign, using Skype as the tool, we wanted to explore a new dimension of interaction between people. What if, two people, living in completely contrasting worlds - the aspirers and the achievers - got together on Skype? Any interaction between these worlds can be magical if it will instill the young with confidence for their future and, their dreams," adds Saurabh Saxena, senior vice president, JWT Gurgaon.

Both films showcase the *Make it Happen* spirit using Skype. So far, Skype's international campaigns have all been emotional, take *Born Friends* or *Impossible Family Portrait* for instance. However, in 2014, the technology brand launched *Make it Happen* globally and encouraged people to come up with New Year resolutions. A microsite was launched in December, 2014 to share stories of inspiration and following dreams, though none of it was backed by any ad campaign.

"There are two things behind Microsoft's belief - a corporate vision which aims to empower every organisation and every individual to



achieve more, and a human insight which showed us that people may want to achieve more, but they do not want to spend more time doing it," says Raghuvish Sarup, director-marketing, Nokia India Sales (a subsidiary of Microsoft Mobile Oy).

According to Sarup, *Make it Happen* is only a creative expression of empowerment that Microsoft seeks. Internal research has shown that people from tier II, III, IV, and V towns often feel that they do not get as many opportunities as people from the metros do. However, Microsoft wants to bridge this gap.

"While Lumia comes with a lot of features, Skype made the best possible fit because research showed us that Indians are more aware of Skype than any other Microsoft offering," Sarup informs.

According to Saksena, for a substantial number of small towns Microsoft Lumia consumers (affordable range) Skype is fast becoming one of the most relevant feature. A reason for this may be that the country's internet penetration is lower than its cell phone penetration. The TVC also shows other features like MS Office for making presentation.

The brand is trying to communicate with the 25-year-old, who is fresh into a job. They have big dreams, but are somehow afraid to follow them through. Another challenge is to make Microsoft Devices a household name, much like what Nokia was.

"The Nokia nest was not built in a day. Just like Nokia, Microsoft

also has a large range of products. Microsoft's awareness is quite close to Nokia's. When we launched Lumia 535 under the Microsoft name, people asked us not to do away with the word 'Nokia'. But, today, the brand name of Microsoft is the second most important reason why people buy that phone. I am sure we can make Microsoft a household name," adds Sarup.

## DOES THE CAMPAIGN DELIVER?

Sudarshan Banerjee, Utopoeia's co-founder and managing partner, finds the script clichéd and the insight old. "The denouement of the film is very shoddy. Kangana starts by saying she didn't manage that with her own parents and does not come up with any advice that the parents didn't know already. The Skype call seemed like a force-fit," points out Banerjee.

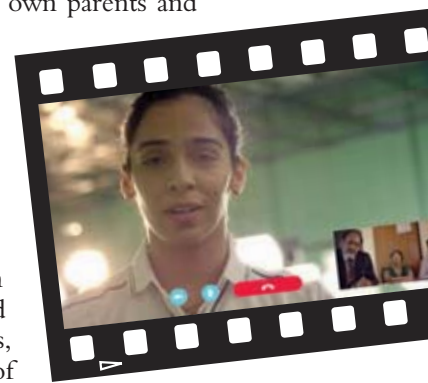
On whether the focus on Skype can overshadow the brand Lumia itself, he says, "The proposition of 'following your dream' is clichéd. It has Skype and Lumia vying for attention without doing justice to both. The line 'make it happen' seems slapped on at the end."

Pranav Harihar Sharma, ECD, Grey Group agrees. He feels that Lumia, in the film, has been overshadowed by Skype. Though he credits the brand with good celebrity usage, the weak script leaves him unimpressed. "The very beginning - not inspired by real stories but by real dreams - left me confused. If it is real, then at least Microsoft has changed someone's life. If not, then it's just another four-minute ad with nothing new to talk about," Harihar opines. ■

sohini.sen@afaqs.com



Sarup, Choudhury and Saxena: Skype Solutions



# WHAT'S NEW? CERTAINLY NOT IRS 2014

## ONCE AGAIN, THE SURVEY PRESENTS FICTION MASQUERADING AS FACTS

Filling a new bottle three-quarters of the way with stale wine, then adding some fresh spirit to it and trying to pass off the whole offering as brand new, isn't the most transparent thing to do. In fact, some might call it downright misleading. And yet, that is precisely what IRS 2014 is attempting to do.

The irony is that nearly all the newspapers issuing this notice have grown readership by 5% - 10% in the latest round of IRS, faster than our key competitors like HT and Hindustan (4% each).

However, even though it would suit us to use these figures to blow our trumpet, in the interest of truth and fairness, we would not like to do so. Here's why. The very term 'IRS 2014' seems to suggest that it is a fully independent chapter of the Indian Readership Survey. The fact is, three-fourth of the survey is the same as the discredited IRS 2013; only one-fourth of the sample is fresh.

Readers may recall that the same IRS 2013 had been unanimously condemned by 18 leading newspaper groups of the country, which had called it "badly flawed". In a statement issued in public interest, the newspapers had stated, "The survey is riddled with shocking anomalies, which defy logic and common sense. They also grossly contradict audited circulation figures (ABC) of long standing."

Among other major shockers, the survey showed Hindu Business Line having thrice as many readers in Manipur as in Chennai; Hitavada, the leading English newspaper of Nagpur with a certified circulation of over 60,000, not having a single reader; Amar Ujala's Moradabad edition with a certified circulation of 1.36 lacs, having readership of just 81,000; and Delhi showing a drop of 19.5% in overall English readership.

IRS 2013 was rejected by several media companies, including Dainik Bhaskar, the Jagran Group, The Hindu, Bennett, Coleman & Co Ltd (the publishers of The Times of India) and Amar Ujala. Many media houses have subsequently withdrawn from the IRS membership.

Given that IRS 2013 was riddled with biases and errors, it is obvious that many of the mistakes will be carried over to the new round, since three-fourths of the data used is the same. Worse, the field work for even the so-called 'fresh sample' was done in January-February 2014... in other words, over a year ago. An accurate name for the report would be IRS Q1, 2014. Instead, it is being described as IRS 2014, which seems to suggest that it provides the latest findings for the entire year instead of what it really contains — data that is over a year old and hopelessly outdated. Indeed, we are at a loss to understand what possible reason a reputed organization like MRUC could have for releasing such stale data at this point of time even though it must surely be fully aware of its numerous shortcomings.

We look forward to a time when the IRS will actually produce a survey that is indisputably unflawed. Till then, we will continue to point out anomalies in their findings and not attach any credence to their numbers — even if they show us in a favourable light. Unlike others who perhaps adhere to the adage of lies, damned lies and statistics, we believe that numbers are meant to be sacrosanct, not massaged whenever required.

### ISSUED BY:

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KOTAK MAHINDRA BANK

# Going Places

Kotak's recent campaign announces its merger with ING. Does the campaign communicate what it needs to? By Sohini Sen

A merger of two banks is not likely to make much news outside the financial sector. But, thanks to some powerful campaigning from Kotak Mahindra, the merger between them and ING has become the talk of the town.

In November, 2014, Kotak announced that it will be acquiring Bengaluru-based ING Vysya Bank in an all-stock deal but it was only in March, 2015 that the Reserve Bank of India approved it, making Kotak the fourth largest private bank in terms of total business in India.

"After the RBI approval, we had to plan very carefully for our announcement. One may say we had time from November, but in truth we only got around a week's time to properly plan it out. A lot of last moment, overnight, magical planning had to be done as well," explains Karthi Marshan, head, marketing, Kotak Mahindra Bank.

By April 6, 2015, the bank had put up several hoardings across cities - both metros and tier I and II towns talking about the merger. The OOH part of the campaign simply declared 'Proud to be in Bhilai, or Jhansi or Pehowa'. It signified the reach of the bank - coupled with the strength of ING. Post the merger, Kotak's number of branches increased to a total of 1,214 across the country giving an addition of 260 plus cities and a 50 per cent increase in network.

"We needed to communicate the relevance of it not just to the new customers, but also to stakeholders and existing customers. The average customer would not care that after this merger the market cap gets added up. They needed to see what was in it for them," adds Marshan.

It is common knowledge that whenever mergers happen, customers become insecure about the future. The existing ING shareholders likewise were given 725 Kotak Bank shares for every 1,000 shares they held. They also had the benefit of receiving Kotak's market rate of interest. Again, for the Kotak customers it was important to know about the increased number of branches as they could now use ING's network in South.

"This growing network of branches represents trust. From Dhulia to Chaibasa, from Asansol



to Jhansi - Kotak is now present everywhere. Kotak is now at par with any of the large private banks, like an ICICI or HDFC Bank and we tried to convey this to the people," explains D Ramakrishna, aka Ramki, founder and creative director, Cartwheel Creative Consultancy.

Cartwheel launched 15-20 different designs for hoardings across the nation, along with a TVC and a 30-second for radio. While this would be considered a pan-India approach in itself, Kotak also worked with Alok Nanda & Company for a corporate campaign which also explained the merger.

"The message of the merger was already known. But we had to talk about the 'why'. We announced that now you could take your rightful place in the growth of the country - so we



spoke about the merger with a 'value' for consumers," shares Alok Nanda, managing director, Alok Nanda & Company Communications.

The corporate communication, therefore, is more informative and talks about the merger with India's developmental stance. It was a pan India campaign. While the metro resident would know that Kotak

now has enough branches no matter where he travels, it also makes sense for tier I and II residents, especially those who work in the metros, while their families live in these places. Kotak's TG, which was erstwhile just the affluent mass, or the middle class, has now increased to include many

more. According to Marshan, while demographically it may not change a lot, psychographically, Kotak will now try to speak to aspiring Indians.

"If you notice, now a lot of people want to start something of their own. Be it a huge business, or even a bakery. We are the bank for an ambitious India," Marshan states.

But, is the bank doing enough and making the right moves?

ND Badrinath, founding partner, Aquamena - a Mumbai-based marketing consultancy, says that there is no right or wrong way to communicate something after a take-over. But, he does feel that there is more to come.

"This seems like a work in progress. All they are speaking about is the huge network - that is a simple message. But see, in this age of net banking and hashtag banking, how big a deal is it to be a nationwide bank?," questions Badrinath.

According to Marketgate's co-founder, Sharda Agarwal, the hoardings seen in different cities do not speak about the merger at all, and that is fine because the average customer would not care about it.

"The general public will see it as a big, omnipresent brand. When a bank starts operations, it sets up branches in the metros. So, showing smaller cities is actually counter-intuitive. Here, the small cities connote big," explains Agarwal. ■

sohini.sen@afaqs.com



Marshan, Ramakrishna and Nanda: Pan India bank

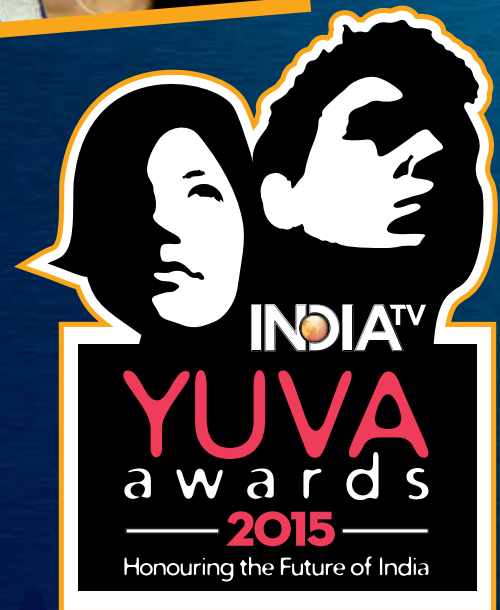
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LENSKART

# An Eye-opener

Members of the transgender community vowed to donate their eyes under the 'Eye to Eye' campaign. News Bureau

The transgender community came together and pledged to donate their eyes to mark the first anniversary of them being declared as the 'third gender' by the Supreme Court of India on April 15. To mark the occasion, Lenskart, an e-tailer of prescription eyeglasses, sunglasses and contact lenses, along with the transgender and transsexual community, gathered at Jantar Mantar to pledge their eyes, en masse, as a thank you gesture to Hon'ble Justice AK Sikri and Hon'ble Justice KS Radhakrishnan who passed the judgment.

Over 16,000 pledges have been received so far under the 'Eye for an Eye' campaign. The community has vowed to bring this number up to two lakh. Justice Sikri and Justice Radhakrishnan, in turn, handed over the pledges to the Eye Bank of India.



Discussing the concept of the initiative, Anil Deepak, head of ideas, DDB MudraMax, which executed the activity, says, "Functional advertising doesn't cut ice with the extremely informative millennial. In today's world, brands need to show a heart, behave humanely and offer a point of view. Transgenders and transsexuals were always around, but we never acknowledged their presence. We couldn't see. So, for Lenskart, we came up with the idea of transgenders pledging their eyes, so those who can't see, see, with a hope that those



**We hope more and more Indians get inspired to donate their eyes.**



who can see, see too."

Speaking on the event, transgender activist, Laxmi Narayan Tripathi, says, "Eyes do not discriminate; the perspective and perception of people do. The campaign aims to reduce stigma."

"The government's response and action on the SC order has not been very positive and little effort has been made to help the community," she adds.

Talking about Lenskart's support to the campaign, Peyush Bansal, CEO, Lenskart, says, "It's Lenskart's vision to spread ability to make every citizen of India see clearly. It just takes a much bigger leap with the 'Eye for an Eye' campaign. The Supreme Court gave the transgenders and transsexuals the much needed respect this time, last year. We hope more and more Indians will be inspired to donate their eyes now."

Rishi Mohan, joint secretary, Eye Bank Association of India (EBAI) and director, MM Eyetech Institute, notes, "Netra Daan is Maha Daan. I am delighted that the community has collectively decided to pledge their eyes for donation after death in this most noble of actions. I wish that other communities too embrace this philosophy in an effort to alleviate curable corneal blindness." ■

feedback@afaqs.com

MSM-BBC WORLDWIDE

## Fact of the Matter

The television channel will be named BBC Earth.

News Bureau

Multi Screen Media (MSM) and BBC Worldwide have announced a strategic partnership to launch BBC Earth, a new premium factual television channel in India.

According to the official communiqué, BBC Worldwide will draw on its extensive catalogue of programming from the BBC's foremost



**The channel will inspire audiences by sharing the incredible wonders of the universe.**

factual filmmakers and reputation for excellence in the factual genre.

MSM, meanwhile, will leverage on its extensive experience in operating and distributing television channels in India.

BBC Earth will aim to inspire audiences by sharing the incredible wonders of the universe.

The channel will showcase the work of the world's foremost factual filmmakers, as it seeks to take audiences on a journey of discovery.

From the smallest creature under the microscope to the limitless expanses of space, BBC Earth will bring viewers face to face with "heart pounding action, mind blowing ideas and the wonder of being human," the companies shared in a press statement.

BBC has a large media portfolio in India. ■

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# HT's EXCLUSIVE READERS ARE A GOOD CATCH

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## TELEVISION



### HAVELLS LED

The communication is based on the human insight that when we save money, we tend to become more giving and lend a helping hand to others. In one of the TVCs, a shop owner volunteers to help a woman who happens to be waiting for someone outside his shop by switching on the LED lights in his shop.

**Creative Agency:** Lowe Lintas



### AQUAGUARD, EUREKA FORBES

Featuring Madhuri Dixit with husband Shriram Nene, the ad addresses the issue of lack of awareness on consuming healthy drinking water with a new positioning of 'Shudh se Zyada, Sehat ka Vaada'. The real-life couple come together in a candid avatar to highlight the issue.

**Creative Agency:** Triton Communications



### CEAT TYRES

The TVC shows the wife applying first aid to her husband who claims to have got into a fight for a good cause while the truth is that a puncture in his tubetype tyre causes the accident. After a while, his son complains about the puncture he notices in the bike.

**Creative Agency:** Ogilvy & Mather

## PRINT

### KALYAN JEWELERS

The brands recent print ad, which featured Aishwarya Rai was labelled as a racist advertisement portraying child slavery. The ad was later pulled out and the brand gave an apology for it.



**Creative Agency:** Push Integrated Communications

### PSI

PSI has launched a campaign in order to encourage people to not have multiple partners and take precautions during sex to prevent AIDS. They have released a set of creatives for which they have as used the popular character Balbir Pasha.



### TOI

The publication launched a campaign to spread the message of no hatred. The creative pointed to the fact that people vote not for the parties or communities but for good governance.

## OOH



### SCOTCH BRITE

Scotch-Brite, the scrub-sponge brand owned by 3M, recently launched an innovative on-ground activity in Mumbai where participants could reduce their bill at an expensive restaurant by merely washing a few utensils.

**Agency:** In-house



### AMERICAN EXPRESS

American Express, also known as 'AmEx', ran a month-long campaign at Delhi International Airport to promote the launch of its Jet Airways American Express Corporate Card. A 3D-enabled 'Holographic Box' was set up at T3. The objective was to grab the attention of business travellers.

## DIGITAL



### MAHINDRA TWO WHEELERS

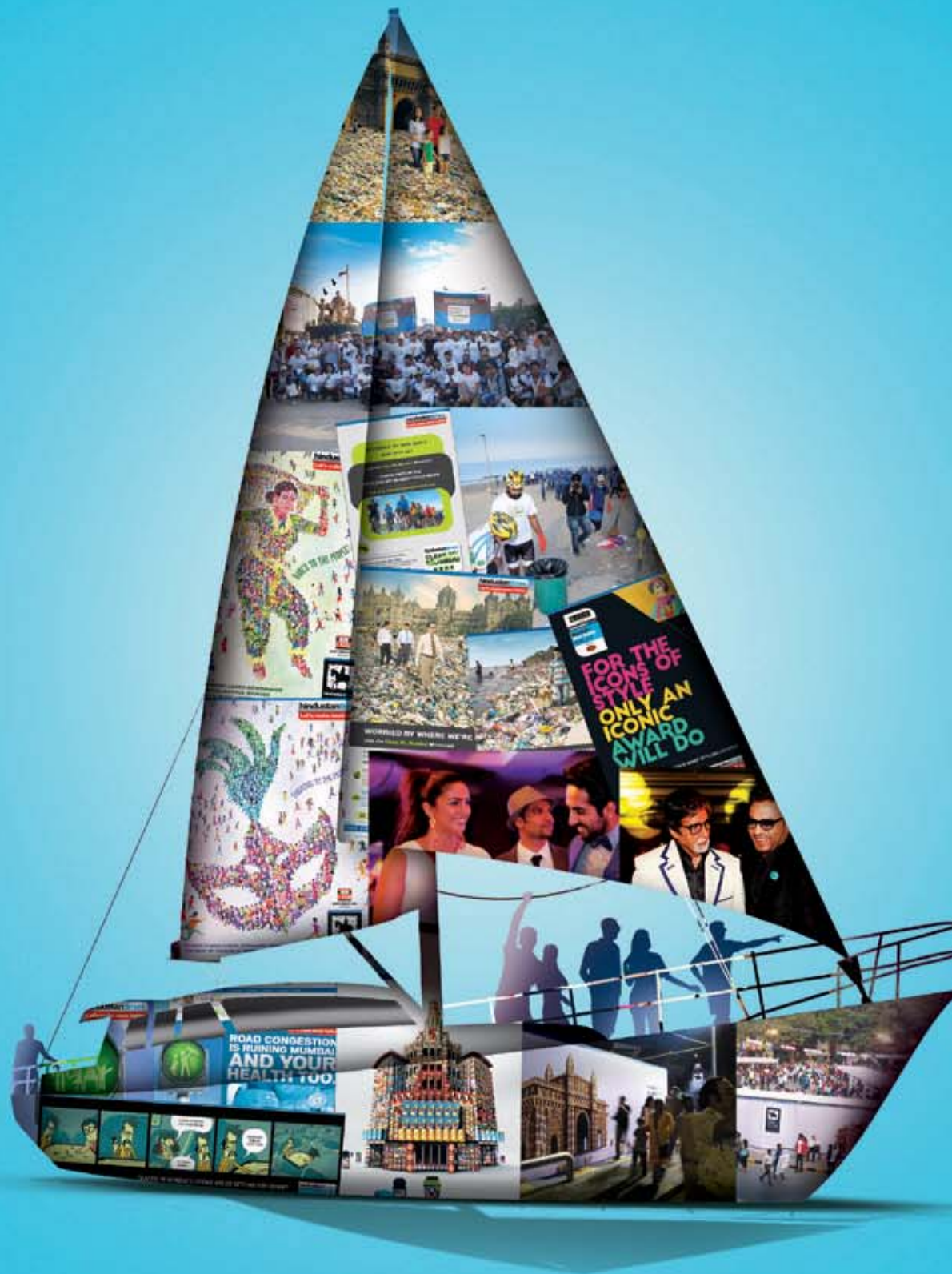
Mahindra Two Wheelers executed #GoGustoRides initiative where food aficionados initiated a digital campaign inviting passionate food lovers to join them for an exciting ride on Gusto to visit city famous food joints.

**Creative Agency:** Flying Cursor

Got some great campaign that has been published recently? Upload it on afaqs! for the world to see.  
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# MUMBAI'S SMART SET MAKES THE SMART CHOICE - HT

**71% of HT readers belong to the NCCS A profile,  
and 95% belong to the NCCS AB profile.**



**HT IS WINNING BIG IN MUMBAI**

**hindustan**times

**Let's make news better**

ZEE TV

# Fear is the Key

The horror show is aired every Saturday and Sunday at 10:30 pm. This is the second season with a new approach.  
News Bureau

Zee TV, the flagship Hindi general entertainment channel from Zee Entertainment Enterprises, will launch a new season of 'Fear Files - Har Mod Pe Darr' this Saturday.

This will be the second season.

The horror show will be aired every Saturday and Sunday at 10:30 pm.

This season, the show will approach fear from a new perspective, one the Zee TV team sums up with the words - 'You can run ... But you cannot hide... it is closer to you than you think ... because fear can haunt you every step of the way!'

The stories will attempt to tap into viewers' sub-conscious fears; the stance being taken is 'This could happen to you...'

The episodes will be produced by multiple production houses, including Zee's content engine Essel Vision, BBC India, Bodhi Tree Productions and Shree Jagannaath Productions. Each has its own brief to work on.

While Essel Vision will explore the theme of possessed objects from our everyday lives, BBC India will focus on a new genre, that of love with



"When we plan content for the weekends, we keep family in mind and try cater everyone"

**PRADEEP HEJMADI**

a twist of horror. Shri Jagannaath Entertainment's stories will investigate the dark truth behind haunted places, while Bodhi Tree Productions will present episodes that will touch upon subjects such as myths, superstitions and occult.

Pradeep Hejmadi, business head, Zee TV, says,

"At Zee TV, we've always looked at weekends as quality time for the entire family. When we plan content for this band, the attempt has always been to bring in variety such that there's something for each member of the family. .."

Naming shows like *Neeli Chhatri Wale*, *DID Super Moms* and *Maharashak Devi* as examples, Hejmadi adds, "... as we attempt to consolidate content that rules both the 'mind space' and the 'heart space' of the viewers, the only flavour missing in this exciting ensemble was a thriller," a gap he is sure the upcoming season of *Fear Files* will fill.

According to him, the objective of this show is to "stimulate the viewers, excite them by getting them to contemplate about mysterious phenomena and cope with fear." ■

[feedback@afaqs.com](mailto:feedback@afaqs.com)

SHOP CJ

# Changing Tack

The channel has been repositioned as a trendy home-shopping platform. News Bureau



Last June, Star India sold its 50 per cent share in Star CJ Alive, a JV it had with Korea's CJ O Shopping.

The '24 by 7' home shopping channel has now been renamed Shop CJ. This marks the culmination of a year-long exercise wherein Star phased itself out of the alliance, to

focus on its general entertainment and sports channels.

Providence Equity Partners has replaced Star in the venture. Shop CJ has a new brand identity, logo and tagline - 'Shop a new trend'.

The brand has also launched its own mobile app on the Android platform.

Currently, the channel is available on various DTH platforms.

The new name has been incorporated across consumer touch-points, including its website, Facebook, Twitter, and other social media platforms.



"Our experience across nations will help us serve the Indian consumers with a great product experience."

**KENNY SHIN**

Shop CJ is looking to position itself as a platform that offers consumers trendy, durable, cost-effective, innovative and customer-friendly products.

**We will be expanding in the East and North East.**

Kenny Shin, CEO, Shop CJ Network, says, "Globally, the CJ group is known for its product quality and innovation. Our experience across various countries will (help us) serve Indian consumers with a world-class product experience."

Adds N Ramakrishnan, CFO, Shop CJ, "We will be expanding our presence in the East and North-East through physical warehouses."

About the newly launched app, Donald Kwag, head, marketing says, "Tremendous growth in the mobile e-commerce industry has encouraged us to offer this service." ■

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# HT's COOL & HAPPENING. AND IT SHOWS.

**HT Mumbai's readership has grown  
to nearly 80% of TOI's in the 18-29 years age group.**



**HT IS WINNING BIG IN MUMBAI**

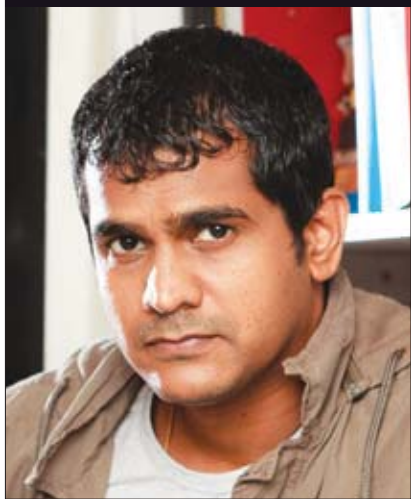
**hindustan**times

**Let's make news better**

# Does Good Packaging Help Win Awards?

India does not lack in talent but falls behind on presentations during international awards. But how important is this aspect when it comes to winning awards? **By Sohini Sen**

**SANTOSH PADHI**  
Co-founder,  
Taproot



FOTOCORP

**AMER JALEEL**  
NCD,  
Lowe Lintas



FOTOCORP

**AMIT AKALI**  
Entrepreneur & Former NCD,  
Grey India



**VIPUL SALVI**  
NCD,  
Geometry Global India



**A GREAT DEBATE HAS BEEN BREWING ON THE INTERNATIONAL JURY SCENE - THAT OF THE MAKING OF AN IDEA. PEOPLE INVEST TIME, EFFORT AND MONEY**

to create 'the making'. Then the jury is left wondering: do we judge the idea or how the idea has been brought out?

For example, a campaign from Tropicana had wires connecting real oranges to a neon sign, which signified the energy it gives. This won at Cannes for not just Ambient, but also in the films category. So much effort goes in the storytelling that an average idea also looks wonderful.

I, personally, am in favour of the idea and not how we tell the idea. No matter how great an idea, you can always put it on a Post-It. As far as local context goes, just explain it and tell your story like you tell the consumers. At times, over-explaining and over analysing makes the jury lose interest.

**WHEN PRESENTING TO AN INTERNATIONAL JURY, YOU HAVE TO KEEP IN MIND THE CULTURAL NUANCES. FOR EXAMPLE, WHILE**

presenting our Gondappa (Lifebuoy) film, if the jury did not have any concept of 'Mannat', it would have been trashed. Then it just looks like an insane move to walk around on your hands.

Many people complain that the AV has a time limit. But, if overall we can tell a tale, or make a pitch, make people buy in 30 seconds, then why can't we - in a 2-minute case video - make the jury understand a cultural context?

Singularity of an idea is important. People tend to crowd challenges and hurdles in order to impress. Identifying a singular idea of what is needed is very effective.

**AMONG INTERNATIONAL AWARDS, CANNES IS A SLIGHTLY DIFFERENT BALL GAME. FIRSTLY, THE CANNES JURY IS THE MOST DIVERSE IN THE WORLD. FOR EACH**

category there are 20-25 jury members, from 20-25 different countries and not all of them are equally comfortable with English. In such a scenario, it helps to use simpler words. Subtitles help.

The cultural background needs to be explained. It helps if there are a lot of visuals, shots of the background story, of the consumers. Secondly, it is important to catch the jury's attention in the first 15 seconds. Come to the idea quickly.

Good crafting helps - catchy graphics, well written headlines - the rules of writing a good script or creating a good print ad, apply to AV as well. But at the end of the day, the best AV in the world can't make an ordinary idea or execution win.

**IT IS NOT JUST THE PACKAGING. WHEN WE START WORKING, WE OFTEN THINK ABOUT AWARDS. THE WORK THAT WINS BIG IS THE ONE THAT IS**

genuine and path breaking. Again, if we are entering six different categories, we need six different edits and six different ways to write.

Another factor I feel is the production value of films. While we spend a lot on shooting an ad film, often travelling to exotic locations, we pay only a little for an activation film. Obviously it falls flat. We have to treat activation and documenting as an art and not as a last-minute thing.

Moreover, you have to seed your work well. Have a robust digital plan consisting of PR, media spends, digital and social.

**EINSTEIN SE BADA SAR.  
SIDHU SE  
BETTER HUMOUR.**

**MILIYE AAPKE  
NAYE DOST 'AAYU' SE!**



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**BIG MAGIC**

# Laughing On

The new version, 'Total Nadaniyaan', started from April 27, and is aired at 9.30 PM on weekdays. **News Bureau**



**B**ig Magic, the comedy channel from Reliance Broadcast Network, has revamped its popular comedy show *Uff! Yeh Nadaniyaan* and renamed it *Total Nadaniyaan*.

The new edition of the show started from April 27. The show has introduced fresh characters while retaining the popular faces.

*Total Nadaniyaan*, set in Punjab, revolves around a righteous mother Tarawanti, her younger son Pappu, who is a wannabe actor and teleshopping entrepreneur married to 'Canada-return' wife Jassi who is dumb yet solves the most complex problems with her simple and unfiltered take on things. The show features Jassi's twin brother who has the same name.

Talking about the changes, Paritosh Painter, network creative director, Reliance Broadcast Network, says, "At Big Magic, we strive to offer content that is only fresh and full of over-the-top comedy. *Total Nadaniyaan* brings in a sense of absolute LOL comedy, followed by quirky characters represented by the madness of each character. Seeing the popularity of *Uff! Yeh Nadaniyaan*, we are confident of its acceptance in the current planned form."

"Total Nadaniyaan brings in a sense of absolute LOL comedy followed by quirky characters."

PARITOSH PAINTER



"We believe comedy is emerging as a relevant genre and we will be tapping more into it."

SUNIL KUMARAN

Sunil Kumaran, chief strategy officer, Reliance Broadcast Network, adds, "We believe comedy is emerging as a very relevant genre, and we, as RBNL, shall be tapping into it more extensively across our TV and radio media platforms. Our channel's promise is to refresh and rejuvenate the audience and this re-launch is a step in that direction, poised towards achieving the objective of creating an ultimate comedy destination."

Nitin Vaidya, director and partner, Dashami Creations (production house), shares, "Nadaniyaan's first two seasons have been extremely successful amongst audiences, and, with the third season, we want to make it more relatable. While we wanted to keep the show's core concept intact, we would like to showcase the lighter side of life with the introduction of new characters."

Additionally, Big Magic is aiming at building recall by promoting the show heavily on numerous radio stations, apart from Big FM's network. It is also engaging with consumers via social media. ■

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INTERNATIONAL ADVERTISING ASSOCIATION

## "Shrinking World": Venkatesh Kini

Kini spoke about the changing media landscape at a recent event organised by the IAA... **By Ashwini Gangal**

**V**enkatesh Kini, president, Coca-Cola, India and South West Asia, addressed a select group of advertising and media professionals at IAA Retrospect and Prospects, an event organised by the International Advertising Association – India Chapter, in Mumbai.

Speaking about a large part of his TG, the 'Millennials', Kini said, "Consumers haven't changed; the way you connect with them has. The world is shrinking to a '2 by 4' screen referring to the smartphone in youngsters' hands." Giving a then-and-now perspective, he pointed that previously there was one screen and many consumers



"Consumers have not changed but the way you connect with them has changed."

VENKATESH KINI

unlike today where one person has multiple screens.

Kini then spoke about a shift from the 5 Ps of marketing to brand experiences. "Today, consumers have immersive experiences with your product, brand or service," he said, citing Sprite's 'Sprite Till I Die' video as an example.

With a smartphone in his/her hand, the consumer has taken control over brands. "Agencies don't have this control anymore," he shrugged. The consumer is also a "great reporter", "Twitter, today, is the most widely read 'newspaper'... this has democratised the process of creativity," Kini adds.

He added, "Whatever you do, be

'share-worthy.'"

His next tip: "Have a 'cultural point of view.'" Coke's Hilltop commercial from 1971, released as a plea to end the Vietnam War, supported this point. In 2011, Coke partnered with Google to contemporise the same message; through interactive vending machines, the brand enabled people to send a Coke, along with a special video/text message, to a stranger anywhere in the world.

According to Kini, it is important for brands to be associated with a purpose/social cause. He spoke about Coca-Cola's *Support My School* campaign, a multi-partner CSR initiative aimed at building toilets in Indian schools.

Lastly, he spoke about four types of media: Owned (product packaging, the trucks that transport products and the coolers storing it), earned (consumer conversations), shared (partnerships like the kind with McDonald's) and paid. ■

[ashwini.gangal@afaqs.com](mailto:ashwini.gangal@afaqs.com)



# HELLO BRANDS, MEET TECHNOLOGY

What can technology do for your brand when it comes to sales, customer service, information about your product? A lot, as it turns out. From connecting better with your consumers, to discovering new customers. To making sales an easier and faster process. We have seen it all happen to our clients, and would love to explore the possibilities with your brand too.

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New age content publishers have warmed up to native advertising.  
Will mainstream publishers too bite? **By Saumya Tewari**

**F**ourteen Things All Women Absolutely Have To Do Before Heading Out' is a popular article on Scoopwhoop.com, a content website referred to as the Buzzfeed of India. The article dishes out make up tips, the last of which urges women to wear a dazzling smile. Turns out, the article is sponsored by oral care brand Colgate.

This is one of the many examples of native advertising. As the name suggests, the ad resembles editorial content masquerading in order to draw readers to it. Simply put, a native ad is an ad garbed as content, strategically placed on a publishing platform, for general consumption.

An evolved offshoot of content marketing,

branded content and the 'microsite approach', native advertising has been around for almost a decade. Why then, is it being discussed now? Well, it's probably because it has started permeating mainstream news sites and has, consequently, begun attracting the wrath of traditionalists. Publications, and the profession of journalism, are under scrutiny. Remember Forbes' March issue that carried a native ad for Fidelity on its cover? The ad reads 'Fidelity Voice: Revving Up Your Retirement'; the piece it refers to is a native ad (an infographic) in the magazine, placed amid a larger set of articles on retirement.

In the larger scheme of things, native advertising is a very nascent concept. Even so, it

FMCGs, travel and lifestyle brands have adopted native advertising quickly.

is the perceived effectiveness of the format that is fuelling marketer investment in it. Sample this data: According to research firm BIA/Kelsey, the market for native advertising is expected to grow to \$4.6 billion by 2017. In 2012, it was at \$1.6 billion. Although, the overall digital ad spends are still under 30 per cent (\$52.8 billion) of the estimated total advertising spend in the US which stand at nearly \$187 billion, in 2015 as per Strategy Analytics', a global research organisation.

### WHAT'S THAT, AGAIN?

**N**ative advertising has many definitions. Is it sponsored content? Is it branded content? Is it in-video placement? Is it content marketing? Or is it content marketing 2.0? Actually, it depends on whom you're speaking to.

On a publishing platform, a native ad would be text with images. On an online video network like The Viral Fever, it would be a video that entertains viewers while subtly weaving a story around a particular brand. On a mobile app, it can be an ad that fits the screen size and basic app feed.

Is it an advertorial? Not quite. An advertorial has been reduced to a boring hard sell piece on a brand, unlike a native ad, whose content is weaved around the consumer's 'passion points', as experts call it.

### NATIVE ADS ARE WELCOME...

**D**oes native advertising meet a specific end, one that existing formats are unable to? To Samar Verma, CEO and founder, Fork Media, a premium audience network platform, it is the "lack of scalability in content marketing" that led to the growth of native advertising.

He explains, "Unlike content marketing, where advertisers work with one publication at a time, native advertising gives online advertisers some much needed scalability. A bit like display ads, wherein a single creative is used across multiple platforms." A piece titled 'Top five investment tips', for example, could be published as content seeded by a mutual fund brand, across several



I believe some of these advertisements do a service to the consumers by explaining things to them.

**AJIT BALAKRISHNAN**

Rediff.com

relevant financial platforms.

Native advertising has also become a means for brands to differentiate their product offering. While ad films and posters are quick to succumb to category codes, native ads offer a fresh platform. For example, regular display ads by two luxury real estate players may look awfully similar, but their native ads needn't.

### ... BUT THEY COME WITH RULES

To Arunabh Kumar, founder and creative experiment officer, The Viral Fever Media Labs, "Native Advertising is not about cracking a great brand message; it is about cracking a great entertainment and content story."

Kumar, who launched his online entertainment network in 2012, claims to have worked with 40 brands so far. He believes brands must always "put entertainment before themselves." Avoid overdoing the branding, is a tip he is quick to dole out. Native ads ought to maintain a factual and rational tone and must either look to educate or entertain, not sell.



While native advertisements can draw people to your platform they can also take users away from it.

**A J CHRISTOPHER**

Eenadu

Gurmit Singh, VP and MD, Yahoo India, sees merit in re-visiting the basics: Brands absolutely must inform users about their (native) ads; consumers must be able to recognise an ad amid other content. "The ads on our platform are clearly labelled 'Sponsored'," he says.

Brands must not be rigid about flashing their identity – logo or product – in their native ads. Most of these ads comprise both text and image; the latter is believed to be more engaging and is believed to have a higher chance for virality. For example, a native ad with an image of a woman with shiny hair might work better than the brand logo of the shampoo being promoted.

Prashant Dixit, vice president, global data and supply partnerships, Vserv, a mobile advertising exchange, says, "Selection of images and text is crucial. Do not plug the brand name in the headline or a logo in the cover picture. Maintain a balance between content and advertising. Give important and useful information to the consumer instead of filling the article with the features of the brand."

Vserv recently launched Aqua Native, a native ad format which displays ads that are customised as per the environment, design and layout of the app/site. This leads to a higher average click-through rate (CTR) for the publisher. The company claims

to work with nearly 150,000 apps and 5,000 sites, globally. In India, its clientele includes names like Disney, Hungama, TOI, Jagran, Malayala Manorama, NDTV, Unilever and Microsoft.

### WHO USES IT?

Brands belonging to categories that typically include content marketing in their media mix, tend to adopt native advertising more frequently than others. That's why one sees so many articles providing health/wellness tips and financial/investment advice.

In fact, a lot of the native ads out there are focused on simplifying jargon. "I believe some of these ads do a service to the consumers by explaining things to them," notes Ajit Balakrishnan, founder and CEO, Rediff.com.

Categories that are adopting native advertising at a rapid pace include FMCG, BFSI, automobile, consumer durables, technology, travel, fashion and lifestyle, and e-commerce. Emerging categories like real estate are following suit.

Fork Media's Verma prefers taking a macro view; he divides the market not by category but by type of marketer – 'evolved marketer' versus 'basic marketer'. While the latter grapples with digital media, the "evolved digital advertiser is already familiar with display and performance marketing."

Unlike display ads, he argues, native advertising helps in the "need creation" process for brands, which is why brands use this format to push new product segments. The entire wearable technology segment, he reminds, is being promoted through native ads. Brands like Sony and Samsung lead this front.

The more banner ads become a "blind spot", the more marketers will gravitate towards native advertising, feels Nimesh Shah, head, Windchimes Communications, a digital and social media agency. The sheer information they provide makes them valuable to consumers.

### EFFECTIVENESS AND PRICING

Usually, the effectiveness of native ads is measured based on 'virality' (number of shares and comments) and 'engagement' (number of views and time spent).

Marketers have often found fault with display and banner advertising for its lack of measurability. Can the same metrics be used to evaluate the effectiveness of native ads? Perhaps not.

Rediff's Balakrishnan believes the number of clicks is not the ideal parameter to evaluate



Unlike content marketing, native advertising gives online advertisers some much needed scalability.

**SAMAR VERMA**

Fork Media



Native Advertising is not about cracking a great brand message; it is about cracking a great entertainment and content story.

**ARUNABH KUMAR**

TVF

the effectiveness of these ads. After all, the ads can be very effective in creating awareness and encouraging the basic intent to purchase. One may cite the AIDA – awareness, interest, desire (to make a purchase), action (final purchase decision) – model here.

Others argue that metrics like the number of clicks a creative generates cannot be applied to content at all. This is because the objective of a native ad is to generate engagement through its content, the onus of which is shared by the publisher and advertiser.

Similarly, the pricing of a native ad is contingent upon the platform it is published on, the kind of traffic it gets and the segment it targets. While standalone sites like Scoopwhoop have their own pricing model, larger websites owned by media companies like The Times of India or Dainik Bhaskar go for 'bundled deals' with agencies, wherein native ads are part of the overall inventory.

In general, native ads command a 50-80 per cent premium over normal banner ads rates. Within native ads, the rates are higher for video content.

The rate card of a leading online video content network, of course there are heavy discounts involved, reveals these prices: ₹10 lakh to ₹1 crore for a 10 minute-long video. A three to four month-long series, on the other hand, can cost a brand somewhere between ₹1.5 crore to ₹5 crore.

Native content links on large publications sell at ₹7-12 per click.

Scoopwhoop, an India-focused entertainment media startup that creates and curates content, has its own pricing model: "We charge ₹1.5 lakh per sponsored article," says Nisha Chaudhary, senior manager, brand and media partnerships, Scoopwhoop Media. The rates will be revised as traffic to the platform grows. At present, Scoopwhoop publishes 35 brand stories a month.

### IS MAINSTREAM MEDIA READY?

While new-age platforms focused on creating 'share-able' content are flourishing, mainstream media brands are gauging the opportunity presented by native advertising with caution.

Gyan Gupta, COO, Dainik Bhaskar Digital, admits that his group is closely monitoring New York Times, a mainline institution that has adopted the native advertising model. The

continued on page 24 >>

## IAA LEADERSHIP AWARDS 2015

# Feting the Leaders

The awards recognize the efforts marketers from various industries put into their segment.

News Bureau

The third edition of the IAA Leadership Awards took place in Mumbai on April 18.

Organised by the International Advertising Association India Chapter, the awards recognizes and felicitates marketers from various industries.

"These are a collection of seekers of excellence, which makes them humble and lets the nation progress," said Srinivasan K Swamy, chairman, RK Swamy BBDO and president, IAA India Chapter. "I am humbled and proud at the same time. Humbled, because I am in the midst of a distinguished audience and proud, because this is only the third year of the awards and it has already established itself as an industry standard."

The marketer of the year - Auto Two Wheelers award was given to Yadvinder Singh Guleria from Honda Motorcycle & Scooters. For Passenger Vehicles the award went to Maruti Suzuki's Manohar Bhat. In the banking segment, SBI's B Sriram took home the award while for Insurance, HDFC Life's Sanjay Tripathy won the award. The marketer of the year in Cellular Phone Services went to Sashi Shankar from Idea Cellular while for Mobile Devices it went to Pradeep Jain from Karbonn Mobile. Amarjeet Batra from OLX took home the award for the ecommerce category, Cadbury India's Siddhartha Mukherjee won the award for FMCG foods while Coke's Debabrata Mukherjee won it won FMCG Beverages. In FMCG Household products, Rohit Gyanchandani from Rohit Surfactants won the award. In the personal care category the award went to Darshan Patel from Vini Products.

"It is a recognition of our effort to achieve leadership in all that we have - print, television,



Arun Poorie is Editor of the year



CVL Srinivas of GroupM gets his award



Debabrata Mukherjee of Coke with his prize



radio and online," Vineet Jain from Bennett, Coleman & Co, thanked the IAA on receiving the Media Person of the year award.

The CEO of the year award went to Arundhati Bhattacharya, from SBI. Punya Prasun Bajpai won the News Anchor award while Aroon Purie became the Editor of the year. Uday Shankar was declared the media game changer and the brand visionary of the year award went to Hrithik Roshan and Shraddha Kapoor. CVL Srinivas was the media agency head while Prasoon Joshi was named the advertising agency head of the year.

"What is it that someone, from erstwhile private sector and is now in public service, can say that will be of any interest to any of your present here. I realized that in some way what we do in public service and politics is not at all dissimilar to what you do as marketers and advertisers. Based on my experiences, I saw that to talk to the Indian voters as well as consumer, we must remember three things. Firstly, we must remember that the Indian consumer is an emotional consumer, secondly it is a relational consumer and thirdly he is a 'paisa wasool' consumer," explained Jayant Sinha, Minister of State, Finance.

Kaushik Roy, president, brand strategy & marketing communication, Reliance Industries, announced the Hall of Fame award to I Venkat, director, Eenadu Group along with the Srinivasan K Swamy and the Chief Guest - Jayant Sinha. ■

feedback@afaqs.com

<< continued from page 23

## Hidden Pitch

group has recently started carrying native ads on its platform and is in the process of creating an internal checklist.

While Gupta concedes that going forward, this format will gain salience in the digital advertising ecosystem, he insists it is not the only option available to publishers. "Programmatic buying (automated buying, placement and optimisation

of media inventory) will be big. Publishers need to constantly innovate as digital offers a lot of flexibility. One can have text, video, engagement and two-way interaction - things no other mediums offers," he notes.

Regional publishing house Eenadu has a more conservative take on native advertising. The team doesn't publish native ads on Eenadu.net. Why not? Doing so will hinder the user experience of its loyal readers, goes the argument. AJ Christopher, national head, marketing, Eenadu Newspaper, says, "We do not want to dilute our mother brand which is renowned for high journalistic ethics and news formats." However, the company might just consider publishing native ads on its newer, niche online portals.

Christopher admits that it will take sometime for traditional media houses to adopt it. "Unlike television and print, an online user has a mind of his own while searching for a piece of information; if a intrusion comes along, they will discard you immediately. While native ads can draw people to your platform they can also take users away from

As long as native ad rates are significantly higher, its chances of growth remain good.

it," he cautions.

Expressing reservation towards creating intrusive content as native ads, Ashish Bhasin, chairman and CEO South Asia, Dentsu Aegis Network, says, "As a custodian of my clients' money I would never recommend slapping a brand's identity and producing intrusive content even if it is getting premium placement."

Whether native advertising will go beyond the hype remains to be seen. Publishers are drawn to it because banner ad rates are so poor. As long as native ad rates are significantly higher, its chances of growth remain good. ■

saumya.tewari@afaqs.com

The effectiveness of native ads is measured based on 'virality' and 'engagement'.

हिन्दुस्तान

IRS 2014

EVERY MORNING  
1.46 CRORE  
READERS OPEN  
THEIR DOOR TO  
HINDUSTAN

Source : IRS 2014 \* Delhi, Bihar, Jharkhand, Uttar Pradesh & Uttarakhand

Hindustan, the No.1 Daily in Hindi Belt\*

Hindi Daily	Hindustan	Dainik Jagran	Amar Ujala
Readership <small>(in Hindi Belt* in Crores)</small>	1.46	1.39	0.68



हिन्दी क्षेत्र का नं.1 अखबार

CARLTON D'SILVA | CEO | HUNGAMA DIGITAL SERVICES

GOAL-TIMES INTERNET

# Coming Together

The portal creates a unique blend of local and international football coverage. News Bureau

Goal, a Perform Group portal, has entered into a strategic partnership with Times Internet for delivering worldwide content. Through this partnership, Goal is set to continue its significant growth in India, leveraging Times Internet's 100 million monthly unique users.

Times Internet will have exclusive rights to the Goal brand in India and will drive its local commercialisation across both desktop and mobile. Perform will continue to leverage the Indian edition for key regional and global partnerships.

A key enabler for the growth of the partnership will be Times Group's ability to cross-promote the Goal brand, both across its wider sports vertical and offline publications.

Puneet Singhvi, business head, Times

## A key enabler will be Times' ability to cross-promote Goal.

Global Partners (TGP), says, "We also look forward to working with Indian and international advertisers to roll out sponsorship and other advertising opportunities for this sought-after and affluent audience segment."

James Peel, EVP, Media, Asia-Pacific, Perform Group, says, "We will deliver a range of unique and compelling digital advertising opportunities for brands and advertisers." Perform is a global digital sports content group. It creates digital products that drive traffic, engagement and revenues for over 2,600 of the world's leading media and betting companies, and enables brands to engage with over 180 million sports fans every month.

Times Internet, the digital arm of The Times of India Group, claims to reach over 100 million visitors and serves two billion page views every month, across web and mobile. Times Global Partners is a business unit developed in 2013, which partners with emerging global digital businesses to build local partnerships, having partnered with brands like Uber, Huffington Post, Business Insider, Gizmodo, Lifehacker, IGN, AskMen and more.

[feedback@afaqs.com](mailto:feedback@afaqs.com)
[prachi.srivastava@afaqs.com](mailto:prachi.srivastava@afaqs.com)

# Focusing on the Right Business

By Prachi Srivastava

Carlton D'Silva "was too lazy" to pursue art, a passion that he had developed while in school in Panchgani. A career in advertising too happened by accident. "While I was doing my B.Com from Mumbai's St. Andrews College, I started working in an animation studio. At the same time, I was also learning about advertising as a subject. That's when I got attracted to advertising though my end plan was to get into films," he recalls.

D'Silva has worked in three companies during his 20 years in advertising. However, his first internship was of selling pens door to door which first exposed him to the world of sales and marketing.

After he completed his graduation, he joined Internet Resources on a friend's suggestion. "It encompassed whatever I had done in my diploma – print, graphics, multimedia, use of flash and Director and Authorware," he shares.

Internet Resources was later taken over by India.com and the team built a number of websites. "It gave me exposure to brands. People at that time knew they wanted to make websites but no idea, why and how.

At Internet Resources, D'Silva used to admire Mustafa Pardiwala (now VP, ShareKhan). "I loved the environment he had created. It was a place you would enjoy working in. That's what I carried with me. If you want an individual to grow, do not keep hovering around him. Give him freedom. Step in when you think it's not being done correctly," he says.

Hungama was a client at Internet Resources. Neeraj Roy (director on the board of HDS, and founder of Hungama) and Priti Shahani (then head, sales, Hungama) convinced D'Silva to

work with Hungama and he agreed. "When I joined Hungama we started with promotions. We soon knew we needed a solid creative team. In 1999 I was the only creative person there. We then started building the team."

D'Silva steered the agency side of things because he loved working with brands and coming up with ideas. It has been two years since WPP took over HDS and moving forward, he is looking at collaborating with sister agencies to offer holistic solution to clients.

"Because we have evolved in the last 16 years, we can deliver practically anything on the digital space. I also want to build the digital media space. Going forward, I want to focus on fewer businesses, but the right ones."

According to D'Silva, Roy is a "very discerning individual. He always pushed me to do better. Being a CEO now, I am trying to be that way too because otherwise I'm too relaxed with my judgement."

D'Silva was a reluctant CEO. "Initially, I didn't take the role as I believed I would lose my creative edge. But thankfully, backed by an efficient team, I have been able to manage things well."

Being a part of HDS for 16 years now, his focus is to take it to another level and get it international recognition. "I want individuals to take credit and back their ideas. I want to create a new wave of strategy when it comes to digital and redefine the space of digital since it's more than just Facebook and Twitter."

When asked why he stayed with HDS for 16 years, he says, "I didn't see the need to move on and money is not everything. People here are like family. I don't think I want to build teams again and most of the offers were to step in and build teams. I couldn't identify a better company for me to move ahead."

D'Silva loves working with brands and coming up with ideas for them.

# हिन्दुस्तान



IRS 2014



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हिन्दी क्षेत्र का नं.1 अखबार

Source : IRS 2014 \* Delhi, Bihar, Jharkhand, Uttar Pradesh & Uttarakhand

PARLE

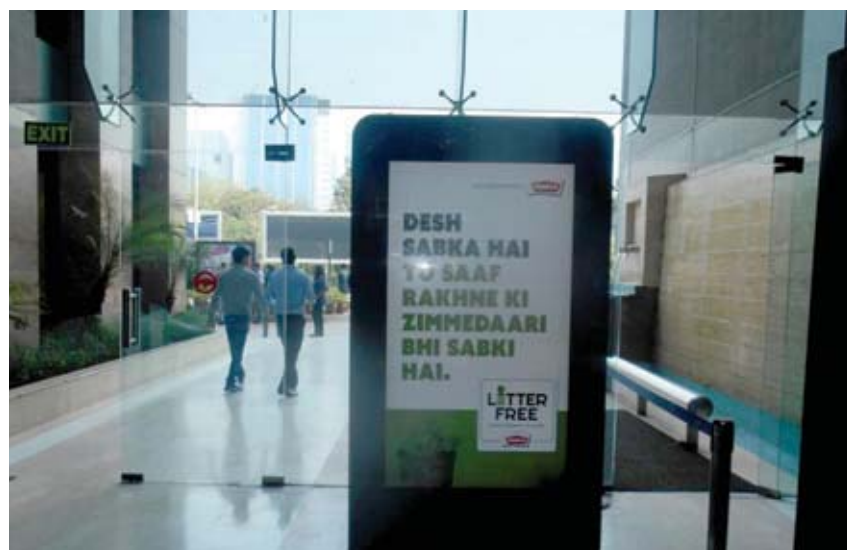
# Operation Clean-up

Titled 'Litter Free', the campaign encourages people in Delhi-NCR to dispose garbage in a proper manner. News Bureau

Parle Products has launched an out-of-home campaign titled *Litter Free* in Delhi-NCR to encourage citizens, especially the youth, to dispose garbage in the correct manner - in the dustbin.

This campaign is part of Parle's *Litter Free* CSR project and is in continuation with the company's TV campaign rolled out earlier this year.

Developed by Havas Media Group's OOH and activation brand



Advertising. The agency has been on Parle's roster from 2009.

The messages being relayed on these include - 'Apne ghar ko saaf rakhna sabko aata hai. Toh sadkon ko kyo nahin?' and 'Yeh kachrewala ka kaam hai. It's everyone's responsibility'.

Commenting on the campaign, Pravin Kulkarni, GM, marketing, Parle Products, says, "Indians are habituated to consuming products and thoughtlessly pitching wrappers, adding to the volume of littering in public places. Our Parle products have disposable wrappers, so we wanted to talk to people, to our youth - to educate and create awareness

about this irresponsible behaviour. We are already seeing that littering has reduced in targeted locations."

Anita Nayyar, CEO, Havas Media Group India, says, "Dirty surroundings are unhealthy, unsafe, and allowing littering to continue is akin to saying it's acceptable." "It connects with the new-age audiences in a very meaningful and engaging manner," says Mohit Joshi, MD, Havas Media India.

"These are smoke-free buildings, so the ground floor becomes a catchment for smokers and cigarette vendors. Havas Media did a physical audit for a week and found that people do not use the dustbin near the cigarette kiosk, it gets pitched. We are looking to effect a change in smoker behaviour, there will be Parle branded litter bins inducing smokers to use them. We see our concept of this surround messaging touch our youth enough to take their trash to the dustbin and spread the message when they see someone else pitching," adds Ankur Rastogi, MD, Havas Media Active. ■

Havas Media Active, the initiative aims to take forward Parle's anti-littering message in an outdoor setting. It is executed across Cyber City and Cyber Hub in Delhi-NCR.

The key elements of the campaign include OOH TV screens in buildings playing the three variations of the *Parle Litter Free* TVCs, Backlit scrollers, snap posters and digital pods. The TVC and poster campaign was created by Thoughtshop



Kulkarni, Nayyar and Joshi: No Littering

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Source : IRS 2014 \* Delhi, Bihar, Jharkhand, Uttar Pradesh & Uttarakhand

51.23 LAKH SOLUS READERS IN  
UTTAR PRADESH & UTTARAKHAND



हिन्दी क्षेत्र का नं.1 अखबार

**Dainik Bhaskar**

Presents



24<sup>th</sup> April 2015, Mumbai

DAINIK BHASKAR UNMETRO

## "Head to the Cities of the Future" Kaacon Sethi

The Chief Marketing Officer of Dainik Bhaskar Group delivered the welcome address at the Unmetro Conclave held in Mumbai. She shed light on the 522 cities beyond the metros.

The Unmetro Conclave, held in Mumbai, kicked off with Dainik Bhaskar's Chief Marketing Officer, Kaacon Sethi's welcome address on April 24.

Sethi gave a presentation to bring attention to the sea of opportunities that the unmetros present. She spoke on the topic - 'Why fight for metros? The unmetros are full of bigger opportunities'.

She started off by saying that the 522 cities beyond the metros are the cities of the future. "If one looks at the numbers, layered just below the top eight metros are 522 cities, accounting for 44 per cent of urban households. It is a number that cannot be ignored. This presents to marketers and other stakeholders, like media planners and buyers, seamless opportunities to go down from the metros in search of customer acquisition," she stated.

Sethi's presentation revealed that almost one half of urban India's consumer wealth is spread across the four tiers below the top eight metros.

It is quite apparent, she observed, that marketers want to catch them young, keep them and, over the lifecycle of the target audience, present different kinds of options from the brand basket to keep the consumer with



Sethi on Prospects in Unmetro Markets

them for the longest period of time. Sethi opined that it is not just the age factor, but also the affluence indicators that one needs to look at. "If one looks at young India and SEC, one would find significant percentage of people in SEC A, and these are desirable socio-economic classes. This is where the unmetros are winning hands down," she said.

Education in these cities is on the rise as indicators point to the fact that people are coming into their own

as consumers. Citing an example from the entertainment world, she shared that, a few years back, one would say that metro stories were travelling to unmetro, but, today, stories are travelling from Varanasi, Haridwar and Kanpur. These cities have changed considerably.

Echoing marketers' perspective, she said that in the metro markets today, it is becoming much more difficult to push that half percent market share; it is becoming that much more expensive, whereas if one looks at the unmetro markets, while they do present challenges, there are opportunities too.

'The Action is Elsewhere' campaign.

Dainik Bhaskar has recently launched a new brand campaign, 'Unmetro - The Action is elsewhere' aimed at the marketers, advertisers and the media planner/buyer target audiences. Designed as a digital / social media campaign, it will also be supported by print, OOH and the Unmetro Conclave events.

The campaign idea revolves around the fact that, so far we've all been enamoured by the going ons of metros, while the real action is in the Unmetro heartland of India, i.e. the 'The Action is elsewhere'. ■

DAINIK BHASKAR UNMETRO

## "For every car I sell in a metro, I sell 6 in a mini-metro" Kamal Basu

The Marketing Head of Volkswagen India shed light on how automobile companies look at the unmetro consumers.

Kamal Basu, Marketing Head of Volkswagen India was one of the many eminent personalities present at the Dainik Bhaskar Unmetro Conclave held in Mumbai recently. To him, there is no differentiation between metros and unmetros.

He explained this further with two examples from his presentation that showed how people in different regions are consuming the same kind of news. He also pointed out how the movie 'Sholay' was released across the country in 200 screens. And by the time it went down to tier I, II, III, IV towns, it was six weeks and beyond. On the contrary, 'Dhoom 3' was released in 2725 screens, simultaneously. "The person watching the movie in PVR, Palladium, had exactly the same experience as a person sitting in a PVR in Hoshiyarpur. The lines have



Basu on The rise of Unmetro India - Navigating the future

diminished," he said.

People like Mahendra Singh Dhoni, Mary Kom,

Kangana Ranaut have all come from relatively smaller places and have become inspirations to a much larger mass/community. leap the country has taken," he observed. How does the automobile world look at this market? Hero (two-wheelers), according to Basu, is a leader because of its sale in these unmetro markets. For Volkswagen, every car the company sells in a metro, it sells six cars in a mini-metro, he revealed.

The people in these cities and towns buy cars for multiple reasons. According to Basu, owning a car here is a status symbol. Also, they are value conscious. He shares that Volkswagen's new Polo witnessed over 2,60,000 (in nine months) test drives post its launch across India, with high interest levels amidst the younger generation in tier II cities. ■

DAINIK BHASKAR UNMETRO

## "The metro-unmetro myth is being busted" Karthi Marshan

Marshan, through the use of the brand's Kona Kona Kotak campaign, explained Kotak's strategy towards the unmetro consumer.

**K**otak's latest acquisition of ING Vysya has made it the fourth largest private sector bank in India. But while it grows in numbers, one of the strategies at play for Kotak was increasing the reach of Kotak to the Indian hinterland. Karthi Marshan, Head of Marketing, Kotak Mahindra Bank presented a case study at Dainik Bhaskar Unmetro Conclave to explain exactly how Kotak designed the communication post one of the biggest mergers in the financial space.

According to him, one of the questions they asked post the merger was 'how ready are we to serve the unmetro consumer?'. The stereotype is that Kotak is a big city bank. However, even before the merger around 40 per cent of Kotak branches were in the semi-rural, rural and unbanked locations. The same was true for ING. Kotak is also the leading bank in tractor financing and actually owes 17 per cent of its loan books to the agricultural division.

"When we graduate from our colleges and come into our jobs, we come with this idea about metro and unmetro. But these are the myths which are being



Marshan on Kotak goes Unmetro

busted everyday. You have to realise that everything we are making or breaking is for all customers – metro and unmetro," he said.

According to Marshan, education is one of the most important aspirations for smaller towns. This is followed by health-care and financial security. Kotak has also understood that there is an opportunity to

differentiate with the same commodity, in a way that it speaks to different people. For example, Kotak's offering of 6 per cent return on savings has helped it to grow in the last few years.

Kotak has also spoken directly to women, children and senior citizens and launched specific products, for example Kotak Silk and Kotak Junior. Both of these have been launched on the basis of psychographic insights which showed that parents want kids to learn about money responsibly, or in the case of Kotak Silk, women wanted to feel emancipated from answering their husbands about where they have 'spent the money'.

According to Marshan, the things that consumers in the unmetro would want is not so different from what a metro consumer wishes for. They both want a better chance at life. They want novel career chances, recognition and quick wealth. The unmetro consumer, however, has a huge amount of local pride and are not only value seekers but also brand conscious. The term Marshan used to describe them are the 'Rurbanites' – neither rural nor urban. ■

DAINIK BHASKAR UNMETRO

## Are Unmetros Behaving Like Metros?

An eminent panel discuss the way unmetro consumer has changed and how it affects the marketing ecosphere.

**D**ainik Bhaskar's Unmetro Conclave saw some of Mumbai's biggest marketers discuss and debate who exactly is the unmetro consumer. In a panel discussion chaired by Mallikarjun Das, CEO India, Starcom MediaVest Group, panelists - Amit Kumar Roy, Chief Distribution Officer, Aegon Religare; Neeraj Garg, CEO Apollo Health & Lifestyle; Ashish Bhasin, Chairman & CEO, South Asia, Dentsu Aegis Network and Deepa Mathew, Group Business Director, IMRB International - tried to understand the science behind the Unmetro consumer's decision.

Deepa Mathew shared that in the past four-five years, metros have seen a higher penetration of durables. However, surprisingly, the growth is happening in the unmetros. For example the sale of microwaves and refrigerators has increased more in the unmetros, as has various FMCG categories like food and personal care. According to IMRB's wallet monitor study, the amount spent on entertainment versus food in metro is higher than unmetros, but the share from the total spends is same in both areas.

According to Apollo's Neeraj Garg, the discretionary income in unmetros is growing rapidly, along with increasing internet penetration. According to Garg, unmetro consumers are more brand loyal. It is also financially less expensive to reach them. For Apollo, marketing is a local decision also. Local people – those with better knowledge of an area decide the media choice. Speaking about media, he said that mobile television is the future as it is good at targeting specific



L to R: Das, Garg, Bhasin, Roy and Mathew

audience.

A combination of social factors are bringing about changes in the consumption patterns for unmetro consumers, feels Ashish Bhasin. While he agreed that aspirations are identical in both metros and unmetros - television, mobile and internet have played a huge role in rising the aspiration quotient. According to Bhasin, some marketers are acting on these changes while some are missing the point. One of the key problems he feels marketers face is the fact that the key decision makers are all sitting in metro cities. Thus, they are disconnected with reality. However, he does feel that in five years print and TV will become

more local. Bhasin also commented that there is no homogenous entity like the 'unmetro'. It would therefore be a fallacy to have an unmetro plan for any marketer.

According to Aegon Religare's Amit Kumar Roy, in an unmetro market it may take more time to create awareness but it is also possible to enjoy the return on investments much more.

In all the panel came to the conclusion that the unmetro market is no longer something brands can ignore. It has grown by leaps and bounds and the consumer there is just as aspirational as the metro consumer. ■

# SNAPSHOTS





**9X MEDIA**

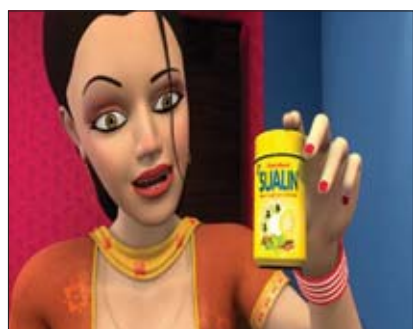
# The Real Performer

How these animated characters have become a revenue generation tool for 9XM and 9X Tashan. By Prachi Srivastava

One would think that known actors from popular television shows are the biggest selling factor for any television channel. However, to break the clutter, Bollywood music channel 9XM has been using eccentric animated characters like Bade-Chote, Bheegi Billi and Betel Nuts to not just attract and retain viewers, but also to introduce a new sort of revenue stream.

Following their success, 9X Tashan (Punjabi music channel) too launched an animated character Bhabhi, who plays 'love guru' on-screen. The character is hugely popular in Punjab.

All these characters have, over the years, developed different characteristics. Bade-Chote, the most successful characters of the lot, are famous for their 'Bakwas Band Kar' episodes. They have been on air since the channel's inception in 2007.



According to Pawan Jaikhani, chief revenue officer, 9X Media, at the time when music channels were all focussed on getting RJs to engage with the viewers, 9XM broke the cliché and introduced these characters which served as a breather from the back-to-back music content.

The characters are funny, silly yet witty and have their own identities. Bade-Chote segments are about Chote asking a question to Bade, which the latter is unable to answer. That's when Chote gives a silly answer, making people laugh. Bheegi Billi, meanwhile, is a singing cat who is always sharing his sob stories as he considers himself unlucky.

Betel Nuts are shayars who have come to Mumbai from Lucknow to try their luck in the entertainment industry. And, until that happens, the four of them, who have their own styles of poetry and time-pass, end



up entertaining the viewers.

The channels cater to audiences in the 15-24 age group. While majority of the revenue still comes from free commercial time (FCT), the genre has other advertisement options too, as many channels innovate and experiment to open up more revenue options. Trailers, astons, advertiser-funded programmes, split-screen branding are other revenue sources.

In the last three years, the network has used these characters to provide brand solutions by integrating them in brand communications.

"They are successful and have a huge recall value. They are sub-brands and it becomes imperative to monetising it at the right value. Today, it's a big vertical for us in terms of revenue," Jaikhani shares.

We integrated with Nokia Lumia, wherein the features of the phone were explained. Earlier this year, Bade-Chote tied up with Ramesh-Suresh (5 Star) to launch a campaign *Jo Khaaye Kho Jaaye*. Recently, Betel Nuts promoted Honda Bikes - CB Trigger. Bheegi Billi too has promoted Idea's *Honey Bunny* campaign and Lotus Fairness Cream.



Jaikhani: Sub Brands

On 9X Tashan, Bhabhi was seen playing love guru to a couple with Hamdard's Sualin integrated.

On choosing a brand integration of this sort over a 30-second commercial, Nilotpal Singh, brand manager, Hamdard-Sualin, explains, "Punjab is a very important market for Sualin, but, because of its relatively smaller share of voice, it had lower recall scores and was not being considered as the first option for sore throat and cough problems. The objective behind this integration was to improve the brand recall via an innovative association with the TG." Singh shares that the brand registered a growth of approximately 19 per cent in Punjab when the campaign was on.

## WIN-WIN

Ameya Sule, senior business director, Group M ESP, believes that these characters have got so popular with everybody that they are now celebrities in their own sense. "The channel has also been using them as fillers and also to drive some agenda or give social message - for instance, creating awareness against piracy. That's usually what celebrities do. They urge people not to drink and drive or not to smoke, but because these characters are popular and people connect to them, they are as good as celebrities. Ultimately, both the advertiser and channel benefit from them. The channel made consistent efforts to keep this going and make them popular. They are reaping benefits of it," he says.

Rahul Datta, lead - marketing and communication, Microsoft, is of the opinion that these characters

command high association. He says further, "These are established properties on their own. The idea is that, when you air normal commercials, people tend to change the channel, but when you associate with something like this, there are more chances that people will watch it and your brand gets noticed. The idea is not to be overtly branded, but to create a story within the style these guys characters are in."

Jaikhani maintains that they are picky about the brands they partner with. "These characters have basic characteristics and we make sure we don't lose that," he states. The brand categories include confectionery, automobile, telecom, e-commerce and FMCG.

Since it's 3D animation, it takes around three weeks to develop the script, the storyboard and then the animation. While there are animators who work for the channels and also on these animated characters, there are around four people who conceptualise these brand solutions, and the message the brand wants to communicate. "The biggest strength of the company is that we have been conceptualising ideas that no network has done till now," Jaikhani adds.

The channel shares that a standard animation integration costs around ₹3-4 lakh. The brand bears the production cost and also shells out a premium for leveraging the success of these characters. Besides brands, broadcasters have also seen merit in promoting their big-budget properties through Bade-Chote and other popular characters.

Small snippets featuring Bade-Chote's take on television properties like *Kaun banega Crorepati*, *Bigg Boss*, *IPL*, *ICC World Cup* and *Nach Baliye* have been aired too.

9XM earns around 15 per cent of its revenue from non-FCT, is hoping to increase it to 30 per cent this year. Of this 30 per cent, the contribution from brand integrations is likely to be around 10-15 per cent.

## BEYOND TV

Bade-Chote, Bheegi Billi also have presence in the L&M world as MadRat Games has incorporated 9XM characters in many of its creations.

Bade-Chote are promoted through the social network pages of the channel. ■

prachi.srivastava@afaqs.com



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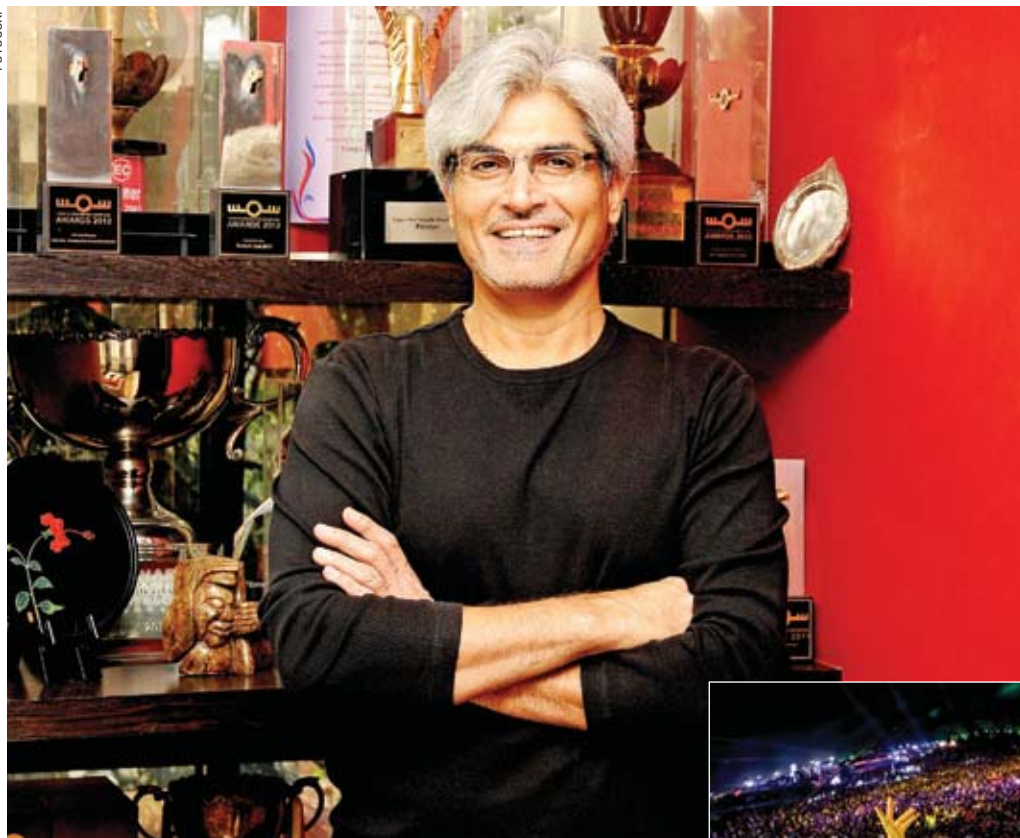
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## HARINDRA SINGH &gt; VICE CHAIRMAN AND MD, PERCEPT

FOTOCORP



*“We will speak about competition when we have it”*

**So people actually accepted EDM... but what did they think it was, exactly?**

EDM is a wider form of trance, and ‘trance’ was equal to ‘rave’ in people’s minds. It was perceived as a ‘shady’ and ‘underground’ genre...

be with us. Sunburn gives the urban elite youth a platform to meet up in person.

**‘Urban elite youth’ is an interesting term. Is that how you define your TG?**

By default, so far, yes. We started out in Goa. Then came Mumbai, Delhi and Bengaluru. From there we moved on to Hyderabad, Chandigarh and other places.

We have been stuck with the so-called ‘urban India’, but we are going deeper and are getting people to come in from nearby places. When we do an event in Delhi, we get people from Haryana and Rajasthan. The attendees are 16-35 years of age. At a Sunburn event, 20-25 per cent of the attendees are global tourists. Of the Indians, the local population forms only a single digital percentage.

**Which music festivals do you consider to be your competition?**

Ah. We’ll speak about competition when we have some.

**How do you define ‘brand Sunburn’?**

We have evolved into a lifestyle brand. We’re now consumed in forms other than music. We have been playing with merchandise for a while. Last year we went professional on that front and tied up with Jabong.

Provogue has tied up with us to introduce Sunburn Provogue deos. They plan to bring the entire range of toiletries and cosmetics under that brand. Around 70 per cent of our audience has expressed the desire to consume Sunburn through lifestyle, fashion and accessories. We’ll extend the brand accordingly. ■

sohini.sen@afaqs.com

*Sunburn is a trailblazer in its own right. Singh throws some more light on his beloved festival.*

**By Sohini Sen**

**W**hile talking about Sunburn, his popular EDM (electronic dance music) festival organised by Percept, the pride in Harindra Singh’s words, and voice, is hard to miss.

The first Sunburn concert in Goa in 2007 pulled in 2,000 people. Last December, Sunburn Goa was attended by almost three lakh people. Last year, around 80 Sunburn events were held across India nearly seven lakh people attended them.

Having successfully infiltrated the Dubai and Sri Lankan markets, Singh’s wish-list now includes places like Russia, South Africa and Indonesia. Sunburn gets 40 per cent of its revenue from ticketing, 40 per cent from brand sponsorships, and 20 from its merchandise and F&B associations. Excerpts from an interview:

**What does it take to put an event like this together? Scale brings with it newer challenges, doesn’t it?**

With size, comes an increased focus on security, safety, and

behind-the-scenes issues.

During Year One, we didn’t have to look at parking, for instance. But last year, we had a team of a few hundred people managing traffic and parking. Every square meter - whether indoor or outdoor - is on camera. Our target is - if anybody needs relief or help of any kind, they should get it within 30 seconds.

We put up two gigantic towers in Goa during the festival - one for bungee jumping, the other for telecom. So everyone at the festival has strong network.

This is a serious business and needs a hell of a lot of planning.

**When you started Sunburn eight years back, what was the plan, really? What part of your success has been, well, ‘off script’?**

We launched Sunburn along with Metal Fest. We believed Metal Fest would do better because people in India understand rock.

In Year One we didn’t make money on either of these and had to choose to keep one alive. Though Metal Fest did better, it was



#### SUNBURN’S BRAND ASSOCIATIONS

Some names that have associated with Sunburn over the years, include Smirnoff, Absolut, Tuborg, Carlsberg, Budweiser, SJ XXX Energy Drink, Pepsi, 7UP, Micromax, Lenovo, Canon, Philips, Red Bull, Woodland, BMW Mini Cooper, Kingfisher Premium, Force India, Vespa, Bailey, Saint Juice, Eristoff, Bingo, MTV, VH1, Harman Kardon, Pernod Ricard, Vladivar, Panasonic, Colgate Plax, Lakme, Gitanjali, Lucera, Tito’s, Mid-day, Mint O Gol, Vardenchi and Thomas Cook.

the team’s passion that took Sunburn forward.

With metal and rock music we had history to go by, but no recent phenomenon. With EDM we had the then global revolution to go by.

Theoretically, EDM looked better. So we decided to do it for one more year; by the end of that year, we began to see the potential. We broke even in 2009 - that part was as planned.

related to ‘bad things’. So we struggled with that.

But, with the extra effort we put in, we cleaned it up. Now we are seen as an indispensable media product for brands that are trying to connect with the youth.

**Speaking of brands, what kind of companies and categories have tried to connect with the youth through Sunburn?**

All brands that want to reach young people want to be associated with us.

So far, we have had a diverse selection of brands from automobiles, beverages, lifestyle to telecom... In the last few years, we have been more than doubling our sponsorships, year on year.

This TG game is very aspirational. A lot of brands have gone with us because they want to look sexy... the way a Rajnigandha Pan Masala may show a guy in a Bentley chewing the product. We have category exclusivity, which means we can’t take two brands from the same category. But they all want to

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**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:** 3 to 6 years

**Location:** Mumbai

**Email:** info@medicinadvertising.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:** Pen A Trait Communications (I) Pvt Ltd

**Profile:** A quick thinker with great communication skills media familiarity and with a minimum of 1 - 2 years experience of having handled clients across various verticals will be an asset. He should be operationally sound and capable of handling full cycle assignments from briefs to execution.

**Exp:** 1 to 4 years

**Location:** Mumbai

**Email:** penatrait@gmail.com

**Post:** Visualisers

**Company:** Melange Medical Communications

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

**Exp:** 3 to 5 years.

**Location:** Mumbai

**Email:** prani4u@gmail.com / hufrezmistry@gmail.com

**Post:** Creative Director - Copy

**Company:** J Walter Thompson

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

**Exp:** 6 to 8 yrs

**Location:** Mumbai

**Email:** jobs-in-india@jwt.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



#### TO ADVERTISE, CONTACT:

**Abhilash Singh**

Ph: 09999989454

Email: abhilash.singh@afaqs.com

**Sumeet Chandiramani**

(Mumbai)

Ph: 09820590172

Email: sumeet.chandiramani@afaqs.com

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# >> MOVEMENTS/APPOINTMENTS <<

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

## ADVERTISING

The fortnight began with a big announcement of Nima Namchu joining Havas Worldwide India as chief creative officer.

He had recently quit Cheil at the same designation. Namchu has over 20 years of experience in advertising. He has worked at Contract Advertising, Publicis India, McCann Erickson, Capital Advertising, Leo Burnett, TBWA and Sistas (now L&K Saatchi & Saatchi).

Pranav Harihar Sharma, group creative director, Linen Lintas, has decided to move on and join Grey Worldwide India as executive creative director and head of the Delhi branch (creative function). He has been with Linen Lintas for over two years, and in past has worked at Rediffusion Y&R, DDB Mudra and JWT.

J. Walter Thompson (JWT) South Asia has elevated Carlton D'Silva to the post of chief executive officer, Hungama Digital Services. D'Silva has spent close to 16 years with HDS; he joined back in 1999.

He will report to Tarun Rai, chief executive officer, JWT South Asia, and will continue to lead HDS as its chief creative officer. D'Silva will be in charge of HDS across six offices, including Hungama Promo Marketing. He will be responsible for the team's overall growth and creative output.



NIMA NAMCHU



PRANAV HARIHAR SHARMA



DEEPAK SINGH

Dentsu Creative Impact has roped in Deepak Singh as executive creative director (ECD). Singh has 13 years of experience, and has worked with Leo Burnett, Grey Worldwide, McCann Erickson and Mudra.

DDB Mudra has appointed Vishnu Srivatsav to head the agency's creative function down South. He joins from Grey Mumbai where he was senior executive creative director and will be moving to Bangalore.

Srivatsav has spent nearly 12 years of his career at Grey besides which he has worked at agencies like RK Swamy BBDO and FCB Ulka Advertising.

SapientNitro has roped in Surjo Dutt as creative lead for the Northern region and Sharan Sabhachandani Sharma as client services lead for the Western region.

Dutt has more than 16 years of experience and



SURJO DUTT



SHARAN S SHARMA

has moved from JWT where he was VP and ECD. While Sharma has over a decade of experience and joins the agency from Leo Burnett. ■

## MEDIA

The media fraternity is buzzing with Vikram Sakhuja joining Madison World as equity partner and group CEO. He has moved from GroupM Worldwide, where he was group strategy officer. The OOH (out of home) division of Madison World will also come under his purview.



VIKRAM SAKHUJA

Meanwhile, Gautam Kiyawat, current CEO of Madison Media Group, will relocate to Singapore.

Sakhuja has over 28 years of industry experience and has worked at leading companies like P&G, Coca-Cola and Star TV.

Roles he has held at GroupM include global strategic development officer GroupM (most recently), global CEO of Maxus, CEO of GroupM South Asia and Mindshare South Asia.

Rising Sun Films, a production house started by Shoojit Sircar along with producer Arijit Lahiri (Ronnie), has elevated its in-house talent Satish Nair and Prashant M Bhagia as film directors.

Bhagia has over 12 years of experience in the advertising and feature films industry. He started his career at Ram Gopal Varma's Factory and worked on various feature films. Soon, he moved to advertising and has been with Rising Sun Films since 2007.

Nair started as a graphic designer, but the art of storytelling led him to Mumbai. He assisted Shoojit Sircar for around 10 years in commercials and feature films.

Rohit Kumar, former VP, marketing, Zee News, has joined Focus News as senior vice president, marketing, research and regulatory. Kumar has nearly 15 years of experience, out of which 12 years were spent at Zee News in different capacities. Prior to Zee Media, Kumar also worked with Aaj Tak for over two years.

India TV, the Hindi news channel, has promoted Sudipto Chowdhuri as executive vice president, sales. Prior to this, he was designated as senior vice president at India TV. He has been associated with the company for over two years now.

Chowdhuri started his career in advertising with Tata Yellow Pages in Delhi. He has worked with India Today, Zee, Star News, TV 9. ■



ROHIT KUMAR



SUDIPTO CHOWDHURI

## MARKETING

Snapdeal has roped in Idi Srinivas Murthy as senior vice president, marketing. Srinivas joins Snapdeal after a string of successes in Marketing at The Coca-Cola Company and GlaxoSmithKline.

His last role was at GlaxoSmithKline (GSK), where he was regional director, marketing, Africa and was based out of Johannesburg. At The Coca-Cola Company, he worked across different roles in Marketing and Operations.

The online company has also roped in Vivek Patankar as senior vice president - finance. Patankar was previously leading the financial planning and analytics vertical for the entire business of Unilever Plc, worth 50 billion euros, in London. He comes with over 12 years of experience. Apart from Unilever he has also worked at General Electric and Marico.



VIVEK PATANKAR

Snapdeal has also appointed Dharmarajan K as head, customer service. In this new role, he will be responsible for furthering the company's efforts towards building world-class customer service operations.

Dharmarajan comes with over 15 years of experience. He has been part of organisations like Etisalat, Bharti Airtel, ICICI Bank and Flipkart.

Prior to his appointment at Snapdeal, he was head of customer service operations at Flipkart.

Quikr has appointed Manish Sinha as head of Quikr Homes, its real estate vertical. He will be responsible for growing Quikr's consumer real estate business across India.

Sinha has over 15 years of experience. Initially he has worked as a management consultant at McKinsey & Company. ■



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Urban India (000s)	2,619		23,943		8,601		4,830		11,510		4,467	
Metros 50L+	628	24%	6,818	28%	2,554	30%	1,495	31%	3,631	32%	1,496	33%
Unmetro (Tier 2/3/4)	1,991	76%	17,125	72%	6,047	70%	3,335	69%	7,879	68%	2,971	67%

Source: IRS 2013 Figs 000's

  
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