

afaqs! Reporter

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Source: IRS 2014 - MRUC

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*New consumer classification system

This fortnight...



I got an insight into the popularity of WhatsApp in the strangest of ways, from the most unexpected of people – my physiotherapist. While she was treating me for a sports injury, I asked her if the kind of patients and complaints she received had changed over the years.

Yes, she said, promptly. In recent times she was getting a lot of younger women with neck pain (spondylosis), she explained, “because they are always messaging on their mobile phones”. It had got worse in recent months, she said with exasperation, “because of WhatsApp. They are so obsessed with it that even as I am treating them, they are on WhatsApp – although that is what forced them into therapy in the first place!”

The pervasiveness as well as usage of WhatsApp are astounding. If Facebook was once the benchmark of popularity, WhatsApp has created a new one. Young people, old people, the well-to-do and the poor – everyone seems to have downloaded the app.

It's hard to put one's finger on what exactly it is. It's a communication medium but it is also a social networking tool as the countless groups testify. It's certainly the tool by which the largest number of jokes and rumours get shared.

Classifying it gets even more complicated when you consider that it is great for messaging – so it's replaced SMS. But it's eaten into email too, because it's quicker and less expensive to send a message or photographs across as an attachment. The reason, of course, is that WhatsApp has developed terrific compression technology. Don't forget that it allows you to share video or send a voice message.

Considering that it is on every phone, it was only a matter of time before businesses began using WhatsApp for marketing communications. This fortnight's cover story looks at the variety of ways in which companies big and small are using WhatsApp to reach out to their customers. Some of the case studies are impressive. Meanwhile, techies are trying to build software which will use the platform to do even more – for example, m-commerce.

It's early days but we can be certain that we ain't seen nothing yet as far as WhatsApp in marketing is concerned.

Sree Kant

Sreekant Khandekar
sreekant.khandekar@afaqs.com

afaqs! Reporter

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EDITOR

Sreekant Khandekar

PUBLISHER

Prasanna Singh

DEPUTY EDITOR

Ashwini Gangal

SENIOR LAYOUT ARTIST

Vinay Dominic

PRODUCTION EXECUTIVE

Andreas 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

Akhilesh Singh
(0120) 4077837
subscriptions@afaqs.com

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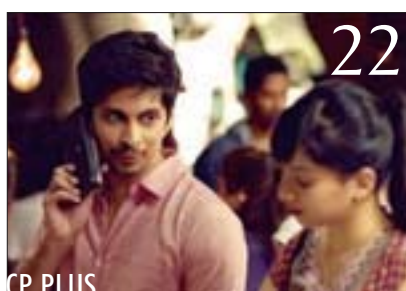


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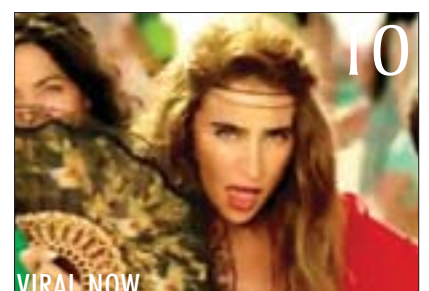


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Now a Turkish version of the chartbuster.

ICONGO/CANNES LIONS

Seasonal Do-Gooder

Do award festivals, like Cannes Lions, turn copywriters and art directors into 'good Samaritans with an expiry date' asks iCONGO - Indian Confederation of NGOs, in a video. **By Sohini Sen**



As awards season approaches, agencies come up with brilliant ideas to not just display the features of products, but also to help the less privileged - a grouse iCONGO (Indian Confederation of NGOs) has presented in its film.

The two-and-a-half-minute-long film showcases how helping hands from creative agencies are extended only during April-June, which in industry lingo is the 'awards season'. The narrator then pleads with the Cannes Lion jury to consider making it a quarterly awards ceremony, implying that even if only to win the awards, agencies continue to do the good work they do during the three months in question.

Operational since six years, iCONGO, a citizen movement, tries to sensitise and create awareness amongst people at large about socio-political issues.

Released just before the awards season, (Cannes Lions

International Festival of Creativity is slated to be held in the end of June), the timing is meant for the jurors and organisers to take notice.

According to Jeroninio Almeida, founder, iCONGO, "it was not meant to point fingers or find faults. But, we have always tried to provoke a thought process through the creative community. And looking at PSAs I have seen, some agencies do it with the right intent and some don't."

iCONGO has started with a video appeal to the Cannes Lions jury but it plans to take it forward by communicating with other advertising awards jury - from Ad Asia to Goafest. It also plans to have a roast with the creative community as the 'guest'.

So far, Josy Paul, Subramani Ramachandran, Tarun Chauhan and Sandipan Bhattacharya have confirmed.

Could this backfire, we asked Almeida, who seemed rather unperturbed. The data - based on the phone calls they get from agencies in these three months - claims that it is not a far-fetched truth.

"If this rubs some wrong people the wrong way, so be it. I feel that agencies are doing such great work, if they channelise it in the right direction

and do more than just lip service, we can make so much difference," he adds.

Has the video created the desired impact on the ad fraternity?

Arun Iyer, national creative director, Lowe Lintas, says "They have used sarcasm to let us know that, as an industry, we must wake up. Anyone who tells you otherwise, is just lying."

SapientNitro's CCO, KV Sridhar (Pops), does not share Iyer's enthusiasm. According to him, a lot of NGOs want to get into the public eye to get

"If this rubs some wrong people the wrong way, so be it."

JERONINIO ALMEIDA



funding, while agencies can benefit by winning an award.

"Even if while working for three months, an agency changes the life or mindset of even one person, then I think the job is not futile," he opines.

Santosh Padhi (Paddy), co-founder and chief creative officer, Taproot, however, feels that advertising industry is being targetted unjustly.

"There are so many things which are done throughout the year. Not even half of them are entered in the awards. If iCONGO made this video and gave the kids in the video, say, food for a day of the shoot, then they might as well make 365 more such videos and make their lives better. But, the truth is, what we are doing is only a small part of the contribution. Many brands and corporates are also taking up social initiatives now, for things they truly believe in," he adds. ■

sohini.sen@afaqs.com



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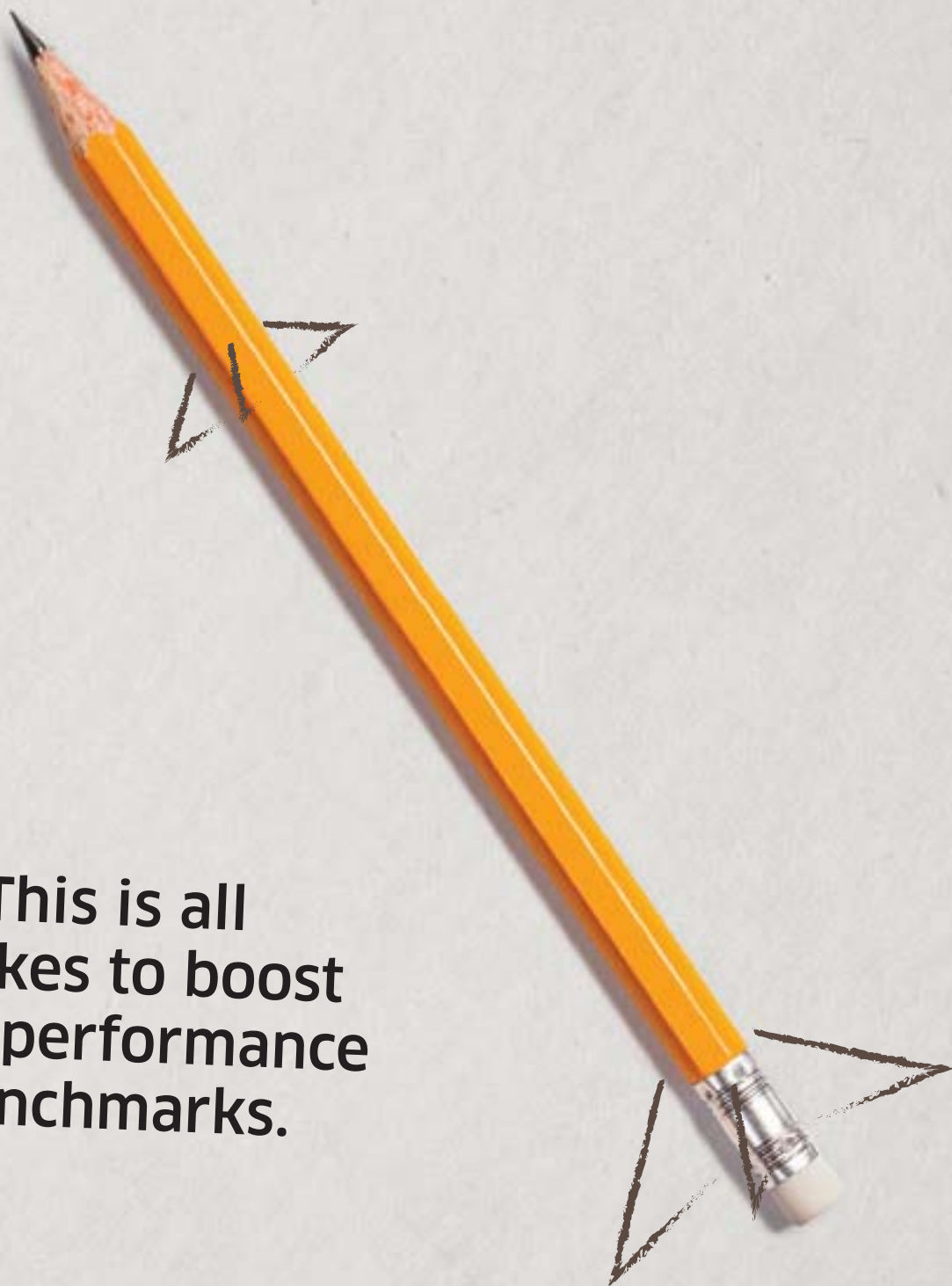


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FORTUNE

Exchange Programme

To celebrate Mother's Day, the brand brought together two mothers and their children living in different cities connected by the love of home-cooked food.

News Bureau

Fortune Edible Oils and Foods has portrayed the magic of 'ghar ka khana' far too well in its earlier campaign. The brand has now taken a step forward and launched a digital campaign for Mother's Day (May 10), titled 'Fortune Mother Exchange'.

Created by Ogilvy and Mather, the campaign video is high on emotion and features the story of two mothers whose sons are studying away from home in two different cities - Jodhpur and Chennai. Its heart-warming narrative speaks of the worry mothers harbour when their children live in another city, especially with regard to their children not being able to have home-cooked meals. The film features two real mothers separated by culture, but connected by a common concern for their children. It goes on to show how they collaborate with each other, overcoming language and cultural barriers, to cook 'ghar ka khana' for their children. The film ends with the mothers meeting each other's children and serving them their favourite food, and the kids getting a taste of their homes.

With more and more children leaving their homes to pursue higher education and better careers in other cities, mothers are finding it harder to fulfill their roles, and the brand is aiming to address this challenge through 'Mother Exchange'.



Under the initiative, Fortune will connect mothers whose children are working or studying in different cities and enable them to take care of someone else's child, while some other mother takes care of theirs.

'Mother Exchange' helps to deliver on an integral part of the 'Ghar Ka Khana' brand promise - ghar ka khana, ghar ka khana hota hai.

A microsite has been developed by OgilvyOne. Once registered, a mother can search for other mothers who share similar food tastes in the city her child lives in. This has been made easy by a notification process. Once a user chooses a mother she wants to connect with, an email automatically

goes to her. They can then proceed to share their recipes and connect.

The brand plans to take this platform on mobile via an app for both Android and iOS users.

Piyush Pandey, executive chairman and creative director, Ogilvy South Asia, says, "I found it very difficult all through my life to live without home food. I have studied away

The brand plans to take this platform on mobile via an app for Android and iOS.

from home, played cricket away from home and travelled far away from home. I wish somebody had come up with this idea in my growing years."

Anghsu Mallick, chief operative officer, Adani Wilmar, says, "Through this campaign, we are attempting to create a home away from home for those who miss home-cooked food. By choosing the digital medium as a touch-point, we are looking to reach out to youngsters who are the main influencers in this project. And Fortune being the leader believes in setting trends, rather than following it."

Fortune Oil is an edible oil brand of Adani Wilmar. It was in 1999, that the Adani Group formed a partnership with Wilmar International to launch Adani Wilmar and subsequently its flagship brand - Fortune cooking oil. Its brand portfolio includes Fortune Plus Soya Health, Sunlite, Cottonlite, Rice Bran Health, Soya Health, Premium Kachi Ghani, filtered mustard and groundnut oil, Goldnut and Coconut Pure. ■

feedback@afaqs.com

VIRAL NOW

Return of 'Kolaveri Di'

Coca Cola's Turkish cover of 'Why This Kolaveri Di' is fast becoming an online rage. With over 1 million views already, will it be able to outshine the original version? **News Bureau**

Before we could get it out of our heads, 'Kolaveri Di', the quirky 'Tamglish' (Tamil and English) number which rocked the online world in 2011, is back in an equally catchy avatar. Coca-Cola's Turkish cover of 'Why this Kolaveri Di' is going viral, with over one million views and counting, on YouTube.

Sony Music has licensed one of the biggest viral rages of 2011, 'Kolaveri Di', to Coca-Cola Turkey. The beverage brand picked up the



tune for its Turkish advertisement and posted the video on May 4, 2015, on YouTube, in which the Kolaveri tune is taken to the beach and given a different twist with Turkish lyrics.

The new Coke song dubbed 'Ac Bir Coca-Cola' is sung by Turkish arabesque singer Ozcan Deniz, along with Sila, a pop singer. With a seemingly Bollywood-style execution, bright and stylish beach fashion and an overload of sun and dance, the video is becoming immensely popular online.

The original number, penned and sung by actor Dhanush and composed by then debutant director Anirudh Ravichander, not only bagged the YouTube Gold award, but also made it to the prestigious 'Time' magazine. Published on YouTube by Sony Music India in November 2011, it has, so far, garnered around 92 million views. ■

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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

TELEVISION



TANISHQ

Tanishq aims to capture and widen its fan base with its latest campaign made for the South Indian diaspora. The TVC features actors from Maa TV adorning the traditional Telugu bridal jewellery by Tanishq. Each jewellery piece, which is a Telugu bride's most faithful companion, is showcased and the craftsmanship is brought out.

Creative Agency: Maxus Bangalore



SANTOOR

Carrying forward the brand promise of 'Younger looking skin' the campaign aims to engage the young urban TG. The film features a protagonist sitting at a café working on her laptop when a young man sitting at another table, notices her. Amazed by her beauty, he walks up to her to start a conversation only to notice a pram with a baby next to her. Taken aback, he compliments the woman on her beautiful baby and walks away.

Creative Agency: FCB Ulka



L&T HOME LOANS

Aimed at both the salaried and the self employed, the commercials from L&T are centered around three needs: bigger loans for bigger homes, loans based on business income and a home loan based on escalating EMIs that targets confident young working professionals, who may not have huge savings to put down on a home, but can get a loan on their future repayment potential.

Creative Agency: Ogilvy & Mather

PRINT

IMAGE EYEWEAR

The brand's print campaign features its newly appointed brand ambassador, actor Salman Khan donning the product from its Spring Summer Collection 2015.



LOCALBANYA

The grocery e-tailer's print campaign talks about the store's month-long deals starting from May 8th as the platform completes a year of operation.



Creative Agency: Scarecrow Communications



PNG JEWELLERS

The latest print campaign features a young woman clicking a selfie with a man as his wife looks on. The ad promotes a scheme from the jeweller offering 50 per cent discount on diamonds.

Creative Agency: Curry Nation

OOH



KINETIC INDIA

Marking International Labour Day (May 1), the agency created hoardings with a hanging board with the message, 'Ads on hold!', thanking the mounters for making the campaigns visible. These hoardings were displayed at major locations in Delhi and Mumbai.

Agency: In-house



OMKAR REALTORS AND DEVELOPERS

The real estate company has executed OOH campaign promoting its newly launched project 'Omkar 1973 Worli Tower'. The billboards have been installed across key locations in Mumbai.

Agency: L&K | Saatchi & Saatchi

DIGITAL



BINGE

The campaign for the mobile app Binge showcases a real life scenario where friends who opt to dine out make excuses during payment of the bill due to the hassle of manually splitting it. Eventually, Binge app comes to their rescue and ensures a fine dining experience.

Creative Agency: Happy Creative Services



IRS 2014



TAKE COMFORT IN RITUALS

Hindustan is the undisputed leader of Bihar and Jharkhand.
With 52% readershare, Hindustan is clearly the choice of readers.

Hindi Daily	Hindustan	Dainik Jagran
Readership (in Lacs, Bihar & Jharkhand)	56.84	38.72



हिन्दी क्षेत्र का नं.1 अखबार

WHAT'S YOUR PROBLEM

New Beginning

Amit Akali, the former NCD of Grey, along with five others has launched a full-service digital agency. By Sohini Sen



L to R: Praful Akali, Amit Akali, Huzefa Roowala, Ajay Takalkar, Hensila Kava and Hammad Khan

After much speculation about his next move, Amit Akali, former national creative director, Grey India, along with his brother Praful Akali and founder members Huzefa Roowala and Hammad Khan, has launched WYP - What's Your Problem.

It is a full-service digital agency which provides 'creative brand solutions for a digital world'.

"Sometimes, digital agencies get the technology part fantastically well. But, somewhere they lose out on understanding brands, understanding strategies and therefore understanding consumers. They then lose out on the level of creativity that you see in a mainline agency. On the other hand, all mainline agencies have heavily invested in their digital arms. But, I don't know how integrated they really are. An idea can really come from anywhere. So, you need someone who gets strategy and brands, creative at a very high level and definitely, technology. That was our reason for existence," explains Amit Akali, co-founder, WYP Brand Solutions.

WYP has started off in a 3000-square-foot office space at Santacruz, Mumbai, and a 60 member team with in-house capabilities in strategy, social media, SEO, SEM, digital media planning, analytics, YouTube marketing, web-development, art and design, UI/ UX, copy and content, video production and animation.

Akali will be the managing partner and creative head of the agency, while his brother Praful will be managing partner and strategy head. Completing the team are Roowala (Hosi) who joins in as director, content and creative; Khan, director, servicing and technology; Ajay Takalkar, director, art and design and Hensila Kava as social media lead.

"We did not think about starting



an agency or even sister agencies together. But, we realised that I am doing this, and he wants to start an agency, so why not start together? But a lot of trust also helps. Because I know if there is some creative execution, Amit will work on it and I can head out for, say, a meeting. He can do the same with me. That sort of understanding comes in handy here," says Praful Akali.

Incidentally, Praful is also the founder of specialist healthcare agency Medulla Communications, which he founded seven years ago. Over 50 members of Medulla, along with the 10 new hands in WYP, will work together on campaigns and strategies, so as to give brands one single agency - which marries strategy, creative and technology.

"There is a major gap between what brands are trying to do and what agencies are making it to be. Having multiple agencies' egos come into play and the whole communication cycle is so long that the message is lost. For us, a brand is at the core and then digital is a concentric circle around it," explains Khan, who, formerly, was the online marketing head at Wizcraft International.

WYP has got several clients on board - both national and international. While Flipkart's latest TVCs can already be seen on air (which the agency has created along with Chapter Five), its other clients include Nilgai Foods, makers of Pico Bhut Jolokia, Indigo Radio and Indigo Live. International brand Brinc, which invests in technological ideas in the wearable space, is also its client. For the latter, the agency with strategy, positioning, brand identity, logo and website design. ■

sohini.seni@afaqs.com

LINKEDIN

Steady and Strong

The online professional network has crossed 30 million member mark in the country. News Bureau

LinkedIn, the online professional networking platform, which claims to have over 364 million members globally, has registered 30 million members in India, a 50 per cent growth over the past two years. These members represent a diverse cross-section of skills and industries helping to power Indian economy.

Nishant Rao, country manager, LinkedIn India, says, "We've reached a critical mass in India, a country that remains a strategic market for us. We see a significant opportunity to collaborate with key players in India in areas such as skills development, so that our members can create an even more significant impact on the economy."

"Staying true to our commitment to invest in localising and enhancing the member experience, we've also strengthened our editorial presence in India, increasing our focus on making LinkedIn the definitive platform for Indian professionals to gain knowledge and insights that matter to them," he



Rao: Milestone achieved

adds.

Ramya Venugopal joined LinkedIn in India as editor of LinkedIn's Pulse service, to continue improving the relevance of news and insights on the platform to members in India.

Since 2009, LinkedIn continues to introduce new features which include university pages, apply for job on LinkedIn Mobile, and revamped groups. Recently, LinkedIn also opened up its long-form content publishing platform for all members in India and several India-based leaders have joined as influencers. These influencers include prime minister Narendra Modi and top executives such as Kiran Mazumdar-Shaw (chairman and managing director, Biocon), Swati Piramal (vice chairman, Piramal Enterprises), Ronnie Screwvala, (founder, UTV Group), Unilazer Ventures, Swades Foundation and Nandan Nilekani (former chairman, Unique Identification Authority of India). In addition, LinkedIn also partnered with MTV and other major companies in India, such as Flipkart and L'Oreal, to help students find internship opportunities and take important first steps in their professional journeys.

LinkedIn connects professionals to make them more productive and successful, and transform the way companies hire, market and sell. ■

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IRS 2014



A CAR WITHOUT WHEELS
IS LIKE YOUR MEDIA PLAN WITHOUT

हिन्दुस्तान

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



51.23 LAKH SOLUS READERS IN
UTTAR PRADESH & UTTARAKHAND

हिन्दी क्षेत्र का नं.1 अखबार

Delhi’s ABC Figures* Decoded

TOI Outsells HT by 1.4 lac copies!

Amongst Copies Printed in Delhi NCR that carry a Supplement

It is time we decoded Delhi’s ABC figures for you.

Riding on 2.5 Lac copies of their low page variant (HT 2 Min), Hindustan Times claims leadership in Delhi & NCR. However, as you would see in the table below, The Times of India is clearly the leader* when it comes to full-fledged copies which carry supplements like Delhi Times and HT City.

The Times of India, New Delhi Printed at Sahibabad		Hindustan Times, New Delhi Printed at Noida	
	Copies		
Single copies	327232	Single copies	
Combo copies	454361	Combo copies	
Total of Single and Combo Copies	781593	Total of Single and Combo Copies	
NIE (School edition) Rs 2.50	191740	HT MFN (School edition) Rs 2.50	
		HT 2 Min Re 1.25/1.50/2.00	
Total of New Delhi Printed at Sahibabad	973333	Total of New Delhi Printed at NOIDA	

*According to the July-December 2014 Audit Bureau of Circulations (ABC) Certificates for Delhi Editions Printed.



Image provided as an artistic representation only

	TOI Leads HT by
Copies	Copies
402822	1.4 Lac (22%)
237684	
640506	
182546	9.2K (5%)
250737	
1073789	

These are fully loaded copies that come with all supplements, such as Delhi Times or HT City. These are the full fledged copies that readers truly call TOI or HT. In these copies, TOI outsells HT by as much as 1.4 lac copies!

These are school edition copies that are sold to schools to develop reading habit with younger readers. TOI sells more than HT in this variant.

This is a lower priced variant of HT that does not carry any supplements. Many of the ads that appear in fully-loaded copies (yellow highlight above) do not appear in this variant of HT. Are you sure your ad is not one of them?

As much as 2.50 lac copies of this low priced/low pagination - low ad coverage variant get added to HT's Delhi edition certificate to make it comparable to TOI's Delhi edition!

In case you haven't seen or heard of HT 2 Mins, write to us at sudeep.garg@timesgroup.com and we will send you a copy.



WHAT'S NEXT?

With WhatsApp increasing the number of members in a single group to 100, marketers are using the platform to promote, sell or highlight their products. By Ashwini Gangal

Reporter:

I am working on a cover story on how brands have started including WhatsApp in their digital media mix. May we chat about this?

Digital Agency Executive:

Sure, just WhatsApp the questions and I'll call you back.

Now, when a noun is used like a verb, you know you're onto something potent. The ease and convenience of WhatsApp is lost on no one, least of all brand managers and digital agencies. Even Delhi Traffic Police is using it as a medium to connect with citizens; so far, the department has received over 85,000 complaints, in audio, video and text form, on its helpline number, via WhatsApp alone.

What are the most common ways in which WhatsApp is being used as a medium of communication by brands?

COMPETITIVE STREAK

Many brands have begun using WhatsApp as a 'contest platform' – a platform on which consumers can participate in a contest. Most contests require consumers to send their entries, via WhatsApp, most often in image, audio or video format. The platform has become a favourite among both, mainline brands like Sony DADC, as well as media brands like radio channels.

Not too long ago Red FM conducted a WhatsApp-only contest called 'WhatsApp ka Superstar'. Essentially a talent hunt, people were invited to send, via WhatsApp, videos of themselves singing. In just a week, the team received 22,000 entries, from Mumbai alone. It led to the contest being extended to cities like Pune and Bengaluru. More recently, the radio channel used WhatsApp as a medium through which listeners could send in song requests, something they previously did via SMS or phone calls. 'Ab WhatsApp pe bhi bajao' is what the team called it.

Rajat Uppal, national marketing head, Red FM, says, "WhatsApp is the new SMS. We've realised that WhatsApp can be a very strong marketing tool. It is a good one-to-one platform for direct communication with our listeners. Previously we used mailers, Facebook advertising... now there's WhatsApp advertising; it offers ease of 'shareability'."

Moreover, Uppal uses WhatsApp (along with YouTube, Facebook and SoundCloud) as a medium to push audio content from his radio channel. While releasing content on WhatsApp – whether in audio or image form – is there a set of thumb rules that apply?

RULE OF THE GAME

There is. While the overall tonality of the campaign remains the same across mediums, on WhatsApp, the creative must have a call-to-action, that is, the consumer is expected to do something after receiving the creative.





Secondly, the file shouldn't be heavy, given India's connectivity issues.

Vishal Chinchankar, digital leader, India, MEC, agrees that WhatsApp is a viable call-to-action tool. "But to me, WhatsApp is not a 'medium' to push brand messaging on. It is just a response mechanism platform. A number can be strategically promoted to source user-generated content through WhatsApp," he says. He did it recently for brands like Colgate and Ceat.

In the case of Colgate, people were invited to send selfies of their smile, via WhatsApp, to a phone number displayed on the toothpaste pack. The carrot: a chance to be styled by brand ambassador Sonam Kapoor's stylist. In the campaign for Ceat, aimed at promoting the 'Authentic North-East' expedition in affiliation with Mahindra Adventures, WhatsApp was the last of four digital platforms to be used, after Facebook, Twitter and Instagram, in that order.

Similarly, Times of India's recent 'Great Indian Litterbug' campaign, created by content portal 101India and digital agency MSL Digital, used WhatsApp as a supplementary medium. In addition to TV, print, Facebook, Twitter and a branded microsite, users were invited to share pictures and cartoons, in line with the theme, on a specific WhatsApp number promoted on other platforms.

For some brands, WhatsApp is part of a larger integrated campaign, driven by ATL. In a recent campaign for EverYuth Facewash, users were required to watch the TVC and then answer a question on WhatsApp to win prizes. Says Chetan Asher, founder and CEO, Tonic Media, the digital agency that executed this campaign, "WhatsApp served as an interactive, second screen of sorts." He adds, "As WhatsApp is an ad-free product, it's a challenge to use it effectively as a part of your marketing strategy. There isn't a fixed method. WhatsApp is now being used by marketers to promote, sell and offer after-sales services, especially for luxury and premium products that have a comparatively smaller customer base. With time, more brands will join the bandwagon."

COMMUNICATION OR SPAM?

While enjoying the advantages of the medium, mainstream brands are also being cautious. Mention 'bulk messaging' or bring up those unwelcome messages about real estate discounts, and marketers go on the defensive. With good reason too - the last thing they want is to be accused of spamming smartphone users.

So at what point does a WhatsApp message from a brand become spam? The answer lies in who messaged first - the brand or the consumer. According to Red FM's Uppal, WhatsApp can be a very effective tool if marketers manage their database properly. He explains, "Say, we create a database of our listeners from Delhi and Mumbai who have shown interest in one of our recent contests. There's a fair chance this group of people will be interested in our communication about similar initiatives. It also depends on how sensibly you use WhatsApp - for instance, we won't send these messages out daily or even weekly. We'll do so probably once a month"

Basically, the content must be targeted at a brand's existing loyalists and not as a tool to gain new takers. "WhatsApp marketing is very targeted marketing," he insists, "I wouldn't go to an ad agency and give them a demographic saying, 'Create a WhatsApp ad for 20-34 year olds in this city.' That's spam. I would rather send the creative to a filtered database of my loyalists, who already like a particular show/RJ. To them, it's not spam."

Similarly, when production house Viacom18 Motion Pictures and Mumbai-based marketing agency New Clear Ideas worked on a campaign to market the movie Dharam Sankat Mein, WhatsApp came into the media mix only after people showed interest in the film by sharing their cell numbers in response to promotional messages across other platforms. These push marketing platforms include print, Twitter and Facebook. The team then created a database of these numbers and started sending movie-related updates to this group of people on WhatsApp.



BUSINESS CHAT THE WHATSAPP WAY!



RIGHT BAIT

Retailers, especially the kind that stock items that please the palate, have discovered the option of using WhatsApp to send attractive images of products to potential customers. Swasti Aggarwal, regional head, Delhi NCR, Foodhall, a premium food retailer from Future Retail, admits that WhatsApp has helped bring her customer closer to her brand. She sees the medium as a “personalised, customised ‘call back’ service that works well with regular customers,” not as a “promotional, commercial platform.”

Shopping for items like ripe avocados or blue cheese is a sensory experience; an image of the product sent to the customer works as a great way to lure them to the store. “We use WhatsApp to show pictures of new products on our shelf. Some customers want to see an image of a hamper before coming in,” she says. At any given point in time, around 500 customers are in direct touch with the staff; of which 100-200 are in touch via WhatsApp.

Aggarwal is quick to add, “But our staff would never WhatsApp someone to push a product.” Only customers who’re already registered with Foodhall’s Payback system (for which they’ve willingly shared their contact details), or who’ve shown interest in a specific event (say, one in which a chef will come over to the store to teach people Sushi recipes) get promotional information through e-mailers or WhatsApp.

WHATSAPP VS MOBILE APP

For small to medium-sized businesses, WhatsApp works as an inexpensive alternative to creating and promoting an actual mobile app. Sample this example: GetMyPeon, a Mumbai-based errand-running service, uses WhatsApp as a booking platform. Instead of going through the motions of creating an app through which people can ‘book a peon’, the team simply takes the same orders through WhatsApp.

Bharat Ahirwar, founder and CEO, GetMyPeon, says, “Being a start-up, we do not have the funds to launch an app immediately. Today, if I create an app, people will have to download it and then place a request. But WhatsApp is practically on every phone. And it is free.”

His clientele comprises busy professionals like fashion designers, chefs and sales executives. It’s easier for them to book his services through a WhatsApp message than through an email, where poor connectivity often slows things down. “Our clients want to book a task in a fraction of a second. WhatsApp is quicker than an email,” explains Ahirwar, adding, “Besides, the chat history is stored right there. A client can message us saying, ‘Hey I had booked a task two days ago. I want to repeat the task today.’ So we can just scroll up and check the details.” Ahirwar’s team executes about 100 tasks a day, of which about 30 are booked on WhatsApp. His staff responds to every incoming ping within 20 minutes.



SIDDHARTHA VINCHURKAR

Mirum



RAJAT UPPAL

Red FM

WhatsApp can be used to target a brand’s existing base of loyalists, and not as a tool to gain new takers.

WHAT NOW?

When it comes to crystal ball gazing, digital marketing professionals are divided in their views. Interestingly, not everyone sees WhatsApp as a viable communication tool for brands in the days ahead.

Siddhartha Vinchurkar, managing director, Mirum, a digital firm from the WPP stable, says, “We have never recommended this medium to any brand. Brand messages on WhatsApp do not connect with people. I don’t see WhatsApp as the future of advertising or brand associations.”

Either way, the big question is: Will WhatsApp ever evolve into a medium that people can transact on? Can m-commerce give way to w-commerce? Foodhall’s Aggarwal hopes so: “With the right back-end technology and a secure payment gateway to support transactions, it will be groundbreaking.”

Resh Wallaja, CEO and founder, Kachyng, a US-based payment technology company, goes a step further. The idea that WhatsApp can be a cog in the online purchase cycle is “not science fiction,” he insists. According to him, WhatsApp can evolve from a communication platform to a trade platform. Kachyng is working towards making online payments more convenient for merchants and consumers. It is looking to harness the “ubiquity of mobile phones” and enable people to make a purchase with a single click, from any channel, be it Twitter, Facebook, YouTube, WhatsApp, email or SMS.

The possibilities are endless. Sudhir Nair, former senior VP and head, digital, Grey, says, “Today, when brands create content, they think, ‘is it ‘mobile’ enough?’ They evaluate the potential of the content to ‘viral itself out’ through social platforms, led primarily by WhatsApp.”

WHAT IF?

Now that a single group on WhatsApp can have up to 100 members, what if a brand creates smaller subsets of its TG and tries to ‘own’ communities on WhatsApp? What if a brand manages to get a bunch of its loyalists to join a ‘branded WhatsApp’ group and sends out updates about its products/events to this mobile community? Brands could also use these groups as virtual research laboratories and glean consumer insights from these finely defined communities. Can a brand Geo-target a loyalist travelling by road from Colaba to Bandra and alert her with a WhatsApp ping just as she’s riding past its new billboard? And, more importantly, would consumers appreciate receiving such contextual messages from brands on their mobile devices?

Nair would. He likens this to subscribing to a YouTube channel: “For brands, this would be a personalised way of interacting with finely targeted consumers. It would be a fantastic mobile-first approach to CRM.”

Ultimately, it all depends on what Facebook decides to do with this livewire of a product. This will also have a lot to do with the fate of WhatsApp’s cousin, Facebook messenger. But that’s another story for another day. ■

ashwini.gangal@afags.com

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CP PLUS

Private Eye in the Sky

The new campaign by CP Plus hopes to create a buzz in the market for surveillance cameras and establish itself as the clear leader. By Saumya Tewari

Surveillance and security are often associated with high-risk establishments like a government or corporate office, hospital or a hotel. Breaking this myth is the new brand campaign, focussed on the B2C segment, from electronic security equipment company CP Plus.

Executed by Dentsu Marcom, the 360-degree campaign comprises three TVCs, each depicting a situation where a high-definition security camera from the brand acts as a deterrent, foiling untoward situations. In one, a boy is seen teasing a young girl in a market when the shopkeeper warns him of the CCTV camera which can land him in trouble. In the second one, a domestic help is polishing off 'kheer' instead of feeding the baby she's looking after, before she is made aware of the installed camera, and in the last ad a bunch of bullies in a college are in the midst of ragging juniors when they spot the CP Plus camera and flee. The ads end with the message 'upar wala sab dekh raha hai' and that cameras from CP Plus start at ₹1,999.

The objective of the campaign is simple - everybody needs security solutions. "There are so many vernacular insights integral to our culture - , 'upar wala sab dekh raha hai' is one such insight. So apt for CCTV cameras," notes Vishal Mittal, senior creative director, Dentsu Marcom. "The campaign aims to break the myth that security solutions are expensive - a major deterrent for players like us looking to expand in home and B2C segments," says Yogesh B Dutta, COO, Aditya Infotech (parent company of CP Plus).

Security has become top-of-mind recall for everybody, especially with increasing number of nuclear families with working individuals who often have to hire help for dependents. "There is a big vacuum in the consumer's mind when it comes to security solutions. This is an unorganised



"There is a big vacuum in the consumer's mind when it comes to security solutions."
YOGESH DUTTA

market and chances are high that local players dupe consumers in terms of pricing and quality of products," he asserts, adding, "through this campaign, we aim to give the consumer that 'conviction' that they are going for the right product." The company is targeting two kinds of consumers. Their primary TG is in the age bracket of 30-50, and are decision makers in their profession. The second TG would be the 'influencers' - people who are directly or indirectly influencing the decision of the primary TG. They could be family members, spouse, colleagues or friends. The size of the surveillance market in India is pegged at around Rs. 2, 500 crore.

CP Plus has been operational in India for the last seven years and has 45 offices. It operates through 6,500 partners in the retail space. It is also planning to have an online footprint via e-com players like Flipkart and Snapdeal. CP Plus claims to be a market leader in the space and provides solutions to banks, Google and Facebook's corporate offices, and education institutions. Metros continue to be CP Plus' focus market in terms of numbers, but upcoming infrastructure projects in Chattisgarh, Odisha, Telangana and the North East are also making them fast growing markets. ■

saumya.tewari@afaqs.com

SOCIAL SAMOSA

Starting Afresh

The platform's co-founder Ankita Gaba has launched another startup called GetEvangelized. News Bureau

Social Samosa, a social media news portal, has been acquired by a set of private investors.

Launched in 2012 by Ankita Gaba and Aditya Gupta, the platform claims to be a one-stop-shop for all social media information in the Indian context. It covers campaign and tech reviews, Big Data insights,

platform optimization, social media strategy, reputation and crisis management, influencer campaigns, social media and citizenry.

The Mumbai-based company, say sources, has been sold for Rs. 2-3 crore. Speaking about her future plans, Gaba says, "I am hoping to continue adding value to the digital



"I am hoping to continue adding value to the digital industry."
ANKITA GABA

social samosa

industry. On that note, I would like to introduce you to my next startup, GetEvangelized.com."

GetEvangelized aims to help thought leaders, influencers and micro celebrities on social media discover digital endorsement opportunities from relevant brands and agencies. It will also enable the latter to identify and engage relevant influencers in their campaigns and measure the impact. ■

feedback@afaqs.com

Should Brands Bid Adieu To Salman Khan?

After his conviction in the hit-and-run case and the bad press it has generated, what happens to Salman Khan's brand endorsements? By Prachi Srivastava and Saumya Tewari

SAMIT SINHA

Founder,
Alchemist Brand Consulting



SHUBHO SENGUPTA

Independent Brand
Consultant



RAMANUJAM SRIDHAR

CEO,
Brand-Comm



MANISH PORWAL

MD, Alchemist Marketing &
Talent Solutions



JAGDEEP KAPOOR

CMD,
Samsika Marketing Consultants



CELEBRITY ENDORSEMENT IS A HUGE RISK FOR BRANDS AS THEIR FORTUNES CAN FLUCTUATE WITH THAT OF THE

celebrity. Brands can sometimes hedge their bets by not being dependent on one celebrity, like Lux. Typically, if there is a big scandal associated with a celebrity then the best thing to do is to drop the association and pull out the ad.

Having said that, I would suggest the brands being endorsed by Khan wait and watch for public opinion. If they dump him, the decision may backfire. Sometimes, you may be a legal offender, but people may see you as a hero. It can also generate sympathy. Salman has only been convicted now; the perpetration of the act happened long back.

WITH HIGH-RISK STARS LIKE SALMAN KHAN, BRANDS DO HAVE PLAN B ALWAYS IN PLACE. NOW BRANDS HAVE

legal contracts in place to help them wade through any controversy or issue. In India, where Bollywood and cricket are a religion, stars from these fraternities have mass appeal and people tend to forgive them.

Not many of Khan's fans or followers, who consume the products he endorses, care much about what he has done 10 years back. This will be discussed on social media for three days and will fade away. India is a very insensitive country, where incidents like 'black buck' and 'hit-and-run case' keep happening and people tend to forget them. I might sound cynical, but because of this conviction the brands Khan endorses will be talked about more.

SALMAN KHAN DOES NOT HAVE UNIVERSAL APPEAL. THERE ARE AUDIENCES, PROBABLY FROM SEC C, D AND E

whom his films directly cater to. The brands associated with him are fully aware of the controversies surrounding him, which, at times, also give the brand enough visibility. I don't see a Lux Cozi pulling out from the deal but an international brand like Suzuki might consider revisiting its decision to continue with Khan.

Over a period of time, there will be positive stories about his philanthropy and his own brand, Being Human. But, if he doesn't do many film projects then advertisers might consider replacing him.

TODAY, THE BRANDS THAT SALMAN KHAN ENDORSES MUST BE ALMOST AS ANXIOUS AS HE HIMSELF IS.

Most brands that fall in Salman's portfolio are the dare-devil or massy ones. Ones which, unlike in the case of Tiger Woods, can actually push the envelope and use the situation. Simplistically seen, they should stand with him and use this occasion cheekily to get attention and garner positive emotions towards Salman. Having said that, on grounds of reality - this is an extremely difficult and 'risky' strategy to execute. It can wipe off a brand's fortune in a day.

The most likely scenario for these brands is to stay quiet and not use him or release a campaign till the dust somewhat settles. The second step then would be to quietly replace him or go with a non-celeb campaign.

SALMAN KHAN HAS MASS APPEAL AND A FAN FOLLOWING THAT HAS BEEN BUILT OVER THE YEARS. I DO NOT THINK THAT THIS

judgment will impact his popularity, and thereby, the brand endorsements negatively. There is only a Plan A for the brands being endorsed by a popular actor; that is to stick with him. This development will only increase his brand equity and also bring the brands associated with him in the limelight. Although controversial, we also cannot deny that Khan has helped some of the brands to grow in the market tremendously. Brands have to take a long-term view of the situation and tide through this.

ZEE CAFÉ

Spoilt for Choice

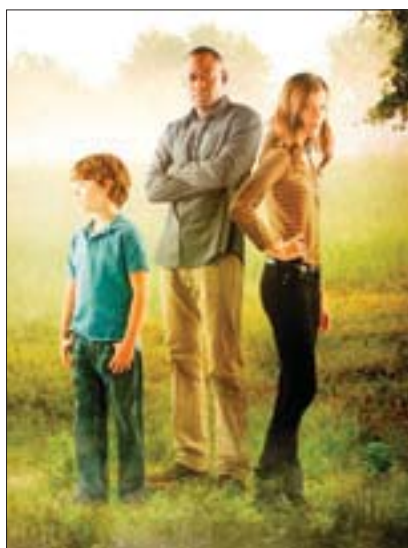
The **English GEC** is launching a slew of shows and new seasons of existing shows in May. **News Bureau**

Zee Café, the English general entertainment channel from ZEEL, has announced the launch of a new programming line-up for May. It will air shows in the genres of mystery, science fiction, reality and sitcoms.

The channel has just launched the sixth season of *'Vampire Diaries'* (Sundays; 2 pm and 10 pm along with US), *'Secrets and Lies'* Season 1 (Saturdays; 2 pm and 10 pm), *'Resurrection'* Season 1 and 2 (Monday to Friday at 11 pm), *'Big Bang Theory'* Season 1- 8 (season 8 from Monday to Friday along with US; Sundays 3 pm and 9.30 pm), *'Two and A Half Men'* Season 1 (Monday to Friday at 8.30 pm) and *'American Idol'* Season 14 (Saturday and Sunday at 8 pm).

'Secrets and Lies' Season 1 is based on the Australian series of the same name and follows Ben Crawford, a family man who discovers the body of a young boy and quickly becomes the prime suspect in his death. Ben then goes in search of the real killer in order to clear his name.

'Resurrection' Season 1 and 2 is about Jacob, an eight-year-old



American who wakes up in a rural Chinese province, with no idea how he got there. When Jacob recalls that he is from Arcadia, Mo, an immigration agent, takes him home to an elderly couple - who lost their son Jacob when he drowned more than 30 years ago.

Besides, the channel has launched



season 7 of *'Desperate Housewives'*. The show will air Monday to Friday at 9 pm. It will feature a new housewife, Vanessa Williams who plays Renée Perry, in season 7, and mark the return of an old neighbour to Wisteria Lane.

'The Fosters' Season 2 premiered on May 12 and is being aired from



Monday to Friday at 11 pm.

The final season of *'The Mentalist'* is being aired from Monday to Friday at 10 pm since May 14. In season 7, Patrick Jane and Teresa Lisbon set off for a mission in Beirut where they must work with a familiar adversary, femme fatale Erica Flynn. The final season has them continuing their work for the FBI.

'Perception' (final five episodes) and *'Ground Floor'* Season 2 will go on air from May 24 on Sundays at 2 & 10 pm and 3 & 9.30 pm, respectively. In *'Perception'*, Dr. Daniel Pierce and Agent Kate Moretti continue to solve crimes, as Moretti prepares for her wedding with Donnie, and Pierce struggles with issues related to his health.

As for *'Ground Floor'*, money manager Brody is on his way up the corporate ladder, step by step, with the help of his boss, Remington Trust CEO, Remington Stewart Mansfield, who considers Brody the son he never had.

For the record, Zee Café was launched by the ZEE group in March, 2000. As on May 12, the channel has around 1.3 million fans on Facebook and approximately 99.5 k followers on Twitter. ■

feedback@afaqs.com

NICKELODEON

Summer Ready

Nickelodeon, the kids network from Viacom18, plans new shows and campaigns to drive viewership this summer. **News Bureau**

Nickelodeon, the kids network from Viacom18, is all set to make hay as its core TG enjoys summer vacation. Nick, Sonic and Nick Jr. are gearing up to entertain kids with their offerings.

For its flagship show *'Motu Patlu'*, the channel is launching a campaign called *'Motu Patlu Hero Hunt'*. Through this initiative, viewers of the channel have the opportunity to get 'animated' and be seen on the show.

The campaign is being promoted across channels, print, ambient, digital and a whole host of experiential touch points.

'Motu Patlu Hero Hunt' will have fun activities for kids in malls in Mumbai and Delhi where they will get an opportunity to interact with the animated characters on a live screen at malls using augmented reality.

The campaign will also be seen across 26 outlets of Pantaloons and



"The viewership of kids genre grows by 15 per cent during summer."

NINA JAIPURIA

numerous McDonald's outlets. Nick will also partner with Pantaloons for the Junior Fashion Week. *Motu Patlu* will walk the ramp with kids as the *'Hero Hunt'* will be promoted at the events. A microsite on nickindia.com will host a wide range (15 to 16) of engaging initiatives.

Motu-Patlu's sixth television movie, *'Motu Patlu Kungfu King Returns'* will be released in June. The channel will also launch new episodes of the show this season. This will be preceded by the launch of the latest *SpongeBob* adventure: *'The SpongeBob Movie - Sponge Out of Water'*.

Nina Elavia Jaipuria, EVP and business head - Kids Cluster, Viacom18, says, "Nickelodeon has always represented kids and their

continued on page 27 >>

PRASANTH KUMAR | CEO SOUTH ASIA | MINDSHARE



FOTOCORP

The Go-to Guy

A Kerala boy, Prasanth Kumar calls himself a “KV product”, referring to Kendriya Vidyalaya, the school he passed out from. Fondly known as ‘PK’, Kumar graduated from Government Victoria college in Pallakad. Tennis and advertising were his twin loves. He started playing tennis early on in childhood and considered the sport as one of his career options. “But even before I entered college, I wanted to be in advertising. My brother, who was working with Grey, was an inspiration,” he recalls.

After completing his MBA from Madras University in 1999, Kumar joined PepsiCo in Chennai as a trainee for 6-7 months before joining The Hindu in sales and marketing. “At PepsiCo, we went around the market, thinking on our feet, understanding challenges, interacting with retailers, trying

to know the market and then coming back and working with the marketing team. It gave me a lot of exposure. My job at Hindu was to work with agencies and clients. That ambition to work for brands was always there,” Kumar shares.

During his time at The Hindu, he got acquainted with Divya Gupta from TME (The Media Edge) and moved to the agency as a media planner. Eventually, he also got to handle media buying, working on brands like Rediff.com, Paramount Pictures and Colgate.

“We won the Tata media account and worked for them for over four years. After that we won the Parle Products account, and more new businesses. It was then when I decided to go South. The learning at TME was through the exposure I got on working with new brands, understanding different platforms,

I’m shy, but I’m a friend to my employees and colleagues.

creating innovations, getting into greater efficiencies for clients, new practices and working with media owners.”

The huge challenge for TME then, Kumar adds, was that they were not very big. He worked across categories like FMCG, tea, watches and biscuits. What he learned from Gupta (then president, South Asia, TME) was to be systematic, getting into the details and delivering the best for the client. “She also used to give us the space to work. I believe that if I am here it’s only because

my bosses and clients gave me the opportunity.”

After five years at TME, he moved to McCann Erickson but worked there only for three months. At McCann, he worked with VP, Srinivas Prabhu who he is thankful to for laying the principles and approach towards brands.

In 2004, CVL Srinivas called Kumar and offered him to shift to Maxus, Bangalore to head buying for Britannia at Maxus. “It has been fantastic. Srinivas has the knack of challenging you to do newer things. I had joined as head of buying for Britannia. I eventually started looking after all the clients at Maxus Bangalore.” In 2006, he became the regional head, South, for Maxus.

In 2005, he became the first Indian to win the best media planner award given by the Hong Kong-based Media Magazine. “When we came back, Srinivas and Lakshmi (Narasimhan; now chief growth officer for South Asia, GroupM) decided to move on and Vikram (Sakhuja; now equity partner, Group CEO, Madison) came into my life. I spent a good 7-8 years with him and he is a great guy to work with.”

Working with these people, for Kumar, has been like going to different ‘gurukuls’ where one learns different skills and how to use different weapons/ astras. Kumar feels he has always learned a sport by observing more and by only trusting the coach because a coach can see something that you cannot. He signs off saying that people who have worked with him will agree that when “they have a problem, or have something to say, they can come to me. I’m a bit shy and may be I don’t smile that much, but I am a friend to my employees and colleagues.” ■

prachi.srivastava@afaqs.com

TRAI

Defying TRAI

These channels failed to follow TRAI’s directive during the 7-10 pm slot. News Bureau

The Telecom Regulatory Authority of India (TRAI) has disclosed names of 140 TV channels that are not complying with its 10+2 ad cap regulation.

As per TRAI, 39 news channels and 101 non-news channels did not

140 channels have not complied with TRAI’s 10+2 ad cap regulation.

follow the ad cap directive during the peak hours (7-10 pm slot), between February 30 and March 1, 2015.

As per information available with TRAI, the remaining news channels and pay non-news channels are carrying advertisements (commercial and self promotional) of less than 12 minutes average duration per hour, during these peak hours.

Some of the big names in the news genre include India TV, ABP News, CNN-IBN, Aaj Tak, CNBC TV-18, NDTV 24X7, Headlines Today, ETV Gujarati and Times Now.

In the pay channels (non-news) category, the channels that are defying the ad cap ruling include channels from 9X Media, Star India, Multi Screen Media, Discovery Communications, Sun TV Network, The Walt Disney Company (India), ZEE5 and Viacom18.

The channels from these networks include Sun TV, Sab TV, Sony TV, Star Plus, Life Ok, Star Pravah, Fox Star, Suvarna, Big Magic, 9X Jalwa, Zee TV, Discovery Channel, MTV, Colors Hungama, Disney, & Pictures. ■

feedback@afaqs.com

SIDDHARTH BINDRA > MD, BIBA

“We’re still wondering if TV is the right medium for a fashion brand”

The ₹500-crore company is ready to talk to younger consumers.

By Saumya Tewari

Biba is a home-grown ethnic wear brand started by Meena Bindra from her house in Mumbai, with ₹8,000, in 1988. Today, the brand has a pan-India presence offering products in all three categories of SKD (Salwar Kameez Dupatta), M&M (Mix & Match) and Unstitched Fabric. It also has Biba Girls, a dedicated range for kids from 2-12 years.

The company closed this financial year with ₹500 crore. We spoke to Siddharth Bindra, managing director (Meena's son), about the brand's journey.

Though you have revamped the logo, you have avoided a complete overhaul...Is it intentional?

People related to the old identity of Biba, hence it is not vastly different. We retained the colour red in the logo as it represents 'festivity and ethnicity' - something the brand and clothing line essentially represents.

With more women choosing comfort over tradition, how has your brand incorporated changes in design?

Fashion, not comfort, is the top priority for women, especially when they are buying ethnic wear. Attend a wedding in Delhi in winter and you will notice people not wearing the most comfortable clothes. For a woman, the outfit she chooses should make her feel good about herself. Having said that, fundamentally, the salwar kameez is a comfortable outfit..



crucial are Tier II and III cities for Biba?

The tier II and III cities are large markets for Biba. We operate in 65 cities in India and hoping to take this number to 100. The consumer in small cities is price and product sensitive, but with a huge aspiration for a brand.

Are you working on an economy range then?

We have segmented this market into luxury, premium and value fashion. Within the luxury segment (designer wear), the company has forged joint ventures and invested in brand labels of designers like Anju Modi and Manish Arora. The premium segment is well served by brand Biba and the value segment is being addressed by our newly launched brand Rangriti, launched last year.

How good is the reach of brand Rangriti?

We are in 400 stores, selling

for your ready-mades?

Before 2000, ethnic wear was entirely an unstitched market; although the segment hasn't grown much, it continues to exist. We want Biba to be one-stop-shop for the entire ethnic product range and, hence, unstitched continues to be a part of our range. Surprisingly, for us, Mumbai is a big market.

How crucial are e-commerce sites in your overall business?

E-com accounts for 7-10 per cent of our overall business. It will go up to 15 per cent in the next two to three years.

Biba faces fierce competition from not just Fab India and W, but also traditional ethnic wear brands across cities. How do you tackle competition?

I believe our strength is our product, brand and customer loyalty. On a personal level, I'm surprised everyday with the depth of market, consumer reaction, products and change in fashion. Retail is a nitty-gritty business. Every store is a separate business in itself.

For many brands, a brand revamp exercise is usually accompanied with a celeb endorser. How come we didn't hear that from you?

Biba as a brand has strong consumer connect. It does not require celebrity endorsement. But we are looking at a brand ambassador for our newly launched Rangriti.

We noticed you haven't taken to TV advertising...

We are flirting with the idea. But we are still wondering if TV is the right medium for fashion. Print and OOH show a fashion brand much better than TV. ■

saumya.tewari@afaqs.com

Biba's target group is between 20 and 40 years. How has it changed over the years?

There has been a shift in our TG. Ten years back, brand Biba was more inclined towards catering to women in the 32-45 years age group, because the visibility of the brand was less and the product range suited this bracket. Biba was manufacturing only salwar kameez then. Today, our product has evolved. We have a wide range - mix and match, Indo-fusion, salwar kameez (asymmetrical, A Line cuts).

What kind of research goes into deciding the designs and cuts?

We sell through 180 EBOs (exclusive brand outlets) and 200 retail points, and I believe the best research

Fashion, not comfort, is the top priority for women, especially when they are buying ethnic wear

and feedback comes from our customers. We also follow traditional research projections like The Colour and Fashion Forecasts. But when it comes to fashion, one has to also take intuitive calls. I think it's the mix of all three that works for us.

Has consumer preference changed?

I think long kurtas are back in fashion. Gheras were in, but now the kurtas are straighter and longer. This summer, pastels are in, in a big way.

Marketers are enthusiastic about unmetros, as these cities are driving growth for many brands. How

through shops, Reliance Trend and Hypercity outlets, as well as e-com platforms like Jabong and Myntra.

Rohit Bal has been associated with Biba. Does having a glamorous name associated with the brand help fulfil a specific need?

We decided to tie up with the ace designer to come out with an 'occasion wear' line three years back. The collection has received a good response from Mumbai and Delhi markets.

Biba also sells unstitched cloth. Is the kind of taker for this product totally different from the taker

MYNTRA & HRX

Fuelling Aspirations

Myntra, along with HRX, has launched a crowdfunding initiative to help support four differently-abled athletes.

By Saumya Tewari

It's no revelation that not all sports in India enjoy the same pedestal as cricket. Some function without even the basic infrastructure. A bunch of differently-abled athletes have to rely on crowdfunding to support their training to qualify for Paralympics 2016, to be held in Rio de Janeiro. The Paralympic Committee of India (PCI) has recently received a double blow with the International Paralympic Committee (IPC) handing it a suspension for an internal squabble, and the Union Sports Ministry issuing a show cause notice over the alleged 'poor conduct' of the 15th National para-athletics championship in Ghaziabad in March.

Realising the state of affairs, actor Hrithik Roshan, who owns a lifestyle brand HRX, in association with e-commerce platform Myntra, decided to raise ₹2 million through crowdfunding platform Keeto for four athletes.

A sale was also conducted on Myntra.com on April 29, in which every penny spent on HRX line of products was contributed towards the cause.

The brand has rolled out a campaign urging consumers to support the cause. Titled 'Mission Paralympics 2016', the video is a part of the brand's campaign 'Defeat Defeat' and features four athletes Sharath Gayakwad (Para-swimming), Niranjana Mukundan (Para-swimming), Sakina Khatun (Power lifting) and Rajender Rahelu (Power lifting).

All funds raised will go to the GoSports Foundation, a not-for-profit venture working towards the development of junior athletes across Olympic and Paralympic disciplines, since 2008. Each para-athlete's annual expense comes to approximately ₹5,00,000 each, and this campaign intends to raise crucial support for the four mentioned above.

The HRX brand was conceptualised by Hrithik Roshan and Afsar Zaidi, founder of Exceed Entertainment, a multi-platform



entertainment management company. The brand, debuted online in 2013, is pitched as a casual wear brand focussed on fashion and fitness. Exceed Entertainment retails the brand through on-ground stores across the country.

CAUSE AND EFFECT

While experts from the industry appreciate the effort by the brand, they notice that the initiative was not well promoted and lacked effective execution.

For Saurabh Uboweja, brand strategist and CEO, Brands of Desire, this campaign was a 'micro marketing initiative' for Myntra, focussed on HRX.

"Flash sales need strong marketing support to trigger a real frenzy. There was just one mention on April 27th and not a single mention on Myntra's Facebook page on the date of the event," he points out adding that it's too naive for HRX to focus on CSR to build its brand equity.

Meanwhile, Pratik Gupta, co-founder and director - new business and innovation, FoxyMoron, lists the essentials for a good CSR campaign.

"Find a cause that your brand should stand for, the extension of the brand messaging should seamlessly lead into the cause, the cause should be the winner, but the brand should subtly be a part of it; actually do good and activate people (go beyond buying/sharing/liking)," he explains. ■



Uboweja & Gupta: Sceptical

saumya.tewari@afaqs.com

Summer Ready

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aspirations. This summer, we have once again set out to realise their dreams through engaging campaigns like animating a kid in a 'Motu Patlu' episode and Sonic's 'Selfie' campaign, thus creating new benchmarks of innovation and redefining engagement in the kids genre."

Jaipuria shares that the viewership of kids genre grows by 15 per cent during summer. Advertisers such as Vadilal, Mother Dairy, Rasna, Roohafza, Tang, Horlicks, Glucon-D and specific water parks in South India, have come on board as key sponsors on Nick.

Nickelodeon (franchise), according to Jaipuria, grew its ad revenue share by 33 per cent last year.

Sonic, the action and adventure channel, has launched 'Selfie Kheecho Prizes Jeeto' campaign in which kids will get a chance to click selfies with a freeze frame of their favourite toons from 'Pakdam Pakdai' starting mid-May and win gadgets.



The campaign will be promoted on TV, print and radio. It will also have a van activation reaching out to over 15 smaller towns across Maharashtra, UP and MP. Sonic will be targetting malls where kids will also be able to engage with Doggy Don from 'Pakdam Pakdai'. It will connect with kids across multiple retail touch points, such as Funcity, across 12 cities and numerous McDonald's outlets all over India.

Sonic has also launched two new shows - 'Hubert Takako' and 'Mini Ninjas'.

Teen Nick, meanwhile, has plans of airing 'Marvin Marvin' and 'Nicky Ricky Dicky Dawn'.

Nick is the leading kids entertainment channel as per BARC data. ■

feedback@afaqs.com

SAUJANYA SHRIVASTAVA > CHIEF MARKETING OFFICER, MAKEMYTRIP.COM

“We’re talking to people who transact on e-commerce but aren’t on online travel sites yet”

MakemyTrip’s CMO talks about roaming and the emotional connect. **By Ashwini Gangal**

Online travel agent MakeMyTrip recently launched a new tagline, ‘Dil Toh Roaming Hai’. On the occasion, we spoke to Saujanya Shrivastava, chief marketing officer of MakeMyTrip.com, who came on board earlier this year. Previously, he worked as CMO at Bharti Axa Life Insurance.

For MakeMyTrip, Shrivastava has found an addressable TG in two distinct sets of people - those who transact on e-commerce sites but are yet to do so on online travel sites like his, and those who travel a lot, but still book their tickets offline. The brand’s ad spends for this year are upwards of ₹80 crore.

Recently, MakeMyTrip launched a digital campaign to promote its new ‘Uncancel’ feature, that enables one to re-book a cancelled trip, at a later date, without incurring any additional cost. The feature became an unqualified hit. “Uncancel has become a trigger for people to opt for MakeMyTrip. It’s like a quasi-insurance against possible cancellation,” says Shrivastava.

The total ticket money that has been saved since the Uncancel feature was first launched (nearly two months ago) is ₹25 lakh. Excerpts.

Your new tagline ‘Dil Toh Roaming Hai’ sounds like something a telecom company would have gone for...

(laughs) I wouldn’t see it like that. We want to weave a larger emotional fabric around people’s

wandering hearts....

On a serious note, how did you zero in on it? What insight did you draw on?

The starting point was - the positioning must reflect the changing cultural code. The objective is to strengthen the brand’s connect among existing travellers and to recruit new customers into the online travel category. The onus of growing the online travel category is on us.

The insight that led to this new positioning and tagline is - travel is really no longer an ‘annual event’. Today, leisure travel is a part of ‘lifestyle discourse’. When people talk to family and friends, there’s a strong cultural need to come across as more interesting and well-travelled. So travel

The biggest opportunity in the online travel segment is that we’ve just scratched the surface so far.

has become a ‘via media’ to increase one’s ‘interesting quotient’, if you will.

Just like people have financial or career ambitions, they also have travel ambitions. Our new brand positioning is reflective of this growing travel ambition. We are seeking to partner the emergent customer in this space and are looking at owning the entire consumer travel cycle. We want to move from being a ‘travel provider’ to a travel partner... almost a co-conspirator of sorts, who inspires people to go ahead and travel. We’ve come into very fertile territory.



Society is breaking out of the ‘socialist syndrome’; indulgence is no longer seen as a bad thing. Experience is the new currency, the new parameter of success... you’re remembered more for the stories you’ve lived than the badges you wear.

From ‘Memories Unlimited’ to ‘Hotels Unlimited’ to ‘Dil Toh Roaming Hai’, your stance has moved from emotional to functional, and now back to emotional...

The Indian online travel category is evolving and there are slivers of differentiation

between brands. We want to make a very distinctive space for ourselves.

Category communication is focused on deals, offers... while these functional aspects are important, we’re now talking about the emotional pay off.

Doesn’t it worry you that a move away from a tagline like ‘Hotels Unlimited’ might affect the way your site is regarded as far as hotel bookings go?

Not at all.

In fact, hotels and packages will continue to be our growth engine and focus area. You’ll see that coming through in the next set of communication.

As our campaign rolls out, you’ll see a confluence of the functional and emotional aspects.

Are you targeting a specific demographic through this campaign?

We’re hoping to create a huge shift from offline to online travel booking. We want to broaden our consumer base.

We’re talking to people focused on leisure travel. The TG comprises 25 to 40 year olds, from SEC AB, living in metros and urban centres (population upwards of five lakh). We’re targeting the new age traveller who is seeking choice through multiplicity of options.

Doesn’t a large part of this segment already book airline tickets online?

Currently, around 50-60 million people in India transact on e-commerce but only 15 million or so transact on online travel sites. So there’s a potential base of 35 million, comprising people who are on e-commerce, but have not yet tried online travel booking. So that’s one set of customers we want to talk to straight away.

Then there’s the larger set that has still not come onto the e-commerce bandwagon, but they do undertake travel. They book tickets over the phone or through their own small network of travel agents. They have not yet transacted online. We’re also talking to that set.

You’ve spent over five years marketing Bharti Axa Life Insurance. What was the biggest challenge then and what is it now?

The life insurance industry has many regulatory pressures. So being able to really innovate on the product front used to be a big challenge. Most products in the insurance segment are standardised... it’s a commoditised segment. It is easier to come up with service and value propositions in the travel sector.

The biggest challenge - opportunity, rather - in the online travel segment is that we’ve just scratched the surface so far. At just 15 million in a country of 1.2 billion, this is just the tip of the iceberg. ■

ashwini.gangal@afaqs.com

JOB SWITCH.in

Post: Visualizer / Sr. Visualizer
Company: Vermillion Communication Pvt. Ltd
Profile: Must be from advertising, Must have Software knowledge
Exp: 2 to 6 yrs.
Location: Delhi
Email: hr@vermillion.net.in

Post: Visualizer
Company: Prem Associates Advertising and Marketing
Profile: To design advertising communication using the Adobe suite, Corel Draw, etc.
Exp: 2 to 5 yrs
Location: Mumbai
Email: premasso@gmail.com

Post: Account Executive/ Sr. Account Executive
Company: ABM communications Pvt. Ltd.
Profile: We are looking for team members who are happy, excitable and enthusiastic individuals, with a thirst for knowledge, innovations and understand communication. .
Exp: 1 to 3 yrs.
Location: Gurgaon
Email: careers@abm.co.in

Post: Asst. Manager - Media Planning & Buying
Company: Orienta Cine Advertising Pvt Ltd
Profile: Mall & Multiplex meeting Taking Brief of activity from Marketing team or client Making plans as per market with the best possible sites Arrangement for the necessary permission from Malls & multiplex for the site installation or for promotional activity.
Exp: 3 to 6 yrs.
Location: Mumbai
Email: info@orientacine.com

Post: NCD
Company: Infinium India Group
Profile: Should be senior creative person from copy background Having at least 10 years of experience in the industry. Should be capable of conceptualizing and developing campaign for various media vehicles like print, radio, TV etc
Exp: 10 to 11 yrs.
Location: Pune

Email: vishal@infiniumindia.com

Post: Client Servicing Executive
Company: Elixir Designs
Profile: Should be well informed on what's happening in the world of advertising and corporate communications. Must be proactive to meet the clients communication needs, has to be a good communicator and should be able to handle corporate client presentations. Imperative to know the agency operations.
Exp: 2 to 4 yrs.
Location: Mumbai
Email: ganesh@elixirdesigns.com

Post: Copy Head
Company: IDEASATUNO Healthcare Communication
Profile: Responsible for making excellent brand communication for all our client. Ability to understand briefs for healthcare brands and come out with inspired brand campaigns.
Exp: 2 to 3 yrs.
Location: Mumbai
Email: hormazd@ideasatuno.com or swapnil@ideasatuno.com

Post: Copywriter
Company: Marching Ants Adv. Pvt Ltd.
Profile: Good command over the English language Ideas man able to dabble in ATL & BTL advertising Crack brand positioning & campaign ideas that can be taken across media.
Exp: 3 to 5 yrs.
Location: Mumbai
Email: marchingants.job@gmail.com

Post: Account Managers
Company: Purple Spinach Communications
Profile: Account Managers - Should be well informed on what's happening in the world of advertising and marketing Must be proactive to meet the clients marketing needs, has to be a good communicator and should be able to handle client presentations. Imperative to know the agency operations.
Exp: 2 to 4 yrs.
Location: Mumbai
Email: drop@purplespinach.com

Post: Senior Visualizer/ Junior

Visualizer
Company: Studio Link Pvt. Ltd.
Profile: To create and design imaginative layouts for posters, brochures. Must have advanced knowledge of Adobe Photoshop, InDesign and Adobe Illustrator. Also should be well versed with printing and output of files
Exp: 3 to 5 yrs.
Location: Mumbai
Email: info.studiolink@gmail.com

Post: Art Director
Company: OpusCDM
Profile: Creative thinker, keen to pursue unusual, result-oriented work, able to design and execute as well. Will lead the team effort in creative work and brand development through art. Developing multi-media advertising campaigns and other brand communication material. Keen to work on all forms of advertising communication including online and film.
Exp: 6 to 8 yrs.
Location: Bengaluru
Email: hr@opuscdm.com

Post: PR Manager
Company: SDF HHRC
Profile: Respond to requests for information from the media or designate an appropriate spokesperson or information source. Writes press releases or other media communications to promote clients. Establish or maintain cooperative relationships with representatives of community, consumer, employee, or public interest groups.
Exp: 5 to 15 yrs.
Location: Mumbai, Goregaon - west
Email: hr@sdfholistic.com

Post: Sr. Media Executives
Company: MX Advertising Pvt. Ltd.
Profile: Candidate should have an extensive experience of handling all types of media - Print, Electronic, Outdoor etc all. Good understanding of media software's and a rapport with media.
Exp: 5 to 15 yrs.
Location: Mumbai
Email: hr@mxadvertising.com

Post: Copywriter

Company: Whats In a Name Creatives Pvt. Ltd.
Profile: A creative person with a great imagination. Good command over the English language. Understanding of brands and client briefs. Attention to detail. Excellent Communication & Interpersonal skills. Prepared to work late hours as per need. Good emotional balance. Excellent team player.
Exp: 1 to 3 yrs.
Location: Hyderabad
Email: biz@whatsinaname.in

Post: Sr. Copywriter
Company: Nuts N Bolts Communications
Profile: Creativity and ability to produce innovative and original ideas. Excellent command Grammar & Punctuation. Experience in writing creative content. Ability to work under pressure and meet deadlines.
Exp: 3 to 5 yrs.
Location: New Delhi
Email: arup@nutsnbolts.co.in



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>> MOVEMENTS/APPOINTMENTS <<

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

ADVERTISING

The fortnight began with Leo Burnett, Mumbai appointing Sanju Menon as vice president. Menon will lead the Bajaj business nationally, taking charge of both strategy and account management. He joins the agency from Rediffusion Kolkata, where he served as the branch head, before moving on to head operations in 2013.

Following top creative and strategy resources, Nima Namchu and Atishi Pradhan, Rajesh Bhatia, digital head, Cheil Worldwide, has also put in his papers. Prior to joining Cheil, he was president - Havas Worldwide 4D (then Euro RSCG 4D), where he drove the 'digital first' positioning for brands such as Nokia, IBM, Airtel, Max Life Insurance, Unilever (FAL) and Reckitt Benckiser (Dettol, Harpic, Veet, Vanish, Mortein), among others.

Rediffusion-Y&R Group India has announced the appointment of Rahul Jauhari as chief creative officer. Komal Bedi Sohal, who held this position till now, will move to Singapore as chief creative officer of Y&R, Singapore. In his seven-year-long stint at Rediffusion Delhi and Mumbai, Jauhari led the creative work on Airtel, the agency's biggest account. His team was also behind building SAB TV from scratch to a well known brand in the Indian GEC space.

The agency has also appointed Suparna



SANJU MENON



RAJESH BHATIA

Mucadum as vice president to head its Kolkata operations. She will now be reporting to Dhunji Wadia, president, Rediffusion-Y&R India. Mucadum has over two decades of industry experience. She has earlier worked with JWT, Trikaya, Rediffusion-Y&R, AMSI Radio, Polar Fans and has lead operations at Genesis Advertising and Grey Group.

DDB Mudra Group has reshuffled its senior management as Mandeep Malhotra, ex-president, DDB MudraMax, has moved out. He joined the agency in December 2008. Malhotra is currently evaluating his options - one of them is joining Pratap Bose's new venture. Sathyamurthy Namakkal, Anil Deepak and Sameer Mehta will take on additional responsibilities.

Namakkal, currently executive director, DDB Mudra Group and president, DDB MudraMax Media (including Digital), will now additionally take charge of DDB MudraMax's OOH



RAHUL JAUHARI



KOMAL BEDI SOHAL

business. Deepak, currently executive director, DDB Mudra Group and head of ideas, DDB MudraMax, will also head the DDB MudraMax experiential business. Mehta, head - business and operations, TracyLocke, will take independent charge of the business and will now report directly to Kamath, Group CEO and MD, DDB Mudra Group. ■

DIGITAL

Patrika Group has made key appointments to its multi-media platform, Catch. Senior journalist and former Tehelka MD, Shoma Chaudhury will join as editor-in-chief. Bharat Bhushan, founder-editor of Mail Today, has also joined the project as editor. Vinny Ganju, who brings to Catch ten years of experience as part of the digital media landscape, will be chief operating officer, Catch News.

Replacing Sundeep Malhotra, Skechers' Sanjeev Agrawal took over as CEO of Homeshop 18.

Agrawal, who in his last assignment, was MD at Skechers South Asia, comes with over 26 years of experience across the FMCG, fashion and retail sectors. He will now be based in Noida.

Snapdeal has appointed Jayant Sood as chief customer experience officer (CCO). He brings to the table 25 years of experience, of which 20 years have been with American Express and the last five years with Bharti Airtel as the chief service officer. ■



SHOMA CHAUDHURY



SANJEEV AGARWAL



JAYANT SOOD

MEDIA

Priti Murthy took over as chief strategy officer, Maxus. In her new role, she will be working towards building Maxus' products focussing on insights, effectiveness and behaviour change projects through Moribus, its behavioural science unit. Additionally, she will also be working closely with the Maxus APAC regional planning team.

Reliance Broadcast Network Limited (RBNL) has rejigged its top management. Asheesh Chatterjee, Ashwin Padmanabhan and Sunil Kumaran were given additional responsibilities, as chief operating officer, Lavneesh Gupta decided to quit after a successful stint of almost two years with the organization.

The executive leadership team, with Tarun Katial at the



SUNIL KUMARAN

helm as chief executive officer, will comprise Asheesh Chatterjee as EVP and CFO; Ashwin Padmanabhan as EVP and business head, who will oversee television channels - BIG Magic and BIG Magic Ganga, while handling his existing role as business head for 92.7 BIG FM; Sunil Kumaran as chief strategy officer and Paritosh Painter as network creative director across media.

GroupM has also announced structural changes as Lakshmi Narasimhan, Tushar Vyas and Sridhar Ramasubramanian were assigned new roles in the organization. They will report to CVL Srinivas. Narasimhan has been appointed as the chief growth officer for South Asia. With this appointment, GroupM has merged the CTG



CHINTAN KATARE

Group with GroupM Digital platforms. He has prior experience within the group with stints at Mindshare Fulcrum and GroupM as head of CTG. He was the CEO of Web18, the digital unit of the Network18 Group, till April 2014.

Vyas has been promoted as chief strategy officer for GroupM, South Asia. Vyas has been heading GroupM Interaction, the digital media arm of GroupM, a unit he helped set up. Ramasubramanian, chief financial officer, has been promoted as the new chief operating officer of GroupM, South Asia. Apart from leading the financial, commercial and IT teams, he will manage the Bangladesh, Sri Lanka and Pakistan markets. The GroupM CEOs of these markets will now report to him.

NexGTV has appointed Chintan Katare as head of ad sales for India. Katare will be responsible for designing and offering differentiated marketing experiences for leading brands. Formerly, he was with Mogae Media overseeing the monetisation of mobile ad inventories of leading brands. ■



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