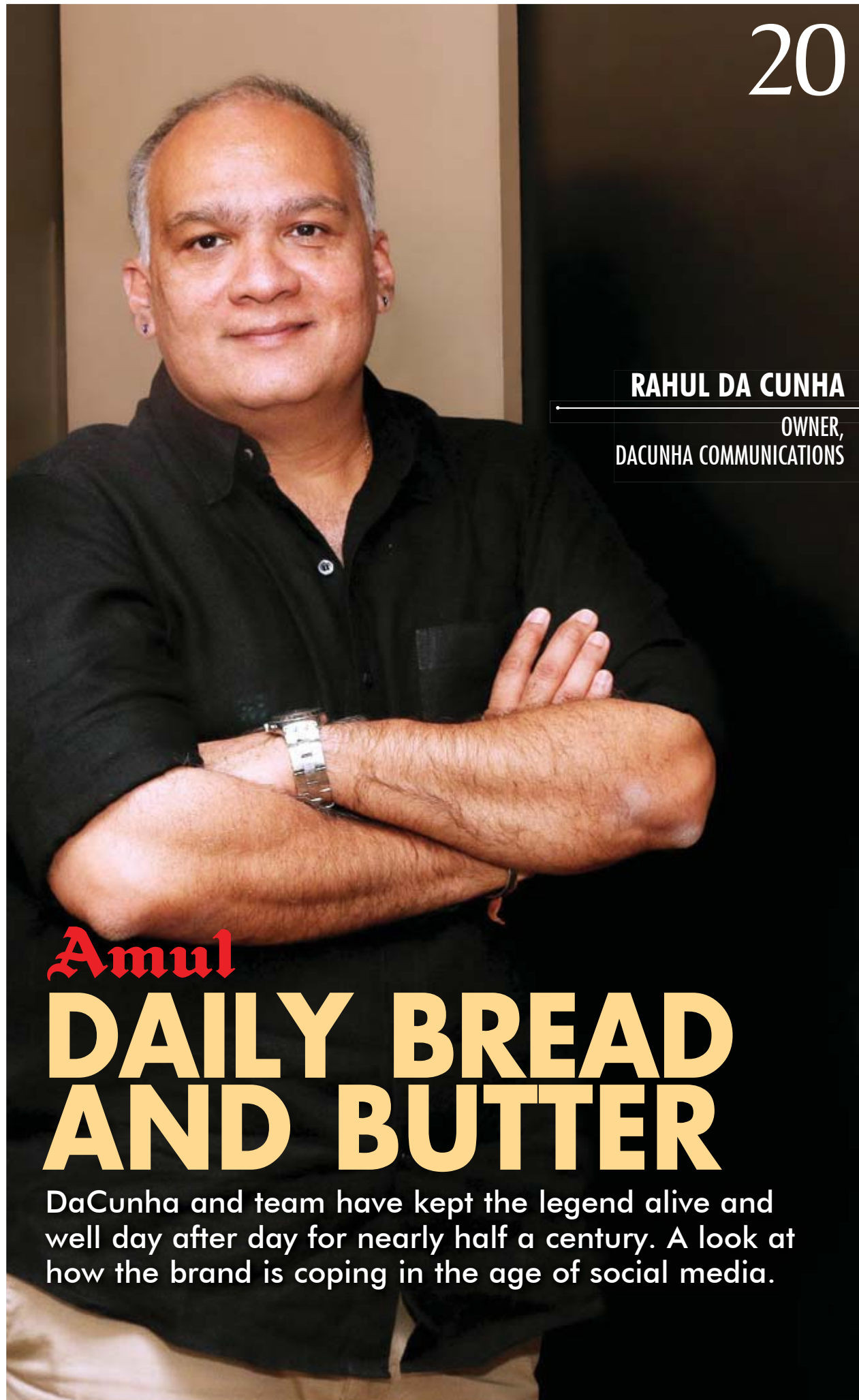


afaqs! Reporter

November 1-15, 2015

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RAHUL DA CUNHA

OWNER,
DACUNHA COMMUNICATIONS

Amul

DAILY BREAD AND BUTTER

DaCunha and team have kept the legend alive and well day after day for nearly half a century. A look at how the brand is coping in the age of social media.



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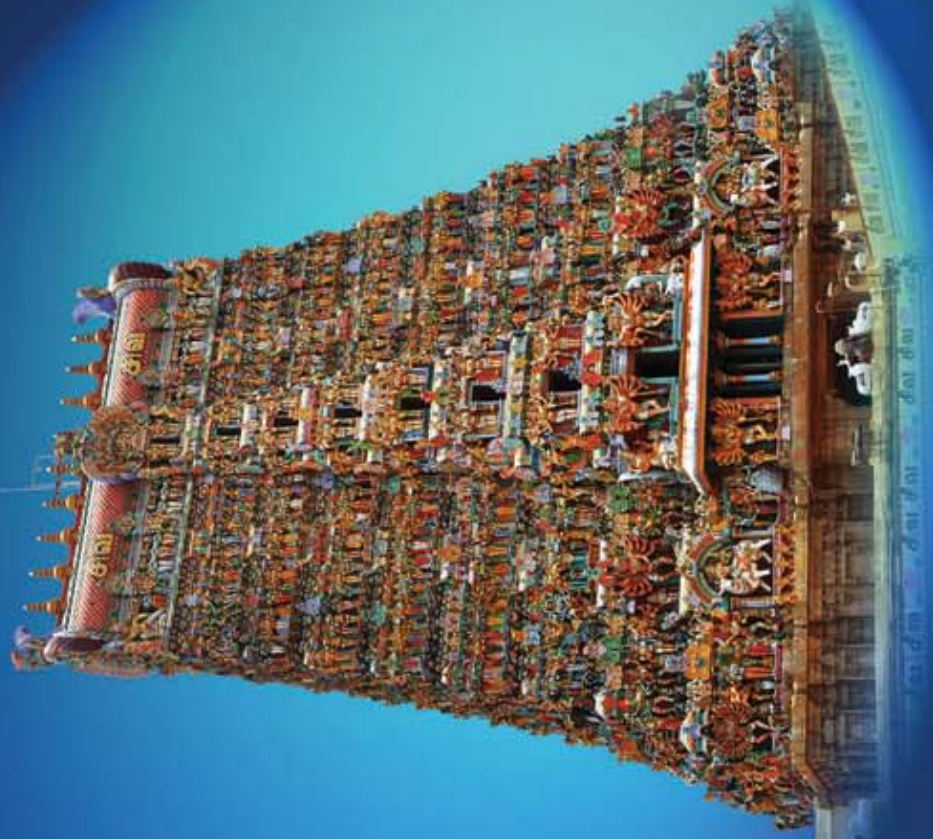
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AS ICONIC TO MADURAI AS MEEENAKSHI MAMMAN KOVIL, MALLIPOO & ALAGGAR.



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This fortnight...



When Sylvester daCunha created the Amul girl in the mid-1960s to rival Polson's butter girl, little did he know she'd make the Indian billboard her permanent home for the next 50 years. Today, though, the moppet has a farmhouse she frequents – digital media. Sylvester's son Rahul, who handles this legacy account, recognises the opportunity social media affords and milks the platform every single day. Along with copywriter Manish Jhaveri and cartoonist Jayant Rane, he creates nearly one news-based ad a day for Amul's digital pages.

When I went over to the agency to interview the team, I watched as they discussed how best they could capture the buzz around the movie Talvar, on a hoarding. A rare privilege, that. "Is there a dialogue Irrfan Khan keeps repeating through the movie?" Jhaveri asked, hoping to hatch a butter-related pun on a buzzy line from the film. It took me a moment to realise he was talking to me. "Is the writer of Amul's ads actually asking me to brainstorm with him for a hoarding that's due for immediate release?" I secretly basked, as I gave my two pence, marvelling at how casual and relatable the entire process is. They finally went with 'Kya Talvar Ki Dhaar Se Dhaara Badlegi? Amul – Proves Itself Daily'.

While basing copy on such serious issues (the movie is about an actual murder) don't they worry they might sound flippant or insensitive? Yes, but turns out, they can get away with saying many things simply because the Amul girl is saying them.

But there's a flipside to such popularity. Recently, table margarine brand Nutralite launched a campaign that involved replacing Lord Ganesha's paunch with muscular abs. In India, that's dangerous territory. "We take risks with politicians, not religion. We just don't go there," said Rahul on the subject.

But if another brand can do it without suffering any disproportionate backlash, why not him? "There was no reaction, because it wasn't on an Amul billboard," he said.

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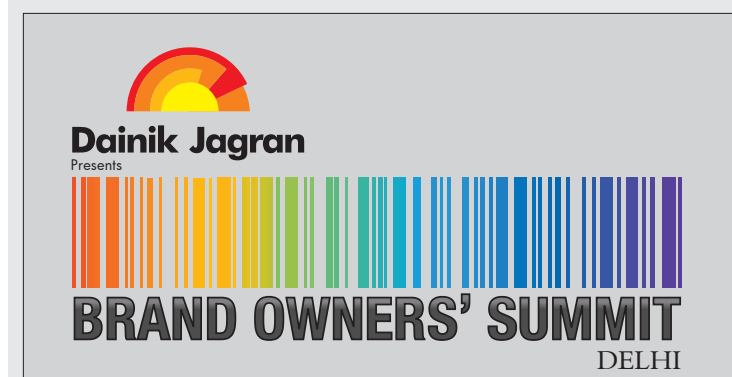


INDIAN ARMY Call to Action

A professional organisation that offers exciting jobs.

POINTS OF VIEW Refurbished Goods

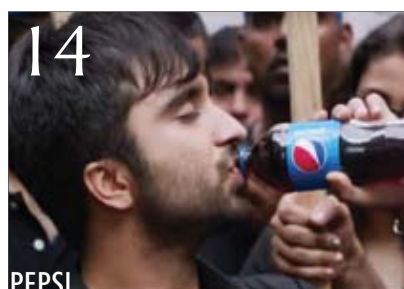
Is the Indian market ready for the refurbished goods category?



AFAQS! EVENTS

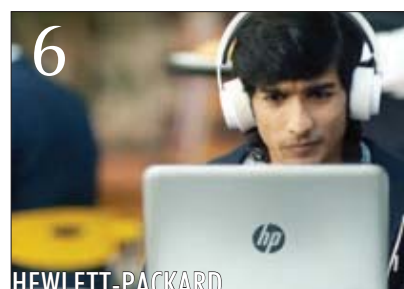
Brand Owners' Summit

Building brands in a diverse market. The audience was treated to a host of insights.



PEPSI Accidental Cues

Even a hunger strike can't stop the Pepsi drinker.



HEWLETT-PACKARD Going Steady

Lloyd Mathias on the 'Bend the Rules' campaign.



MICROMAX A Smart Upgrade

Micromax uses popular celebs to mark its transition.

INDIAN ARMY

Call to Action



Grey Group India's campaign for the Indian Army projects the armed forces as a professional organisation that offers exciting roles for the youth. By Aakriti Shrivastava and Ashee Sharma

Grey Group India has conceptualised a new campaign that calls upon the Indian youth to join the country's 'most exciting' workplace, the Indian Army. The campaign comprising nine videos, projects the Indian Army as a full-fledged working organisation that offers as many as 20 different roles. The youth's perception of the Indian Army has been that of fighters standing on a perpetual standby mode with heavy machine guns and tanks to fight the enemy at the border. While valour and patriotism remain the key areas of focus for the armed forces, this is the first time the Indian Army has pitched itself against industries like IT, medicine and media, professions that usually attract the youth.

Vineet Singh, vice president and business head, Grey Group India, informs that in order to gather these insights, the agency carried out an extensive consumer research which included talking to college students as well as army officers, across the nation. The results showed that while careers like technology, media and entertainment caught the fancy of the youth, to join the Indian Army was not on their radar.


"We found that the youth's perception of the Indian army is starkly different from what is actually experienced by army officers. While youngsters perceive the army to be driven only by combat roles using outdated technology, the reality is that it has over 20 diverse career disciplines offering an all-round lifestyle and it is constantly modernising itself with cutting edge technology. Thus, the challenge was to showcase this relatively lesser known side of the army," says Singh.

The campaign has targeted young people, between the ages of 16 to 27 years, on the verge of making a career choice. There are several opportunities offered by the Indian Army to those who aspire to don the olive green uniform, to join at different stages. A candidate can join through NDA (National Defence Academy) after Class 12, or through IMA (Indian Military Academy)

"The youth's perception of the Indian army is different from what is experienced by army officers."
VINEET SINGH



"The ads reinforce the fact that the Indian Army offers the youth a playground to show their talent."
DHEERAJ SINHA



after graduation. The OTA (Officers' Training Academy) at Chennai, provides the opportunity for those who are interested in short service commission.

Talking about the creative brief, Singh notes, "The brief was two-pronged. While the primary objective was to attract quality candidates to a career with the Indian Army, the secondary objective was to project it as a thrilling workplace."

As for the 'coolness quotient' of the army, Singh adds, "The campaign showcases the reality of the Indian Army. This is exactly what we saw and experienced in our interactions with the officers of the Indian Army and the communication reflects just that."

Dheeraj Sinha, chief strategy officer, GREY South East Asia, further explains, "Culturally, whenever we say Indian Army, the first image that comes to our mind is Sunny Deol firing a Bazooka

on the Pakistan border. In eulogising the physical valour and extraordinariness, the army imagery has pushed itself in one corner. The current campaign reinforces the fact that the Indian Army offers just the right exposure to today's youth, a playground where they can show off their talent."

The 360-degree campaign consists of nine TV commercials, multiple print ads and radio spots. While the ATL leg of the campaign will build excitement around the brand Indian Army and the diverse career options offered by it, the digital leg will give a sneak peek into the true and all-round life of army men.

Considering the popularity of the Indian Army on social media, the digital leg of the campaign that will commence from November, will be an important element of the outreach programme. As per the agency, Indian Army's official Facebook page has topped the People Talking About That (PTAT) ranking for Facebook pages (PTAT ranking is based on the analysis of the number of people talking about or on a particular page), its official website gets as many as 25 lakh hits every week and the Twitter handle of the Indian Army has 4,47,000 followers.

EXCITING ENOUGH?

Highly impressed by the campaign, Sameer Aasht, founder-director, Alma Mater Biz Solutions, and former strategy head, Taproot India, says, he is "amazed to see such provocative and persuasive work".

"Sharply focussed on the youth at the verge of making a life decision, the campaign pitches adventure over patriotism, insightfully leveraging the competitive advantage of a more meaningful and exciting life vis-a-vis various other mundane careers," states Aasht.

In his opinion, the ad is also well shot, has befitting music and a confident cast. "I am sure this will get the adrenaline rushing and lead to a great response," he adds.

The campaign targets youngsters on the verge of making a career choice.

Commenting on the strategy behind the ad, Sonal Narain, chief strategy officer, Cheil India, says, "Which kid in today's India doesn't want a cool job that gives benefits for life, exotic postings and more? Getting them to see a job in the army for what it is - a life less ordinary- is a very compelling thought."

Narain, however, thinks that the campaign falls short on some parameters. "Recasting the Army as a corporation is about overturning a perception, but the fairly expected visual montage and the deep-throated voiceover smacks of an air of self-importance. I would've expected a new story of an interesting job and an interesting organisation to be told in a more human and personal manner," she points out. ■

akriti.shrivastava@afaqs.com

Program Recall

Source: TNS Research, Brand Equity Study, 2015



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HEWLETT-PACKARD

Going Steady

As Hewlett-Packard India's 'Bend the Rules' campaign enters its second year, we speak to the brand's marketing in-charge Lloyd Mathias about the TG, the PC category and the growing need for 'hybrid devices'. By Ashee Sharma

Sample this: According to a Gartner survey of over 21,000 respondents across USA, China, Brazil, India and Germany, conducted in the third quarter of 2014, as many as 11 per cent of all tablet users, 10 per cent of all desktop users and eight per cent of all notebook users are considering replacing their current device with a hybrid device, in the next two years.

Consumers desire a device that affords a combination of portability, productivity and flexibility of touch, finds the study.

Thus, whether intentional or incidental, the 2014 India launch of the HP Pavilion X360 convertible was well-timed. With a little help from a strategically placed, 360 degree hinge, the colourful device transforms itself from notebook to stand to tent to tablet. The starting price is ₹39,990.

TAPPING INTO THE ZEITGEIST

For the product, that 'bends' into different modes, the company has found an addressable market in "the Indian Millennials" or the "four-screen generation," one characterised by its need to question norms. (Did someone say Fastrack?)

In conversation with afaqs! Reporter, about how the global communication theme - 'Bend the Rules' - has resonated deeply with the India market, Lloyd Mathias, marketing director, consumer PCs, Asia Pacific and Japan, Hewlett-Packard, says, "While coming up with the tagline we had to be careful because the Millennials are not about 'jugaad' or rebellion; they're just trying to synthesise a new approach by taking what's relevant from the older generations and then doing things in their own way."

Millennials, he tells us, form a large part of the workforce today. Many of them are young entrepreneurs who have decided to forgo their 'cushion jobs'. Their unconventional approach to work, which is very different from that of the purists, is often looked upon with suspicion. It was this insight that led to the tagline, 'I like your 'soch', but love my approach'.

"It's a healthy articulation of bending the rules in the Indian sense," says Mathias.

About the four-screen generation, Ajai Jhala, CEO, BBDO India, the brand's agency, says, "They are digital natives. This generation toggles between the mobile phone, laptop, tab and TV. For them, technology is an 'extended self' and the transition from online to offline, or office to home, is seamless. It is this aspect of seamless mobility that lies at the core of the product and campaign."

The power to make device-related decisions at the workplace is another characteristic feature of this generation. "Today, CEOs/COOs are younger (than they used to be, previously). And in



The power to make device-related decisions at workplace is a characteristic feature of the millennials.



Mathias: Millennial approach

general, youngsters today are comfortable telling their superiors what they want. Ten years ago, the company decided which phone and system one had to use, and there was no choice but to agree. Now, people can say, 'This is the device I use; make it work for me', and the CTOs have to say yes to that," explains, Mathias, adding, "Young people have found their voice and as a technology company we are celebrating their success."

The multi-media campaign for Pavilion X360 is a pan-India effort. Says Mathias about the target markets, "Mini-metros like Coimbatore, Madurai and Nashik have immense potential and are hence key markets for HP."

Last year, the brand featured stories of Rajputana Customs (Jaipur-based maker of customised motorcycles) and Malavnath Poorna (youngest girl to climb the Mount Everest) as webisodes. The present leg of the campaign comprises two new industry stories - those of Chaayos (Delhi-based tea chain) and Chumbak (design-led consumer retailer, based in Bengaluru).

In a third video, one sees 'YouTuber' and music prodigy Antareep Hazarika bending the rules to produce music with the HP Pavilion X360.

CATEGORY TALK

Talking about the usage windows for different segments, Mathias says, "The smartphone is primarily a 'communication' device, tablets are used for 'consumption' of content and the laptop/notebook is where we 'create' it. Today, although most people have a laptop or notebook, the desktop is used in offices, and in homes as a 'family computer' that everyone has access to."

Comparing smartphones to PCs is hardly fair, but it is, perhaps, safe to assume that the fight between hybrid devices, tablets and notebooks is a close one.

To Mathias, it's the fact that these devices are comparable, albeit in medium-to-broad strokes, that makes the convertible/hybrid PC a potential winner. ■

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Is the Indian Market Ready for the Refurbished Goods?

Refurbished goods lie between the brand new and the second hand product categories. Will the ever-sceptical consumer give it a chance? **By Saumya Tewari**

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Director Marketing,
eBay India



K VAITHEESWARAN

E-commerce Consultant & Founder,
Indiaplaza



ALEXANDER SOUTER

Managing Director & Co-Founder,
Overcart.com



SOLOMON WHEELER

VP – Marketing & Communication,
Lava International



THE REFURBISHED MARKET IS STILL AT A NASCENT STAGE. ALL STUDIES INDICATE THAT BY 2020, THE E-COMMERCE MARKET WILL BE UPWARDS OF

\$115 billion, assuming that there is a return rate of 10-15 per cent. The refurbished category will be valued between \$12 and \$15 billion.

Aspirational customers largely hailing from tier II and tier III towns drive the refurbished category, because they want to own branded products at discounted prices.

In the first phase, eBay India introduced live refurbished product listings in mobile, laptops and tablet categories. However, we intend to expand into home appliances, gaming consoles and clothing in future.

While there is a huge growth potential in the category, the biggest challenge for organised players continues to be creating awareness among the consumers.

THERE IS A POTENTIAL IN THIS CATEGORY BECAUSE IN INDIA THERE ARE SO MANY PEOPLE WHO DO NOT HAVE SPENDING POWER

to buy high-end gadgets for full price.

It makes sense for these customers to buy refurbished products rather than second-hand ones. However, there would be a certain scepticism associated with the category. The challenge will be to create awareness and build trust about the category. Consumers would likely to refrain from buying refurbished goods as they do not know much about the whole process.

If the education is being done by a third party platform like eBay it will be difficult to build the trust. The best way for trust building is when manufacturers like Sony or Samsung will stand behind the refurbished products and create awareness. However, I feel, it is almost impossible for them to do it.

I DO NOT THINK THERE IS ANY MARKET AS READY FOR THE REFURBISHED GOODS AS THE INDIAN MARKET. ALL MAJOR CITIES IN INDIA HAVE

unorganised players in markets like Ghaffar Market (New Delhi) and its variants.

Ever since the smartphone arrived, Indian consumers have been buying refurbished goods. Before the online players came on, demand for refurbished product was a lot higher than any other market across the globe.

The Indian customer is value-focussed and educated on products. The refurbished category allows consumers to buy a product - is not brand new - albeit the same quality at a 30 per cent discount. I think quality, warranty and trust is what online players are bringing to this category. On our platform, mobile is the most popular category followed by mobile accessories and unboxed products.

THERE IS A DEMAND FOR REFURBISHED MOBILE HANDSETS IN THE MARKET. HOWEVER, THE CURRENT SUPPLY IS NOT ABLE TO MATCH

that. Product returns due to hardware or software failures are ultimately a cost to the company and therefore in the long run any brand would like to see this trend going downward.

At Lava, there is a huge focus on product quality and, therefore, this is not a big market for us. At the moment, we do sell a small volume of refurbished devices in an organised manner with 100 per cent transparent communication to the customers in terms of reduced warranty period and discounted price of the product.

The primary mode of this communication is retailer education and the packaging itself.

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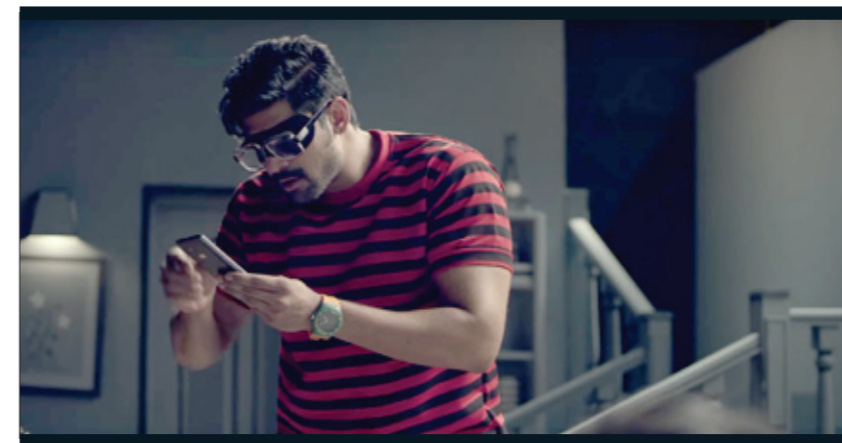
STARK Tvm. 2347

Source: IRS 2013

MICROMAX

A Smart Upgrade

Micromax Informatics has rolled out a multi-media campaign to fuel the transition from feature phones to smartphones. By Ashee Sharma



Micromax Informatics has put together a palpable deal for customers to facilitate an upgrade from feature phones to a smartphones this festive season. The brand has brought on board stand-up comedian Kapil Sharma (for North) and Baahubali actor Rana Daggubati (for South) to promote its new Bolt range of entry-level smartphones, designed specifically for the 'value conscious, yet aspirational' Indian.

The television-heavy campaign, executed by Lowe Lintas Delhi, includes a set of three films, each shot with Sharma and Daggubati. The ads feature the brand ambassadors in double roles, for the first time, wherein the smartphone guy is seen convincing the feature phone guy for an upgrade. The 360-degree campaign will also run across print, digital, outdoor and point-of-sale.

THE PROSPECTS

A survey done by The Mobile Indian (TMI), had as early as 2012, predicted the 'end of feature phones'. The Handset Hotlist Survey (May 2012), brought out by TMI suggested that there was a growing interest in smartphones and 21 out of 25 handsets that made it to the list fell in this category.

The claim was more recently validated by an IDC (International Data Corporation) study, according to which the feature phones growth saw a gradual decline in Q3 2013-



2014. As per the study, the market share of feature phones declined from 81 per cent in Q3 2013 to 68 per cent in Q3 2014, while that of smartphones increased from 19 to 32 per cent.

Micromax Informatics, which claims to be among the leaders in the ₹7,500 handset category, offers phones in three ranges - Canvas (the flagship brand of premium smartphones), Bolt (the entry-level smartphones) and feature phones. Shubhajit Sen, CMO, Micromax, tells us that even as Canvas is the top grosser for the company, it is currently the Bolt range that is witnessing an incremental growth.

"The overall mobile penetration in India in 2014 was 56 per cent, of which smartphones constituted only about 10-15 per cent. Every year, approximately 60-70 million Indians upgrade from feature phones to smartphones, and we estimate that it may go up to 90 million over the next couple of years," he informs. While some experts say that the affordability factor is driving the trend, Sen has a different take, based on Micromax's consumer study.

The company's research has identified three core barriers hindering faster smartphone adoption - the total cost of owning a smartphone which includes the cost of data, hesitation about using a touch-screen or an Android experience, and, lastly, the English language user interface. While these barriers exist, there are also certain triggers that work in favour of the shift.

"The opportunity lies in the ability and eagerness of consumers to connect with family/friends over basic messaging services like WhatsApp and the lure of a larger screen that helps them consume media much better. We, therefore, created an entire product portfolio

keeping these barriers and triggers in mind, and the marketing campaign was designed to bust the various myths (the barriers) around owning a smartphone," shares Sen.

The Bolt range of phones combines a large display, regional language user interface, customised data package, free WhatsApp for the first five months and a fully developed customer education program with affordability for the brand's core TG comprising feature phone users who also use basic 2G and 3G data packages.

CELEB FACTOR

Recently, Micromax launched a blitzkrieg of sorts with one celebrity after another featuring in its campaigns. Post the Canvas Sliver 5 ad with Hugh Jackman, the company rolled out another TVC in partnership with the 'Singh is Bling' team, where actor Akshay Kumar and singer Badshah were seen rapping for Micromax. This time, it's Sharma and Daggubati.

"Most of our campaigns," explains Sen, "do not have a very long shelf life; the shortest running for about four weeks. While nothing beats a good story and script, ambassadors multiply the impact."

Talking about the relative importance of different mediums, he says, "For every hundred rupees that we spend on traditional media, we are now beginning to spend 30-35 on digital."

For connecting with customers, he recommends the use of television as the primary medium which, in turn, leads to active search patterns on digital. The brand employs print to communicate offers, flash sales and price-offs and outdoor/POS is used for generating long-term visibility though it does not contribute to sales significantly. ■

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TELEVISION



PARACHUTE ADVANSED

The 'Rekindling Romance' campaign promotes the brand's body lotion range. It positions the product as a tool which helps to bring back the spark in relationships by promising a woman beautiful skin in just seven days.

Creative Agency: McCann Erickson



BAJAJ ELECTRICALS

'Behind every successful woman, there is a family' is the insight the Bajaj Electricals campaign tries to capture. The take away from the film is the brand's products are an integral part of a consumer's daily life.

Creative Agency: Onads Communications



CENTER FRESH

The campaign with new tagline 'Chali Hawa Mastani' communicates the product benefit of 'freshness and coolness'. The ad has been created in the backdrop of a Bollywood film shoot with the quintessential humour associated with the brand.

Creative Agency: Ogilvy&Mather

PRINT



GLOW FABRIC SOFTENER

The print creative features a magician with a trail of cloth in his hands comprising of several colours and depicts how using GLOW Fabric Softener keeps them shiny and soft.

Creative Agency: Publicis

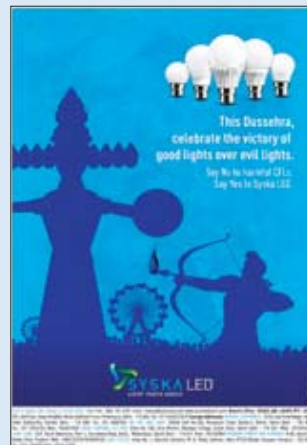
AMAZON

E-commerce shopping platform, Amazon's full page ad announces its 'Great Indian Diwali Sale', available on desktop as well as app that comes loaded with several offers.



SYSKA LED

The latest print ad from the brand relates its positioning of superior quality over CFL with the theme of Dussehra festival. It urges consumers to celebrate the victory of good lights (LED) over the evil (CFL).



OOH/BTL



NEXUS

Nexus 5X, the latest Android smartphone from Nexus family, outdoor campaign at Mumbai Airport's Terminal 1B proudly declares 'The all round champ is back'.



APPLE

Apple India promoted its iPhone 6S launch (October 16) through digital displays at Mumbai Airport. The screens reflected 16.10.2015 along with the new model urging consumers to mark their calendar for the launch.

DIGITAL



FAASOS

The food ordering app leveraged Dussehra festival theme showcasing Raavan (disguised as a Rishi) and Lord Ram offering him Faasos app which will help him satisfy his hunger.

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Male Readers

- Hindustan has **37% REACH** among Hindi Dailies in Uttar Pradesh.
- **31.31 lakh** readers do not read any other Hindi Daily.

Hindustan
57.40

Amar Ujala
49.42



हिन्दी क्षेत्र का नं.1 अखबार

PEPSI

Accidental Cues

Building on the 'Oh Yes Abhi!' philosophy, the new ad for the brand, set amidst a hunger strike, takes it to the next level where having a Pepsi is no longer an impulse, but 'an instinct'. By Ashee Sharma



There is a popular Hindi adage - 'kyunki har kyun ka jawaab nahi hota' (Because there isn't an answer to every 'why'). The guy in the Pepsi ad, whose 'instinct' tells him to take a few sips of chilled Pepsi, certainly swears by it. The only catch being that he's supposed to be on a hunger strike!

The backdrop of the new Pepsi commercial has a lot of black - the colour of aggression and assertion. As a group of students stage a protest against the college administration, it is accosted by a reporter. The apparent leader of the gang informs her about the students' intention and their resolve to carry on with the hunger strike until their demands are met. While all this is going on, one of the protesters spots a bottle of chilled Pepsi in someone's bag; he grabs it and, instinctively, treats himself to a few swigs; his glug superimposing the leader's words "paani ki ek boond tak nahin piyenge" (students will not have even a drop of water). Startled, everyone in the crowd looks at him questioningly, only to be surprised further by his nonchalant answer, "Pepsi thi yaar, pi gaya" (It was Pepsi, I drank it).

Senthil Kumar, national creative director of JWT, the agency behind the campaign, tells us that the clever improvisation (the superimposition) on Udayan Chakravarty's copy was done by director Vivek Kakkad.

The ad that was released online has caught the audience's interest and one of the reasons, acknowledges Kumar, could be that it reminds them of the FTII strike - the simmering debate that has been going for months now. "There are probably over a hundred strikes/protests going on in colleges across the country right now, but people are relating the ad to the FTII strike because it is on the



"People are relating the ad to the FTII strike because it is on the top of their minds."

SENTHIL KUMAR

"Historically, Pepsi has taken up issues that were current and of interest to the youth, so is this one."

SHOBHIT MATHUR



"Given the current context of striking students the ad is in poor taste."

SAJI ABRAHAM

top of their minds. The resemblance is not at all intentional," he clarifies.

Kumar further goes on to say that the multi-media campaign carries forward the 'Oh Yes Abhi!' philosophy of 'live for the present, as tomorrow is too late'. "This campaign is also about consumption 'abhi' (right now), but the difference this time is that the brand is trying to own the

instinctive space. It reflects the instincts of the youth," he states. This is the first in a series of ads planned for the campaign that will lead up to the next summer.

THE EXECUTION

Some are loving the new Pepsi commercial, while others are remorseful about wasting their data on the download, but "the ad has been executed well and brings a smile when the guy says, 'Pepsi thi, pi gaya'," notes Shobhit Mathur, executive creative director, Hakuhodo Percept.

The ad has caught the audience's interest because it reminds them of the FTII strike.

What he does, however, question is the aggression in the ad. "A couple of decades earlier, Cadbury Perk had come up with an idea of 'thodi si pet puja' with college students on a hunger strike. But, it was done in such an adorable way that it left you wanting for more. I can't say the same for this," he rues.

Mathur thinks that the ad lacks charm, positivity, wit and humour which is characteristic of the brand's communication. "Pepsi has always been a brand that was intrinsic to the idea. Whereas here, after four days of the hunger strike, if a samosa came in front of the guy, he probably would've eaten it and said, 'samosa tha, kha gaya!," he adds.

THE ALLUSION

While the brand denies any intentional connect with the FTII strike, the ad has sparked off a debate among viewers and media for allegedly mocking the student movement.

Mathur agrees that the ad does remind one of the issue, but in his opinion, it's not condescending. "Historically, Pepsi has taken up issues that were current and of interest to the youth, so is this one. I don't see anything wrong with it, nor do I find it politically motivated," he says.

Saji Abraham, executive director at Lowe Lintas has a very different take though. Viewed outside the context of the strike, he thinks, the ad is "middling funny". "But given the current context of striking students it is in poor taste," he remarks adding that even if the brand feels that the protest is unworthy, it should keep an eye out for what the current consumer sentiment is.

"Not intending to deliberately parody the students and yet produce an ad like this somehow doesn't compute. All on all an average commercial made perhaps on the principle that any publicity is good publicity," opines Abraham. ■

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CAN YOU
AFFORD
TO MISS
ME?



Decision Makers

(Age Group : 25-40)

Hindustan has **40% REACH** among Hindi Dailies in Uttar Pradesh.
15.22 lakh readers do not read any other Hindi Daily.

Hindustan
27.19

Amar Ujala
20.58



हिन्दी क्षेत्र का नं.1 अखबार

PIYUSH PANDEY >

EXECUTIVE CHAIRMAN AND CREATIVE DIRECTOR, OGILVY & MATHER, INDIA AND SOUTH ASIA

“It is like slowly cooked ‘jungli’ mutton”

A chat with Piyush Pandey, the author. By Ashwini Gangal

Ogilvy’s creative supremo Piyush Pandey chats with us about his recently launched book *Pandeymonium*. Edited Excerpts.

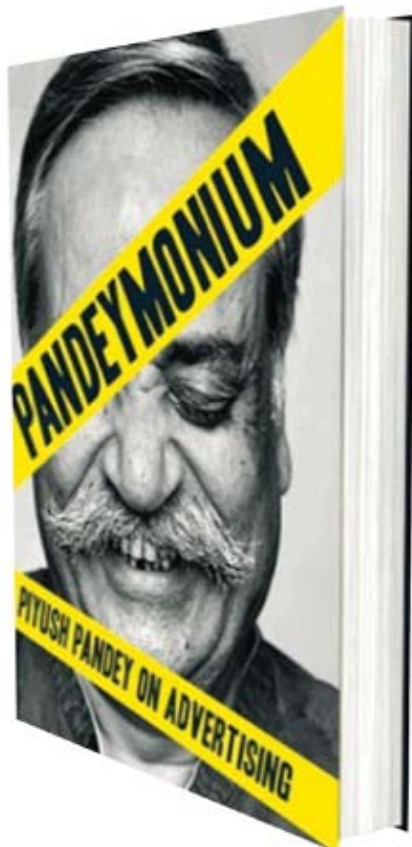
Let’s talk about the process of putting this book together. What was the hardest bit?

I went through the toughest part for three years - of thinking, ‘What should I write?’ (laughs)

I did not want to write a book that was ‘prescriptive’. If I did, I wouldn’t be faithful to myself. I’m a person who has never followed a ‘prescription’ in his life. I have always had very little faith in ‘How to’ books and articles. It means you know everything; I don’t. I’m still discovering myself.

I wanted the book to be more about my view of playing the game.

Also, when you sit (to write) at once stretch, memories are difficult to capture; that happens over many



days. So, it - the book - is like slowly cooked ‘jungli’ mutton.

That’s an interesting descriptor...
(Continuing about the book) I



wanted to keep it relevant. It is about experiences. It’s about how my life and my work influenced one another.

I think the book should influence parents in terms of helping their children chase their passion. It should influence children to respect the freedom given to them by their parents. It should be interesting to friends who should ask one another, ‘How much can I get out of you?’ and ‘How much can I give to you?’

And then come advertisers and marketers.

If the title ‘Life Is Beautiful’ wasn’t taken already, I probably would have called this book that.

One would assume that one of the biggest challenges in a process like this was deciding what to leave out. Was it?

Yes, that was the biggest thing - What will I leave out? Also - Whom will I end up offending... by not naming them in the book? It’s 33 years of my career and 60 years of my life; there are hundreds of people who’ve had some influence - huge or small - on me.

I’m sure there were chapters that you wrote and later decided to exclude from the final copy...

Yes, those were chapters where I felt I got too theoretical or preachy. I either threw them out or re-wrote them.

Then, there are little bits and pieces that I got a little late on... the ideas struck me after the book had gone (to press). I’d forgotten to mention a friend of mine who studied with me from Class I to MA

final... If at all this book is re-printed, I’ll try and add it in...

The first line of this paragraph reads: ‘It’s great to have a ghost as a friend...’ He is nicknamed ‘Bhoot’.

‘NO, I AM NOT STARTING AN AGENCY OF MY OWN. NO, I AM NOT JOINING ANOTHER AGENCY. I HAVE NO INTENTION OR WISH TO WORK ANYWHERE OTHER THAN OGILVY.’

That’s how your afterword titled ‘Why I Never Started My Own Agency’ begins. Why was it so important for you to clarify this so emphatically?

It’s about how people have been speculating about my career, and about how insensitive they can be. When I say insensitive, I mean two things.

Firstly, such judgments can make some very young people insecure. People who say, ‘I joined this business because I admire the kind of work Piyush does... and now there are talks of Piyush doing this and that, and starting his own agency...’ Secondly, the speculation can make my new clients insecure. Old clients know me.

And despite my various statements, this speculation went on and on. I just thought I should express myself and answer all the ‘whys’.

Well, the speculation hasn’t stopped despite your afterword. Some say the release of the book is timed to precede your retirement...

I think then it would have been ‘better timing’ to write the book after I’d chosen to call it day. Then, I would have been a little more candid about a lot of people. (laughs)

Even so, what next for Piyush Pandey?

Next? - Tomorrow morning, at Ogilvy. (laughs)

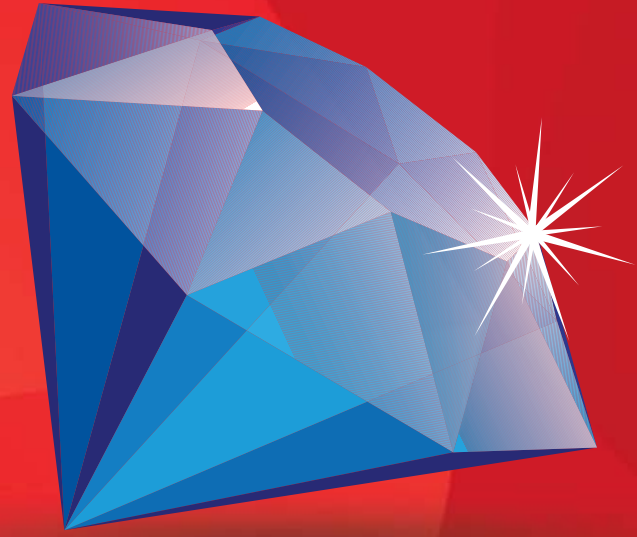
I have no plans to start writing... I have just returned from a client meeting and tomorrow morning I have another one.

Which client?

I was just looking at some new work for Coca-Cola... ■

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CAN YOU
AFFORD
TO MISS
ME?



Exclusive Readers

• 47,10,000 readers read only Hindustan in Uttar Pradesh

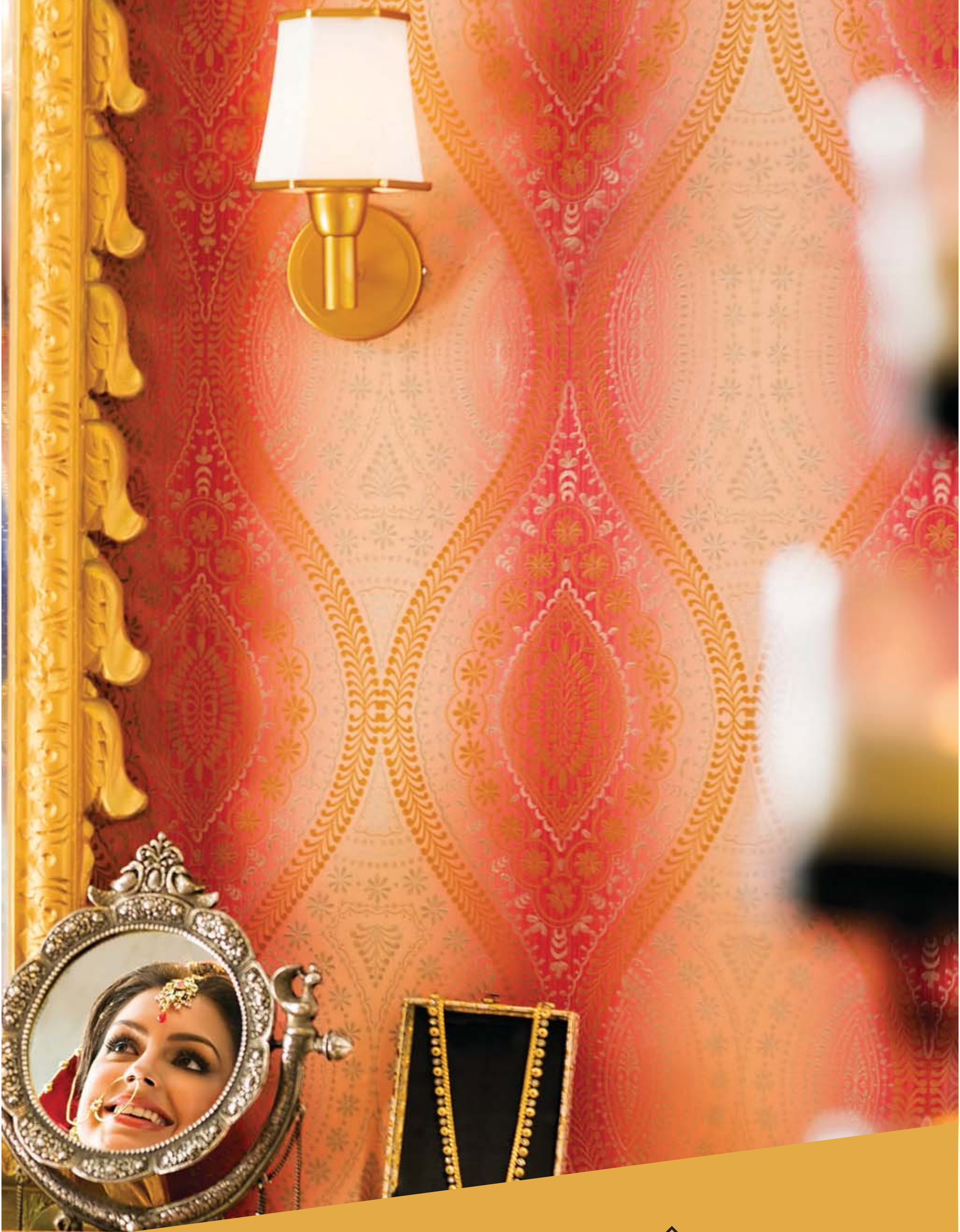
Hindustan
47.10

Amar Ujala
37.80



हिन्दी क्षेत्र का नं.1 अखबार





resplendent  imagesbazaar

AMUL

UTTERLY BUTTERLY SOCIAL

A look at how social media has impacted the way Amul's creative factory daCunha Communications functions... By Ashwini Gangal

SOME RECENT Amul ADS OF 2015

Kalam, Aaj aur Kal

RIP APJ Abdul 'Kamaal' (1931-2015)

1,500 Retweets

26,025 Likes

SUNDAR, PiYO CHAI!

Amul INDIAN BORN & BREAD!

13,041 Likes

Butterangi Bhaijaan!

Amul Loved across borders!

621 Retweets

Queen Elizabread!

Amul Toast to Royatea!



Queen Elizabread!

Amul Toast to Royatea!

14,238 Likes

Some recent Amul ads that fetched a lot of traction on social media

Long before Twitter imposed its 140 character-limit on the world, Amul's creative custodians – boss man Rahul daCunha, writer Manish Jhaveri, and cartoonist Jayant Rane – have been playing by similar rules. As daCunha puts it, “If it can't be said in four words, it can't be said.” He is, of course, referring to the news-based ads or “topicals” that they release, across 100 outdoor locations, nationwide; around six to seven such ads are released each week. The rule, however, stays the same across outdoor and digital media; the time-strapped consumer is either driving past or scrolling down.

A look at how social media has changed things for this team of three, that has been crafting Amul's topicals for the past two decades.

BUT FIRST, SOME PERSPECTIVE

Between 1966 (which is when the first Amul billboard was displayed) and 1980, daCunha

Communications released one ad every three to four weeks. During the 1980s to early 2000s, the frequency rose to one every fortnight. Today, with digital platforms – like Facebook, Twitter, Instagram and Amul's website (which was launched in 1995) – in the media mix, the team releases a topical a day. Effectively, daCunha, Jhaveri and Rane are back to square one each morning, by design.

Rane sighs, “Social media matlab kaam badh gaya.” On an average, he sketches and paints one static poster a day. On a particularly busy day, the number goes up to three. “Sometimes, as I sit and sketch, the team is on standby, just waiting to upload the creative online. Social media has made my deadlines very tight,” he says. Rane, like Jhaveri, has been with the agency for over 20 years, initially as a full-timer and later, as a freelance hand.

Besides outdoor and online, the topicals are also published across 33 newspapers (with a combined

circulation of 30 million copies). One new topical is released in print, every week. A few TV channels also air these images as ten second-long ‘films’.

Interestingly, Amul sees the creatives only after they have been published. “Amul, as a client, does not advise the agency on the creative part of the topical ad campaign,” says Jayen Mehta, general manager, planning and marketing, Gujarat Cooperative Milk Marketing Federation (GCMMF), the marketer of Amul butter.

Mehta adds, “The agency has a ‘free hand’ as far as deciding the idea, copy and illustration goes. We see the creative only after it is released by the agency. Amul must be the only client in the world that has given so much creative freedom to its advertising agency.” Can't argue with that.

Amul spends less than one per cent of its total sales turnover on advertising. This works out to around ₹200 crore, annually.

SOCIAL THEMES

Besides increasing their daily workload, social media has impacted the way the trio works in many other ways. Do they craft their lines or draw their cartoons any differently for digital media? No.

“What has changed is the choice of topic. In the era of hoardings, I wouldn't have done an ad on the Syria issue, Charlie Hebdo or the Peshawar killings,” admits daCunha. But he went ahead and released online ads on all three topics because “they're so social media-worthy,” or ‘Facebook-friendly’ if you will.

The sketch on Talvar: Work in progress



“International news doesn’t have much traction on a hoarding in India,” he says. His ads on these topics find an audience online. Online, the topics he bases his creatives on are “younger” or more in sync with popular culture. “Social is where we tackle issues that we wouldn’t have done hoardings on a few years back. We’ve gone from an ad a week to an ad a day because there are so many issues that are not relevant to the whole country, but are nevertheless very relevant on social media,” he adds.

During the pre-digital, so-called bohemian days, one big event affected the entire nation and stayed relevant for weeks. But today, the rules have changed. Consumer interest has become more verticalised. Unlike earlier, where news about politics was the one thing that interested one and all, today, different segments of the population are moved by different things. “There’s very little that’s of ‘national importance’ anymore,” he says.

As compared to his father Sylvester daCunha’s style, which was famously ‘gentle’, daCunha junior prefers to take risks with edgier copy. “The one contribution I have made is to not sit on the fence,” he says.

FROM SOCIAL LISTENING, TO SOOTHSAYING

A large part of daCunha’s job is catching a trend while it’s gaining momentum and predicting for how long it will stay of interest. Sometimes, a topic is yet to reach its proverbial high point, in which case he waits till it moves from ‘Page 4’ to ‘Page 1’ before releasing an ad on it. Conversely, if an issue has lived its course, he avoids using it.

Social media helps him gauge the trendiness of a piece of news and answer questions like: Is there outrage?, Is there collective amusement?, Is there concern?, Is there mass helplessness?, Is there hate-mongering?

“For me, Twitter and Facebook are powerful granaries of information; they give me a sense of what is meaningful and relevant to people. Newspapers give me the news item, but Facebook and Twitter give me the point of view.”

MEMORY LANE

The original Amul moppet was sketched by cartoonist Eustace Fernandes. Before Rahul daCunha started writing the ads for Amul in 1993, his father Sylvester daCunha handled the account. The Amul girl was born in 1965 and the first Amul billboard was released in 1966.

Sylvester created the Amul girl to rival Polson’s butter girl. The mascot was first used in outdoor ads that were put up on a few lampposts in Mumbai. Consumers took to her instantly. At a time when there was no TV and every brand was going the print, cinema or radio way, Amul decided to make outdoor its lead medium of communication. Today, the campaign is over 50 years old.

Two years back, Toonz Animation gave the Amul girl a 3D form. She now looks like a regular, well-rounded cartoon character. Through his news-based ads, Rahul daCunha targets the 18 to 35 year-old Indian.

Jhaveri, the writer, says, “Usually, we go with what people are talking about on the web. If it’s being discussed, we go ahead and do a hoarding on it. Then suddenly there’s a spike in the discussion around it...” He’s quick to add, however, “We don’t let Twitter trends be the deciding factor. If something’s not ‘fashionable’ enough, and is not trending on Twitter, but we feel it is relevant, we’ll go ahead and do it.”

INSTANT FEEDBACK

On social, daCunha and team get instant feedback for their work, by way of likes, re-tweets, comments and shares. During the IPL, a few seasons back, they ran a creative that bore an image of the Amul girl in a cheerleader’s outfit. “Twitter practically came down on me saying, ‘How dare you...’” he recalls. Such is the mass ownership his adorable mascot inspires.

Amul regularly tests its ads online to better understand public reaction. While, on an average, most of the ads fetch between 15 to 20 lakh views, the recent one about Google’s Sundar Pichai got over 81 lakh views. “Analysing the online reach of our ads helps us understand which topics are of interest to people and which aren’t,” daCunha states.

POLITICS – NOT SO HOT, ANYMORE

It’s through online metrics that he knows how little traction ads around Indian politics get nowadays. Online, his ad on Queen Elizabeth was more popular than the one on the Bihar election. Says daCunha, “As a subject, Indian politics – the



From left: Jayant Rane, Rahul daCunha and Manish Jhaveri: The Creative Trio at daCunha Communications

classic lampooning zone – is just nose-diving. People are tired of it. Sure, politicians are still funny but issues like scams and scandals... not so funny anymore.”

Interestingly, he spots a sudden spike in interest around Indian business, of late. “So, this system gives us insight into what the skew is towards. I’m obsessed with social media because I have to have my ear to the ground and be mindful of which direction public interest is going in.”

Besides the subject, daCunha also takes daily decisions pertaining to the language of the copy. “Should it be English? Hindi? ‘Hinglish’? That’s a big decision, as is zeroing in on the outdoor site,” daCunha shares, referring to the geographical location of the billboards. “A lot of people in smaller towns, say, Patna, are not necessarily looking at the ads on social. They may not log on to the net that often. So, I may write a Bihari hoarding just for that area. Like, I may do a Jayalalitha-specific one only for Tamil Nadu.”

Speaking of language, English copy, he tells us, is very well-received online. Which is why, his team has started releasing ‘English-heavy’ ads on social, more frequently than it used to. For example, his recent ad that read ‘Give the DeVilliers his due – from one AB to another’ that followed cricketer AB de Villiers’ recent on-field performance is “quite a sophisticated English line,” but has

become very popular online.

HIT ONLINE; TRY OFFLINE

Following which, by the way, daCunha decided to make an offline billboard out of it! Every single topical goes to outdoor sites in Mumbai and Gujarat, in any case. “But, after seeing the kind of response this ad got online, I changed my mind and decided to release it offline in Bangalore as well, since he plays for the team there. I realised that it also ought to be released in the Eastern region and in other English-speaking

markets,” he shares, telling us how online traction helps him make offline media planning decisions. For daCunha, knowledge regarding the virtual eyeballs an ad draws is “like a polestar, when it comes to making decisions about running it on outdoor media.”

BRAND SPEAK

Amul’s Mehta, says, “Topicality is key to the relevance of our campaigns. With social media, it is now easier to be ‘on time’. Feedback is instant; no other medium is as responsive.”

But, the response isn’t always positive. Recently, a long-format digital ad film – sixth in the brand’s ‘Har Ghar Amul Ghar’ series – received flak because people construed it as sexist. Mehta says, “Yes, this was unexpected feedback. Communication is all about information exchange. Receiving feedback is integral to the process.”

For its ad films, daCunha Communications works with four production houses. Every month and a half, they brainstorm on a script and ready a film. Many of the longer ones are for exclusive digital consumption.

While Amul’s topicals will never be exclusive to the digital medium, it’s safe to say that India’s most consistent news-based campaign is now as much a digital one as it is an outdoor one. ■

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MAGGI

An Early Diwali?

As Maggi resumes production after clearing fresh lab tests ordered by the Bombay High Court, the company assures its patrons that the product is safe for consumption in a print ad. **By News Bureau**



Your Maggi is safe, and has always been' stated a front-page print campaign in The Times of India, Delhi edition, dated October 19, 2015. The relaunch campaign by Nestlé India comes four days after the instant noodle brand cleared the ordered tests by the Bombay High Court.

Highlighting the judgement, the print campaign reads, "Now, 100 per cent of Maggi noodles have cleared additional tests for lead, done by the National Accreditation Board for Testing and Calibration Laboratories (NABL) accredited labs in India, as ordered by the Honourable High Court of Bombay."

The company used the bright yellow print ad, synonymous with its brand Maggi, to thank its loyal customers and reassure them of its efforts to bring the product back in the market. Earlier, in August this year, the company tactfully launched the "We miss you too" campaign, a three-film campaign, executed by McCann India. It was seen as a step towards crisis management.

For the record, the company has started

production of the noodle brand and plans to resume sales in November. Nestlé India claims to have cleared over 3,500 tests representing over 200 million packs in both national as well as international accredited laboratories. Moreover, countries including the USA, the UK, Singapore, and Australia have found Maggi manufactured in India safe for consumption.

Trouble erupted for brand Maggi when a Times of India report published on May 16 this year reported that Maggi samples collected in some parts of Uttar Pradesh were found to contain added monosodium glutamate (MSG) and lead

Nestlé plans to resume sales of Maggi noodles in November.

in excess of the permissible limit. Authorities swung into action and the Lucknow Food Safety and Drug Administration initiated an inquiry and wrote to the Food Safety and Standards Authority of India (FSSAI) in New Delhi to order sampling of the product from across the country to check quality.

Delhi, Uttarakhand, Bihar and Gujarat followed UP's lead. Jammu and Kashmir and Tamil Nadu soon followed and placed a temporary ban on Maggi noodles. Goa and Maharashtra, however, gave the product a clean chit. Nestlé recalled the product from the markets in June.

The Bombay High Court, in August, lifted the nationwide ban on Nestlé India's instant noodle brand imposed by food safety regulator FSSAI. The court had asked the company to undergo fresh tests for nine variants of Maggi noodles. ■

feedback@afaqs.com

Maggi

Your MAGGI is SAFE, has always been.

For almost 32 years now, MAGGI noodles has enjoyed your immense love and trust. Over the past few months, questions have been raised about the safety of MAGGI noodles and we understand your worry. We have always maintained that MAGGI is safe based on more than 3500 tests that we have conducted in India and abroad. Moreover, Food Standards Authorities of USA, Canada, UK, Australia & New Zealand and Singapore have also declared MAGGI safe for consumption.

Now, 100% samples of MAGGI noodles have cleared additional tests for lead, done by the National Accreditation Board for Testing and Calibration Laboratories (NABL) accredited labs in India, as ordered by the Hon'ble High Court of Bombay.

For more details please visit www.maggi.in

To all who stood by us, we thank you for your faith. We are doing our best to be back as soon as we can.

Nestlé
Good Food. Good Life.

क्या खबर है...

**India
24x7**

LIVON

In-and-Out

Marico has revamped Livon's formulation, packaging and communication. A look at the effort. By Ashee Sharma

Marico's hair care brand Livon Serum just got a makeover and to convey the new proposition, Marico has launched a new campaign, 'Pretty girl swag'. Executed by DDB Mudra, it features Bollywood actress Kangana Ranaut as Livon's first ever brand ambassador. The television-led campaign that will be on-air for 12 weeks, from October to March, is also being supported digitally.

Anuradha Aggarwal, recently appointed CMO at Marico, explains, "The objective of this campaign is to grow the category. Ranaut's appeal cuts across age and income groups and her attitude embodies the brand's proposition of 'free to be fabulous'."

WHAT'S NEW?

Enriched with vitamin E, the 'next-generation Livon Serum' is an ultra-lightweight formulation, that comes with a fragrance for the first time. In addition to the new brand look that curiously resembles the cover of a fashion magazine, there has been another significant change at the packaging level. Livon Serum will now be available in single use sachets as well.

While the product-level changes are based on consumer feedback, the introduction of the new SKU (Stock Keeping Unit), informs Aggarwal, is aimed at increasing product usage among existing consumers and encouraging trials among new ones.

"When girls think of looking good without putting in much effort the image that comes to their mind is that of a fashion magazine," explains Aggarwal. To gather such insights the company carries out in-depth research by engaging with customers to understand their hair care habits and interaction with the category.

For instance, says Aggarwal, the biggest challenge for college-going girls is to keep their



Livon: old (top) and new (bottom) packaging



Aggarwal: A new look

hair from getting tangled when they step out. This insight propelled the brand to position itself as a detangling serum. But, the revamped product has an additional functional benefit of damage protection.

LIVON: ON A REWIND MODE

Brand Livon was originally owned by the Ahmedabad-based Paras Pharmaceuticals. It was bought by the UK-based Reckitt Benckiser in December 2010. After the reshuffle, Cut the Crap retained the Livon account, which it took over from Mudra in 2010.

In early 2012, Marico acquired a part of the personal care business from Reckitt Benckiser. This included, among other brands, Livon, for which DDB Mudra was again assigned the creative mandate in December 2012.

As the brand moved between parent companies and agencies, its advertising also evolved from DIY ads (the 'Damp, Dab, Dazzle' series of ads) to ones that conveyed the product's functional benefits such as shiny and beautiful or smooth and manageable hair. In 2009, Mudra had executed an ad for Livon which used 'The Livon Dolls', dolls with luscious hair, created for the campaign.

It's 2015. Along with the product, the definition of beauty has also changed and to convey the message Livon has chosen Ranaut as its first brand ambassador. The 'Pretty girl swag' campaign talks about the emotional benefit of the product for girls who want a simple solution to good looking hair and are comfortable and confident in their skin. ■

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खबरें ★ मनोरंजन ★ आप की राय

India
24x7

DISCOVERY

The Real Heroes

HRITHIK ROSHAN WILL PRESENT REAL LIFE STORIES OF INDIVIDUALS IN THE NINE-PART SERIES AS A TELEVISION ANCHOR FOR THE FIRST TIME. **By Shweta Mulki**

In its new series 'HRX Heroes with Hrithik Roshan,' Discovery Channel will salute the determination and triumph of real life heroes. Roshan, who will present the show, turns first time anchor on television.

The nine-part series, will present the real life stories of individuals who did not give up on their dreams and emerged as heroes. It will premiere on November 2, and air on Mondays and Tuesdays at 9 pm on Discovery Channel, with a repeat on Saturdays and Sundays at 8 pm. The show has reportedly locked in some sponsors, as yet unnamed.

The nine heroes whose lives will be showcased are Harshini Kanhekar (India's first female fire engineer, who graduated from an 'all male' college), Kalpana Saroj (wedded at an early age, and subjected to abuse, she is a celebrated entrepreneur), Navin Gulia (prolific adventurer who was paralysed in an accident), Saji Thomas (congenitally deaf and mute, he built his own aircraft), Sangram Singh (became a champion wrestler after overcoming rheumatoid arthritis), Sudha Chandran (lost a limb, and is now an accomplished actor and dancer), Shekhar Naik (visually impaired, he captained the winning team at the Blind Cricket World Cup 2014), Subhreet Kaur (had a tough childhood and lost a leg in an accident, but is now a known dancer) and Virender Singh (known as the most successful deaf athlete).

Rahul Johri, EVP and GM-South Asia, Discovery Networks Asia-Pacific says, "I am confident that Hrithik Roshan's popularity will



Rahul Johri (third from left) and Hrithik Roshan with the 'heroes'

motivate millions to discover the hero in them."

Speaking about the channel, and on factual entertainment, Johri says, "The biggest sub-genre within factual, is 'survival', and this is something the current generation wants to watch. Also, as far as Indian programming is concerned we've gone up to 100 hours of India related programming now."

When asked how the long production time affects the costs of shows, Johri says, "Our job is to put in the money, and sign off on a show which will come out three years later. We need to ensure that it is as relevant and gripping on the day it is ready."

The bulk of the channel's viewers are in their twenties, but producers of the network usually target the 18-35 year old segment when creating shows. Also, in over twenty years of their existence in India, how have audiences' preferences evolved? Johri says, "We started with wildlife, then we went into ancient history, and to 'building' technology, and later, the viewers wanted to see our vision for the future. Today there is a demand for technology and wildlife too."

HRX, Roshan's apparel brand is about being fit - in mind and body, and that was reportedly seen as a perfect fit for the show. ■

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VISTA ROOMS

Picture Perfect

THE VENTURE HAS MORE THAN 500 PROPERTIES IN OVER SIXTY LOCATIONS. **By News Bureau**

Mumbai-based online branded budget accommodation aggregator, Vista Rooms has created a functional app-like experience on Instagram. Through this travellers can browse through locations and property options, as well as book a hotel of their choice. Vista's one-point intent is to use Instagram as a standalone mobile application that can serve both as an app, and a social networking tool.

The company's official handle is @vista_rooms. Here, users will be directed to a page filled with photo locations, and from there to pages where information on the property, local food, places of interest, culture etc. is available. Currently, the venture has more than 500 properties in over sixty locations in India.

Amit Damani, co-founder and head of online



Damani, Sheth & Maheshwari: Resourceful

sales and marketing, shares, "While Instagram is typically used by brands for static visibility, we saw an opportunity to leverage it as our standalone mobile platform where users can experience an entire journey from discovering to booking, and even reviewing their stay." ■

feedback@afaqs.com

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24x7**

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क्या खबर है!

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हमारी न्यूज़ है, आपके व्यूज़ हैं
काफ़ी इंटरेस्टिंग है

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24 SEASON-2

First Look

Colors says the 'premium' show will be made more accessible to masses. It will go on floors by the year end.

By Shweta Mulki

Colors, after a hit run of '24', the Indian adaptation of the American television series by the same name has yet again roped in cine star Anil Kapoor for its second season. The series, which had Kapoor, who played the central protagonist 'Jai Singh Rathod', reprising Keifer Sutherland's Jack Bauer, had re-created the show for Colors in 2013. The first season had actors like Shabana Azmi, Tisca Chopra and Mandira Bedi. The rest of the cast of the new season wasn't revealed, but it will have a few of the old characters, as well as some new ones.

The show 24 is a real-time finite espionage series which traces the journey of Anti-Terrorist Unit (ATU) Chief Jai Singh Rathod as he battles the odds in the line of duty over the course of 24 hours.

At the official announcement of the new season, Colors unveiled the poster for the show which is slated to go on floors by the year end. '24: Season 2'; Maruti Suzuki's 'premium crossover' S-Cross is the presenting sponsor.

Raj Nayak, CEO Colors, says, "Season 1 of 24 was a game-changer on Indian television, and as we enter the production phase for Season 2, we



look forward to raise the bar."

The show launch hasn't been revealed and will reportedly take a minimum 3-4 months to go on air. On lessons from the last season, Nayak says, "We realised the show's visual treatment was a bit too intellectual, so we will try to 'mass-ify' the story without compromising on the slickness, its premium quality and its inspirational values."

Speaking about shows that are premium and edgy, Manisha Sharma, programming head, Colors, says that with the growth of the digital medium, 'premium formats' will eventually gain the same popularity as daily soaps. On Season 2 of 24, she adds, "It will be doubly sleek, stylised and engaging than the first Season. Along with action, thrill and adventure, Jai Singh Rathod's personal upheavals will make for an intriguing storyline. We are in the process of putting together a cast comprising versatile actors and technicians."

Kapoor, who featured in one of the seasons of the original American series, bought the official

rights in 2011. He says that the show was the most exciting part of his long career, adding that Fox International Television president Marion Edwards and the show's creator Howard Gordon and writer have given a thumbs up to the Indian version.

Kapoor adds, "When we decided to adapt 24 for Indian viewers through a local production, little did we know that it would change television consumption patterns, and pave the path for newer viewership trends across the industry."

The series is co-produced by Anil Kapoor Film Co, and Ramesh Deo Productions, and is directed by Abhinay Deo and Rensil D'Silva. Colors had bought the rights for the show from Kapoor's production house which held the adaptation rights of 192 episodes for a period of four years, a period which is reportedly extendable.

Kapoor's character Jai Singh Rathod will drive the S-cross in the new series. Calling the show a premium product, R S Kalsi, executive director, marketing and sales, Maruti Suzuki India, notes "The target audience that 24 caters to, allows us to draw synergies between the brands of S-Cross, 24 and Colors."

Speaking about the sponsor, Nayak says, "We want to leverage Maruti's network to help our show and vice-versa. Though it will cost the brand a crore to get a star for a day, one can leverage both Kapoor's popularity and the brand's strength in this case." He adds that the channel is looking at digital options for the show.

The show is reportedly one of the most expensive shows on Indian television. On breaking even, Nayak says that while some shows make money, others are 'image drivers'. "The show 24 has given us publicity worth Rs 15-20 crore. When was the last time you saw an Indian show featuring on Wall Street Journal, The Guardian, New York Times and CNN International?" ■

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SONY LIV

New Launches

'LIV Shutter', is a non-fiction series, while 'Tan Lines' is a youth-centric fiction series. By News Bureau

After the recent launch of its original content show 'Love Bytes', Sony LIV, Multi Screen Media's (MSM) digital video entertainment brand has rolled out two more exclusive digital web series 'LIV Shutter', and 'Tan Lines'. 'LIV Shutter', the non-fiction series went on air on October 21, and can be watched every Wednesday on the Sony LIV mobile app, and also on the website, while 'Tan Lines,' the fiction series was made available on October 27.

'LIV Shutter' is centred on self-realisation and inspiration, and turns the spotlight on how the youth can push limits to achieve their goals. Viewers will also be invited to be



"Our young and cosmopolitan audiences will connect with instantly with LIV Shutter's format."

UDAY SODHI



part of the show, giving them an opportunity to shed their inhibitions and show the world what they got.

Uday Sodhi, EVP and Head, Digital Entertainment, MSM, says, "It is a show about discovering your talents and unleashing your full potential. Moreover, it is a show where the audience can move from behind the scenes, into the show, making it the first of its kind interactive show."

On 'Tan Lines', the fiction series, which has been tailored for the platform's young viewers between the ages of 15 to 24, he adds, "This show centres on the lives of six teenagers

making that pivotal transition from college to professional life. Split into 13 episodes of 10-15 minutes each, 'Tan Lines' captures the time the protagonists spend in Goa before they part ways."

'Tan Lines' is presented by Unlimited and powered by Maruti Suzuki - Swift, while the associate sponsor is 'Truly Madly' and the 'party partner' is Fogg Deos.

An official release claims, "With 20 million app downloads so far, LIV is the first amongst its competitors to provide original exclusive premium content." ■

feedback@afaqs.com

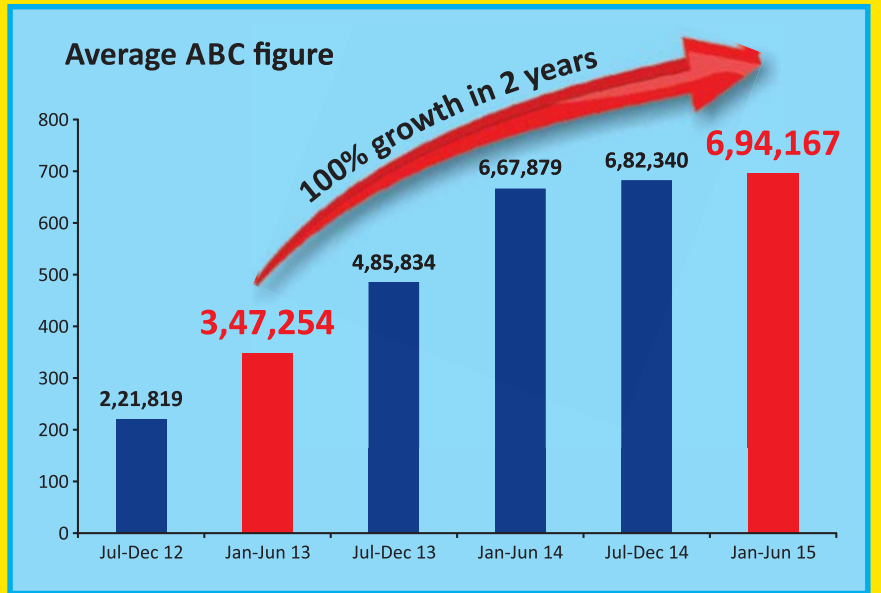
CONSISTENCY MATTERS!!



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|----------------------------|-----------|---------|---------|-------------|-----------|----------|--------|-----------|--------|---------|-----------------|
| ABC Figures Jan - Jun 2015 | 2,22,601 | 40,334 | 42,844 | 45,838 | 51,091 | 50,172 | 86,189 | 42,796 | 77,395 | 34,907 | 6,94,167 |

Source: ABC January - June 2015

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>> MOVEMENTS/APPOINTMENTS <<

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

ADVERTISING

Madison Outdoor Media Services (MOMS) has announced re-structuring of its senior management team that will come into effect from November 1. As part of the same, Dipankar Sanyal, the current COO of MOMS has been promoted as CEO, Platinum Outdoor. Meanwhile, Jayesh Yagnik, the current COO of MOMS, West and South has been elevated to COO, MOMS with national responsibility.

Grey Group India has appointed Salil Inamdar as national head, digital content and creative. He joins the agency from Interactive Avenues where he headed digital creative and content. Inamdar, who will be based in the agency's Bengaluru office, will spearhead all areas of digital communications and report to Leroy Alvares, president, digital services for digital business and client needs as well as to chief creative officer Sandipan Bhattacharyya.

Orchard Advertising has roped in Sharmin Panthaky as vice president and branch head, Mumbai. Panthaky will help push the agency



DIPANKAR SANYAL



SACHIN DAS BURMA

towards building relationships with key clients and a renewed thrust on new business wins.

Leo Burnett has appointed Amritraj Thakur as vice president, planning, at its Delhi office. He will work closely with Antony Rajkumar, executive vice president, integrated strategy planning, Leo Burnett, in sharpening the agency's strategic focus on key clients. The agency has also appointed Sachin Das Burma as group executive creative director for its Delhi office. He joins from Draft FCB Ulka where he was group creative director.

Milestone Brandcom, the out-of-home agency of Dentsu Aegis Network, has roped in Ujjwal Anand as country head for its rural and experiential division, Milestone Outland. Anand will be based in Delhi and will report to Nabendu Bhattacharya, CEO, Milestone Brandcom. He will be responsible for driving strategic offerings.

Cheil India has announced the appointment of Prasanna Kulkarni as creative head, digital at Cheil SWA. Kulkarni joins from Zenith Optimedia, he worked as CCO. ■



UJJWAL ANAND



PRASANNA KULKARNI

DIGITAL

Saurabh Srivastava has been appointed as the chief marketing officer, Jabong. He will be based in Delhi. Srivastava joins the fashion e-commerce portal from Mobikwik where he was serving the same role. He takes over the marketing profile at Jabong from Praveen Sinha, founder and MD.

Aditya Swamy, EVP, Viacom18 Media and business head, MTV and MTV Indies, has decided to end his nine-year-long stint with the company and join online marketplace Flipkart in a senior marketing role. Swamy joined MTV in 2006; he was responsible for growing the channel's footprint across TV, web, mobile and the live space.

Myntra, a fashion e-commerce platform, has appointed Gunjan Soni as its chief marketing officer and head, international brands business. She will join Myntra in December. In her previous role, as executive vice president for strategy at Star India, she worked on new initiatives in content, sports and digital.

Isobar, the digital agency from the Dentsu Aegis Network, has roped in Praveen Raj as creative director-West and South. He will be responsible for Isobar's creative teams in Mumbai and Bangalore. ■



SAURABH SRIVASTAVA



ADITYA SWAMI



GUNJAN SONI

MEDIA

Vivek Krishnani has been appointed managing director, Sony Pictures India (SPE Films India). His appointment will be effective from November 1. He replaces the recently retired Kercy Daruwala, who held the position since 2008. Krishnani will be responsible for the theatrical distribution of all Sony Pictures Entertainment films in the territory.

Ashish Kirpal Pandit has resigned as an executive director and CEO of Zee Media Corporation Ltd (ZMCL). With over 25 years experience, Pandit has worked across telecom, retail, healthcare and FMCG.



VIVEK KRISHNANI



ASHISH KIRPAL

PubMatic, a marketing automation software company for publishers, has appointed Sudipto Das as its country manager for India. Das will primarily be responsible for leading PubMatic's sales in India, working to maintain and create new publisher relationships in this mobile-first region.

Hindi newspaper group Patrika has announced two senior level appointments in its corporate side. Parthasarathy N joins the group as vice president - corporate and will be based in Mumbai. Sanjay Gaur has also stepped in as assistant vice president and will be heading the corporate for Delhi.

Dish TV has informed the Bombay Stock Exchange that its CEO, RC Venkateish has resigned (which will be effective from October 31). Associated with the company since 2010, he will be associated with the company in an advisory capacity. ■



RC VENKATEISH

MARKETING

Marico has announced the appointment of Sanjay Mishra as the COO - India Sales and Bangladesh. Mishra will be responsible for further accelerating the Go-To-Market (GTM) transformation journey which will boost the growth agenda of Marico in India and Bangladesh. Prior to Marico, Mishra worked as senior director - GTM and sales capability at PepsiCo AMENA.

Aviva Life Insurance has announced the appointment of Anjali Malhotra Nanda as chief customer, marketing and digital officer. She will be responsible for Aviva's brand marketing, product design, business analytics and customer management, whilst building a roadmap for brand Aviva in the digital space. ■

MY FM RADIO A GAME CHANGER

India's Local FM Network

17 Cities | 17 Stations

Radio Division - DB Corp Ltd.



JOSY PAUL

CHAIRMAN & CHIEF CREATIVE OFFICER,
BBDO INDIA

INTERVIEW

Tell us about your favourite campaign? What mediums were used to execute it?

One of my favourite campaigns is 'The most interesting man in the world' for Dos Equis beer. The campaign used TV, Radio, social media, digital and other mediums.

Which medium do you consider the easiest to devise campaigns for? Which one is the toughest?

It all depends on your ambition and how best you want to maximise the medium you use. With almost all mediums you are dependent on other craftsmen as well and so the ability to connect with your creative partners is of utmost importance.

Tell us about a campaign where you used Radio as a medium.

Years ago, we did a campaign for United Colors of Benetton where we got Chetan Shashital to sing 'Rang Barse' in an Italian operatic style. We had to stop the campaign earlier than planned because all the season's products were sold out! It was a big hit!

As a scriptwriter how do you measure the success of a Radio campaign?

I measure the success of a Radio campaign not by numbers but by the influence it has on the overall campaign, its ability to create buzz and share-ability. If it goes on to become the lead contributor of the integrated campaign then you know it's something exceptional.

According to you, how important is a good script in making a Radio campaign successful?

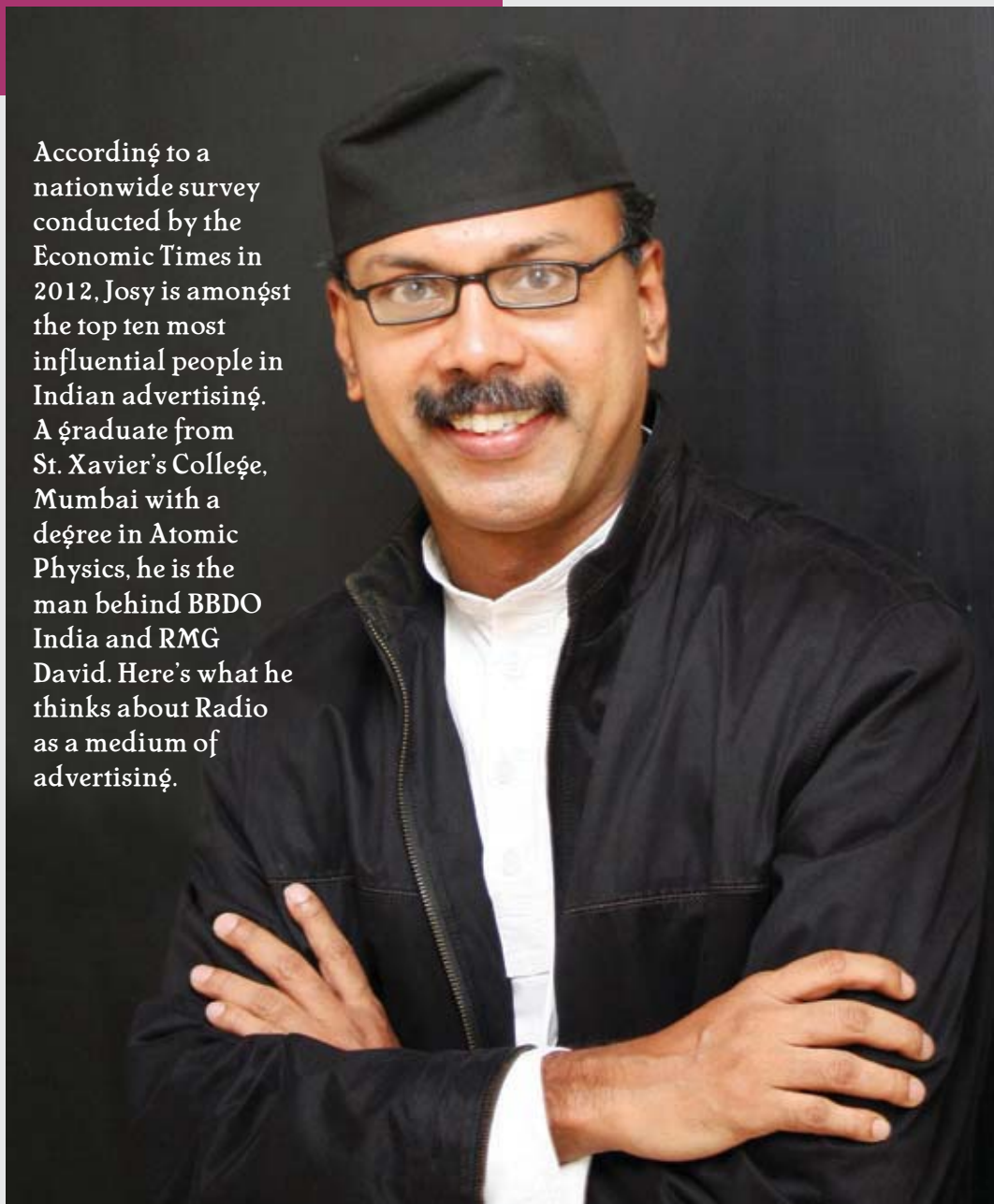
As in most mediums, everything is important- the idea, the script, the craft and finish. In the case of Radio, more than any other medium, it is the quality of sound or voice.

How can a marketer leverage Radio as a medium to reach out to his target market?

Radio has hyperlocal reach. Marketers should use this unique nature of Radio to sharply target their audience. It is one of the most empathetic mediums because it is as personal as a WhatsApp message.

Apart from effectively reaching out

According to a nationwide survey conducted by the Economic Times in 2012, Josy is amongst the top ten most influential people in Indian advertising. A graduate from St. Xavier's College, Mumbai with a degree in Atomic Physics, he is the man behind BBDO India and RMG David. Here's what he thinks about Radio as a medium of advertising.



“
Radio has hyperlocal reach. Marketers should use this unique nature of Radio to sharply target their audience.
”

to the masses in tier II and III cities, does Radio advertising offer any other benefit to marketers targeting these areas?

Radio gives you a chance to create greater authenticity as you can't see the person. You are fully dependent on the voice and sound and there is no distraction. It's one of the most unadulterated mediums. There's minimum chance of bias based on looks, colour or the prejudices that comes with sight which is

why it is called 'The theatre of the mind'.

How does your approach change while creating advertisements for Radio?

In early 2000, I had created a Radio content company called 'Radioactive'. Things changed as we began to create more acts, not ads. These days we create action-oriented ideas which everyone can participate in. The Radio station amplifies these ideas in their own way. We follow a collaborative model and I have started to work very differently with Radio now.

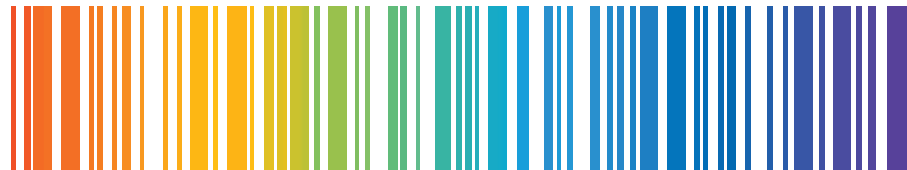
How do you see the growth of the Radio industry in India?

Great ideas like the 'Kan Khajura Tesan' with millions of subscribers have shown us that Radio is evolving naturally. It's growing and merging with mobile technology and so it is here to stay. It's just that it will take on new forms and that's what's exciting about the medium. It's also what human beings want so badly, something personal that's based on pure sound. It's a primal need and the buzz of life. ●



Dainik Jagran

Presents



BRAND OWNERS' SUMMIT DELHI



Building Brands in a Diverse Market

At the Brand Owners Summit held in New Delhi, the audience was treated to insights on marketing and building a long-term brand in a diverse Indian market.

The maiden edition of the Brand Owners Summit saw participation from marketing heads from both traditional and new age businesses. Held at Le Meridian, New Delhi, on October 21, the day-long event had speakers from diverse segments ranging from the 86-year-old DS Group to the upcoming experiential brand Chaayos.

The event kickstarted with an insightful session on 'The art and science of long-term brand building in diverse markets' with C K Sharma, business head, DS Group. The ₹7,500 crore company operates in categories like mouth fresheners (Rajnigandha, Pass Pass), foods (Catch Masala) and hospitality (tie-ups with Radison).

Highlighting the importance of branding in a highly cluttered and competitive market, Sharma says branding allows companies to charge a premium and hence, is critical.

He further cited the example of brands that have created a niche for themselves in age-old categories by creating their own space. In his list, brands like Zara (textile), Fastrack (watches) and Rajnigandha have continuously evolved themselves. Deepak Shetty, chief marketing officer, Moser Baer, spoke on 'Handling



Sharma and Shetty: constant innovation

disruption and sustaining a brand through continuous innovation'. Shetty traced his brand's journey which went through product innovation from a floppy disk to CD/DVD and had now entered the LED lighting category.

Recalling how Moser Baer disrupted the optical media business in India, he shares that the company brought an economical range of CD/DVDs bolstered with extensive distribution. They also offered 100 per cent replacement guarantee. Today, the company claims to have 60 per cent of the market share in this segment.

The company also launched aesthetic pen drives with topical designs which included IPL or Independence Day special editions.

However, he concedes that while trying to disrupt the home entertainment space with DVDs priced at Rs 50 the company lost on the channel margin and hence, the market. Moser Baer also faltered by buying content rights for home video not knowing that digital will take over.

The company now aims to create disruption in the LED lighting space. problem of both voltage and power fluctuation. Presenting interesting insights from radio advertising was Ashwin Padmanabhan, chief operating officer, Reliance Broadcast Network.

He cited examples of how his brand Big FM, has created properties like Fakebook with Kavita, Family Fortunes creating engaging content. He also doled out tips on how best brands can advertise on radio through branded content weaving their proposition in it.

Meanwhile, Priya Jayaraman, co-founder and business director, Propaganda India, gave a sneak peak into how their agency has been helping brands with their digital footprint going beyond social media. ■

"Celebrity endorser is a double-edged sword": Sharat Dhall, Yatra

At the Brand Owners' Summit, New Delhi, Sharat Dhall, president of Yatra.com, traced how the online aggregator became a formidable force in the online travel space.

Going for a vacation? Great! Have a safe and nice trip, we tell each other when we learn of an impending trip. But, it may not be so nice after all as we have often spent hours waiting in queues for everything under the sun - from making reservations on trains or planes, or retrieving our luggage, or finding and booking hotels. The thrill of the trip is quickly replaced by the stress of organising the logistics of the trip.

And then arrived online travel agents who did everything, yes, everything for you. And all you had to do was just go for the trip. The online travel business had boomed and quickly occupied the leading slot in the



Dhall: brand building

digital commerce space.

Yatra.com, one of the key players in the online travel business, operates both in the B2B and B2C space. Founded in 2006, Yatra.com, which boasts of a workforce of 2,000, has quickly become one of the top players in the space.

Speaking about the company's journey at the Brand Owners' Summit held on October 21 at Le Meridian, New Delhi, Sharat Dhall, president, Yatra.com, talked about how they approached branding the platform in a cluttered online travel space.

The company started domestic flight bookings in 2007 and later entered the international flight booking

“Word-of-mouth through the internet has become critical”, Sunil Raina, Xolo

At the Brand Owners' Summit, New Delhi, Sunil Raina, business head, Xolo India gave insights into how they have fortified their position in the highly cluttered smartphone market of India.

Xolo, a homegrown smartphone brand, from Lava International had entered the smartphone market when it was dominated by international players. The brand, slowly yet steadily, created a niche for itself with its competitive pricing, offering high-end technology to consumers. Sunil Raina, business head, Xolo India traced the brand's journey at the Brand Owners Summit held at Le Meridian, New Delhi recently.

Giving the audience insights on how the company built the brand Xolo from scratch, Raina explained that they entered the market to serve an unattended segment of high technology phones priced reasonably. He said that when Lava International entered the urban centers, it did not have enough presence, and had to face stiff competition from the likes of Samsung and Nokia.

"We found out that consumers were not interested in Indian brands selling the same kind of products. Lava International adapted a dual brand strategy launching Xolo, apart from the pre-existing brand Lava. While Xolo targeted urban consumers Lava was catering to rural consumers," he said.

He recalled that Lava was very strong in tier-II and tier-III cities, and added that their research showed that there were two kinds of consumers - those who buy phones for price, and others who buy them for pride. The former prefer low costs, hence low-end technology, while the latter wants high-end technology, and therefore high price.

"We sensed an opportunity somewhere between the two. We decided to keep the price



Raina: disrupting the market

reasonable without compromising on the technology," he highlighted.

The company focused on creating high-quality products which were high on technology with reasonable pricing. It also took the AVRE approach in the market (availability, visibility, recommendation and education).

"A lot of our investment goes in educating the consumers about choosing the right product. The price margin of our products is high, and the buying decision is cost dependent. Hence we educated and informed our consumers. In terms of visibility, we only used a certain kind of media mix, and reached out to a set of consumers," Raina stated.

Xolo, on the other hand, targets early adopters of technology as they are open to experiment in the category, and value innovation. Their TG is 15 to 24 year old middle class tech enthusiasts living in urban

India. They are more likely to experiment, be value conscious, and digitally active.

"49 per cent of our customers live in tier I or metro cities (Delhi, Mumbai, Bengaluru, Kolkata and Ahmedabad). The word-of-mouth through the internet has become very important," adds Raina, noting a trend.

The brand took inspiration from Indigo Airlines, which promises on-time departure making their service a class apart in the category.

"In our category, 50 per cent role is played by the product itself," said Raina, adding that they have created 75 dedicated after sales centers called Xolo Care Express. The phones are serviced in a day, and consumers can see the repairing process as well.

Xolo also claims to have achieved 'industry firsts', which include creating an India specific operating system (OS) 'Hive', smartphone with Intel processor, first 4G phone, lightest smartphone, partnership with Liverpool and exclusive Twitter launch of phones.

The brand 'Xolo', Raina asserted, is not for the masses and hence is promoted differently. The company uses digital and social media heavily to reach out to consumers.

"We have primarily focused on doing football partnerships as our TG has football enthusiasts," he informed.

The company currently has 3.5 million Facebook fans, 20, 000 Twitter followers, and its brand website receives 1.5 million monthly hits. ■

segment in 2011.

"As online travel took off, it coincided with the entry of low-cost carriers offering good deals which broke the barriers in the online air ticket booking space. In fact, during the period 2006-2010, online commerce was all about travel," explains Dhall.

According to him, their business was growing fast as more and more consumers were coming online and experiencing digital commerce. Yatra made a few strategic acquisitions which included startups like Travel Guru which helped the company to diversify in the hotel booking business. By 2010-11, the company decided to diversify from pure flight bookings to hotels and holiday packages. This space had a large number of suppliers posing a great opportunity for an aggregator like Yatra.

Meanwhile, the low-cost smartphones had made their way into the Indian market and the internet penetration was increasing by then. The mobile medium, said Dhall, has been a big part of Yatra's business over the last few years.

"More than 50 per cent of the platform's traffic comes from the medium. In the hotel category, 40 per

cent of bookings come from mobile," he adds.

After creating a competitive product, Yatra decided to create brand awareness and visibility. The company brought Boman Irani on board and executed its first television campaign in 2007. Its objective was to communicate the ease of using the platform and creating awareness about it. The brand leveraged Irani till 2009, and executed another campaign featuring him as a travel agent telling consumers that even their travel agents use Yatra for bookings.

In 2012, Yatra brought popular Bollywood star Salman Khan as brand ambassador.

"The idea was to shake up the category as everything then was status quo. We wanted people to re-evaluate the brands they were using. The idea was to break clutter by getting a big star featuring in deal-focussed campaign. It also took Yatra beyond large cities as Salman has a massive fan following in smaller cities," Dhall explains.

In 2014, our focus was on the online hotel booking business as the segment is still extremely under-penetrated as compared to flight booking business. Taking an insight from the category itself, we executed

a humorous campaign 'Ehsan Mat Lo'. The core idea stems from the fact that people tend to stay with friends and family while travelling to other cities, assuming hotels will be expensive.

"We had a large inventory of budget hotels and we wanted to communicate the same to our consumers," Dhall says.

In terms of advertising strategy, Dhall mentions that they have moved away from celebrity endorsements and focus on insights.

"A celebrity endorser is a double-edged sword. There is always an element of risk involved in terms of brand growth with that of the celebrity's career," he notes.

Yatra is focussing on insight-driven advertising with the aim to get consumer attention and let the brand and its communication to come through.

One example of this strategy is the brand's recent campaigns like 'Passion Trails' in partnership with The Times of India, which focusses on travellers. Another campaign by the brand titled, 'Yatra to my city' urges consumers to talk about what makes their city special from a tourism point of view. ■

EVENT SNAPSHOTS



All ears



CK Sharma on the art and science of long-term brand building in diverse markets



Deepak Shetty on Handling disruption & sustaining a brand through continuous innovation



Ashwin Padmanabhan on how best brands can advertise on radio through branded content weaving their proposition in it



Panel discussing the art of building a 'start-up' brand in diverse Indian markets



Priya Jayaraman on The business of building brands online



Rahul Kansal on How to keep a 177 year old brand young



A question for the speaker



Sumit Bedi on Building and sustaining a B2B brand in the Digital World by IndiaMART



Putting his point across



On the sidelines



Sunil Raina on Winning the Indian markets, the XOLO way



Rajat Tuli on Making of a successful quirky youth centric brand - Happily Unmarried



Refreshment time

O U R S P O N S O R S

Digital Partner

PROPAGANDA INDIA
ADVERTISING SOCIAL DESIGN

Online Partner

 **Jagran**
jagran.com

Radio Partner

92.7 big fm
suno sunao. life banao!

JOB SWITCH.in



Post: Group Account Manager
Company: Tenet Advertising & Internal Communication
Profile: Tenet is looking for an Account Manager who is ready to take on a larger role. Ideally, you should have experience in managing a team of at least four. If you're a one-person account manager, you'll need a very compelling story
Exp: 8 to 10 yrs
Location: Bengaluru
Email: jobs@tenetadvertising.com

Post: Social Media Manager
Company: Vipra Dialogues
Profile: Create & manage editorial calendar in collaboration with cross functional teams. Create shareable content appropriate for specific networks to both increase brand awareness & export our content & links. Develop all strategic partnerships with bloggers and build strong relationships with key influencers. Ongoing, in-depth reporting of the competitive landscape in socialmedia.
Exp: 2 to 3 yrs
Location: New Delhi
Email: hr@vipradialogues.com

Post: Copywriters cum Ideators
Company: MX Advertising Pvt. Ltd.
Profile: A good writer, with great command over English and capable of ideating across media platforms. Print/ TV/ Digital/ BTL etc
Exp: 2 to 3 yrs.
Location: Mumbai
Email: hr@mxadvertising.com

Post: PR Executive / Senior PR Executive
Company: Aim High Consulting
Profile: We are looking for those souls who have not spent donkey's years in PR but still feel ready to make the big leap. A strategic bent of mind for PR coupled with a penchant for getting your hands dirty will help greatly.
Exp: 1 to 4 yrs.
Location: Bengaluru, Mumbai, New Delhi
Email: hr@aimhighindia.com

Post: Brand Partner / Group Account Manager

Company: Sead Advertising Pvt. Ltd
Profile: To manage group of accounts. To harness the talent of the agency and proactively identify opportunities to put that talent to good use in helping clients achieve their objective
Exp: 7 to 10 yrs.
Location: Pune
Email: gayatri@seagulladvertising.org

Post: Sr Copywriter/Copy Lead
Company: Pixtop Media Solutions Pvt Ltd (Webmaffia)
Profile: Ideation and strategy for various ongoing projects Work for complete strategy for new pitches according to client brief Copywriting for ongoing projects in digital creative strategy for campaigns websites. Developing creative ideas and concepts, often in partnership with the art director.
Exp: 5 to 8 yrs.
Location: Mumbai
Email: Hr@webmaffia.com

Post: Client Servicing Executive
Company: Vipra Dialogues
Profile: Dynamic personality with good communication skills Understanding client requirements, act as a mediator between client & the agency Analyzing client brief, setting up positioning, formulating the creative brief, brainstorming with the creative team, presenting campaign to client and timely delivery of media requisitions Creating 360-degree advertising/brand solution for client
Exp: 2 to 3 yrs.
Location: Mumbai
Email: jobs@xpressionspixelworks.com

Post: Client Servicing/ Account Management
Company: Neevstone Advertising & Media Pvt. Ltd.
Profile: Should be team player and passionate about brand building. Have excellent communications skills both verbal and written. We don't want postman or co-ordinator between client and agency. We want someone who is passionate about

brand building and will value add the creative work with their brand understanding
Exp: 1 to 2 yrs.
Location: Mumbai
Email: GrowWithUs@neevstone.in

Post: Social Media Executive
Company: Brands On E Advertising Pvt. Ltd.
Profile: Planning & Implementing Social Media Strategies on various social networks [Facebook, Twitter, Youtube, LinkedIn, Pinterest, Google+ Instagram etc.] Running Social Media Ad campaigns on the above platforms Develop fresh content & ideas to help brands achieve their digital media objectives. Building relations with Online Influencers
Exp: 2 to 3 yrs.
Location: New Delhi
Email: info@brandson.com

Post: Copywriter
Company: Hats On Advertising Pvt Ltd (OPC)
Profile: Develop brand communication ideas, Should write TVC & supervise it, write effective copy for all types of marketing collateral, supervise & proof check, interface with client for creatvie briefs, when required, excellent command over written & spoken english, should be equally comfortable with both long & short.
Exp: 3 to 4 yrs.
Location: Mumbai
Email: naresh@hatson.in

Post: Retouching and Finishing Artist
Company: Synchronicity Communications Pvt Ltd
Profile: Proficiency on Photoshop is a must, with the ability to work together in a tightly knit team, understanding the requirements and taking individual responsibility.
Exp: 3 to 5 yrs.
Location: Mumbai
Email: clara@synchronicity.com

Post: Executive Personal Asistant Female

Company: Thoughtrains Designs Pvt. Ltd
Profile: To assist in all the work related duty of MD. To attend all the meeting with her & taking down the minutes of meeting. 3) Sending Email 4) Coordinating with employee / Client/ Management.
Exp: 0 to 2 yrs
Location: Mumbai, New Mumbai
Email: hr@thoughtrains.com

Post: Brand Servicing Associate
Company: Tempest Advertising Pvt Ltd
Profile: Manage current clients and plan for business growth Coordinate work with the creative team. Manage vendors. Market monitoring and preparation of periodic reports.
Exp: -2 to 5 yrs.
Location: Pune
Email: careers@tempestadvertising.com



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