

afaqs! Reporter

November 16-30, 2015

Volume 4, Issue 12 ₹100



16

AIB: ONLINE-MOBILE-OFFLINE

All India Bakchod's comedy content has traversed the distance between YouTube and television, via Hotstar, Star India's mobile app. This could be the first of many such partnerships.



18

ZOMATO

Discovery to Delivery

Will Zomato be able to unsettle established names?



6

FITBIT INC.

'Find Your Fit'

The wearable, fitness tracking brand is optimistic.



8

LIFEBUOY

Lifebuoy's 'Chamki'

Continuing to fight for children under five.

PLUS

CAMPAIGN TRAIL

TV, Print, Digital Ads 10

PUBLICIS AND FACEBOOK

Addressing BFSI Issues 20

MSM REBRANDS

Sony Pictures Networks 24

PEOPLE

Movement/appointments 26

AS ICONIC TO MADURAI AS ALAGAR, MEENAKSHIAMMAN KOVIL & MALLIPOO.



Dinamalar... Madurai's No.1 Tamil Daily

Over the last 25 years we've played the role of Madurai's friend, philosopher and guide — by standing together with them on issues of importance; reporting everything from undelivered justice to insightful scoops; probing misdeeds; exposing the corrupt, guiding them on the path towards the better ways to live. So we've not just become the soul of Madurai and the voice of its people every morning. Much like Meenakshi we are revered, for our unparalleled contributions towards this historic city.

25 years of being the Leader.

For more information, e-mail: dmrae@dinamalar.in | www.dinamalar.com



This fortnight...



Earlier this year, when All India Bakchod's infamous Knockout Roast comedy show featuring Ranveer Singh, Arjun Kapoor and Karan Johar hit the World Wide Web, who would've thought the same group would land a mainline television show - On Air With AIB - on a network like Star?

From creating YouTube content that pulled in FIRs, to sitting behind a desk, in classic news reader style, in politician-type vests, talking about fire safety on primetime television, Gursimran Khamba, Tanmay Bhat, Rohan Joshi and Ashish Shakyra have come a long way.

The episodes are made available on Star's mobile video streaming platform Hotstar before they're telecast on Star Plus, in Hindi, and Star World, in English.

While AIB, part of a burgeoning new breed of digital content creators, had found its set of loyalists on YouTube and digital media, the next big question that was beginning to lurk was: What next? Where can they go with all this popularity?

Now, the group's association with Star has opened up a whole new conversation that can help answer that.

And it's not just about moving from niche to mass, in terms of viewers and reach. This kind of association brings up several other pertinent arguments. For starters, it draws attention to the whole content-versus-medium discussion. Is content king? It sure is. But, the medium has also found a crown of its own. Another question is, should creating platform-agnostic content be the goal here on?

By landing this deal with Star, has AIB finally 'arrived' in the non-YouTube world? Sure. But how fantastic would it be if the year ahead saw more such tie-ups between digital 'stars' and broadcast networks?

In fact, for this Cover Story, when we asked Arunabh Kumar, founder, The Viral Fever, to comment on AIB's association with Star, his answer hardly sounded like that of a competitor. His positivity and candour are very telling. Clearly, he is looking at the larger picture.

And from where we're standing, the picture sure looks promising.

A. R. Gangal

Ashwini Gangal
ashwini.gangal@afaqs.com

afaqs! Reporter

Volume 4, Issue 12

EDITOR

Sreekant Khandekar

PUBLISHER

Prasanna Singh

DEPUTY EDITOR

Ashwini Gangal

SENIOR LAYOUT ARTIST

Vinay Dominic

PRODUCTION EXECUTIVE

Andrias Kisku

ADVERTISING ENQUIRIES

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

Apoorv Kulshrestha
9873824700 (M); 0120-4077833 (O)
Noida

Pradeep Hegde
(022) 40429702-5
Mumbai

mktg@afaqs.com

MARKETING OFFICE

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

MUMBAI

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

SUBSCRIPTION ENQUIRIES

Akhilesh Singh
(0120) 4077837
subscriptions@afaqs.com

Owned by Banyan Netfaqs Pvt Ltd and
Printed and published by
Prasanna Singh,
at 7-A/13, Ch. Ratan Singh Complex,
Jawala Heri Market, Paschim Vihar,
New Delhi-110 063.

Printed at Cirrus Graphics
Private Limited
B-61, Sector 67,
Noida (U.P.), 201301

Cover Photograph
AIB

CONTENTS



BINDASS

New from Bindass

The channels comes up with a bunch of shows.

POINTS OF VIEW

Alternative News Sites

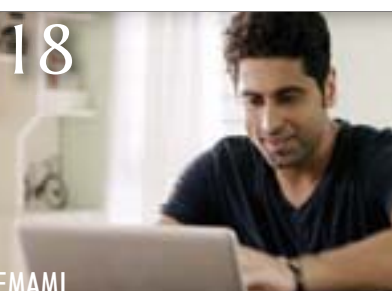
Several new sites are trying to offer an alternative point of view. Will they succeed?



ZINDAGI

Zindagi's 'Original' Plan

After launching a non-fiction show it now intends to introduce an original fiction programme.



EMAMI

Emami's handsomeLife

The brand gets in Hrithik Roshan to excite consumers.



BARC

Rural Dimension

Advertisers are intrigued but cautious about rural data.



Reality from Arré

Arré has an unusual show in mind to begin with.

FITBIT INC.

'Find Your Fit' Says Fitbit



The wearable, fitness tracking brand urges Indian consumers to sign up for a healthy life. **By Saumya Tewari**

No, it's not a medical device. It's a fashion brand designed to track your fitness level. Surprised? Fitbit, the California-based 'wearable fitness tracking brand' entered India in August this year and has since been fairly aggressive on the marketing front. It launched a 360-degree campaign titled #Findyourfit along with its media partner, ZenithOptimedia.

Launched globally last year, the commercial is being aired across major television channels in India; print (national dailies and select magazines) and digital are part of the media mix too. The global campaign is by Argonaut, a San Francisco-based advertising agency.

Three celebrities are endorsing the brand – actors Shraddha Kapoor (everyday category) and Tiger Shroff (active category), and badminton champ Saina Nehwal (performance category).

THE WHAT

Fitbit offers a range of fitness trackers and wearable devices, available across three segments: 'Everyday', 'Active' and 'Performance'.

The 'Everyday' segment includes products like Charge (MSRP Rs 9,990), Flex (MSRP Rs 6,990), One (MSRP Rs 6,990) and Zip (MSRP Rs 3,990). They offer all-day activity tracking, real-time fitness stats, sleep-tracking and Caller ID. Steps taken, distance travelled, calories burned, active minutes, sleep, and the number of floors climbed are measured.

The 'Active' segment comprises a product called Charge HR (MSRP 12,990) which tracks heart rate and automatic sleep detection. The 'Performance' segment includes a 'super watch' or smart-watch called Surge (MSRP Rs 19,990), which tracks the heart rate. The company also offers Aria Wi-Fi Smart Scale (MSRP Rs 9,990), a wireless device that tracks weight, BMI (body mass index) and body fat percentage.

The Fitbit app is available across platforms – iOS, Android and Windows; it enables users to track calories and water consumption, and create a food plan. Users can also share their goals with others through social media.



"Our mass media campaign comprises a TVC which will run for six weeks. It also includes a print campaign, along with a strong presence on social and digital media"

MANISHA SOOD

FIT INDIA

Fitbit, that entered the India market through online marketplace Amazon, finds the nation on the cusp of a fitness revolution. Manisha Sood, country general manager, Fitbit Inc., tells us about the Accenture Digital Consumer Tech Survey (2014), according to which 80 per cent of all Indian consumers are interested in buying fitness monitors. As far as this category goes, ours is an emerging market after all.

"While India is the 'diabetic capital' of the world, 20 per cent Indians suffer from heart



disease, 33 per cent have hypertension, and 48 per cent of the population is overweight. One out of 10 cannot sleep well. India is, therefore, a huge potential market for Fitbit," says Sood.

The TG includes consumers from SEC A, who reside in cities other than the top 20 metros. "Our mass media campaign comprises a TVC which will run for six weeks. It also includes a print campaign, along with a strong presence on social and digital media," she adds. Educative, on-ground activation across retail stores and shopping malls is also on the cards. The company has tied-up with brick and mortar chains like Reliance Digital, Croma and Helios retail stores across the country. Sood is confident that while tech-savvy individuals will buy the products online, the offline distribution and below-the-line marketing efforts will bring a new set of consumers into the fold. The initial orders are in line with global trends, finds Sood. Surprisingly, Indian consumers are showing a lot of interest in the brand's mid-to-high range products.

"The heart rate monitoring device Charge HR is our best-selling product, not just globally, but also in India," she shares.

COMPETITION TRACKING

Fitbit is not alone in the market. Sensing a huge business opportunity, several players have entered the growing 'fitness tracking' and 'wearable devices' market in India. A prominent brand is digital entrepreneur Vishal Gondal's GoQii, which gives free fitness devices to its subscribers. The subscription service has three plans: Rs 3,999 for three months, Rs 6,999 for six months, and Rs 11,999 annually.

continued on page 8 >>

Make way for millions to love your brand



Millions of people across the nation wait each year to watch *Saas Bahu Aur Saazish Telebrations*, a glamorous awards show that celebrates the small screen stars. On our 11th year, the invitees don't just include the who's who of the industry but also each and every household who will be glued to their TV sets. Come be a part of this glitzy event and usher millions of buyers into your world!

Housing Partner



LIFEBUOY

Lifebuoy Launches 'Chamki'

The latest ad in the brand's long-running campaign focuses on neonatal care. **By News Bureau**

After the Gondappa and Tree of Life ads from Lifebuoy's much talked about 'Help a child reach 5' campaign, the brand has come up with a third addition to the series, called 'Chamki' that talks about neonatal care. Like its predecessors, the ad has been conceptualised by Lowe Lintas.

The ad revolves around the fact that of the children who die before the age of five, 44 per cent do not live past 28 days post birth. Chamki is the story of an expectant mother called Sangrahi, who discusses her hopes and dreams for the yet unborn child. To help her understand the importance of clean hands, she is shown a message from her daughter (from the future), who is now seven, thanking her for all the things her mother did, most importantly, washing her hands and helping the child live past 28 days. The ad has been shot by filmmaker Anand Gandhi.

Help a child reach 5 campaign began in the year 2013, with a digital ad, the story of Gondappa, and a CSR initiative by Lifebuoy, where it adopted the Thesgora village in Madhya Pradesh, that had one of the highest rates of diarrhoea deaths.

HUL took the campaign forward next year, with another ad, 'Tree of Life', which was a story from the Indonesian village of Bitobe. The ad was the story of a woman, who had lost her son before he turned five, and nurtured a tree that was planted in his stead.

Both ads were appreciated and won accolades at multiple award shows. It is to see if the third in the series will be as appreciated.



At the launch of the ad, HUL unveiled a new initiative for neonatal care and handwashing drive in Bihar, in partnership with Children's Investment Fund Foundation (CIFF). Samir Singh, executive director, Hindustan Unilever,

says on the occasion, "We are excited to release this film and take the hygiene message to where it matters the most: to new mothers in the first 28 days after delivery. The HelpAChildReach5 campaign started in Thesgora and showcased remarkable results. We now impact child health at a very large scale in partnership with the Children's Investment Fund Foundation."

The Chamki ad that was released on November 28 has received over 2,00,000 views on YouTube. The ad was also retweeted around 200 times on Twitter. This health soap from HUL has incorporated public interest and welfare in its advertising on several occasions previously. Other than #HelpAChildReach5, the brand has undertaken hygiene and hand-washing related activities in Kumbh Mela and government schools. ■

feedback@afaqs.com

<< continued from page 6

'Find Your Fit'

Chinese smartphone brand Xiaomi also offers a similar product called Mi Band, a fitness tracker with a 30-day battery life, priced at \$15. The device can be synced with Android and iOS smartphones via Bluetooth. It has a number of sensors that monitor a user's fitness and sleep cycle. The Bengaluru-based personal health and activity tracker, GetActive, offers a clip-on fitness tracker along with a sleep monitor called GetActive Slim.

Micromax has launched an Android-compatible wearable fitness tracker band called YuFit, priced at Rs 999. It allows users to sync up all their physical activity data and set alarms. The device uses two apps

- YuFit and online fitness services provider HealthifyMe.

Meanwhile, Google launched its health and fitness platform, Google Fit, in June this year. The platform provides app developers a single set of APIs that can be used to manage fitness data from apps and sensors on cross-platform devices and on wearables. Apple has also launched a similar platform called Healthkit.

As regards the competition in the Indian market, Fitbit's Sood believes smartphone makers do not pose a direct threat to her brand, as their primary focus is not on the wearable segment.

"Their wearable products are compatible only with their own devices, while Fitbit is compatible with more than 200 phones, across platforms. We have a more than 80 per cent market share in most of the markets we operate in. Fitbit,

as a brand, has become more like a category. We are a wearable category, meant for health. This is our core strength and this is what our consumers see as our differentiation," she explains.

Globally, Fitbit has a strong hold in the wearable fitness segment. According to the brand's financial summary for the third quarter of FY2015, the company sold 4.8 million connected health and fitness devices. The expected revenue in the current financial year is \$1.8 billion. Currently, the company's distribution network, across over 50 countries, is over 45,000 retail stores strong. India, by the way, is the brand's 55th market. Besides



Amazon, the company sells its products on its online store, Fitbit.com.

CHALLENGES

In India, the challenges facing Fitbit are as diverse as the people here. The team will need to factor in the diverse set of languages, food habits and lifestyles this market offers. For a relatively young category, establishing a user base from scratch is never easy. Moreover, this is a market in which distribution poses its own set of challenges.

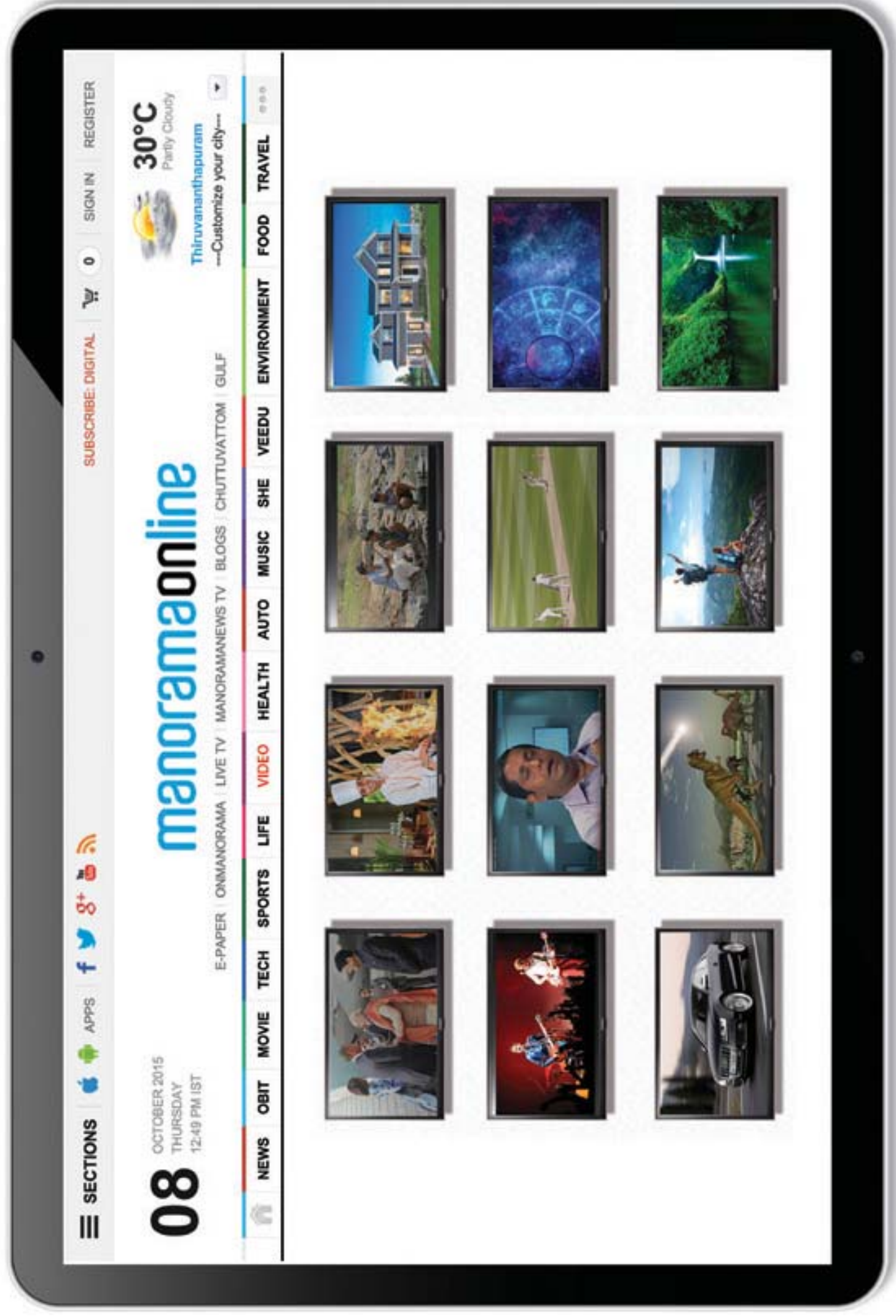
Also, a large part of marketing this product is educating consumers about the need for it. Sood is hopeful. Fitbit will strive to work through this maze, tap the potential of this market and emerge victorious. India, after all, is on Fitbit's list of 'Top five priority markets'. ■

saumya.tewari@afaqs.com

Malayali is changing
So is **manoramaonline**

More videos

News | Food | Movie | Music | Interviews



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

TELEVISION



VODAFONE

The 'Never Alone' ad features both students, as well as working professionals who are away from their family on Diwali and yet feel connected due to the seamless Vodafone telecom network which promises a unique offer to its customers (prepaid and postpaid), by giving free 100 MB on the festive occasion.

Creative Agency: Ogilvy & Mather



DETTOL

Dettol, the handwash brand from RB India, in its latest ad, has tried to reinforce its 'Dettol Dettol Ho' jingle by playing up the 'Winter Protection' factor where using the Dettol soap is shown as a pre-cursor to being the most important layer against fighting the germs and being a must-have insulation during the winter season.

Creative Agency: McCann



BIG BAZAAR

The 'Paper Patakha' ad film shows a Big Bazaar staff member introducing the 'Paper Patakha' to a kid, who passes on the idea and popularises it further. The idea of a better and cleaner Diwali using 'Paper Patakha' soon spreads and is followed by many people.

Creative Agency: DDB Mudra West

PRINT

SONY

The recent print ad from SONY talks about celebrating every colour, available through the brand's BRAVIA range that promises superior viewing experience with the help of 4K Triluminos Display.



MARUTI SUZUKI

Maruti Suzuki recently brought out an attractive print ad, as a part of its multimedia advertising campaign to promote its newly-launched premium hatchback Baleno, which is available at Nexa outlets



Creative Agency: Hakuhodo Percept

FLIPKART

Flipkart, the e-commerce player, has come out with a clever full page ad jacket in dailies like TOI announcing 'This Diwali Wishlist', where the online marketplace has some cool offers on its app for the 'Happy Diwali Sale' even as it urges readers to clean up their house and wishlist together.



OOH/BTL



WRANGLER

The brand took to bus shelter branding in Delhi where the aim was to increase the store footfalls for the brand.

Creative Agency: In-house



MANYAVAR

The men's clothing brand took to outdoor advertising via pole mounted MUPI's on a pan Delhi basis where the aim was to create top of the mind brand recall during the ongoing festive season.

Creative Agency: Shreyansh

DIGITAL

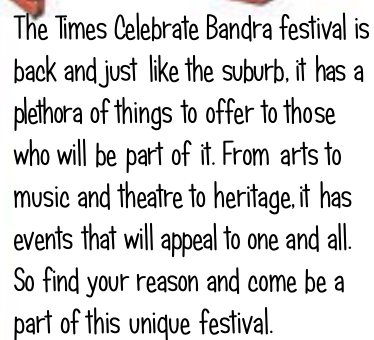


BRITISH AIRWAYS

To commemorate the arrival of British Airways' brand new Boeing 787-9 Dreamliner launching on its Delhi to London route, the airline has launched a special contest called #wingstoadream to invite the grandchildren of India and their grandparent to win a trip to London, flying on British Airways' latest addition to the fleet.

Creative Agency: Sapient Nitro

Got some great campaign that has been published recently? Upload it on afaqs! for the world to see.
Visit: www.afaqs.com/advertising/creative_showcase





BOBY PAUL

DGM- MARKETING, MANORAMA ONLINE

Malayali is changing, so is Manorama Online

They are on a dynamic journey across devices and platforms, addicted to having information at their fingertips where and when they need it — they blog about their heartbreaks and vlog about their travels. They are the new-gen Malayalis; constantly evolving, forcing brands connected to them to also change constantly to meet their never ending quest for more.

To cater to the needs of the Malayali and to address their love towards getting connected in the device of their choice, Manorama Online moved over to the new content management system, Adobe thereby finding a solution to seamlessly connect devices across platforms. It is no longer about technology it is about creating a great experience for our readers.

It's about the people, giving them better experiences, bringing them together under one home, retaining them and getting value out of them. To cater to our objectives better and to get one step closer to our readers, the revamped Manorama Online bettered the navigation, gave the design a face-lift, enriched the content, but most importantly it evolved into a more socially interactive platform.

Readers now are empowered to interact with the content and show an inclination towards creating their own content. Better social connect motivates them to stay longer on the site and express their excitement by way of comments and sharing the news in their social circle.

Our smart and young editorial is always ready to innovate and offer a varied bouquet of content - more than just news, for our target audience. Dedicated channels on Movies, Music, Technology, Women, Health, Auto, Astrology, Home Décor, Literature, Environment etc ensure that we not only grab eyeballs, but make them stay on the site exploring the content we have.

The new design also features newer advertising formats, better engagement by way of smart innovations & right targeting.

It is time we celebrate our success with you.

If you are new in showcasing your brand to the Malayali audience at a place where they are engaged & connected, it's time.

Stay happy & Spread the joy!!



**ACCESSIBLE
ACROSS DEVICES**

APPS





HOW TO BAKE A CAKE?

Christmas time is carnival time on
Manoramaonline. This season, Malayalis
bake their best cakes and cook their best dishes
to take part in the **Manoramaonline**
Christmas carnival. There is no better way
for your brand to make merry this Christmas.
Be on Manoramaonline, join the festivities.

To be a part of Manoramaonline Christmas carnival
contact us ; onlineadvertising@mm.co.in.

manoramaonline
you're home







From Left: Gursimran Khamba, Tanmay Bhat, Ashish Shakyas and Rohan Joshi

AIB: ONLINE-MOBILE-OFFLINE

All India Bakchod's comedy content has traversed the distance between YouTube and television, via Hotstar, Star India's mobile app. This could be the first of many such partnerships. **By Shweta Mulki**

Over the past few weeks, Mumbaiers have found it really hard to ignore four funny faces, those of Gursimran Khamba, Tanmay Bhat, Rohan Joshi and Ashish Shakyas, staring down at them from billboards plastered all over the city. Through larger-than-life posters that parody the kind frequently put up by politicians, the quartet that comprises the comedy collective All India Bakchod (AIB) is out there promoting their show 'On Air With AIB'.

This outdoor effort is part of Star India's multimedia campaign to promote the recently launched show. Besides billboards, the marketing campaign also includes TV, radio and digital ads.

This satire-based series will have ten episodes, in Hindi and English, each, on the platform. On television, the Hindi version airs on Star Plus, and the English one, on Star World – both on Sunday nights at 10 pm. It is positioned as a 'Hotstar original' series; it is conceptualised for the platform, and the episodes are made available on the app before they are aired on TV.

AIB is part of a new breed of digital content creators. It has tremendous

popularity among the youth. AIB's YouTube channel, which has over 1.4 million subscribers, has had over 121 million views to its credit.

The popularity of the app among India's young, coupled with AIB's massive fan following led the team of Ajit Mohan, executive vice president and head, digital, Star India, to jump right into it. "From an analytical and data point of view, we saw a huge gap that a satire like 'On air with AIB' could fill," he says.

The app has, according to Star's Mohan, clocked around 35 million downloads since its launch in February this year. "Most of our loyal users spend almost 90 minutes a day on the platform," he says.

HOW DID IT HAPPEN?

Team AIB always knew that a show of this sort would require huge resources. "We felt that not many would be willing to put in that kind of money," admits AIB's Shakyas. It was during his team's recent video on net neutrality that they felt they could actually pull something of this scale off. "At the time, we took up a topical, 'newsy' issue and roped in researchers. Subsequently, we felt we could do more of it on a larger scale," he recounts.

The goal back then was to reach 15,000 views. They got over a million, in a matter of days. "That made us think," Shakyas says, adding, "So we sat with OML (Only Much Louder, a firm that manages musicians and comedians, among other things), as they were always encouraging us to scale up, and it was around then that Hotstar got into the mix, and both sides met."

OML was instrumental in establishing the relationship between AIB and Star. Ajay Nair, director, OML, says, "We spoke with multiple networks and platforms but felt Hotstar is the best one for this show."

"Star was also actively looking to do something young and fresh, so it all worked out. It wasn't just

a mechanical decision based on numbers. They really did like us," smiles Shakyas.

VIEW FROM THE OUTSIDE

What does this association do for both players, AIB and Hotstar? Nikhil Rangnekar, CEO, Spatial Access, media audit and advisory firm, feels the collaboration benefits AIB much more than it does Hotstar. AIB, a niche, internet content producer, gains hugely thanks to the reach and awareness the promos on Star's network offer, goes the argument. "For Hotstar, I think AIB is just 'some more content'. I don't see consumers rushing to download or consume Hotstar more just because there's 'some AIB' show on air," he says.

Hari Krishnan, managing director, ZenithOptimedia, a media planning and buying agency, opines, "AIB on Hotstar is a well-promoted property. It's clearly in the big league, and is hence perceived as more mass."

Well, he says 'perceived', because "it's not necessary that the viewership, or number of people who will be engaged with their content, will be higher than their YouTube numbers. The benefit for AIB is that their earnings will not be limited

AIB's tie-up with Star could become a trend-setter and lead to tie-ups between other online content creators and TV channels.



to Youtube impressions. Further, Hotstar and Star give them national presence, one that's not limited to the metros."

The other side is not lost on Krishnan. "For Hotstar," he reasons, "this is an opportunity to be seen as the go-to place for youthful and trendy content. They will 'lift and shift' a ready, loyal fan following on YouTube." In fact, he hazards a word of caution: AIB will have to go easy on the edginess and deliver milder-than-usual content for TV – a move that could possibly disappoint its loyal YouTube viewer.

AIB is not worried. "Hotstar has given us complete creative freedom. There have been no restrictions at all. We have been having fun with our scripts, saying pretty much what we want. We're still being ridiculous and silly," shrugs Shakya.

He goes on about the content, "The idea is not to be preachy. When we give out facts, we present them in an entertaining manner. And have fun in the studio, while doing so. In our first two episodes we covered everything from whistleblowers and Honey Singh's rap to Whatsapp forwards."

The team zeroes in on the topics after several weeks of deliberation. The topics are centred on issues that either don't get talked about, or are usually dealt with in a dry manner. For the main segment, they pick news that strikes a chord, surprises, shocks, and makes one laugh.

"At the end of it all, we'll just end up being smarter people because of the kind of research we do. We have to turn the information into 'watchable content', with an irreverent tone," he says.

A poll conducted over a decade ago, by research organisation Pew Internet and American Life Project, suggested that young Americans got their dose of news/general knowledge from late-night comedy shows. Well, the same could be said in future about India's Gen-Y, perhaps?

COMMUNITY SPEAK

AIB's transition gets a thumbs-up from independent content creators. The Viral Fever (TVF) – the first Indian channel on YouTube to create original comic videos and popularise the web-series format in this market – is one such. Arunabh Kumar, founder and group CEO, TVF and TVF Media Labs, says, "We,

as a community, feel opportunities like these, where you get good budgets to put up ambitious shows, are great. In the transition from online to offline, this show happens to be a landmark one."

When Kumar started publishing content online, he faced budget, production and scale-related constraints. "There was only so much advertising or traditional offline marketing and promotion one could look at," he says, "AIB tried to go beyond, get in editors and create something bigger. Tomorrow, if you have to pick the 'faces of online creators' in this country, it has to be the four guys at AIB. They are on hoardings next to Bollywood stars; that's a big step forward."

overlap is an advantage, as it gives him incremental reach.

"We have around 250 million smartphones and 170 million TV households in India. AskMe is a 'new age, consumer internet brand' targeted at the youth. So the 250 million individuals, that is our target audience, can watch this show at a time and place of their choice, as opposed to on TV, which is mainly a family-viewing platform," he explains.

Moreover, this kind of content, he feels, lends itself to repeat-viewing and word of mouth promotion. Advertisers also see merit in the fact that the show is available in both English and Hindi, with separate content in each language.

The average duration of the

The future, he believes is bright. "We know an Arunabh, a Tanmay and a Rohan by their names, so there has never been a better time for individual content creators," he says.

International 'content creators' like comedian Russell Peters and TV host John Oliver on YouTube strengthens his case. Even iconic American satirists like Jerry Seinfeld, who earned their fan-base via television, have their own YouTube shows now.

Will YouTube continue to be a significant 'discoverability' platform for content creators? TVF's Kumar says, "When an ecosystem has a lot of adulteration and clutter, it is a sign of growth." Despite the presence of TVFPlay.com, an online universe for

 <p>AJIT MOHAN STAR INDIA ■ Most of our loyal users spend almost 90 minutes a day on the platform. ■</p>	 <p>HARI KRISHNAN ZENITH OPTIMEDIA ■ Hotstar will 'lift and shift' a ready, loyal fan following of AIB from YouTube. ■</p>	 <p>MANAV SETHI ASKME ■ It's unique that the content has versions in English & Hindi, where the latter is not an exact translation of English. ■</p>	 <p>PRATIK GUPTA FOXY MORON ■ Content has not just become device and medium agnostic, but has begun breaking language barriers too. ■</p>
---	--	---	--

IS THE ADVERTISER EXCITED?

The show is accessible on the Hotstar app, on Star Plus and Star World, and on the Hotstar website. According to media planners, there are complex audience overlap patterns at play here.

ZenithOptimedia's Krishnan cites a recent proprietary study, called ZO Live Panel, undertaken by his agency. The research showed that during an operating range of 87 to 142 minutes, over 55 per cent of the TV viewers studied simultaneously used either a mobile or a laptop. Activities included surfing (74 per cent), chatting (73 per cent) and Facebook (65 per cent).

"We know simultaneous multi-screen behaviour is significant," he says, "Currently, advertisers make decisions based on individual-screen behaviour."

Sponsors that are already on board, on the app and on television, include AskMeBazaar.com, Idea and Tata Motors. For Manav Sethi, group CMO and head, digital strategy, AskMe, the audience

television episodes of 'On Air with AIB' is 23 minutes. On Hotstar, it is between 23-35 minutes. According to sources, Hotstar is selling the show at a premium, and not at the regular CPM rates. Spots are being sold on a CPCV (Cost Per Completed View), and not on a CPC (Cost Per Click) or CPM (cost per thousand impressions) basis, say sources.

In fact, experts go as far as to categorise the rates as 'ultra-premium' or 'luxury' rates – Around Rs 1100-1200 (CPM) initially, versus an average range of just Rs 650 to 700 (CPM). Category –and image– building is the apparent objective.

DEMOCRACY OF CONTENT

Pratik Gupta, co-founder, FoxyMoron, a digital agency, says that young consumers are mostly into 'snacking content'. Gupta illustrates his point with a personal example: "I watch cricket religiously. There's a television set in my office but the game will be streaming on my iPad or on a PC near me, on Hotstar or Star Sports, even though the TV set is 15 feet away."

his shows, most of his "action" as he puts it, still takes place on YouTube.

WAY AHEAD

While the Hotstar-AIB deal signifies growth in the consumption of online content across platforms, many feel digital will remain but a small piece of the pie while TV will be the dominant player for a long time to come.

Others remind us that until recently, mainstream TV networks were the primary source of content for YouTube, what with episodes being uploaded online only after the first TV telecast.

With platforms like Hotstar, Sony LIV, Zee's Ditto TV and Viacom's upcoming VOOT, this space is a growing one. It is open season for content creators, big and small. The branded content ecosystem appears to be a promising space.

Will we have more such tie-ups between digital content creators and television networks in the days ahead? Discussions, we hear, are underway. Watch this space. ■

shweta.mulki@afaqs.com

EMAMI FAIR AND HANDSOME

Emami Defines a #handsomeLife

In an attempt to strengthen its brand appeal among the youth, Emami Fair and Handsome has launched a digital campaign with Bollywood actor Hrithik Roshan. **By News Bureau**



In an endeavour to strengthen its brand appeal among the youth, Emami Fair and Handsome, the fairness brand (exclusively for men) from the house of Emami, has launched #HandsomenessLife, a digital campaign, with Bollywood actor Hrithik Roshan as the brand ambassador.

The campaign offers a platform for young and aspiring individuals who have had the courage to break away from their mundane routine and comfortable lives to achieve their dreams. Through this campaign, which has been conceptualised and executed by Reprise Media, the brand wants to reward their passion for living a 'handsome life'.

Talking about the campaign, Mohan Goenka, director, Emami says, "Today's youth is uninhibited and has a strong sense of purpose in life. It goes the extra mile to follow its passion and dreams. Fair and Handsome, as the thought

leader, wishes to celebrate this indomitable spirit, which is in line with the brand philosophy that handsomeness is about living life as a multi-faceted personality."

The campaign uses social media platforms YouTube, Twitter and Facebook, and is currently being hosted on a microsite where participants (Indian men) can register using their social profiles. Once they have registered, they can share their stories in the form of text, images or videos on the site and also in their social networks. The activity is spread over a period of about two months following which the entries will be judged and 10 contestants will get the opportunity to accompany Hrithik Roshan and his football team FC Pune, for a period of seven days, to a specially designed grooming programme.

The team of mentors for the campaign includes David Platt

(former captain of England's football team), Sethumadhavan.N (founder and the chief editor at madaboutmoviez.com), J P Singh (life and career coach) and Ruchi Aggarwal (director, marketing at Microsoft India). Singh, Sethumadhavan and Aggarwal will be on the jury for the contest.

"During our discussion with the brand, we knew we wanted to go beyond a sales pitch. Hence we decided to connect the audience with the brand's core values which are constant irrespective of what product one chooses. #HandsomenessLife stands true for those who dream their destination and their passion makes them travel it," adds Anjali Hegde, CEO, Reprise Media India, about the idea behind the campaign.

The campaign claims to have got 1,61,862 impressions on Twitter, 1,077,424 on YouTube and a Facebook reach of 10,052,304. This includes 4,166 re-tweets, 2,74,918 likes, 1,014 shares on Facebook and 2,01,640 video views on YouTube so far. ■

feedback@afaqs.com



Anjali Hegde

ZOMATO

Discovery to Delivery

Zomato promotes its food ordering service Zomato Order in its latest TV campaign. **By Saumya Tewari**

India is brimming with digital opportunities. Why then should the food delivery segment be left out? According to the Internet and Mobile Association of India (IAMAI), the food delivery market in India registered a growth of 40 per cent, reaching Rs 350 crore, in 2014; it accounted for 17 per cent of the overall online services market, which stood at Rs 2,025 crore.

Zomato, the online restaurant discovery brand, sensed a viable



business opportunity here and entered the food delivery space in April this year, with Zomato Order. In a bid to promote this service, the brand recently released a mass media advertising campaign. This burst of communication comes close on the heels of TV-led campaigns released by existing brands in the food delivery segment, such as Foodpanda and Faasos.

Zomato's campaign looks to forge an emotional connect with its target consumers, through two TVCs. The films have been created by Ogilvy & Mather. Shoojit Sircar of Piku and Vicky Donor fame has directed them.

Pramod Rao, senior vice president, growth, Zomato, says, "If

continued on page 22 >>

हिन्दुस्तान

उत्तराखण्ड का नं.1 अखबार

EXPANDING FURTHER IN UTTARAKHAND

Hindustan's #1* status in Uttarakhand is well known. With **5.26Lakh*** readers we are ahead of Dainik Jagran by **22.6%*** & ahead of Amar Ujala by **31.5%***. But that doesn't deter us from expanding further. With new investments in Kumaon in our infrastructure, we look forward to being closer to the lives of people in Uttarakhand!



हिन्दी क्षेत्र का नं.1 अखबार

ARRÉ

Reality from Arré

Based on the Israeli format 'Re-Gender' which explores the relationship between the sexes, the show is a social experiment that challenges gender perceptions and stereotypes. **By News Bureau**



Arré, the digital media brand from UDigital, co-founded by Ronnie Screwvala, B. Saikumar and Ajay Chacko, will launch a digital-only reality show in India based on the Israeli format 'Re-Gender' which explores the relationship between the sexes. The format is distributed by Armoza Formats.

The show is a social experiment that challenges gender perceptions and stereotypes. Re-Gender's format requires six people to exchange their sexual identities, wherein men will become women and the women, men. Through their assignments in the real world, as well as through the interpersonal dynamics in the house, where they will live in isolation from the world for a month, the contestants will discover certain not-so-obvious truths about the opposite sex. The six participants will further have to undergo gender training and emotional and physical transformations.

The format distributor Armoza Formats claims to have successfully completed seasons of the show on television in Israel and Germany.

Commenting on this partnership, Avi Armoza,



"The issues that the show deals with, provoke important discussions in our society."

AVI ARMOZA

"We hope to break new ground with a show like Re-Gender on digital media, in India."

B SAI KUMAR



founder and CEO, Armoza Formats, says, "We're extremely excited about this venture with Arré and to see 'Re-Gender' become the flagship series for this fresh new platform. The issues that the show deals with not only make for riveting viewing but also provoke important discussions in our society."

B Sai Kumar, co-founder and managing director, UDigital, adds, "We hope to break new ground with a show like Re-Gender on digital media, in India. Definitions of gender roles and expectations are evolving everyday and is a much-talked about and debated subject in India. We wish to bring our lens to the topic through a first of its kind entertainment series with elements of drama, reality, emotion, new experiences with social learning, all rolled into one".

While Arré is yet to announce what the series will be called in India, the team will begin shooting for it in Delhi in the coming weeks.

Arré describes itself as an original content destination and storytelling platform across genres and formats. ■

feedback@afaqs.com

PUBLICIS AND FACEBOOK

Publicis, Facebook Address BFSI Issues

The two recently held an event called 'Financial Services Forum'.

By News Bureau

Publicis Groupe and Facebook recently came together to host an event to address the needs of brands in the BFSI (banking, financial services and insurance) space. Called 'Financial Services Forum', the event was complete with discussions around industry trends, consumer insights, challenges, solutions and case studies. The day-long event was held at Trident, BKC, in Mumbai, on November 4.

Anupriya Acharya, group chief executive officer, ZenithOptimedia Group, which is part of the Publicis Groupe, said, "These are exciting times for the BFSI sector and digital media. The Indian government's push on added licenses for banking to promote financial inclusion, and the call for a digital India, provide the perfect setting for a forum like this. Our digital marketing brands have extensive



Anupriya Acharya, Kirthiga Reddy and Hanley King

experience in the BFSI segment..."

Today, in India, over 130 million people use Facebook. Of these, nearly 90 percent access the site via a mobile device. Kirthiga Reddy, managing director, Facebook India, said, "The consumer's shift from desktop to mobile requires a paradigm shift. This forum is the coming together

of marketers, media and creative agencies, technology partners, and publishers, to leverage the power of personalised marketing... and to deliver extraordinary customer service for banks, insurers, credit card issuers, and other members of the financial eco-system..."

Hanley King, chairman, Starcom

MediaVest Group, said, "Real world business and marketing deliverables today have to be driven by large and complex consumer data sets. Facebook is at the helm of this form of marketing. We have been able to leverage its user data and its ability to customise marketing efforts through custom audiences and website integrations to drive tangible sales uplift and build deeper consumer relationships to improve lifetime value of customers."

He added, "The direction that we are seeing Facebook take by introducing audience data-based solutions, such as Atlas, lies at the core of our principle of driving precision

In India, over 130 million people use FB, 90 percent of them via mobile.

marketing at scale. Through this event, we hope to help our clients in the BFSI space move further down the path of precision marketing and get excited about the possibilities the platform has to offer." ■

feedback@afaqs.com

Do Alternative News Sites Have A Bright Future?

Alternative news media are trying to redefine news but with monetisation and other challenges, what does the future hold for them? **By Saumya Tewari And Ashee Sharma**

SUKUMAR RANGANATHAN

Editor,
Mint at HT Media



NEW MEDIA IS ABOUT LEVERAGING TECHNOLOGY TO OFFER UTILITIES SUCH AS AGGREGATION, CURATION, INTERACTIVITY AND

visualisation that traditional media does not. Our journey towards this started in 2011-12 when we became an integrated newsroom providing news, views, analysis, and opinion, across media using the same team of journalists.

Companies like HT Media, which have large marketing teams and existing relationships with advertisers, are also better placed to monetise the output. The continuing relevance of print to advertisers combined with the fact that the medium isn't going to die in the short-term (although its share of overall advertising revenue will continue to shrink) also means that newsrooms remain well-funded and are able to invest in resources, both technology and people, to succeed in the new media business.

SAMIR PATIL

Publisher,
Scroll



THERE IS A NEW PLATFORM - THE PHONE - THAT HAS EMERGED, WHICH IS AS DIFFERENT FROM OTHERS AS PRINT WAS FROM TV.

The reach of the mobile platform now is the same as other established media, a new reality that will throw up new companies and reshape old ones. Some of that may be about niche sites but broader new platforms like scroll, in too will emerge.

We felt there was room for a more analytical approach to news and entertainment, plus smart phone adoption in the last three years made it possible us to reach the 125-150 million audience that's connected to the web.

We don't believe that an app-only strategy is right for the content business, but apps are crucial for they offer users far more in terms of alerts, personalisation, and speed.

SIDHARTH BHATIA

Founding Editor,
The Wire



I HAVE RESPECT FOR SITES LIKE SCOOPWHOOP AND BUZZFEED - THEY ARE INNOVATIVE. THEY MAY NOT BE NEWS, OLD STYLE, BUT THINGS ARE

changing. Buzz Feed does break stories and is not all frivolous, though even with that approach, it succeeds in making some sharp points. It has got away by saying things traditional media would balk at. To my mind that is a good thing on the whole.

The ad industry is still a bit skeptical, and waiting to see how these sites turn out. Plus, there are no reliable metrics of readership, demographic profiles, and therefore, bang for the ad buck. Nor will readers pay for content, given that they get so much for free. So everyone's trying to find that Holy Grail.

BG MAHESH

Founder and MD,
OneIndia



FOR ANY GOOD PRODUCT THERE'S ALWAYS GOOD VALUE. SO IF YOUR PORTAL HAS A GOOD READER BASE WITH GOOD PAGE VIEWS AND

engagement, you can get good ad rates. But the competition has increased, so one has to be really good to get those rates.

While in the US newspapers are struggling, that's not the case in India. However, the ad market from print will slowly but surely shift to digital. Big corporate houses could buy small newspapers, but I doubt that big print brands will be acquired by individuals.

Alternative news sites here will be driven by what's succeeded in the West. The moment something succeeds there, someone here will want to try it out. But these days US ventures themselves want to try out their own Indian edition.

BARC

Rural Dimension

"Advertisers and broadcasters derive a lot of business from rural," says Partho Dasgupta, CEO, BARC India. afaqs! explores. By Shweta Mulki

It's been two weeks since BARC rolled out its rural-inclusive all-India ratings, giving an insight into viewing patterns across the country. Stakeholders across the board had been waiting for this data to help them plan better and build independent strategies for both urban and rural viewerships.

Commenting on the insights that have brought in some interesting revelations, BARC India CEO Partho Dasgupta, says, "Rural India viewers are aspirational, and with two in five viewers falling in the NCCS AB category, have huge spending power as well. For broadcasters in music, youth, English entertainment and news genres, the addition of rural India viewership has opened up new markets." It is important to note that in the music and youth genres, rural contributes 44 per cent viewership. In the English entertainment genre, the viewership from rural is 41 per cent, while for English news genre, close to 73 per cent of the viewership comes from people living in non-metros.

Commenting that the checks and balances for rural were the same as BARC's earlier rollouts, Dasgupta explains, "The market is very different from a terrain, power and infrastructure standpoint, and hence has its own unique challenges."

So, what were the challenges? "Power-cuts and logistics were some of the major challenges, which are no longer are confined to rural India. A city like Bengaluru, for instance, also faces tremendous power shortage. These external factors reflect on the ratings. Also, there are challenges on telecom connectivity for pulling back the data from meters which we try and solve through technological innovation," says Dasgupta.

Asserting that industry feedback has been very positive, Dasgupta adds, "Both marketers/advertisers and broadcasters derive a lot of business from rural. There are product categories which make higher margins in rural areas than urban. A sizeable part of media spends have a rural focus. Till date, there was no accountability for these spends, and there was a blind view here. With this data, the gap is finally covered."

What does the industry think of the data? Vanita Keswani, COO at Madison Media Sigma, says, "One expected FTA (free-to-air) channels to perform very well in rural, which is what is seen in the data, so no surprise there. In rural versus urban, the pecking order of most shows across channels is not very different, which is interesting, except Bigg Boss, which is expectedly a clear urban phenomenon. We do see some surprises like a few Telugu channels not having higher viewership in rural vs urban, or a metro-centric regional channel performing very well in



rural."

For the most part, advertisers have had positive initial reactions, albeit with a wait-and-watch undertone.

Commenting that a better understanding of urban-rural differences is not just welcome but imperative, R S Sodhi, managing director, GCMMF Ltd, marketer of Amul, says, "Even for those categories where rural contribution is less than 50 per cent, rural viewership has to be reconsidered, because we've always discounted this aspect. While print has been easier to understand at city and town levels, TV has been difficult for rural data. Now with the new BARC data, some of the understanding is validated through this survey."

Most advertisers agree that individual companies cannot afford to conduct extensive research on media, and were dependent on data extrapolated from measurement agencies' research, besides anecdotal inputs from distribution channels, and the market place.



FOTOCORP



Partho Dasgupta & RS Sodhi

Shireesh Joshi, head, strategic marketing, Godrej Group of Companies, says, "A lot depends on whether you are a large scale mass advertiser or niche. For large scale, you have to be careful on the bets you make. I think people are surprised by some information, but that shouldn't be the case, because there was dissatisfaction with the earlier system, and the entire industry was bent on changing that. Basically, the fact that there is viewership in rural, or even the extent of viewership of English programming for instance, is not surprising, but it is the magnitude of it all that one wouldn't have anticipated."

"In the end, advertisers make decisions based on viewership, and I don't think marketers will readily accept the numbers as they are, but will have to accept that there's a lot more appeal in rural than one could have thought, so we could see a combination of BARC data alongwith pilots and experiments, to validate investments. Overall, the

continued on page 24 >>

<< continued from page 18

Discovery to Delivery

there is one thing that brings people together the way sports does, it's food. We wanted our TV commercial for our online ordering product to be as real as possible - something that revolved around what brings us together at home."

MESSAGE DELIVERED?

The campaign has fetched mixed reactions from our communications experts.

For Anish Varghese, group creative director, Isobar (full-service digital agency from the Dentsu Aegis Network), while Zomato is right in underscoring the 'Ghar jaisa khana' angle, the campaign lacks the witty shareability associated with the brand's previous campaigns.

"I am not sure whether it'll be received well by Zomato's audience, which is quite evolved; the brand itself is seen as a trendsetter in the social media space. It has a huge fan following... the TVC should've had a 'trendsetter approach' or an 'out-of-the-box approach'," he explains.

However, Varghese feels, featuring both youngsters and their parents in the ad films will help generate trials among older consumers. The TVC, he reasons, clearly conveys how the youth can inspire



older consumers and get them to inquire about, and even sample, this 'time-saver' of an app.

Pratik Gupta, co-founder, Foxymoron, a digital agency, gives the campaign a thumbs-up. He particularly liked the mother-son story; it is more relatable, in his view.

"The context is right - we tend to order food from these apps only when we are with friends, rather than with family. The campaign is a good attempt at communication, especially during the festive season. Zomato's modern and bold approach (in one of the ads, the protagonist is separated from his wife and lives by himself), has taken it into the 'edgy space'," he quips.

Other players in this segment have launched humour-heavy ad campaigns in the recent past. This tack, he feels, is an overused one, especially in this category. "Beyond a point, consumers may remember the message, but there will be no brand recall," he says. ■

saumya.tewari@afaqs.com

ZINDAGI

Zindagi's 'Original' Plan

After sourcing content from Pakistan and Turkey, the channel will launch two locally made fiction series. **By News Bureau**

Zee Network's Zindagi, said to be the network's premium general entertainment offering, is all set to introduce original fiction content to its line-up. Until now, it has been sourcing content from Pakistan and Turkey, and a few months ago, had launched its first original show, Shukriya. A non-fiction format, it centred on individuals expressing their gratitude to their loved ones. The channel, which is now in its second year of programming, will soon launch original fiction content produced in India. The two shows are - Bhaage Re Mann, which will be launched this month, and Aadhe Adhoore, which is slated for a December airing.

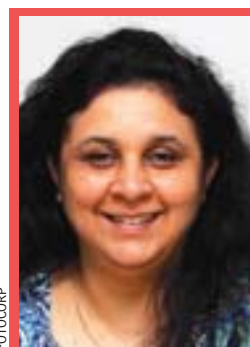
As per Zindagi's programming strategy both the shows will have finite episodes. Bhaage Re Mann is the story of a 39-year old, unmarried, new-age woman, who has kept herself from getting tied down by societal norms. Aadhe Adhoore, on the other hand, is a story of a young woman's journey to be the 'perfect wife, bahu and bhabhi' including her ability to strike a balance between the emotions she feels, and the circumstances she finds herself trapped in. The channel claims that these stories are the modern Indian woman's view on problems and issues in life with the underlying mantra of 'Follow your heart'.

Priyanka Datta, cluster head, Zindagi and FTA Hindi GEC, says, "Since our launch, we've

Zindagi
JODEY DILON KO

Since our launch, we've
always pushed the
envelope on content.

always pushed the envelope on content. We've consistently showcased strong narratives that leave our audiences engaged and engrossed, be



"Zindagi's distinctive narrative has taken a step ahead with these shows."
PRIYANKA DATTA



Karuna Pandey as 'Padmini' of 'Bhaage Re Mann'



Sonali Nikam as 'Jassi' in 'Aadhe Adhoore'

it the superlative content from across the border or introducing a first-of-its-kind reality show Shukriya, to the best story from Turkey."

Bhaage Re Mann and Aadhe Adhoore, the two shows that are a part of Zindagi's original fiction programming line-up, aim to capture the quintessential modern Indian woman, who lives life on her own terms. According to Datta, the distinctive narrative associated with Zindagi has taken a step ahead with these shows produced in India. She adds, "We celebrate today's evolved independent woman and are optimistic that these shows will provide refreshing entertainment for television audiences." ■

feedback@afaqs.com

BINDASS

New from Bindass

The line-up includes 'Kota Toppers', the channel's first ever sitcom. **By News Bureau**

Disney India's youth-centric channel Bindass has launched three new weekend shows in the 7 pm band. Among them, Sun Yaar Try Maar, which airs on Fridays at 7 p.m, premiered on October 25. It is an extension of the channel's flagship 'Yeh Hai Aashiqui' property that presents dramatisations of real-life love stories. This edition will explore stories that 'capture the journey to Happily Ever After.' L'Oreal and Glam-Up are the brands on board here.

Another show, Tu Con Main Con, has characters Dhruv and Tara believe in 'the Robinhood ideology, doing all the wrong things for the right reasons. Called the 'coolest



"We are exploring themes that are fun, zesty and free-spirited."
VIJAY SUBRAMANIAM



con show on Indian Television' by Bindass, it has started airing from November 7 at 7 pm, every Saturday.

The third show 'Kota Toppers', the channel's first sitcom, will portray the journey of seven IIT aspirants and their interpersonal relationships. The show will be spread over thirteen weeks, and will air Friday at 7 pm.

Vijay Subramaniam, Vice-President and Head of Content and Communication, Media Networks, Disney India, says, "With the aim to evolve together with our audiences, we are infusing more energy in our content, and exploring themes that are fun, zesty and free-spirited, while we continue to be relevant, and relatable through aspirational



Tu Con Main Con, has characters Dhruv and Tara believe in 'the Robinhood ideology'.

characters and stories."

The team adds that brand Bindass is at an interesting stage now, having received some key insights from its young audiences, and wants to engage them through constant dialogue and conversation. ■

feedback@afaqs.com

MSM REBRANDS

Meet Sony Pictures Networks

MSM, which is in its 21st year in India, has gone back to the Sony name. **By News Bureau**

Multi Screen Media Private Limited (MSM) will be renamed Sony Pictures Networks India Private Limited (SPN). The re-branding of the network which is in its 21st year in India includes both name and logo change. This is subject to relevant approvals.

Andy Kaplan, president, Worldwide Networks, Sony Pictures Television (SPT), says, "Our channels in India represent an important part of Sony Pictures Television's global portfolio and we are proud to be part of the fabric of the diverse Indian culture. As we celebrate bringing the best entertainment to viewers in India for 20 years, it's only fitting that these networks be branded as part of our Sony family. Like the Sony brand, which stands for innovation, creativity and delight, SPN brings the same qualities to our viewers."

N P Singh, CEO, Multi Screen Media (MSM), added, "At MSM, we've served television audiences worldwide for the last 20 years, during which time, we pioneered

new formats, new shows and actually set the trends for television entertainment. We changed the dynamics of how cricket and cinema were viewed on Indian television and contoured a variety of genres in TV entertainment. So, while 'Kaun Banega Crorepati' and 'Dus Ka Dum' created new waves in television gaming, 'Boogie Woogie' and 'Indian Idol' brought the commoner's talent on the telly. We were also the first ones to embrace the cultural fabric of India by providing SAB - an out-and-out family humour channel."

According to Singh, the strategic intent behind rebranding Multi Screen Media (MSM) into Sony Pictures Network (SPN) was to align with the parent company and thereby gain the benefit of global synergies. "The new logo is our way of creating a picture from a pixel; a campaign from an idea and a revolution in progressive television entertainment. Going forward, Sony Pictures Networks will steer its helm on three levers, namely, general entertainment, sports and digital.



NP Singh

With a comprehensive bouquet of channels, we are equipped today to serve India's population both, in the urban and rural areas, as well as across geographies," says Singh.

In 2007, the company had changed its name from Sony Entertainment Television to Multi Screen Media.

MSM is a subsidiary of Sony Corporation which owns and operates the Sony Entertainment network of television channels. The network comprises Sony Entertainment Television (SET), the flagship Hindi general entertainment television channel; MAX, the Hindi movies and special events channel; MAX 2, its second Hindi movie channel that shows Indian films; SAB, the family comedy entertainment channel; PIX, the English movie channel; AXN, an English entertainment channel; AATH, a Bangla movie channel; MIX, a Hindi music channel; SIX, the sports entertainment channel; KIX, a youth-centric sports channel focussing on high adrenaline, fast-paced content; LIV, the digital entertainment channel, and MSM Motion Pictures, the company's venture in film production. ■

feedback@afaqs.com

<< continued from page 22

Rural Dimension...

way various genres and audiences have moved is interesting, but media buying and planning comes down to specific programmes, and we'll have to see how it pans out across the next few months," adds Joshi.

Vineet Sehgal, chief marketing officer, Quikr, says, "Ours is an online cross category classifieds platform and from our perspective, while higher television consumption in rural India will help increase category awareness, it may also lead to greater adoption for newer categories. Secondly, the awareness will also help consumers get an opportunity to own the product they always aspired to, at an affordable price. In the end, it will be about understanding consumer needs that are relevant to this market and from that standpoint, even local communication vehicles that go beyond television will bring in positive results for our brand."

What does the broadcaster think? Mukesh Sharma, additional director general, DD, said in a recent interview, "We have been crying out loud that nobody was investing in channels which always had viewership. Now that is changing." On DD National being one of the channels apart from Zee Anmol to rise up the GEC ranks, he says, "In these two weeks of BARC, if the regional channels have performed well, then that's genuine, and will work for us, but if you see the national channel performing, then it was due to the cricket matches in that period, and we need to cross our fingers for the coming weeks. DD National will always perform well during cricket events, because of the fact that it is an FTA channel."

BARC's initial reports had suggested that 'rural goes to bed early', viewership dwindling around

"Till date, there was no accountability for rural spends"

9:00-9:30 p.m. Interestingly, Marathi channel DD Sahyadri's new line-up of shows will play out from 7pm to 10 p.m. Sharma, who also helms DD Sahyadri, says, "Terrestrial has been our strength, and we have always got money for the 3-7 p.m band, but after the advent of cable and satellite, we went low on viewership in the 7-9 p.m band. I have put the new shows in this slot, and all of them will be repeated the next day on timings suitable to terrestrial."

Experts say this data will enable avoidance of wastage that arises out of a broad HSM strategy, which combines both urban and rural. On regional insights, Sodhi, says, "Given the fact that rural contribution in some markets is fairly high, media strategies may need to have a sharper rural focus. For instance, Odisha (65 per cent rural), Bihar (59 per cent), PHCHP JK (59 per cent), Assam/ North East (58 per cent), Uttar Pradesh/ Uttarakhand (55 per cent), Rajasthan (54 per cent), and Andhra Pradesh/ Telangana (53 per cent). All these are key markets for us."

Vikas Khanchandani, director, Aidem Ventures, says, "I see the data now capturing the glaring content consumption differences within the UP, Bihar and Jharkhand belt. With a relative channel share of 41 per cent, Bhojpuri cinema has witnessed a 16-fold increase in absolute viewership compared to the previous week where only the urban markets were monitored. Bhojpuri entertainment channels have also shown a huge viewership jump."

Finally, on content getting more bespoke, Khanchandani adds, "The largest jump has been seen by the FTA channels." Quoting Star India's Sanjay Gupta from his responses in a similar context, FTA channels are to rural audiences what English entertainment channels are to urban India. "They bring affordable entertainment to the audiences who don't subscribe to paid channels. This will see growth in bespoke content for markets capturing the language and dialects that are best suited to the audiences in these states" he says. ■

shweta.mulki@afaqs.com

JOB SWITCH.in

Post: Graphic Designer
Company: Thoughttrains Designs Pvt. Ltd

Profile: Well versed knowledge of Softwares like Corel Draw, Photoshop, Illustrator Should be able to handle independent jobs, complete till final artwork stage Good knowledge of photoshop for color correction, image manipulation and touchup.

Exp: 4 to 5 yrs.

Location: Mumbai,Vashi,Navi Mumbai

Email: jhr@thoughttrains.com

Post: Senior Copywriter

Company: Eggfirst Advertising And Design Pvt Ltd

Profile: Developing creative ideas and concepts, often in partnership with the art director.Familiarizing themselves with their clients' products and services, the target audience and competitors' activities. Writing clear, persuasive, original copy. Proofreading copy to check spelling and grammar

Exp: 3 to 8 yrs

Location: Mumbai

Email: hr@eggfirst.com

Post: Senior Copy Writers / Copy Directors (Mumbai) and Copy Writer - Delhi

Company: Indo Aryan Publicity

Profile: Command over the English language - writing, editing and crafting skills.

Exp: 4 to 5 yrs.

Location: Mumbai, New Delhi

Email: indoaryanads@gmail.com (Mumbai) / indoaryandel@gmail.com (Delhi)

Post: Senior Sales Associate

Company: UTV Motion Pictures

Profile: Controlling assigned accounts for a particular region of the respective channel, accruing to the channel through the sale of airtime on the specific channel. Direct sales target based accountability with a strategic input on ER, airtime volume optimization, market share maximization and specific premium revenues for planned shows on the channel.

Exp: 4 to 5 yrs.

Location: New Delhi

Email: hr@disney.com

Post: Creative Director

Company: Coconut Media Box LLP

Profile: Will be guiding the Art Director, Visualizers, Graphic Designers, Copywriters, Digital Media Managers, Social Media Managers, Account Directors, Business Development Manager for all the Advertisng Assignments and will lead all the Advertising Campaigns from start to end. .

Exp: 8 to 10 yrs.

Location: Mumbai

Email: hr@coconutmediabox.in

Post: Client Servicing Manager

Company: Centum Advertising & Marketing Pvt Ltd

Profile: Develop long-term relationships, generate business with your portfolio of assigned clients, connecting with key business executives and stakeholders Liaise between customers and cross-functional internal teams to ensure the timely and successful deliveries Operate as the lead point of contact for any and all matters specific to client.

Exp: 4 to 5 yrs.

Location: New Delhi

Email: centumjobs2014@gmail.com

Post: Senior Visualizer/ Junior Visualizer

Company: Studio Link Pvt. Ltd.

Profile: To create and design imaginative layouts for posters, brochures. Must have advanced knowledge of Adobe Photoshop, InDesign and Adobe Illustrator. Also should be well versed with printing and output of files.

Exp: 3 to 5 yrs.

Location: Mumbai

Email: info.studiolink@gmail.com

Post: Copy Writer

Company: Vermillion Communication Pvt. Ltd

Profile: Work of five brands with strategic inputs. Who can do Art direction with words. Excellent command on English and Hindi. Copy writer who can think visually.

Exp: 4 to 8 yrs.

Location: New Delhi,mahipalpur

Email: hr@vermillion.net.in

Post: Visualizer

Company: Quotient

Communications Pvt. Ltd.

Profile: Ideating, conceptualising and executing great creative work.

Exp: 0 to 2 yrs.

Location: Mumbai

Email: team@quotientcomm.com.

Post: Senior Graphic Designer / Visualizer

Company: Whats In a Name Creatives Pvt. Ltd.

Profile: Ability to conceptualize and transform ideas into effective Communication. Should be able to create designs that are unique in their approach by closely working with the Art Director and Creative Director. Should have the ability to understand brand guidelines and framework. Quick thinking and turnaround time are crucial aspects of the job. Interacting with the Brand Associates on day-to-day works.

Exp: 3 to 5 yrs.

Location: Hyderabad

Email: hr@whatsinaname.in

Post: Account Planners, Client Servicing Executives/managers

Company: IDEASATUNO

Healthcare Communication

Profile: Independently interface with pharma clients and execute brand campaigns. Build strong client relationships.

Exp: 2 to 3 yrs.

Location: Mumbai

Email: hormazd@ideasatuno.com, swapnil@ideasatuno.com

Post: Sr. Client Servicing Manager/ Sr. Business Development Manager

Company: Pen A Trait Communications (I) Pvt Ltd

Profile: Executing innovative strategies by escalation of advertisement sales revenue by taking growth on existing clients. Penetrating new market and market mapping in the particular sector in the region. Generate new business and service the existing clients. Executing the sales plans devised by the management and contributing towards the growth of business

revenue.Contributing extensive study of market trends for further business growth.

Exp: 3 to 5 yrs.

Location: Mumbai

Email: penatrait@gmail.com

Post: Client Servicing Executive

Company: Xpressions Pixel Works Pvt.Ltd

Profile: Dynamic personality with good communication skills Understanding client requirements, act as a mediator between client & the agency Analysing 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 Planning & coordinating all campaign activities

Exp: 1 to 2 yrs.

Location: Mumbai

Email: jobs@xpressionspixelworks.com



TO ADVERTISE, CONTACT:

Abhilash Singh

Ph: 09999989454

Email: abhilash.singh@afaqs.com

Aakash Bhatia

Ph: 09650544122

Email: aakash.bhatia@afaqs.com

Sumeet Chandiramani

(Mumbai)

Ph: 09820590172

Email: sumeet.chandiramani@afaqs.com

jobswitch@afaqs.com

To view other jobs in Marketing, Media and Advertising, log on to:
www.jobswitch.in

Join us on  : facebook.com/jobswitch

>> MOVEMENTS/APPOINTMENTS <<

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

MEDIA

Viacom18 has appointed Ferzad Palia as the head of youth entertainment. In his new role, he will be heading the youth brand MTV and the Indie platform MTV Indies. This will be in addition to his existing duties as head of English entertainment at Viacom18.

Zee Entertainment Enterprises Ltd's (ZEEL) Sorbojeet Chatterjee has stepped down as senior vice-president, marketing, for the Hindi general entertainment cluster that includes Zee TV, Zee Anmol, Smile, 9X and Zee TV HD channels. Chatterjee told afaqs! that he would be launching a new venture in the digital media space by the end of the year.

ITV Network has elevated Varun Kohli to the post of chief executive officer of India News, the national Hindi news channel of the Network. Prior to this, he was the chief operating officer and revenue head at India News. Kohli reports to Sanjay Dua, CEO, NewsX and Group CRO, iTV Network.



APURVA PUROHIT

Apurva Purohit, chief executive officer at Radio City, (acquired by Jagran Prakashan recently), is joining the parent company as president. She will oversee the entire business operations and functioning of Mid-Day, Inext, Jagran online and other print and non-print businesses besides Radio city and shall also participate in strategic decision making for the group.

India TV has announced the appointment of Paritosh Joshi as its chief executive officer. Joshi had been appointed strategist for India TV in 2012. He was responsible for optimising and leading the revenue function of existing businesses. Prior to that, he was CEO, Star CJ Network.



PARITOSH JOSHI



SORBOJEET CHATTERJEE



VARUN KOHLI

programmes and identifying strategic business verticals and categories that the agency's local offices can take forward. He will report to Rabe Iyer, MD, and V Narayanan, chief growth officer, for the roles of national head and general manager, respectively.

Shekhar Banerjee has been promoted to the position of COO at Madison Media Infinity. Prior to this, he was senior vice-president and head of business at Madison Media Infinity and Madison Media Pinnacle. He has been with Madison for over 13 years now.



RUCHA PATHAK

Rucha Pathak has been promoted to the post of chief creative officer at Fox Star Studios (FSS) with immediate effect. Pathak joined Fox Star in July 2014, as head of creative and development. In this role, Pathak will be responsible for the development of the entire local film portfolio across Hindi, Tamil and regional languages. ■

DIGITAL

Sulekha.com has roped in Soumendu Ganguly as head of marketing, a move directed towards brand building. Ganguly will head marketing and lead Sulekha's brand building efforts in digital and offline. He will also look after the performance marketing division of Sulekha.com. He was vice-president, marketing and customer delivery head at Shiksha.com.



SOUMENDU GANGULY

Akshay Chaturvedi, former business head of auto portal ZigWheels.com, has joined Housefull.co.in as co-founder and joint CEO. Zigwheels was recently acquired by Girnar Software owned CarDekho.com.

Housing.com, a real-estate platform, has appointed Nikhil Rungta as its chief marketing officer. Prior to Housing, Rungta was the senior vice-president, marketing, at Reliance Jio. Rungta has replaced Pratik Seal, who has recently left the company.

Online fashion marketplace Jabong announced the appointment of Sanjeev Mohanty as its chief executive officer (CEO) and managing director, effective early December 2015. With over 20 years of leadership experience in the fashion industry, Mohanty has worked at Benetton India for over 11 years including eight years as managing director.

BC Web Wise, the full-service digital agency, has appointed Alabhya Vaibhav as

ADVERTISING

Joseph George, currently group CEO of the Mullen Lowe Lintas Group in India, adds South and Southeast Asia responsibilities to his current remit.

The appointment is effective immediately, and George will report to Alex Leikikh, global CEO, Mullen Lowe Group.

OgilvyOne has announced the appointment of Vipul Salvi as its national executive creative director for OgilvyOne Worldwide, India. Salvi takes over his new appointment on November 16. Salvi joins OgilvyOne from Geometry Global.

Cheil India has announced the appointment of Sagar Mahabaleshwarkar as chief creative officer at Cheil SWA. In this role, Mahabaleshwarkar will be responsible for the creative product of the company across all its business divisions. ■



JOSEPH GEORGE



JASON KOTHARI

creative director. Based out of Mumbai, his primary role will be to bring his traditional agency learnings on board and work together with the creative team to up the creative quotient. He will bring in fresh perspectives for the agency in areas such

as content, social, experiential, and the overall creative output.

Housing.com, a real-estate platform, has announced the appointment of Jason Kothari as its new chief executive officer. Kothari, who joined the company in the capacity of chief business officer in August this year, has been unanimously appointed to the new position by the Board of directors.

Online marketplace ShopClues has announced the appointment of Varun Jha as senior director, marketing. Jha joins ShopClues from PayU India where he was the head of marketing. In his new role, he will work with Nitin Agarwal, AVP, marketing, ShopClues, to oversee the marketing strategy across channels covering online, offline, mobile and strategic alliance partnerships.

Flipkart has appointed Surojit Chatterjee as senior vice-president and head of consumer experience and growth. In this role, he will be responsible for consumer experience across desktop and mobile, and will report to Punit Soni, Flipkart's chief product officer. ■

Congratulations!

**To all winners of the
Reader's Digest Trusted Brand Awards 2015**

Reader's Digest celebrated the trust placed by consumers in brands that have exemplified the true meaning of quality and service through their commitment, conviction and consistency. These winning brands have often exceeded consumer expectations.



The winners coming together in the recent award ceremony at New Delhi.



Mr. Sanjeev Handa, Vice President Marketing - Maruti Suzuki India receiving the Platinum award with his team in the category of Cars and SUV.



Our chief guest for the evening (centre) Gen. Bikram Singh, ex chief of staff - Indian Army with Mr. Ashish Bagga, Group CEO - India Today Group and Ms. Sanghamitra Chakraborty, Editor - Reader's Digest India.



Mr. Ajay Khanna, AVP & Category Head Nutrition receiving the Gold award for Amway in the category of Health Supplements and Vitamin.

For the complete list of winners & event photographs, please visit www.readersdigest.co.in

Powered by

ERTIGA
a feeling called LUV

Associate Sponsor

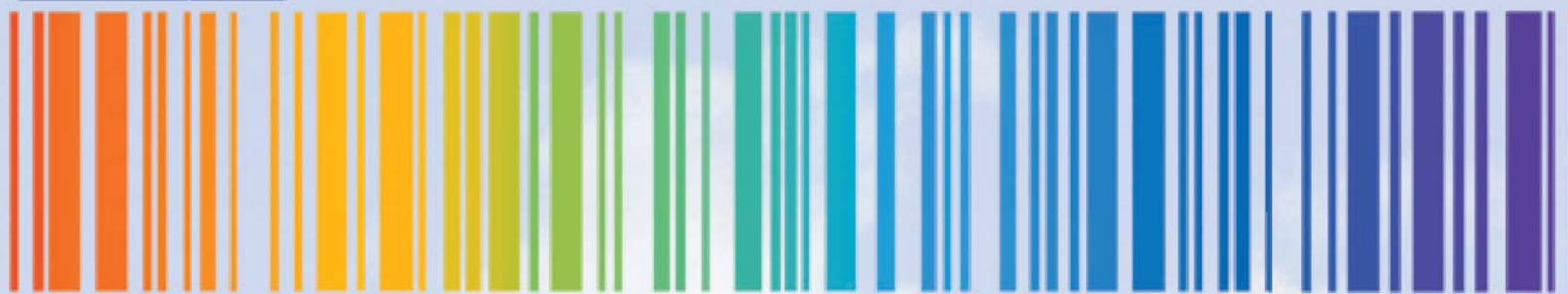
NUTRILITE
Exclusively from **Amway**

Newspaper Partner

MAIL TODAY
Read by those who matter

TV Partner

**INDIA
TODAY**
TELEVISION



BRAND OWNERS' SUMMIT MUMBAI

UNVEILING THE JOURNEYS OF SOME
OF THE MOST SUCCESSFUL BRANDS

VENUE

Westin Mumbai Garden City,
Goregaon East, Mumbai
December 09, 2015

AVAIL

EARLY BIRD
DISCOUNT

before November
25, 2015

www.brandownerssummit.com

FOR SPONSORSHIP CONTACT: Samarjit Singh : samarjit.singh@afaqs.com | +91 9811436040

FOR INQUIRIES CONTACT: Ayush Pathak : ayush.pathak@afaqs.com | +91 8447512979