


AD FILMS

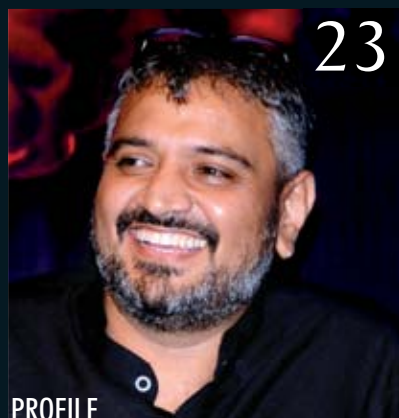
## LONGER AND LONGER

00:05:50  40

04	00:00:00	00:03:50.37
03	00:00:00	00:02:03.26
02	00:00:00	00:00:45.44
01	00:00:00	00:00:30.50

STOP/RESTART LAP RESET 20

Why more and more brands are ditching the good old 30 seconder as the primary means of communication.



23

PROFILE

**Kunal Jeswani**

O&M's new CEO: a digital view from the top.



4

ARIEL

**Share the Load**

Is doing the laundry only the woman's job?



24

HDFC LIFE

**Standing Tall**

Living with self-respect, is the message in this ad film.

## PLUS

MAX LIFE INSURANCE

**Precious Second Chance** 14

OBITUARY

**Ashoke Bijapurkar** 15

FLIPKART

**Doing ThumbThing** 22

ZIVAME.COM

**Fitting Lessons** 28



## This fortnight...



**L**ast week, I saw this film in the theatre. The plot was superb; the actors were exceptional. And yet, the film was unwatchable. It went on for two-and-a-half hours – and it was at least 30 minutes too long. It brought up a question that always arises in my mind: how can a talented director be blind to what every lay person in the hall can see – that the story has lost its grip on the audience?

I could ask the same question about a whole crop of long-format ad films that have been made in recent months. Do they need to be that long?

Creative folks and clients are generally used to being pressed mercilessly for time on the TV screen because it costs so much. To realise that the cost of creating a 4-minute-long ad film is not that much greater than making a 30-second, especially when one takes into account that the media cost online could be zero, is to discover heaven. So, why not make a long, really loooong film? The sense of being unfettered is exhilarating.

Some of these long-format attempts are truly exceptional: the Lifebuoy Gondappa film and the one on the Nescafe stutterer are my personal favourites. In many others, however, there is more than a trace of self-indulgence. The point of the story is underlined again and again and there is a clear temptation to make the viewer teary-eyed, whenever possible. So, if the typical 30-second in India runs mostly on humour, the 3-minute ad film is often powered by tears.

There is no question that the possibilities of the long-format film are exciting. I am curious where this will go once the novelty value wears out for advertisers, agencies – and, most importantly, for viewers. I think marketers and agencies will begin to examine the impact of these early attempts more critically and that will lead to a fresh round of creative, relevant long-format films – that may not be so long.

*Sree Kant*

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

**afaqs! Reporter**

Volume 3, Issue 18

**EDITOR**

Sreekant Khandekar

**PUBLISHER**

Prasanna Singh

**DEPUTY EDITOR**

Ashwini Gangal

**SENIOR LAYOUT ARTIST**

Vinay Dominic

**PRODUCTION EXECUTIVE**

Andrias Kisku

**ADVERTISING ENQUIRIES**

Aditi Nagpal  
999503560  
(0120) 4077803, 4077866 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 Illustration**  
Vinay Dominic

## CONTENTS



27

INTERVIEW

### Suprio Guha Thakurta

The Economist's chief strategy officer on his role.

POV

### Insurance Advertising

Why is insurance advertising in India dominated by the man of the house?

25



26

LUX

### The Inner Eye of Beauty

The brand ropes in a visually challenged photographer to capture the fragrance.



6

BIRLA SUN LIFE

### Inner Strength

A father-son relationship with a difference.

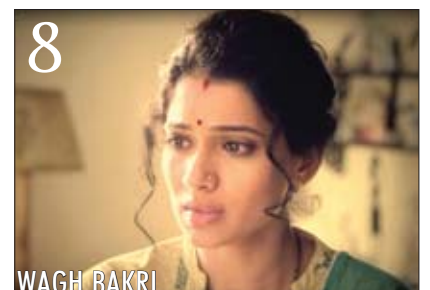


28

SAB TV

### A Uniting Film

How the digital world has invaded personal spaces.



8

WAGH BAKRI

### Brewing Warmth

Of the beverage and close relationships.



ARIEL

# Share the Load

In its new campaign, the brand asks if laundry is only a woman's duty and goads men to do their part. By Sohini Sen

There's no better litmus test for gender equality than domestic chores. Ariel's new campaign is an attempt to highlight the fact that while women may be breaking ground at work, laundry is still considered their department.

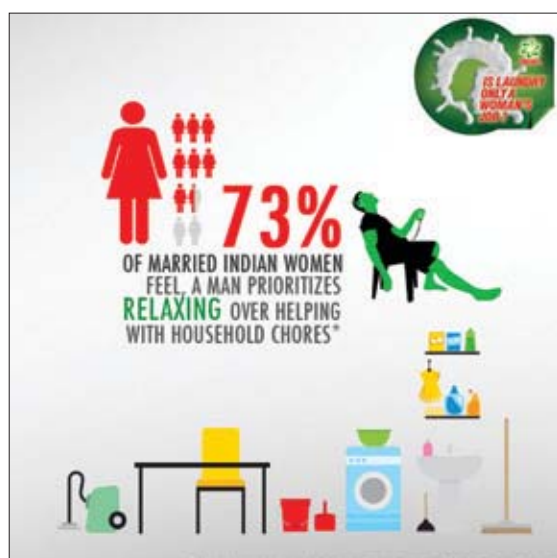
Ariel's #ShareTheLoad campaign is a call to action for people, men in particular, to stop thinking this way and share the burden of household chores.

BBDO, the agency behind the campaign, points that the brief was to lead the conversation around laundry, start a movement for Ariel, and raise the emotional equity of the brand.

Josy Paul, chairman and national creative director, BBDO, says, "We are always trying to understand the conflicts in society, the social and cultural tension points, and the fault lines of our world. In the case of Ariel 'Share the Load', we had four hypotheses, of which team Ariel picked one – this one."

The film stars two senior citizens – women – chatting about the younger generation. They discuss how women today have it better than they did back in their days. Just as one tells the other that her daughter-in-law earns more than her son, the son in question admonishes his wife for not washing his shirt. This begs the question – Is laundry only a woman's job?

The social media campaign is being driven by the hashtag #IsLaundryOnlyAWomansJob. The Twitter campaign is complete with contests and prizes, and the brand's Facebook page is full of educative information and graphically represented data that captures the way Indian men feel about the subject of laundry. The research has been conducted by Nielsen.



working at a more senior level than her husband – coming home to make him dinner.

However, it seems like brands are finally trying to strike a balance between the two sexes. Recently, Raymond showed its 'Complete Man' as one willing to stay at home with a wailing infant while his wife goes out to work. At the same time, Havells, in its 'Respect for Women' campaign, took men – and women – who view women as replacements for kitchen appliances to task. Detergent brand, Nirma also showed its four favourites – Hema, Rekha, Jaya and Sushma – doing the 'man's job' of pushing an ambulance out of ditch, while bystanders – mostly men – stared. Looks like there are several brands out there, all trying to do their bit towards the cause of gender equality.

Can the Ariel film really bring in any change? "Many of these men, on the face of it, say (and perhaps believe) all the right things about man-

**Portraying gender discrimination was not the film's objective.**

woman equality but somewhere at a subconscious level, the age old inequality still exists," says Vandana Katoch, founder, Clayground. Katoch feels that the brand has asked the right question and can make a connection with its audience. According to her, despite the much-glorified emancipation of women today, there is still a sizable male mindset that categorizes certain jobs for women only.

"Execution wise, the performances are stellar. It's a treat to watch the two ladies, especially grand old Sulbha Deshpande completely nail it. However, the opening context got me a little confused. When I first saw the film, I thought 'Madhu didi' was being portrayed as a woman way ahead of her times to hold a job in 1962, because the perception is that women then didn't normally work outside homes and if they did, they were the liberated ones. So the fact that she was a typist and earned Rs 6 did not, to my mind, set the context of inequality. Anything but. That said, the production values are nice and it's refreshing to see a detergent ad without the cliched 'product window' and 5-times stronger claims," she adds. ■

sohini.sen@afaqs.com



"A brand movement like 'Share the load' is all about building on the existing conversation in society. It is about raising the relationship between the brand and its consumers by having an engaging idea around laundry. It rejuvenates the category. The specific product story and benefit is a part of the overall plan," adds BBDO's Paul.

The film is oddly reminiscent of Airtel's famous 'Boss' film and the debate that it left in its wake. While portraying gender discrimination was not the objective of the film, it did show a woman –



"We are trying to understand the conflicts in society, the social and cultural tension points."  
JOSY PAUL

SUSHIL KUMAR



# CREATIVE IMAGERY

Getty Images.  
Your complete creative source.

IMAGES | VIDEO | MUSIC

Headline: 1-877-835-6942

Chicago: (773) 441-7220

[info@gettyimages.com](mailto:info@gettyimages.com)

[gettyimages.com](http://gettyimages.com)

**gettyimages**



BIRLA SUN LIFE

# Inner Strength

The film essays the relationship between a father and his autistic son. By Sohini Sen



In its latest campaign, Birla Sun Life Insurance stresses on the importance of inner strength and says 'Khud ko kar buland'. The three-and-a-half minute-long film, that essays the relationship between an autistic boy and his loving father, has fetched over 3.4 million views on YouTube, so far.

Says the brand team, "An extraordinary story of an ordinary man. There are two kinds of men. The first, who allow destiny to enslave them and dictate the fate of their lives. The second, those who humbly acknowledge the power of destiny, but do not allow it to dictate their lives. These are the men who believe they are authors of their life stories and this is a story of one such man."

At the end of the film, the protagonist - father of an autistic boy - decides to battle the odds and start his business. The voice-over says, "Honi ko aap rokh nahin sakte. Par honi bhi aap ko kahan rokh sakegi" (You can't dodge the inevitable. But fate can't really stop you from moving forward).

Explains Ajay Kakar, chief marketing officer, financial services, Aditya Birla Group, "Insurance is an old industry with over 20 players, post nationalisation. Despite being such an important category, it has only four per cent penetration. We started out by asking, why is this number so low? What role do we

play in the lives of people?"

Today, consumers take insurance as an investment opportunity or as a tax-saving tool. Kakar points that the insurance sector earns around 50 per cent of its annual revenue during January and March, the last quarter of the financial year. Unfortunately, the real purpose - "to become strong," is often forgotten and Birla Sun Life wants to change this perception.

"People buy insurance for all the wrong reasons... we want to tell them about the other things insurance can do. We don't want to sell products or solutions. Even in our earlier campaign, Yuvraj Singh didn't speak about the product; rather, he spoke about his own experiences," says the marketer.

The biggest challenges facing his brand include the restricted market penetration of the category it operates in, and the incorrect insurance covers taken by people. The brand's core TG includes people between 25



and 45 years. Kakar says, "The day you start earning is the day you need to start thinking about insurance."

Agnello Dias, chairman and co-founder, Taproot India, says, "Normally brands in this category work with the brief 'We are the safety net in case something goes wrong'. But instead of telling people how vulnerable they can be, we wanted to tell how strong they can be." To this Pallavi Chakravarti, senior creative director, Taproot India, adds that we wanted the film to be what you and not what the brand is.

Directed by Abhinay Deo of Ramesh Deo Productions, the film is running on digital, TV and cinemas.

What do industry experts make of the film? Naveen Kukreja, group chief marketing officer and director, non-insurance business, PolicyBazaar.com, an online insurance comparison portal, says, "Insurance ads usually harp on how vulnerable we are in the face of destiny, never about how strong the human spirit can be. Emotionally empowering one to stay resilient in the face of whatever is in store ahead, is a bold, powerful stance taken by Birla Sun Life Insurance."

Referring to the recent plethora of insurance ads that tug at the heartstrings, Priti Nair, co-founder, Curry-Nation, cautions, "With many similar films, it looks similar."



Kakar, Dias and Chakravarti: Safety First

sohini.sen@afaqs.com

WESTERN RAILWAYS

## Monkey's Teaching



A safety message on railway crossings.

News Bureau

Western Railways has launched a print campaign to spread awareness about crossing unmanned railway tracks carefully. Interestingly, the campaign uses monkeys (as a symbol of Mahatma Gandhi's three monkeys) as messengers to tell people what not to do while walking on the railway crossings.

The ad showcases three monkeys - one talking on phone, one listening to music and other not paying attention.

The idea behind the creative was to make people alert about the dangerous consequences of using mobiles, headphones or earphones, while crossing unmanned railway crossings.



The railway department is running the campaign across 18 newspapers for 15 days, including rural regions, as well as on television screens on railway stations.

Deepak Advertising, the agency behind the campaign, claims that the impact of it has been extremely high in the Malwa and Indore regions where it is being run. The agency believes that when people are required to tell what not to do, there can't be better messengers than the three wise monkeys of Gandhi.

Speaking about the thought behind the creative, Deepak Jetha, MD, Deepak Advertising, says, "The topic for the campaign was 'Safety at Unmanned Level Crossing', and, as per our finding, usage of gadgets is one of the main reasons for accidents as the driver/pedestrian is unable to listen to the sound of the oncoming train. People become negligent to the dangers while having their gadgets on. We wanted to address this cause which has not been given due attention yet."

Reports tell that every year people lose lives at over 10, 000 unmanned crossings.

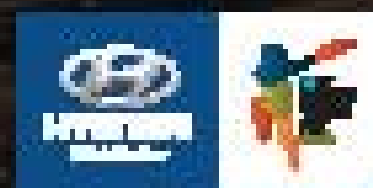
feedback@afaqs.com

# TAKE YOUR BRAND SOARING BEYOND BOUNDARIES!



**With Shashank Adhir Live and Interviews only on ABP News. Sweeping 6000M viewers!**

An India passion in battle in the big league, there's a chance for your brand to score big with our cricket crazy nation. ABP News brings Vidura Vaidya, a special segment on cricket analysis. With Shashank Adhir as one of the universal parlous in the interesting pre, mid and post-match discussions, it will surely have the fans hooked to their TV screens. To snap your product soon before the game begins, catch your customers at every match.



**Sponsored by**



**Powered by**



**Contact: [sales@abpnews.in](mailto:sales@abpnews.in)**

**India's No. 1 News Network**





WAGH BAKRI

# Brewing Warmth

The brand released a four minute-long film, which likens the warmth of the beverage to that of close relationships. By Prachi Srivastava



are being handled by Publicity Parlour.

Does the film work? According to Kapil Mishra, executive creative director, Contract Advertising, Mumbai, the film will certainly fetch its “tear share.”

He explains, “It oscillates between being an ad and a short film. If the idea is to treat it like a short film, then the liberal insertion of the product pulls it back and makes it resemble a

**Relationships are under pressure, so we wanted to bring back love in them.**

**H**omegrown tea brand Wagh Bakri Tea, has released a four-minute-long ad film that marks a shift in its stance from ‘Hamesha Rishtey Banaye’ to ‘Wagh Bakri Chai. Rishton mein garmahat laaye, Hamesha rishtey banaye.’

In the film, a workaholic husband watches a video his wife leaves him on a handy-cam. As her monologue unfolds, the viewer gets a peek into their past, and learns that she has left him because, over time, their once warm relationship has gone cold. At the end of the film, the husband goes to her place and wins her heart once again. That’s when a song, that blends the recipe of tea-making with the recipe to sustain the warmth in relationships, plays.

Parag Desai, executive director of the 122 year-old brand explains the insight that led to this campaign: Research conducted by his team showed that gadgets are preventing the busy urbanite from spending time with his/her loved ones. “Relationships are under pressure today. Hence, we decided to do something that appeals to a larger cause - of bringing the ‘garmahat’ back into human relationships,” he elaborates.

Adds Desai, “In our TVC, we hardly speak about our product. The only thing we are talking about is relationships and about how it is important

to give time to one other. We also touch upon the way tea acts as a catalyst in this process.”

Talking about the strong emotional connect the brand has, Manish Bhatt, founder-director, Scarecrow Communications, the agency behind this campaign, says, “Whenever you meet an old friend, you say ‘Chal chai peeney chalte hain’ (Let’s grab a cup of tea). When you first go to meet your bride-to-be, she gets you cup of tea... or you invite people over for a cup of tea. Relationships, both old and new, are built over tea.”

The film has been directed by Aleya Sen Sharma and has been produced by Chrome Pictures.

Commenting on the media spends, Wagh Bakri’s Desai says, “We have allocated around ₹5 crore for the campaign. It will run for three months.”

The digital marketing has been done by Digit9.0 Web Marketing. The media duties for this campaign



Desai and Bhatt: Warming Up

regular commercial.”

Aditya Jaishankar, head, planning (South India), McCann, says, “The role of the brand and the nuances of the product are given their due in this commercial. The use of the handy-cam is a nice way of reminding the husband of the numerous times he has failed to notice the extra effort made by his wife to ensure he enjoys his cup of tea.”

The overall creative theme, though, seems “outdated” to him. “With the rising aspiration levels of women across the country, any piece of communication that highlights the inequality of relationships, becomes an anachronism,” he decodes.

Going forward, suggests the planner, the brand will do well to focus on “bringing back the warmth in relationships in a more contemporary context, and not in a manner that depicts women as subservient.” ■

prachi.srivastava@afaqs.com

**afaqs! Reporter**

YES, I WANT TO SUBSCRIBE TO THE afaqs! Reporter RIGHT NOW! (Tick whichever is applicable)

☐ I want a one-year subscription
 ☐ I want a two-year subscription

Term	No. of Issues	Cover Price	You Pay	You Save
1 Year	24	₹ 2,400/-	₹ 1,800/-	25%
2 Years	48	₹ 4,800/-	₹ 3,120/-	35%

I am enclosing a cheque / DD (payable in Delhi) No. \_\_\_\_\_ dated \_\_\_\_\_ drawn on \_\_\_\_\_ in favour of 'afaqs! Reporter' for ₹ \_\_\_\_\_

Cheque/DD should be in favour of afaqs! Reporter and mailed to the following address: afaqs! Reporter, B-3, First Floor, Sector - 4, Noida - 201301, India.

First Name \_\_\_\_\_ Last Name \_\_\_\_\_  
 Billing Address ☐ Home ☐ Office \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_  
 Phone (Please mention one number atleast) \_\_\_\_\_ Postal Pin \_\_\_\_\_  
 Designation \_\_\_\_\_ E-Mail \_\_\_\_\_  
 Company / Institution \_\_\_\_\_ Fax \_\_\_\_\_

Terms & Condition:
 

- Please mention your name and address on the back of cheque/DD
- Printout of this form is acceptable
- Please allow 2-4 weeks for delivery of your magazine
- All disputes subject to Delhi jurisdiction

For Enquiries: Mail: [subscriptions@afaqs.com](mailto:subscriptions@afaqs.com)  
 Call +91-120-4077800/837 (From Delhi: 95120-4077800/837)



THE UNIVERSITY OF CHICAGO

100

**THE**

1

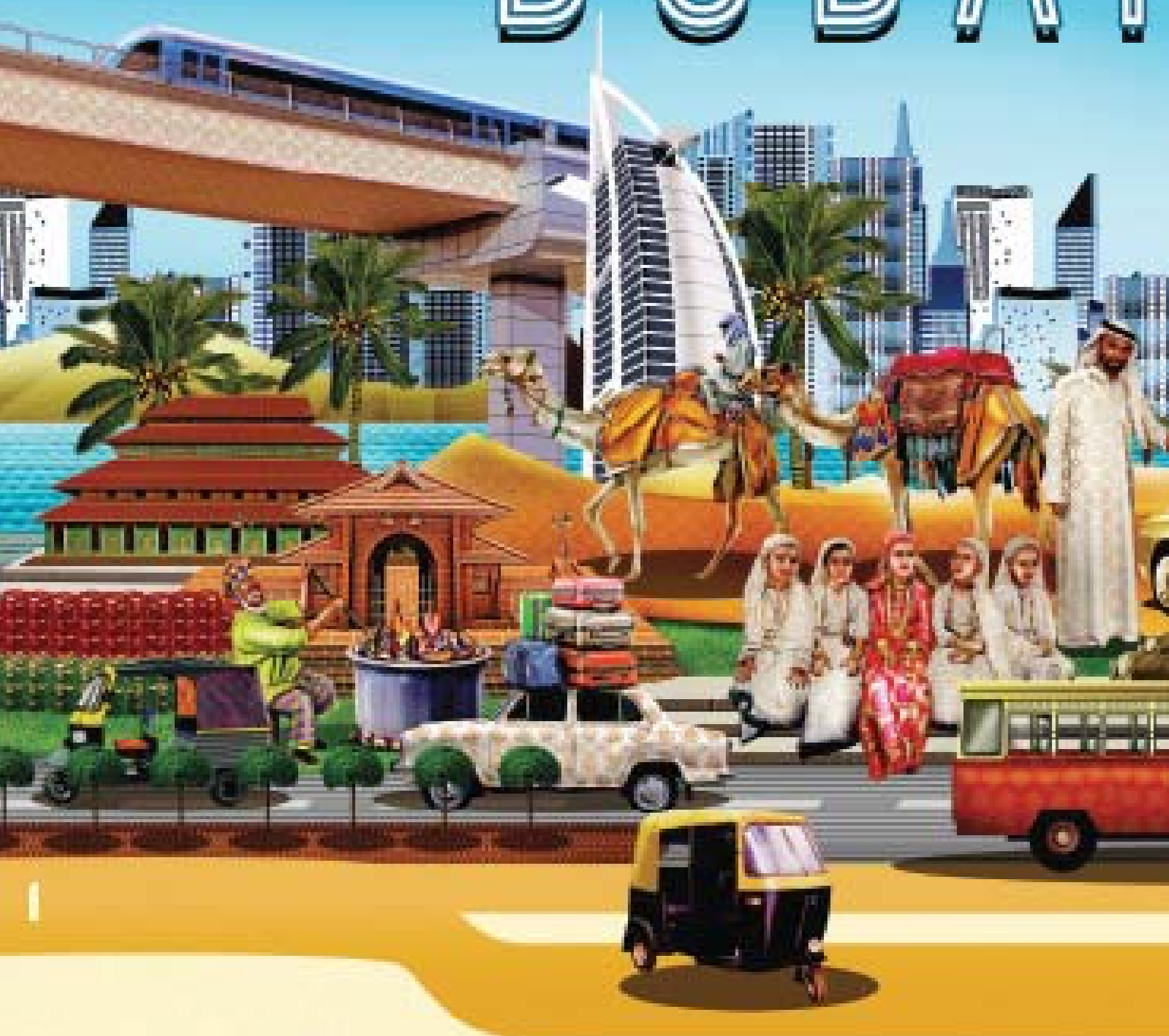
[illegible]

1998年12月



新華書店發行

# DUBAI



## Many worlds. One home.

Kerala is a state that always stays in your mind, wherever you go. Now, come back here whenever you want to. Food. Travel. Entertainment and more about Kerala on [www.kerala.com](http://www.kerala.com). Come home to Kerala.

For advertisements, write to [onlineadvertising@kerala.com](mailto:onlineadvertising@kerala.com)



ACCESSIBLE ACROSS DEVICES

# KODE





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

## TELEVISION



### AIRTEL

Based on a simple insight that while father's role as a provider is critical, his contribution to the family is not as visible on a day-to-day basis as that of a mother. The campaign targets this relatively invisible role of fathers in families by urging kids to be nice to them which in turn can help them enjoy their father's postpaid plan and the desired benefits on their mobile phones.

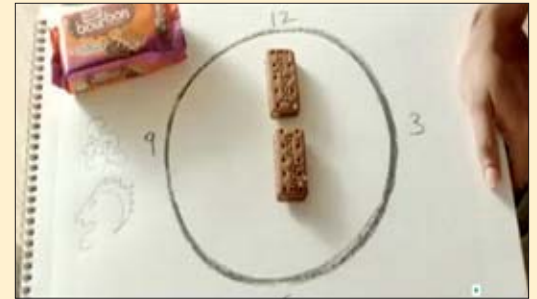
**Creative Agency:** Taproot India



### MENTOS

In a bid to communicate that Mentos is now bigger, softer and better, O&M features characters that have no need for fresh ideas: entities like chicken, babies or potted plants in its new campaign. When the announcer enthusiastically explains to them how much better Mentos has now become, the characters shrug him off and continue with their lives. The tagline follows the campaign thought "They don't seem to care, but you will!"

**Creative Agency:** Ogilvy and Mather



### BRITANNIA BOURBON

The new ad features a young boy asking a girl out for a coffee at 3 pm by using Britannia Bourbon biscuits to make clock hands. The girl smiles at the move and nods in yes. In the meantime, another girl comes and moves the biscuits made clock hands to make 6 pm time while biting into bourbon. The guy is amazed by the "thoda aur" he gets. The voice follows showing the product – "Thoda aur" chocolaty and "Thoda aur" crunchy.

**Creative Agency:** McCann Erickson

## PRINT



### ILHA DE CALMA

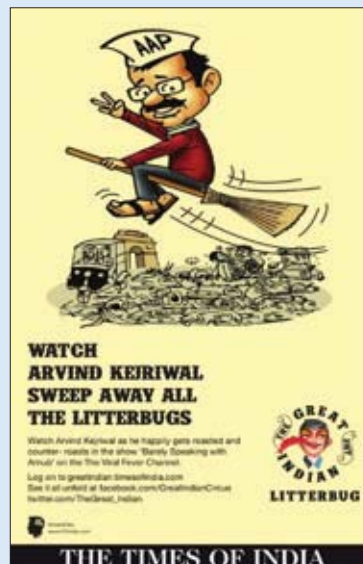
The Diu tourism unit has launched a campaign to connect with travellers and showcase the beauty of the Union Territory. The campaign was launched with four teaser print ads.

**Creative Agency:** Ogilvy and Mather

### TOI

As a part of its The Great Indian Litterbug campaign, the publication launched a print ad with politician Arvind Kejriwal to promote his episode with The Viral Fever, an online comedy channel.

**Creative Agency:** 101 India



### TATA MOTORS

Tata Motors attached a 'Rewards Card' to the front page of TOI for its ad featuring its latest car 'Bolt'. The ad urged consumers to pull the detachable card and produce it at a Tata Motors showroom to claim a free test drive and a chance to win a free trip to England, to the Tata Technical Centre. A lucky winner could also drive home a Bolt.

**Creative Agency:** FCB Ulka

## OOH



### APPLE IPHONE

The iPhone brand has launched a two month long OOH campaign to promote its iPhone 6 in Delhi-NCR. The brand has put up the creatives on four large format billboards to create high impact.

**Agency:** Times OOH



### SOUTH AFRICAN TOURISM

South African Tourism has launched a multicity campaign across Mumbai, Kolkata, Ahmedabad, Delhi, Noida and others in an endeavour to resonate with the Indian traveller. The creatives have been customized with the use of impactful one-liners in local languages that are engaging and appealing.

**Agency:** DDB MudraMax

## DIGITAL



### REAL JUICE

The campaign #WalkToTheMoon aims to create awareness about benefits of active lifestyle via lifestyle-endorsers. The brand is spreading the message of leading a healthy life through digital videos featuring real life success stories of people. It is also engaging consumers through a dedicated microsite and social media.

**Creative Agency:** DigitasLBi

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](http://www.afaqs.com/advertising/creative_showcase)



## The Steal-a-Deal Offer

Term	No. of Issues	Cover Price	You Pay	You Save
1 Year	24	£2,400+	£1,800+	25%
2 Years	48	£4,800+	£3,120+	35%



YES, I WANT TO SUBSCRIBE TO THE afags! Reporter RIGHT NOW! (Tick whichever is applicable)

☐ I want a one-year subscription

☐ I want a two-year subscription

First Name	<input type="text"/>	Last Name	<input type="text"/>
Billing Address	<input type="checkbox"/> Home <input type="checkbox"/> Office		
Address 1	<input type="text"/>		
Address 2	<input type="text"/>		
City	<input type="text"/>	State	<input type="text"/>
Postal Pin	<input type="text"/>		
Designation	<input type="text"/>	Company / Institution	<input type="text"/>
E-Mail	<input type="text"/>	Fax	<input type="text"/>
Phones (Please mention area number ahead)			
Residential Number	<input type="text"/>	Office Number	<input type="text"/>
Mobile Number	<input type="text"/>		



I am enclosing a cheque / DD (payable to Cash) No. \_\_\_\_\_ dated \_\_\_\_\_  
drawn on \_\_\_\_\_ in favour of 'afags! Reporter' for Rs. \_\_\_\_\_

**Cheque / DD should be in favour of afags! Reporter and mailed to the following address:**  
afags! Reporter, B-1, First Floor, Sector-14, Noida - 201301, India

### For Enquiries:

Email: [subscriptions@afags.com](mailto:subscriptions@afags.com)

Call: +91-120-8077800 / 807 (From Delhi: 98120-8077800 / 807)

### Terms & Conditions:

• Please mention your name and address on the back of the cheque. • **Privacy of your details is guaranteed.** • There is a limit period of one year on this offer. • Offer may be withdrawn without notice. • Offer valid for new subscribers only. • Please allow 2-3 weeks for delivery of your magazines. • All cheques subject to Bank verification.



**MAX LIFE INSURANCE**

# Precious Second Chances

The digital campaign narrates two heart-wrenching stories of life trumping death. The people in the film are not actors. By Saumya Tewari



Insurance ads have come a long way - from scaring consumers, to educating them, to making them weep. Max Life Insurance's new digital campaign, titled 'Second Chance', falls in the third category. The films bust the illusion of invincibility through heart-wrenching testimonials delivered by non-actors.

Created by Ogilvy & Mather and FlyingCursor, the campaign comprises two four minute-long videos in which people talk about their near-death experiences. Paul Joji Kokkat of Carnival Films has directed the videos.

"The objective is to create awareness about financial protection," says Anisha Motwani, director and CMO, Max Life Insurance.

According to a 2014 study conducted by Max Life and Nielsen India, though life insurance is the most 'searched' financial product online, 50 per cent people buy life insurance as an 'investment'. Also, consumers ascribe more credibility to offline purchases (through agents) than to online.

The study also showed that when purchasing policies online, internet users in north India harbour concerns about the absence of a seller or 'insurance agent', while those in the Eastern and Southern regions are more apprehensive about the lack of post-purchase customer support.

"This campaign is an endeavour to reach out to these people," adds Motwani defining the TG as salaried, businessmen/self-employed people, between 28 to 45 years of age, with an income ranging from ₹5 to ₹25 lakh.

She points out that the biggest marketing challenge is talking about death, as doing so is considered to be a cultural taboo in India. The



"We wanted to create awareness about financial protection and reach out to the people."

**ANISHA MOTWANI**

"People think they are fit and healthy and bad things do not happen to them but only to others."

**AJAY GAHLAUT**



SUSHIL KUMAR

company claims to have sold 16,000+ Online Term Plan policies through the online medium,

since its launch in November, 2013.

The brief to the agency, says Ajay Gahlaut, executive creative director, Ogilvy & Mather, Delhi, was "derived from the insight that people always think that they are healthy and doing fine in life and nothing will happen to them. Such things, bad things, always happen to 'someone else'."

He tells us that shooting with real people about real tragedies, was a challenging experience. "Also, casting 'real people' gets tough, because not everyone can emote easily," he adds.

The digital-only campaign is being promoted on social media (#IfIHadASecondChance) and a branded website called thesecondchance.in - a platform on which consumers can share their own #secondchance stories.

What do our reviewers have to say about the effort? Sachin Burma, group creative director, FCB Ulka, feels, after seeing the films, "people will surely think about a medical insurance policy, but I don't think they will specifically think about Max Life." According to him, the campaign is predictable.

Concurs Divyapratap Mehta, strategic planning expert, "It's a one-video campaign. I am not sure people would like to watch two videos with the same message. The real-life stories, he opines, rendered in a manner that shows the hope and power of insurance, is an "interesting experiment."

Mehta believes that the impact of the campaign will be amplified if the brand focuses more on user generated content, human interest stories and a forum where real people can share their experiences via actual videos made by them - videos facilitated by Max Life. "Then it can turn into a real, people's movement, a trending one" he suggests. The brand team is already making efforts in that direction, with thesecondchance.in. ■

saumya.tewari@afaqs.com


**WORLD CANCER DAY**

## Funeral of a Cigarette

A Mumbai based hospital took out a funeral procession of a cigarette. News Bureau

On the eve of World Cancer Day, Mumbai based Kohinoor Hospital organised a funeral service of the 'Cigarette'.

Around 200 employees including oncologists, hospital staff, various college students and higher secondary school children gathered near Diamond Garden, Chembur, for the funeral service of a '10 feet

long Cigarette'.

This Cigarette was carried in an open cancer vehicle in a rally that began in the morning from Diamond Garden and went right upto Chembur Gaothan area.

People seen in the procession were giving out strong messages to quit smoking habits. Banners were seen carrying messages 'Sutta mat mar, Sutteko mar', 'Put it out before it



Several people participated in the funeral procession of the cigarette.

puts you out', 'One Cigarette takes 11 minutes of your life. The choice is yours. Quit smoking before it is too late.'

The idea behind this service was

continued on page 22 >>



ZOMATO

# Fork to Spoon

Just months after it released a new logo, Zomato has changed it again. Too much, too soon? By Saumya Tewari

Zomato's first big design-centric push since its inception in 2008 came last October, when it released its 'heart logo'. Now, just months later, the popular online and mobile restaurant discovery service has changed its logo again. Gone is the heart; in its stead, is a white spoon against a red background.

This new design has everything to do with Zomato's recent acquisition of Urbanspoon, a Seattle-based restaurant information and recommendation service, one of the most recognised consumer internet brands in the United States, Canada and Australia.

While the acquisition is great news for Zomato, doesn't this redesign exercise appear premature? And isn't it queer when the acquirer goes the extra mile to don the dress of the acquired?

Deepinder Goyal, CEO, Zomato, says in his blog, "You're probably thinking that we're nuts to be doing this only a couple of months after releasing our Heart logo. But for us, this is a simple case of making sure that the transition (of merging Urbanspoon to Zomato) is the least painful for the most number of our users. We want to make sure that when we update the Urbanspoon app for millions of users, we don't give them a new name and a new icon. Doing

"It is a simple case of making sure that the transition is least painful for most our users."

DEEPIINDER GOYAL

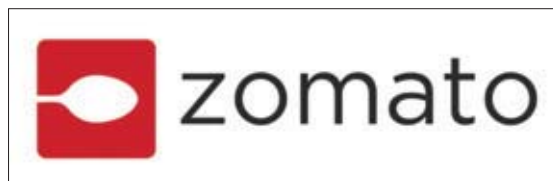


that could make it look like they installed the Zomato app by mistake, potentially leading to a large number of uninstalls."

He adds, "For Zomato users, they get a new logo, but retain the name. Hopefully, that shouldn't give us a large number of uninstalls (not much was lost when we moved to the Heart logo a couple of months ago). We have already begun trying to get Urbanspoon users used to the new red in their life. If you've seen the Urbanspoon website recently, you'll notice that we have started using the red in the logo."

The acquisition took Zomato's restaurant coverage from about three lakh restaurants to over 10 lakh restaurants, worldwide. Thanks to Urbanspoon, Zomato's traffic (mobile app and website) has more than doubled from about 35 million to over 80 million visits per month.

Calling this the first step of the migration, Goyal apologises, "We understand this is going to be another change for all of you who have been



using Zomato regularly; it's also the most painful for us - the cost and effort of changing our logo everywhere across the world is humongous. But overall, we really hope we'll be given another chance to familiarise ourselves with your home screens. We promise we won't ask you to do this again for a long time to come!"

Our reviewers find the new logo rather bland for a vibrant brand like Zomato. "The previous logo had some meaning and thought behind it; it truly represented a foodie. It was modern, edgy, and in synch with Zomato's TG," says Bhupal Ramnathkar, founder, Umbrella Design, "Frequently changing the visual identity only serves to harm it."

Harish Bijoor, CEO, Harish Bijoor Consults, a Bengaluru-based brand consultancy, calls Zomato's decision to change its logo this soon a "rather short-sighted one." He feels merging the spoon into the previous heart logo would have been better than letting the visual identity of Urbanspoon wash over Zomato's own.

"Companies should always maintain their originality while making acquisitions or entering into different geographies," Bijoor explains. According to him, whether physical or digital, the identity of a product must always be established strongly in what he recognises as the consumer mind space. ■

saumya.tewari@afaqs.com

OBITUARY

## Ashoke Bijapurkar

Former group president, Rediffusion DY&R, he had set up Future Step advisory services. News Bureau

Ashoke Bijapurkar, former group president, Rediffusion DY&R, is no more. He passed away on February 11 from a cardiac arrest. Bijapurkar was in his 60s and is survived by his wife, Rama Bijapurkar, and daughter.

His friends and colleagues remember him as a fine gentleman, one who always upheld his values and had a great sense of humour. Bijapurkar did his schooling from Hazaribagh before moving to Kolkata's St Xavier's College for his graduation. He finished his MBA from XLRI and went on to pursue a doctorate fellowship in marketing from IIM-Ahmedabad.

"He was a wonderful human being. He was popular among people from all walks of

"He would never take any shortcut for personal or professional gain."

life," remembers his batch mate from IIM-A, Arvind Gupta.

Bijapurkar joined Rediffusion in 1982. He quit in May 1999 as the group president.

Diwan Arun Nanda, managing director, Rediffusion Holdings, remembers him as an outstanding individual. "I knew him for over 25 years. He was extremely professional. And this is a great loss to the industry."

Sam Balsara, chairman and managing director, Madison World, had the opportunity to work with Bijapurkar on Cadbury, when it was handled by Chaitra (now known as Leo Burnett). "He was such a fine gentleman, gentle to the core. It is indeed shocking to hear this. I am fortunate that I got to meet him just 10 days ago at my daughter's wedding," says Balsara.

While at Rediffusion, he also became friends with Ogilvy's Piyush Pandey who fondly remembers him as someone who has always wanted the best for the industry.

Bijapurkar went on to set up his own advisory services along with partner Subhas Chakravarty. Future Step Advisory Services was set up in 2003. His erstwhile partner, remembers him as a noble soul.

"Of the many people I had met in the corporate life, Ashoke was one of the most noble. He would never take any shortcut for personal or professional gain," says Chakravarty. ■

feedback@afaqs.com

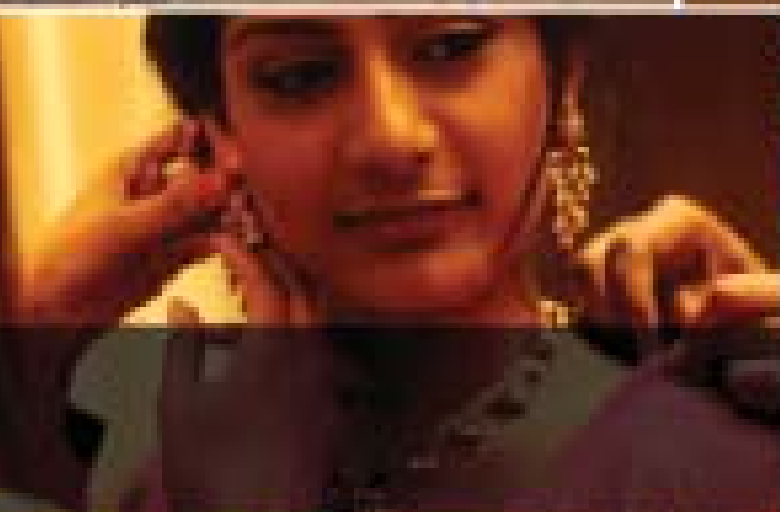


**FOR OTHERS, IT'S THAT**

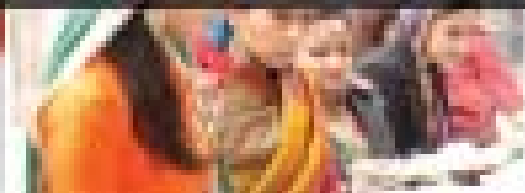
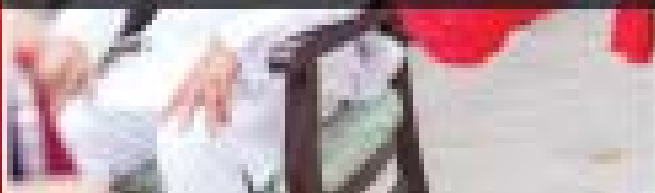
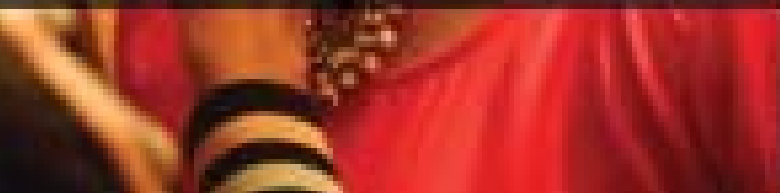


**ONE IN A MILLION SHOT.**





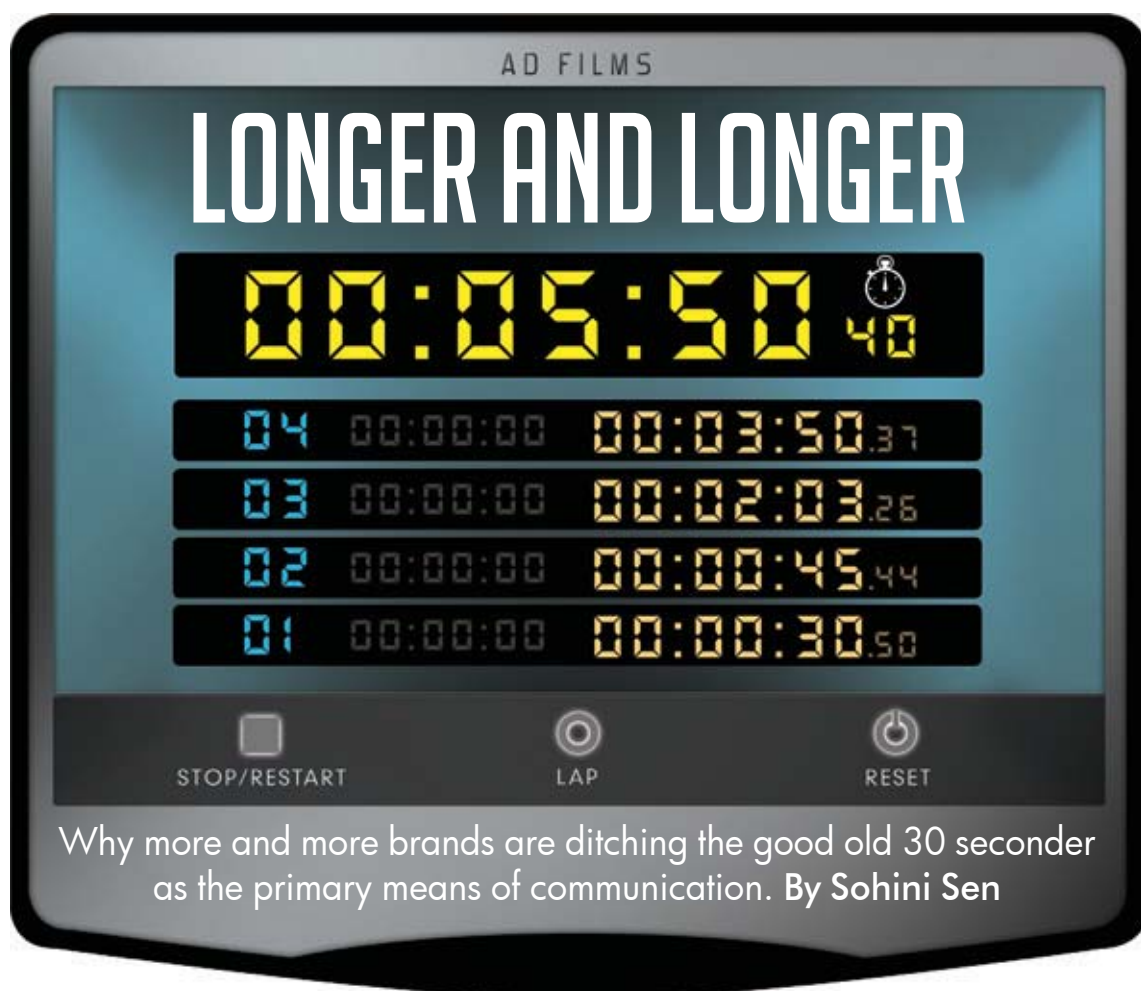
**FOR US, JUST ONE**





IN A MILLION.

Imagesbazaar.com



**A** couple of years back, when Tata Sky released Prison Break, its famed three-and-a half minute-long commercial, everyone stopped to take notice. After all, it was “such a long ad.” Today though, long-format ads – those longer than 60 seconds, some going up all the way up to seven minutes – have become the order of the day. Recent examples include Tata AIA’s Daddy aur Zooey film, Google’s Reunion film, HUL’s film for Kissan, Pepsi’s Diwali-themed Homecoming film, Amazon’s film for its Kindle, British Airways’ films, Fortune Oil’s hospital film and Lifebuoy’s Gondappa film. They’re all stories, not mere ads.

Sure, this trend has a lot to do with the fact that the digital medium affords marketers with this sort of length, unlike television that drains their media monies. But, the long format film, it turns out, has a significant role to play in the larger - or lengthier - scheme of things.

According to an article by Millward Brown, “smart long-form videos reinforce core ideas and enhance brand associations that can influence future purchase occasions.” The article goes on to say “long-form advertising presents a greater chance of polarisation. Marketers should embrace the opportunity to develop an ardent following or build buzz,” that long-form ads, must “inspire, surprise, or excite to maintain viewer attention and interest.”

Arun Iyer, national creative director, Lowe Lintas + Partners, says, “With social media, word of mouth has now got a medium. If you have an opinion on something, it’s for the world to see. Brands have recognised that going forward they will have to be a part of these conversations to be relevant on a daily basis, rather than just giving information about themselves.”

A long format film, no doubt, helps build

engagement, and in some cases, interaction even. Consider DBS Bank’s Chilli Paneer films for example: While the first leg of the campaign comprised four three-minute episodes, the second leg comprised a 16-minute-long film, in which the viewer was required to click to decide the next course of action for the protagonists. In Fastrack’s recent Keep Trippin’ film, the viewer was able to make multiple purchases by clicking on the products worn by the actors.

Sheran Mehra, head, group strategic marketing and communications, DBS Bank India, explains, “Our films are about connecting people. Our research shows that food is a big conversation starter. So we wove a story around it and made it

interactive. For us, a TV spot wouldn’t have been as effective, because our audience is not spread all over India.”

#### LONG AND SOPPY

**H**ere’s an interesting sub-trend: A majority of the long format ads out there are tear-jerkers; they are human interest stories, which tend to be about heady emotions, hope and fighting the odds. In fact, of late, there has been a plethora of films about people with physical ailments or disabilities. For example, Nescafe’s stand-up comic stammers, Dabur Vatika’s leading lady is a cancer survivor, Birla Sun Life Insurance’s protagonist is a single father of an autistic child, Lux’s ambassador Katrina Kaif is being photographed by a blind photographer, and HDFC Life’s latest is about a father who ensures that money doesn’t get in the way of his daughter’s dancing ambition although she wears a prosthetic limb.

Sure, emotions make an appearance in long international ad films too. Consider Sainsbury’s Christmas-themed film (London, 2014), Skype’s famous relationship-themed film (USA, 2013) or Thai Life Insurance’s touching 2014 campaign. They all tug at the heartstrings. Intel’s Project Daniel campaign (USA, 2014) spoke about 3D printing of artificial limbs for children in Sudan.

Even so, emotion seems to work especially well in India. Santosh Padhi, chief creative officer and co-founder, Taproot India, says, “Consumers are bored of the ‘fastest, strongest’ pitch; they want to hear stories that connect. Brands that have taken a human angle without trying to oversell the product have done well in the long format.”

Moreover, it is easier for a brand to sustain viewer attention over three minutes with emotions, than with, say, humour. A joke cannot be stretched for that long, but an emotional film can use the build-up to its advantage. And on the digital medium, where the viewer has full control over what she watches, a brand cannot risk losing her interest midway.

There is some moral unease about this trend. “We are almost taking advantage of the fact that people suffer. I don’t feel right about it,” asserts Lowe’s Iyer, “For the sake of eyeballs we shouldn’t be using stories that show underprivileged or handicapped people. It crosses the line when you

#### AHEAD BY SOME LENGTHS





try to guilt-trip the consumer into watching the film.”

There is another concern. How many times can a viewer watch the same story when she knows how it ends? Answers Ajay Kakar, chief marketing officer, financial services, Aditya Birla Group, “If the story is engaging and relatable, it will work. People watch the same film over and over again. Similarly, if a long format ad tells an engaging story, it will work.” His recent three-and-a-half minute-long ‘Khud ko kar buland’ film has fetched over 3.5 million views on YouTube within a month. Some experts feel long format ads can fetch repeat views if they are nuanced and layered; while the first time people want to know how it ends, they will watch it again to enjoy the finer details and the telling of the tale.

Chandrasekar Radhakrishnan, head of communications, Nestlé India, is equally confident: “Our experience (with long format films) confirms that good content drives high levels of engagement and memorability, and the length of the film is not a deterrent to repeat viewing.”

### MONEY MATTERS

While crafted primarily for the digital medium, often, shorter versions of these films are released on television. Nestlé’s Radhakrishnan says, “Digital platforms allow the flexibility to roll out content without the time and cost constraints experienced on traditional channels. We have also spun off some of these executions, for distribution in conventional media channels, in line with the brand and media objectives of these campaigns.”

The length of the film, Radhakrishnan explains, is dictated by the strategy of the brand. “There is no formula for the length of the edit but it should drive the brand message effectively and efficiently within the allocated budgets,” he says.

However, not all marketers are this cautious. In some cases, the lengthy version itself is aired on TV. How does the modern day marketer justify the media plan?

Take the example of Wagh Bakri’s recent four-minute-long ‘Rishton ki garmahat’ film about a married couple, estranged by technology. Backed by a media budget of Rs 5 crore (four times more than the baseline spend), the entire film was aired on TV on January 26 over a 100 times. The brand had pre-booked slots across news channels, HD channels of Hindi GECs, and select Marathi and Gujarati channels.

Says Parag Desai, executive director, sales, marketing and international trade, Wagh Bakri Tea Group, “Advertising isn’t supposed to sell. It is supposed to assist the brand imagery by making consumers connect with the brand. Our story could have been told in a shorter duration, but that would be cheating our consumers. We took this decision from the heart, even though it has no financial justification.”

Some media planners, however, insist that airing long format ads on TV can actually yield high returns, provided the target audience is sharply defined. For instance, for a premium brand that wants to reach consumers from SEC A+, airing a five minute-long film six times on select channels like English GECs, English News and English movie channels would make more strategic sense than endlessly airing a 30 seconder across irrelevant channels.

Explains Himanka Das, senior vice president,

west, Carat Media Services, “The media planner has to achieve the best visibility possible while managing the marketer’s funds. If the messaging is complicated it might need a longer format ad, even on TV. But once the initial message has been established, shorter edits can be put out as reminder films. One needs a sustainable plan and cannot exhaust the budget in the first go itself.”

Concurs Amit Kekre, national strategic

of the ad is not necessarily the frequency of exposures. As long as the ad meets the pre-defined communication objectives, with limited exposures, the length of the ad may be irrelevant in the final ROI analysis.”

In the view of Daren Poole, global brand director, creative development, Millward Brown, a lot of the content being produced today would be of the “single view” type. “Only the truly great

## OTHER SIDE OF THE TABLE



**AJAY KAKAR**

Aditya Birla Group

“If the story is engaging, people will watch.”



**BADRINATH ND**

Aquamena

“Long format films do not have a call to action.”



**CHANDRAMOHAN MEHRA**

SAB TV

“If the objectives are met, length is irrelevant.”



**CHANDRASEKAR RADHAKRISHNAN**

Nestlé India

“Good content works.”



**SHERAN MEHRA**

DBS Bank India

“Our films are about connecting people.”



**PARAG DESAI**

Wagh Bakri Tea Group

“Advertising should support brand imagery.”



**HIMANKA DAS**

Carat Media Services

“The media planner has to achieve visibility.”



**AMIT KEKRE**

DDB Mudra Group

“Long formats are good for high decibel entry.”



planning head, DDB Mudra Group, “Releasing a long format ad on TV might make sense if the brand is looking to make a high decibel entry, but otherwise, exhausting your entire budget in putting one long video on television is not wise. Also, the message ought to be potent enough to stand the test of longevity and create a ripple effect.”

According to Chandramohan Mehra, senior vice president, marketing, SAB TV, comedy entertainment channel from Multi Screen Media that recently rolled out a two minute-long film about the way technology hinders human interactions, “The metric of the effectiveness

would merit another watch or indeed a share. That’s why we think it’s important to test longer format ads, to ensure that they are going to deliver ROI for the brand. Ultimately, repeat viewing is not the end goal; lasting brand impact is,” he cautions.

Recall that Apple Inc. launched its first computer through an ad that was aired during the Super Bowl (1984). Though the film was shown just once, it created ample buzz.

### STORY TRUMPS THE BRAND?

One thing most of the recent long format films have in common is the brand makes a guest appearance towards the fag end. Should marketers be worried about high ad recall but poor brand recall? Also, since the product benefits per se are not highlighted in such films, is it fair to say brand building comes at a price?

The trick, say experts, is to make the film look like anything but an ad. “Generally long format films do not have a call to action,” notes ND Badrinath, founding partner of Aquamena, a Mumbai-based marketing consultancy, “The moment it starts to look like an ad – be it because of a ‘click here to know more’ button or the brand logo on the screen – the viewer may get put off.”

Of course, the ideal scenario is one in which

continued on page 23 >>

FLIPKART

# Do the ThumbThing

In its latest digital campaign, that celebrates the e-shopper's thumb, Flipkart encourages consumers to use its mobile app to shop online. By Ashwini Gangal



Who would've thought mankind would, collectively, put the highly evolved, opposable thumb to such frequent use (read: abuse) thanks to the modern day gadget we call 'the mobile'? Certainly not Charles Darwin.

E-commerce marketplace Flipkart.com, in its latest digital campaign, tells people to 'Do ThumbThing', a clear play on the way our thumbs do all the tapping when we shop online with mobile phones. The film, crafted by The Glitch, a creative consultancy, is a first person narrative from the point of view of the thumb. In the monologue, the thumb reminds us of the multiple roles, both big and small, it plays in our lives.

At present, over 70 per cent of Flipkart's traffic comes through its mobile app. And a majority of them are first-time customers from tier II and III cities. "Today, with increasing internet penetration, adoption of smartphones and lower data costs, smaller cities are more active online than ever before. M-commerce is poised to grow in the next six to 12 months," says the brand team, going on to quote an IAMAI Report, according to which over 213 million Indians will be using the internet through

the mobile medium by June, 2015.

Mausam Bhatt, senior director, mobile marketing, Flipkart, says the objective of this campaign is "to make the Flipkart mobile app the medium of choice for shopping online."

About the media mix, he adds, "The various elements of this campaign - videos, games, contests, special app offers - will help us generate buzz about the Flipkart mobile app amongst the younger audience." The campaign attempts to engage with newer customers through social media contests and merchandise.

About the ad, Rohit Raj, designated as 'Right



"We wanted to make the Flipkart mobile app the medium of choice for shopping online."

MAUSAM BHATT

"The insight was that how we needed the thumb to take control of the world."

ROHIT RAJ



Brain' at The Glitch, says, "While brainstorming for the campaign, somebody cracked a joke about how all we needed was the thumb to take control of the world. And since the thumb is what you use the most when you're on the app, this joke also became the insight."

Over the past couple of months, Flipkart has, through its mass media communication, been seen urging consumers to shop via its mobile app.

## THUMBS UP OR THUMBS DOWN?

For the most part, the new digital film leaves our reviewers a tad disappointed.

Kavita Kailas, chief strategy officer, Rediffusion-Y&R, calls the attempt a very generic 'app usage conversation.' "This is the same Flipkart that did the memorable 'Shopping ka naya address' campaign, in which they defined the simplicity of shopping, with kids acting as adults," she says, "I wonder why they chose to go back in time into such a generic space, one that can be true for any app."

Kailas questions, "Is using the thumb the only way to convince people to download the app?" The script, she says, is "an attempt to be poetic, that's all," adding about the execution, "Montage and complementing poetry is seen in our world of advertising. What could have been done differently? For starters, a different idea."

Payal Vaidya, executive creative director, Publicis Capital, says, "I've seen a campaign by Airtel done in the same vein." We've also seen Sony Ericsson (now Sony) harp on 'finger talk' in a 2011 campaign for Xperia smartphones.

Vaidya adds about Flipkart's current film, "Even if the idea, on paper, sounds cool, it could have been translated better on screen. It takes a while to understand that the narrative is of the thumb." ■

ashwini.gangal@afaqs.com

<< continued from page 14

## Funeral...

to promote the message of 'Stop Smoking'.

Smoking has been the most preventable cause of cancer across the world for many years now. Smoking causes 12 different types of cancer.

Kohinoor Hospital took out a funeral procession of the Cigarette with the objective of creating awareness on the dangers of the 'Smoking Habit' and how it causes cancer.

Echoing his thoughts on the occasion, Sudesh Phanse,

oncologist, Kohinoor Hospital says, "It is our social responsibility to take such initiatives to create awareness. Kohinoor Hospital, through this act, wishes to deliver a strong message to all who indulge in smoking. Smoking causes cancer. We all know Tobacco Kills, but before it kills us, we can kill it."

Speaking about the hospital's drive on the occasion of World Cancer Day, Rajeev Boudhankar, vice-president, Kohinoor Hospital, says, "There are millions who lose their lives due to cancer and smoking is the main cause. We

took this initiative to create awareness especially among the youth. We are sure that they will play a strong role in spreading the message across different sections of the society, thus helping us create maximum awareness."

Kohinoor Hospital is part of the well-known and fast growing Mumbai based Kohinoor Group. It is a 175-bed capacity multi-specialty hospital, located at Kohinoor City, Kurla-Vidya Vihar. The hospital is equipped with world-class medical equipment and technology. ■

feedback@afaqs.com



KUNAL JESWANI | CEO | OGILVY &amp; MATHER INDIA



By Sohini Sen

**K**unal Jeswani takes over a post left vacant for six years. What does this digital expert's appointment mean for O&M?

The sign on his door at the Ogilvy office says 'Make it Better'. And that is exactly what the newly appointed CEO of Ogilvy & Mather India is planning to do. Kunal Jeswani is among the new breed of CEOs who have acquired knowledge while working in different divisions, and has been loyal to one agency.

Having worked in client servicing, account management and then in digital, his appointment as the CEO of one of the biggest advertising agencies of India puts not just Jeswani but also the digital domain on the map.

"Everything is a learning. Account management helped me to understand the real challenges that people go through when they are really young in the business and it has made me very pro-youth. The planning bit gave me a sense of the importance of getting the brief right and the impact that it can have on client presentation on a pitch. A hard part of the creative business is getting rejections. When you spend time in planning, you figure out that you can stop that by understanding the client's point of view and get a sense of clarity," says Jeswani.

After his B.Com from Jai Hind College, Jeswani enrolled for post-graduate diploma in communication at MICA. His first stint in the advertising world was with Enterprise Nexus in 1996, which he joined as client servicing director. After seven years, he moved to The Republic, where he met Kersy and Maia Katrak. By then, Jeswani had already worked with a list of clients that included Charms Cigarettes, Emami Fairness Cream, IL&FS, Standard Chartered Bank and Ambuja Cement.

In the decade since he joined Ogilvy & Mather

as senior vice president, Jeswani has handled the launch of the Indian Premier League (IPL) and all advertising for the league in the first few seasons. In 2010, as the president and country head of OgilvyOne, Jeswani was managing the digital P&L in the country. Soon, he moved on to become the chief digital officer where his role was to grow digital across the country in all disciplines, including creative, public relations and activations.

"A large part of the role was about services and capabilities, understanding what we have, what we don't. We acquired two companies in the course of two years." Jeswani takes over from March. Does he feel the pressure of sitting on a seat that has been vacant for six years?

"The people who run this company have done a fabulous job of running this company, irrespective of which roles are filled and which are not. The pressure is to get into that role and make it better. How do you take the best thing and make it better?" asks Jeswani.

Ogilvy has two ways of approaching a business. "One is a list of businesses and those are the ones we go after proactively. The second is the people who want to work with us," says Jeswani. That is not going to change. Will 'digital' CEOs become a trend?

Jeswani feels that though digital is an emerging space, it does not mean that in the next few years many digital heads will become CEOs. According to him the experience helps but it is ultimately about the people who get selected to lead businesses. What does he bring to the table then? What exactly is his brand of leadership?

Talking about the mental paradigm shift, he says, "The idea is simple. When you come to work, you have to believe that the responsibility to make a difference lies with you - you need to make it better. Make the work better. Make the work environment better. Make the quality of service better." ■

sohini.sen@afaqs.com

&lt;&lt; continued from page 21

Longer and...

the product angle is subtly integrated into the story. Nescafe seems to have struck the right balance in its famous 'stutter film' thanks to the line towards the end - "Thank God for coffee... Isne mujhe lagaye rakha (kept me going) aur aapko jagaye rakha (kept you awake)..." as did Google in its Reunion film, in which the protagonist uses different products by Google to track down a long-lost pal.

Of all the cogs in the ad-making system, it is the filmmaker who is most pleased about the long format trend. Ad filmmakers typically create long versions of their 30 seconds for their showreels. Called the 'Director's Cut', these films are the director's way of indulging his creative quirks.

The long format film is,



therefore, a creative playground for them... an official one at that. The flipside is that the intense visual planning can sometimes take a toll on directors as they try their best to stay true to the characters, storyline and details therein, without overshadowing the brand's philosophy in the process.

E Suresh founder and creative director, Eeksaurus Films is certain this trend is here to stay. "Because of long format ads, agencies have also come forward to collaborate with external talent. While working on Kit-Kat's astronaut film, we had lyricist and playback singer Swanand Kirkire writing the song for us. This wouldn't have been possible for a short ad where the brand wants to just talk about its products."

As more and more brands jump on to the bandwagon, the format may see more changes, the storytelling may evolve, and technology may get impacted as well. At the end of the day, it is suddenly a new playing field for most of the people involved. And they aren't complaining. ■

sohini.sen@afaqs.com



HDFC LIFE

# Standing Tall

The insurance brand has released a three-minute long ad film portraying how a man plays an important role in empowering his family to live 'Apne dum pe, Sar Utha ke'. By Prachi Srivastava



**H**DFC Life, which has been promoting the core thought 'Sar Utha Ke Jiyo' and taking the message to the next level, has rolled-out an ad film that portrays how a man plays an important role in empowering his family to live 'Apne Dum pe, Sar Utha ke'.

The three-minute long film narrates the story of a father who helps his young daughter, who has an artificial leg, realise her dream of becoming a dancer. The video shows how the father works on instilling self-belief and creating strong emotional and physical confidence in his daughter.

On the day of the dance show, the girl is seen waiting on stage with ghungroos in her hand, waiting for her father to arrive and tie it for her. The father goes backstage and encourages her to tie it herself, which she does. The girl, stands on her own feet, fights the odds stacked against her and gives a great performance. The credit, of course, goes to the father who constantly motivated her to push her boundaries.

While Leo Burnett conceptualised the film, Vikramaditya Motwane, the filmmaker directed it.

Sanjay Tripathy, senior EVP - marketing, products, digital and e-commerce, HDFC Life, says that the idea was to redefine the proposition of leading with dignity and pride.

According to Tripathy, a research conducted by HDFC Life revealed that a man plays an empowering role in making his family become

Man plays an empowering role in making his family self-reliant.



"Wanted to portray how instrumental he is in ensuring that his family lives with self respect."

SANJAY TRIPATHI

"The intention was to portray a father-daughter relationship not the handicap of the girl."

RAJDEEPAK DAS



self-reliant and helping them live with their heads held high. "We wanted to portray how instrumental he is in ensuring that his family lives with self respect, as he passes on those values to his other family members," he explains. This was the brief given to the agency.

RajDeepak Das, CCO, Leo Burnett says that the intention was not to highlight the fact that the girl is handicapped, but to portray a father-daughter relationship inspired from real-life stories. The high-point, Das points out, was when the daughter gets down to tie her own ghungroo. "That's what we wanted to show - how dad teaches daughter what to do. Everything else was a build-up for that moment," Das avers.

This film is running on TV on English entertainment, news, movie channels along with high-impact properties on Hindi GECs with support from print, radio, OOH, DTH, cinema, digital and social media.

## MOVING?

**I**t is a lovely story well told. A great story will break through every time, no matter how cluttered the environment. The brand recall for such films is usually high. While there is always the danger of the story overpowering the brand, I don't think that will be the case here," says Jayanto Banerjee, national planning director, Hakuhodo Percept. "It is heartwarming and touching," he further adds.

Sudhir Nair, SVP and head, Digital, Grey Worldwide, believes that since there are so many insurance brands launching TVCs at this time, the HDFC Life film could have got lost in the clutter, but the narrative is good and appealing.

Having said that, of late, brands have started featuring differently-abled protagonists. Nair believes that this is a growing trend because we tend to sympathise. ■

prachi.srivastava@afaqs.com

an afaqs! initiative

CHOOSE ONE :

- ☐ Your job can get better.
- ☐ Your job cannot get better.



jobswitch.in : The no.1 specialist job site in India for the Advertising, Media & Marketing professional.



To get in touch, write to: abhilash.singh@afaqs.com | +91 9999989454

# Why is Insurance Advertising Male Dominated?

Marketers and advertisers believe that, in India, the financial planning decision still rests with the man of the house. **By Saumya Tewari**

**ANISHA MOTWANI**

CMO,  
Max Life



SUSHIL KUMAR

**ADVERTISING IS A REFLECTION OF REALITY. IN HOUSEHOLDS WHERE MEN ARE THE SOLE BREADWINNERS, WHICH IS THE CASE IN MOST OF INDIA, THEY ARE THE**

ultimate decision makers while buying insurance. And in several households where women are educated and working, they still prefer the husband to handle the product denizen, not because they can't or don't care, but simply because it's one less item on their unending job-list.

Having said that, various attempts have been made by the category to showcase the woman. Max Life's Sanju ad is one such example - the emotions that the female protagonist feels at the thought of her husband going away put a different spin onto life. The Second Chance campaign is family-oriented rather than male centred.

**SANJAY TRIPATHY**

Sr. EVP-Marketing, Product, Digital &  
Ecommerce, HDFC Life



**STATISTICS INDICATE THAT THE MALE CONTINUES TO BE THE PRIMARY BREADWINNER IN INDIA. OUR PRIMARY TG LIES IN URBAN**

India and here, the employment participation rate of females trails at 15.4 per cent against 53.8 per cent for males (Source: NSSO, Census 2011). Across the world, only 15 per cent Millennials and 18 per cent Gen X women make investment decisions (Source: UBS Investor Watch, Q2 2014). Over 80 per cent of our investor base is male.

In our latest ad we wanted to show a male protagonist as the provider. But the relationship depicted changes with the category of products we advertise. For instance our child plan campaign portrayed the mom as a strong influence in the decision making process. At HDFC Life, women have been an integral part of the communication. Some of our memorable campaigns have been women centric like the girl buying her dad a big car.

**JITENDRA DABAS**

EVP and Head of Planning,  
McCann Worldgroup



SUSHIL KUMAR

**THE PARADIGM OF INSURANCE ADVERTISING HAS CHANGED FROM 'PROTECTION' TO 'PLANNING'. WHEN INSURANCE ADDRESSED**

the need to protect the family from adversity, you saw the family, sometimes only the wife in the communication.

With insurance becoming an instrument for 'planning the future' the communication has almost become restricted to the father and the kids. It is a truth that 'fatherhood' triggers the need for insurance like nothing else since the 'protector' and the 'provider' archetype comes to the fore within a man with fatherhood. Brands are trying to target this archetype.

I believe that by almost excluding the mother from the future plans for the kids brands could perhaps face a backlash from the consumers especially among the higher SECs.

**ANIKA AGARWAL**

Head - Marketing,  
Max Bupa



**INDIAN SOCIETY IS STILL, BY AND LARGE, PATRIARCHAL. HOWEVER, THE STEREOTYPES OF MALE AND FEMALE ROLES IN INDIAN**

advertising has changed significantly in the past decade. There is an increasing representation of 'family' and 'couples' in ads for consumer durables like washing machines, refrigerators and micro-wave ovens, that were dominated by women. We were the first in our segment to explore the family.

Our research shows that there are as many women owners of health insurance as men, although it is typically the male chief wage earner who still makes the purchase decision. We decided to target each family member as we don't want to insure the bread winner alone.

Gender stereotypes are hard to break, but with the change in the gender power equation, there has been a softening of communication across categories.



LUX

# An Eye for Beauty

Ditching the bath tub, Lux ropes in a visually challenged photographer to capture Bollywood diva Katrina Kaif in its latest campaign 'Perfume Portraits'. By Saumya Tewari

Hindustan Unilever (HUL) surprises consumers in its latest digital campaign 'Perfume Portraits', which promotes the perfume-infused range of body washes.

Breaking the standard visual imagery of the Lux ad, the campaign executed by JWT features a gifted, visually impaired photographer Bhavesh Patel, whose monologue opens the film. "Beauty exudes from a woman's confidence and her laugh...", he says, as the camera pans on Katrina



"We want to show the feeling fragrance evokes and images it conjures in the mind's eye."

GEORGE KOSHY

"The approach was to capture the things as they took place naturally. I selected the shots intuitively."

SUNHIL SIPPY



Kaif, who is busy getting ready for a photo shoot in a purple gown. As she walks on the set, Patel continues describing how her aura and fragrance overwhelmed him, as he starts clicking the actress.

"With every photograph I took, her fragrance formed a vision in my mind," he says, and here it is revealed that Patel is visually impaired. The film ends by showcasing Kaif's pictures clicked by Patel, accompanied by the tagline 'Discover the power of fragrance.'

George Koshy, category head - Personal Wash, HUL, says that they have tried something 'different' this time with the brand campaign, dubbing it as a multi-dimensional approach to beauty transcending the physical aspect.

"The objective is to land Lux's fragrance proposition with the film and portray how fine fragrance can communicate a woman's beauty and confidence, even without sight. We want to show the feelings it evokes and images it conjures in the mind's eye, when you smell a fabulous scent," he explains. Lux has also shifted focus from the 'Lux star' (leading ladies of cinema) to a photographer.

The campaign promotes Lux Body Wash Fine Fragrance variants, launched in January this year. According to the company, Lux Magical Spell Body Wash - which has the fragrance pearls of Black Orchids and Juniper Oil - and Lux Scarlet Blossom Body Wash - which has the fragrance pearls of Egyptian Violet & Elemi Oil - will be the

most popular SKUs in this range.

Sunhil Sippy, who directed the campaign in two days, believes that 'Perfume Portraits' brought together two different worlds - one of celebrity and one of reality. "While I did set up certain shots to convey the emotional elements, the approach was to capture things as they took place naturally. I selected shots intuitively," he recalls.

## DISRUPTIVE EFFORT

According to branding consultant Cajetan Vaz, the fragrance story is well portrayed by an interesting creative execution. "The use of a blind photographer is disruptive," he says, adding that while the proposition of 'new fragrance' is well addressed, it does not add to the brand equity. He suggests a serious rebranding for Lux which always has been a 'film star's soap'.

"Nose is king in this commercial," says Prathap Suthan, managing partner and chief creative officer, Bang in the Middle, pointing out that this is a new look at this category, especially for soaps, not to say that Dove hasn't broken the mould a while ago. "I like the change and direction that I suspect Lux is moving into. A perfume stance more than soap," he notes. ■

saumya.tewari@afaqs.com

## THE VIRAL FEVER

# In the Hot Seat

The new-age media company meets Arvind Kejriwal in its satirical show. By Saumya Tewari

Arvind Kejriwal, the soon-to-be-crowned chief minister of Delhi, has broken yet another stereotype by appearing on a satirical show 'Barely Speaking with Arnub' by online entertainment network, The Viral Fever. The new-age media company has partnered with The Times of India for its 'Great Indian Litterbug' digital campaign and the Aam Aadmi Party to drive the anti-littering message.



The 11-minute long video features Kejriwal in his signature muffler and AAP party cap, smiling, as Arnub introduces him as the man who has based his entire political career on Anil Kapoor's movie 'Nayak'. Throughout the interview, Arnub throws allegations at Kejriwal to which he gives witty responses. From his dressing sense to his negligible bank balance, the founder of AAP reveals his witty and spontaneous side to viewers. The interview cleverly delivers the anti-littering message to viewers via AAP's symbol (the broom), which Kejriwal claims will help clean not just the country politics, but also the conscience of the common man.

Speaking about the milestone, The Viral Fever's founder and

CEO, Arunabh Kumar, says, "After interviewing Shah Rukh Khan on 'Barely Speaking with Arnub', we were aiming to get people from different industries who have aced their fields. Kejriwal has been on our Top 10 list. We have been chasing him since November. This video is special because it features a would-be chief minister in the most uncomfortable chair, answering satirical questions."

After TOI approached The Viral Fever for its 'Great Indian Litterbug' campaign, featuring Kejriwal on the show made perfect sense as he has been crusading anti-corruption movement, explains Kumar. The show was shot a day after the Delhi elections and was released online on February 9. ■

saumya.tewari@afaqs.com



**SUPRIO GUHA THAKURTA > CHIEF STRATEGY OFFICER, THE ECONOMIST**

# “It doesn’t bother me at all if tomorrow there is no print”

An interview with Suprio Guha Thakurta, chief strategy officer, The Economist.

By Prachi Srivastava

In December, Suprio Guha Thakurta was given a global role at The Economist Group; he was named chief strategy officer. Previously, he was MD, circulation, Asia Pacific, and MD, India, at the group, where he has spent the last seven years.

Guha has over 20 years of experience. In the past, he worked with Godrej and Boyce, and Lintas Personal.

Globally, the weekly circulation of The Economist is over 1.5 million. In India, it is around 35,000.

Edited Excerpts:

**Your new title is interesting. Did this position exist previously? What does it entail?**

The position did not exist before. It helps if someone at the global level looks at all these changes – someone who understands what they mean. In brief, that’s what it is.

The responsibilities are simple – Whatever our readership is, just try and double it.

With the shift to mobile as a platform of media consumption, we see a great opportunity. This will make us more accessible to new, potential subscribers. It will create more media opportunities for brands to associate with The Economist, and will open up new revenue streams that do not exist today.

My role is not to preside over grandiose strategies and endless spreadsheets, but to ensure we accelerate our digital plans.

**Of late, far more media companies seem to have chief strategy officers than they used to. Why do**

**you think that is?**

It is tough to keep the regular business going and also constantly think about various other things. Hence, you need to find someone who can do the thinking.

There are people who, a little away from day to day work, can look at all the different developments across industries and geographies. They understand these things because technology doesn’t come naturally to news journalists or media people. In the future, more

**Facts tell you that the mobile phone is going to drive everything.**

and more people will be seen doing this job.

**Magazines are a declining business. Isn’t The Economist part of that general trend? What are you doing about it?**

Of course it is. When you talk about the magazine business, the way it is today, it’s possibly not going to make too much money in the next 10-15 years.

But we don’t see ourselves in the ‘magazine business’; we’re in the business of creating content.

It doesn’t bother me at all if, tomorrow, there is no print. All I am bothered about is how people are consuming media, how can I get my content to them and how can I make money out of it.

We want to be relevant to the consumers... or, to a portion of the consumers. I am not saying all media consumers will read The Economist, but the people



who do are successful. They have money to pay for the content, and that’s not going to change.

**When publishers try to get their readers to migrate from print to online, what challenges do they face?**

Is this the time to say, ‘Let’s put all our eggs in the digital basket’? That’s the biggest challenge.

Facts tell you that the mobile phone is going to drive everything. If you’re 100 per cent sure about it, you need to find revenue models for it.

The dilemma is that money is finite. Say you have come up with a concept that’s purely digital, and say it will require \$50 million over the next three years. That means you will not have that money for the regular business.

**Do you foresee The Economist going entirely digital? How long before this happens?**

No, I don’t think it will turn entirely digital in a long time. Different countries have different levels of change, driven by internet penetration and smartphone adaptation. Some cultures will continue to read print; Japan, for instance, is a developed country but still, print rules there.

In 2013, globally, 13 per cent of our subscribers were pure digital subscribers. The number is expected to become 17 per cent now.

What is really falling is print advertising because marketers think they have better ways of reaching their consumers through phones. Monies are moving from print to digital.

**How does The Economist approach India? Tell us about this market.**

India is a strange market. Based purely on subscription numbers, India is the fifth largest market in the world for The Economist. The question here is the ability to make money out of it. At Rs 6,000 (for an annual subscription), we are way more expensive than any other product. Also, because

we can’t print here – due to government regulations – it becomes difficult to make profits. We have to get copies couriered from Singapore every week and it costs us close to a million dollars per year.

**You have a global role and are based in Mumbai. How different would it have been if you were based in the UK?**

To stay in India was my decision. Today, people have far more respect for an individual’s work-life balance than they did before. Ten years back it would not have been possible. Five years back, it would have been difficult. But today, it’s not difficult at all.

**Unlike other magazines, The Economist has always had one, standard edition for the whole world. Why haven’t you localised your content like the rest?**

That would be like moving away from our core positioning. In doing so, we might appeal to more people but the core consumer will be gone. ■

prachi.srivastava@afaqs.com

**SAB TV**

# A Uniting Film

The brand film shows the much-prevalent phenomenon in families today - that of the digital world encroaching personal lives. **News Bureau**

Sab TV, the family entertainment channel from Multi Screen Media, has released a new brand film, *#DigitalDividesSABUnites*, which reiterates the core philosophy of the channel, 'Asli Mazaa Sabke Saath Aata Hai'.

The brand film shows the much-prevalent phenomenon in families today - the digital world encroaching personal lives. But the channel assures that there is always some common thread joining the family.

The satirical film shows a joint family living together, but everyone busy on some gadget chatting, surfing, playing games leading to no conversation. The film features the father of the family narrating his grievances through a song. In the end, despite all the commotion, everyone is seen still glued to their devices. At this point, when the father mentions the latest update from Sab TV, everyone joins in to comment on it.

The inference? Sab TV's light-hearted, family-centric shows entertain every member of the family, and is one of the uniting factors among them. The brand film



"The film takes a dig at how the virtual world is beginning to overpower the real world."  
**ANOOJ KAPOOR**

accentuates Sab's brand philosophy of 'Asli Mazaa Sab Ke Saath Aata Hain' by also concurrently urging people to stay together in harmony and savour life as one, instead of letting the virtual space overpower.

Conceptualised by SohoSquare, and directed by Prasoon Pandey of Corcoise Films, the film went live on January 31.

Anooj Kapoor, senior EVP and business head, Sab TV, says, "Our film takes a light-hearted dig at how the virtual world is beginning to overpower the real world which we inhabit. The fact that virtual world has made us individualistic

and introverted is nicely contrasted with how Sab continues to makes us extroverted and re-enthuses us to bond with our family through fun and entertainment."

Anuraag Khandelwal and Satish deSa, ECDs and Creative Heads, Soho Square, Mumbai, add, "This film had to be something that fit right into any of Sab TV's programming. Once we came upon the idea of the digital divide, we asked ourselves: how would Tarak Mehta and his team deliver this message? The answer, of course, is this film."

The channel ran different campaigns in the past with the same integral idea, such as 'Aur Bhi Asli Mazaa Sab Ke Saath Aata Hai', 'Zindagi ka Matlab Toh Apno Se Naata Hai', 'Asli Mazaa SAB Ke Saath Aata

The campaign delivers the message in a funny way.

Hai', 'Ab Bacche Bacche ko bhi Samajh mein Aata Hai, Ki Asli Mazaa SAB ke Saath Aata Hai' and the most recent 'Sab Ka Waqt Aata Hai, Toh Bhaiyo aur Behno sab mil-julke raho. Kyunki Asli Mazaa Sabke Saath Aata Hai.'

The new brand film is being aired on TV, Cinema Halls and Digital. The channel is running a contest that incentivises audiences to share unpleasant experiences as a result of imprudent usage of mobiles and social media during get-togethers. ■

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

**ZIVAME.COM**

## Fitting Lessons

The lingerie brand reaches out to women and underscore the importance of wearing the right sized-bra. **News Bureau**

Zivame.com, a leading lingerie e-tailer, has kick-started an on-ground campaign titled 'Fit is my Right', through which it is helping women find the right bra size. The goal is to reach out to over five lakh women over the next 12 months.

The effort comprises college visits, educational workshops, and free counseling and fitting sessions for students in Mumbai. For this, Zivame has deployed a mobile van called 'Mobile Fitting Lounge'. The all-women, customised fitting van has three trial rooms and bras of all sizes. Fitting experts have been roped in to help women identify the right size. The campaign will be extended to Delhi and Bengaluru.

What led to this campaign? Well, according to a recent survey conducted by the brand team about the usage of bras among Indian women, four out of five Indian women do not know their

size, and have been wearing wrong-sized bras all their lives. The sample comprised 1,400 women.

The survey also revealed that women are also not aware of the fact that, ideally, a bra should be discarded after a certain number of days. In fact, 53 per cent of the respondents were found to be using bras that were 'too old'. Moreover, the survey revealed that 82 per cent of the women in India have never received professional help in finding the right bra; most tend to wear bras that are a size too large for them.

Richa Kar, founder and CEO, Zivame, says,



"Women are not comfortable talking about bras! For most girls the first 'bra buying' experience is about going to a lingerie store and dealing with salesmen or women, who are rarely equipped with the right knowledge about fit and style. He/she suggests a size that he/she deems fit... all this in an uncomfortable environment where there is no scope to ask questions. And the buyer is not even sensitised to the possible problems she can face with the wrong fit."

Launched in August 2011, Zivame has offers over 5,000 lingerie styles, 50 brands and 100 sizes. Some of its offerings include 'Try at Home', 'Fit Consultant' and 'Discrete Packing'. ■

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



# JOB SWITCH.in

**Post:** Sr. Visualisers

**Company:** Log 5 Communications Pvt. Ltd.

**Profile:** Good Visualization skills. Responsible for designing micro sites, mailers, Print ads, Logo designs & banner creatives. Must have extensive experience of color scheme and typography. Working knowledge of Flash Animation, Action script (Optional).

**Exp:** 2 to 3 years

**Location:** Mumbai

**Email:** navin@log5communications.com

**Post:** Client Servicing

**Company:** Grasshoppers India Pvt. Ltd.

**Profile:** Ability to think on the feet, document a brief and get good output from the creative team. Must be highly organized and have the ability to multi-task Plan and Coordinate on new projects and sniff out project opportunities. Over-see day-to-day operations of client projects.

**Exp:** 2 to 3 years

**Location:** New Delhi

**Email:** info@thegrasshoppers.biz

**Post:** Jr. & Sr. Art director

**Company:** Thought Bubbles

**Profile:** Ability to work on multiple assignments simultaneously. Confidence, to present and explain ideas to colleagues. Ability to work under pressure.

**Exp:** 3 to 5 yrs

**Location:** Chennai

**Email:** careers@thoughtbubbles.in

**Post:** Business Development Manager

**Company:** Foundation Advertising Services Pvt. Ltd.

**Profile:** To identify and approach target clients agencies Who advertise in digital media amp other leading media for business revenue generation opportunities.

**Exp:** 3 to 4 years

**Location:** New Delhi

**Email:** info@foundationadvertising.com

**Post:** Senior Executive - Client Relations

**Company:** Quotient

Communications Pvt. Ltd.

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

**Exp:** 0 to 2 years

**Location:** Mumbai

**Email:** team@quotientcomm.com

**Post:** Visualisers

**Company:** Associated Advertising Pvt Ltd

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

**Exp:** 1 to 2 years.

**Location:** Mumbai

**Email:** careers@associated.co.in

**Post:** Sr. Copywriter

**Company:** Thoughttrains Designs Pvt. Ltd

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

**Exp:** 2 to 6 yrs

**Location:** Navi Mumbai, Vashi

**Email:** hr@thoughttrains.com

**Post:** Social Media Executive/

Senior Executive

**Company:** Six Inches Communication Pvt. Ltd.

**Profile:** Strong ideation, understanding of consumer behaviour, campaigns, content, powerpoint etc.

Independent owning the pitches to client driving strategic presentations Having a strong past record of managing platforms with results in important.

**Exp:** 2 to 3 yrs

**Location:** Mumbai

**Email:** anisha.b@sixinches.in

**Post:** Digital Media Planner

**Company:** Goldmine Advertising Limited

**Profile:** Candidate will be responsible for lead generation,

new business and creating market opportunities for online communication business and Researching and identifying prospective clients.

Should have sound experience of planning, developing & executing digital marketing strategies.

**Exp:** 2 to 8 yrs.

**Location:** Mumbai

**Email:** priyankaa@goldmineltd.com

**Post:** UX/UI Designer – Digital

**Company:** Associated Advertising Pvt Ltd

**Profile:** The position requires constant communication with colleagues. Knowledge of core design and layouting softwares - Adobe Illustrator Photoshop Corel.

**Exp:** 3 to 5 years

**Email:** response@associated.co.in

**Post:** Copy Writer

**Company:** Brands On E Advertising Pvt. Ltd.

**Profile:** Ability to generate out of the box ideas roll out clean fluid evocative copy turn briefs into inspiring pieces of marketing communication be comfortable with both long and short copy - Exceptional grip on various media vehicles and advertising work across various industry verticals.

**Exp:** 1 to 3 yrs.

**Location:** New Delhi

**Email:** info@brandsone.com

**Post:** Sr. Copywriter

**Company:** Thought Bubbles

**Profile:** To Conceptualise and write copy for ads, brochures, websites, social media etc. To Brainstorm ideas with other members of the creative team.

**Exp:** 1 to 4 yrs.

**Location:** Mumbai

**Email:** careers@thoughtbubbles.in

**Post:** Copywriter

**Company:** Greyapple Advertising Services Private Limited

**Profile:** To Conceptualise and write copy for ads, brochures, websites, social media etc. To Brainstorm ideas with other members of the creative team

**Exp:** 0 to 2 yrs.

**Location:** Bangalore

**Email:** career@greyapple.net

**Post:** Business Development Manager

**Company:** The Brand Custodian

**Profile:** He should be operationally sound and capable of handling full cycle assignments from briefs to execution. Handle all requirements of clients and generate new business from existing clients.

**Exp:** 5 to 7 years.

**Location:** Noida

**Email:** info@teambtc.in

**Post:** Account Director

**Company:** Sanket Communications Pvt. Ltd.

**Profile:** Ability to work on multiple assignments simultaneously. Confidence, to present and explain ideas to colleagues. Ability to work under pressure.

**Exp:** 15 to 15+ years.

**Location:** Kolkata

**Email:** recruitment.sanket@gmail.com



## TO ADVERTISE, CONTACT:

**Abhilash Singh**

Ph: 09999989454

Email: abhilash.singh@afaqs.com

**Kritika Kashyap**

(Delhi)

Ph: 07838488630

Email: kritika.kashyap@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](http://www.jobswitch.in)

Join us on  : [facebook.com/jobswitch](https://facebook.com/jobswitch)



# >> MOVEMENTS/APPOINTMENTS <<

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

## MEDIA



RAVIKANT SABNAVIS

**S**tar Pravah, the Marathi general entertainment channel from Star India, has appointed Ravikant Sabnavis to head the channel. He joined the company as executive vice president and general manager. He replaces Prem Kamath, who moved out last August.

Sabnavis moves in from Force India Formula One Team Academy where he was the director. He brings with him over 22 years of experience having worked with Kingfisher Airlines, Heinz India, ConAgra Foods, Lintas India (now Lowe Lintas).

Mindshare, the WPP owned media network, has appointed Prasanth Kumar as chief executive officer, South Asia, effective March, 2015. He's currently head of GroupM's Central Trading Group and a member of GroupM's South Asia Executive Committee. Kumar replaces Ravi Rao who will be transitioning into a new role within GroupM.

Affle, a Mobile Apps and Ad Service (MAAS) company, has appointed Aman Grover as director - Global Delivery and Alvin Ling as director - Product Strategy. Based in Noida, Grover will work towards setting up new strategies and processes to streamline the delivery and operations on the Affle Apps platform. Grover comes with over 12 years of experience in Delivery and Product Management in companies such as Genpact, BirlaSoft, Xerox and OSSCube. Ling, meanwhile, brings in over 15 years of experience, the last five of which were at Smaato.

Bloomberg TV India has appointed Alok Nair as EVP. In his new role, Nair will be responsible for P&L, business strategy, marketing, content,

distribution and the overall growth strategy of the channel. He will be working with the board of Business Broadcast News.

Nair's last stint was with Network 18, where he was the national revenue head for CNBC TV18 and CNBC Prime HD. He had joined Network 18 in 2003, as a senior executive.

Tata Sky, a Direct to Home (DTH) operator, has announced the appointment of Pallavi Puri as its chief commercial officer and Malay Dikshit as its chief communication officer.

In her new role, Puri will be in charge of the commercial function which includes subscription revenue management and enhancing Value Added Services (VAS). Meanwhile, Dikshit will spearhead the brand communications division.

Puri brings with her over 17 years having worked with Blow Plast and Hutch. Prior to joining Tata Sky, Dikshit was the marketing director for Diageo in Moët Hennessey Diageo for Malaysia and Singapore.



SAURABH BHANDARI



ARVIND KALIA

Patrika Group has promoted Saurabh Bhandari to the position of national head, marketing. Previously, he was national head, corporate.

Meanwhile, Arvind Kalia, the CMO of the company will now be designated as the national head, mentoring. ■

## ADVERTISING



AYAN BANIK

**A**yan Banik, vice president - planning, Ogilvy & Mather has put in his papers. He joined Ogilvy as senior planning director in 2010 and was promoted to vice president, planning in 2013.

Neeraj Bassi, president planning, Ogilvy & Mather, Delhi has put in his papers. Bassi joined Ogilvy in 2011 and took the role of head of planning in August. He was promoted to president - planning in July, 2012 with responsibilities including Ogilvy Action, PR and Digital.



JOONO SIMON

Joono Simon, executive creative

director, Ogilvy & Mather, Bengaluru, has resigned to open an interactive agency based out of Bengaluru. Simon joined Ogilvy, Bangalore in August, 2011. He has over two decades of experience having worked with Leo Burnett, Sri Lanka, Contract Advertising, R K Swamy BBDO, SSC&B Lintas and MAA Bozell, JWT, Chennai and Mudra South.

Rediffusion - Y&R has promoted Kavita Kailas to the position of chief strategy officer, which was previously occupied by Gautam Talwar, who has decided to take a year-long sabbatical. Kailas has been heading the strategic planning function at the agency. Meanwhile, Prithviraj Banerjee, strategy head of Rediffusion Mumbai, has been given an additional responsibility of strategy planning head, Everest Brand Solutions. ■

## MARKETING

**H**itachi India has elevated Kojin Nakakita as managing director. He will be responsible to grow Hitachi's 'Social Innovation Business' in India. He was previously deputy MD, Hitachi India.

The company's erstwhile India MD Ichiro Iino has been promoted as chief executive for Asia Pacific. He will be responsible for growing Hitachi's 'Social Innovation Business' in ASEAN,



KOJIN NAKAKITA



ICHIRO IINO

India, Korea and Oceania.

Iino will succeed Kiyooki Iigaya, who is returning to Japan to assume the post of president of Hitachi Document Solutions. Iino will also take over the role as new chairman of Hitachi Asia and Hitachi India from Iigaya.

Micromax Informatics has appointed Shubhjit Sen as its chief marketing officer. In his new role, he will focus on leading all marketing efforts for the company, across markets, while strengthening the overall brand communication.

At Micromax, Sen replaces Shubhodip Pal, who has spent the past two years as chief marketing officer.

Sen moves in from GlaxoSmithKline Consumer Health, after spending 21 years at the company. The last position that he held there was EVP - marketing of GSK Consumer Health.



DAMYANT SINGH

Adidas Group has elevated Damyant Singh as brand director of Adidas in India. He will report to Dave Thomas, managing director of Adidas Group India. Prior to his new mandate, he was the head of category marketing for Adidas in India.

He will succeed Tushar Goculdas, who was recently appointed as the brand director for Adidas Emerging Markets. Singh will be responsible to

deliver a strategic roadmap to further sharpen and strengthen the brand in India. His mandate will include implementation of insightful consumer experiences, building on the existing world-class athlete portfolio and seamless execution of brand campaigns to effectively reach out to consumers.

Singh has over 17 years of experience having worked at advertising agencies such as Bates, Capital, Percept and Mudra. ■

COMING  
TOGETHER  
AND  
CREATING  
BILLION  
SMILES.

Reaching vast audiences  
through our network, was never in doubt.  
Now, with Third Party Audit,  
Surewaves Spot TV Network  
is taking another giant leap.  
To deliver the added confidence,  
No wonder the smiles just got bigger.  
Surewaves Spot TV Network  
is now audited by Hansen Research.



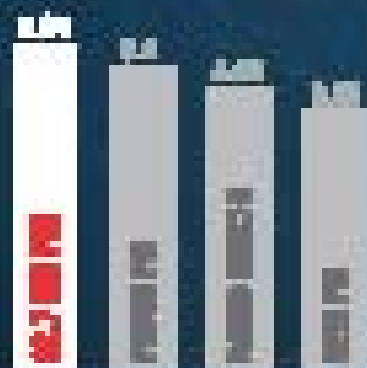
**surewaves**  
REACHING PEOPLE

48 STATES  
400+ CABLE & DISCERNAL SATELLITE CHANNELS  
100+ MILLION HOUSEHOLDS | 670+ MILLION VIEWERS | 7500+ TOWERS  
ON THE NETWORK

[WWW.SUREWAVES.COM](http://WWW.SUREWAVES.COM)

# WE ARE ADDICTIVE

Highest Time Spent Listening (TSL) across all stations.



## WE ARE 92.7 BIG FM

### 92.7 BIG FM

SUNO SUNAO, LIFE BAMBAY!

© 2015 The Media Development Corporation. All rights reserved. 92.7 BIG FM is a registered trademark of The Media Development Corporation. All other trademarks are the property of their respective owners. 92.7 BIG FM is a registered trademark of The Media Development Corporation. All other trademarks are the property of their respective owners. 92.7 BIG FM is a registered trademark of The Media Development Corporation. All other trademarks are the property of their respective owners.