

afags! Reporter

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HOW TO PLAY IT

The rule of thumb that brands, and their creative partners, ought to keep in mind while crafting communication during the cricket circus.



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He is back home and brimming with ideas.



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Akshay Kumar plays an energetic part in this ad.



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New Identities

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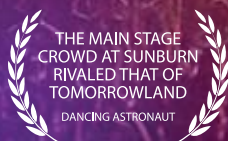
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ASIA'S BIGGEST MUSIC FESTIVAL
JUST GOT BIGGER.

“SUNBURN GOA
IS NOW AS BIG AS
TOMORROWLAND
AND ULTRA MIAMI.”

IMS APAC BUSINESS REPORT 2014



YouTube OVER 7 MILLION VIEWS

f 1.4 MILLION FANS

t 189K FOLLOWERS

g+ 920K FOLLOWERS

u 49K FOLLOWERS

👤 700K ATTENDEES

This fortnight...



Ever noticed how the reaction of the ‘classic Indian cricket enthusiast’ – oh, it’s a type, alright! – to an ad at the end of an eventful over, depends, almost entirely, on whether the team he is supporting is playing well or not? The same ad can evoke a hearty laugh, tolerant silence or a barrage of expletives (mostly typed on a social media platform while being uttered out loud), depending on whether the viewer is cheering for the winning team.

Which is why, marketers are painfully aware of the fact that the success of a World Cup or IPL campaign is contingent upon a lot more than just the usual variables like the quality of the brief, the creative idea, the insight and the budget. It depends on arbitrary factors, all of which boil down to the mood of the viewer. Which, in turn, depends on the swing in Virat Kohli’s bat.

In such a scenario, what’s the best an agency can do? Creating a mood-proof spot would require magic. The next best thing, however, is trying to play safe by heeding a tip or two from those who’ve been there, done that – and then emerged victorious or learnt the hard way.

One of the most amusing tips of all was one given by an advertising executive quoted in the story – she said, “First of all, let’s not fool ourselves. In India, no fan of cricket waits to check out the ads we’ve made. So let’s be humble about it, follow a few simple rules and go home.” (One read and you’ll figure out who said it).

But on the other side of the globe, fans of American football actually look forward to sampling the ad films that play during the annual National Football League (NFL).

Can the Indian cricket spot become as popular as the great American Super Bowl spot? The aforementioned exec. seems to think so. It’s a matter of time, she surmises. And her clients feel the same.

In the meanwhile, no harm in doing things by the book, is there?

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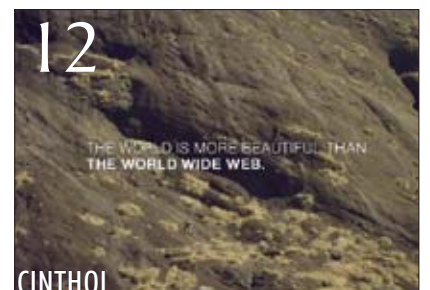
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A digital campaign that urges consumers to go offline.

'MAUKA MAUKA' FILMS

The Real Stars

The team from Bubblewrap Films talk about braving deadlines and exhausting shooting schedules of ICC World Cup ads. By Sohini Sen



Once in a while, a campaign that binds the whole country together comes along. One such opportunity, or shall we say 'mauka', came to Bubblewrap Films recently, when Star Sports asked the production house to create a campaign around the ICC World Cup. With the creative ideas coming from Star's Mustafa Rangwala, the team behind the 'Mauka Mauka' campaign set to work - never imagining that it would gather such popularity in such a short time.

Sample this: the first Mauka film, India Vs Pakistan has been viewed 2.3 million times in three weeks, and has given rise to social media conversations.

"We even had a spot prepared for a 'what if we lose' scenario - though we hoped we wouldn't have to use it," says Suresh Triveni, director, Bubblewrap Films. "That is where the momentum started, so the real credit must go to the Indian cricket team."

The team did not know that it would be a long campaign - four films running presently and hopefully with two more to come. On January 22, when a brief came from the Star Sports team, all they knew was that the final spot was to go on air by February 6. Keeping aside the dates for the post-production work, this gave team Bubblewrap a total of five days to work on the film - an impressive feat, considering an ad film generally takes 20-25 days to make.

MUSICAL MAUKA

The idea to incorporate a soundtrack came from Triveni, who felt that if a spot had to play for 10 whole days before the match, it might as well be hammered away on TV along with a suitable tune. Enter freelance music directors Vinayak Salvi and Rohan Utpat.



"The entire brief for the music was that, here was a guy who is searching for the ultimate chance and has still not been lucky enough to get it. Rather than making it gimmicky and spoof-like, we wanted to make it soulful. Also, if you look at it, there are no cricketing sounds or words like chauka in the lyrics," shares Triveni.

Vikas Dubey, from Star, wrote the lyrics, while Alamgir Khan was chosen as the voice. The duo (Salvi and Utpat), which has worked on KBC (Kohima) and 'Indian Idol' campaigns as well, were given no more than a day to wrap up this leg of the campaign.

"The word has become like a chant now. It's just one word which is sung in different tempos. Once the track picked up, we made it like a tagline for the campaign - the alaapi mauka," chimes a smiling Utpat.

ALL IN A DAY'S WORK?

According to Salvi, a music director can come up with a tune in a few hours or maybe a day. Could they foresee how popular this tune would become? That it would be picked up and recycled by cyber-spoofers and cricket enthusiasts? No. However, they were aware that the platform would be huge.

"Who can ever miss an India-Pakistan match? And any conversation around it is sure to be followed. We didn't expect it to become this big,

but it has picked up and people are even making response videos. One of those response videos has actually got more hits than the original film itself," points out Salvi.

Imitation is the biggest form of flattery, they say. Triveni seems to agree. "Why would anyone stop any of these from happening?" he asks, adding, "take the incredible spot by TVF. 'Mauka Mauka' is spreading through response videos, jokes, t-shirts, etc."

The curiosity behind the campaign has increased with each film. While memes and rumours surface from time to time, Bubblewrap's own 'likes' on Facebook have more than tripled in a matter of weeks.

Briefs come with a day's notice and the team has to deliver, even if it means pulling an all-nighter. Work, however, doesn't suffer. This can be gathered from the meticulous detailing in the Mauka films. For example, in the India-

"Briefs come with a day's notice and the team has to deliver."

Pakistan film, within that one on-screen minute, the protagonist is shown living through five World Cups (1992-2011). Keeping that in mind, the set had to be changed completely each time the passage of four years was shown - not even a lampshade was repeated.

The Mauka campaign is what Triveni dubs an "organic campaign."

"Because, even I don't know what I am going to shoot this week," he explains, adding, "You can't say who we are going to play against in quarter finals. That is where the in-house brain of Star comes in."

The Mauka campaign has certainly put the six-month-old Bubblewrap Films on the map. As Triveni says, "We are the true underdogs and we love the attention."

The firm has worked on the recent McDonald's 'Oye Teri' and Complian's 'Aakhir Khata Kya Hai' campaigns. Says Ketaki Guhagarkar Surve, founder and producer of Bubblewrap Films, "this certainly gives us an opportunity to work with good, strong scripts, which is what we want to be known as." ■

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**THIS VISHU,
SHOWER
YOUR BRAND WITH
PROSPERITY**

Source: IFS 2012 Q4

Malayalis are gearing up for the biggest shopping season after Onam. This April, make sure your brand experiences the touch of prosperity with Kerala's No. 1 Daily, Malayala Manorama.

Malayala  **Manorama**
Nobody delivers Kerala better

OLX.IN

Beyond a Transaction

The online classifieds site's **new campaign portrays the emotional side of a transaction** which happens between a buyer and seller. **By Sohini Sen**

Selling your old cupboard or bike may just seem like a trivial transaction to many, but ask those who part with their beloved items. That transactions on online market places are not merely an exchange of items and money, is the key theme in OLX's new campaign 'Keemat Bhi Kuch Keenti Bhi'.

"The common perception is that OLX is used by people when they are low on cash or need to get rid of extra stuff lying unused. But, reality is that people from all classes use it. There is a higher order purpose when you sell on OLX as well, which is what we are trying to show here," says Amer Jaleel, NCD, Lowe Lintas and Partners.

It is the higher order benefit that is showcased in both the films from the online classifieds site. One film shows an old car being sold to an interested buyer. But, while money changes hands, a hearty



"Our campaign is a tribute to everyone who has had to let go of a dream because of circumstances."

AMARJIT S BATRA



SUSHIL KUMAR

marketplaces. The other user insight we gained pertained to the place our belongings have in our lives. The products we own are closely tied to our stories, passions and dreams, and OLX is a means to extend those dreams by way of extending the life-cycle of the product. Our 'Keemat Bhi, Kuchh Keenti Bhi' campaign is a tribute to not only all OLX users, but also everyone who has had to let go of a passionate dream because of circumstances."

The fact that many brands are coming out with longer films does not deter Lowe. According to Jaleel, "The easiest way to show a higher order purpose is to take a social issue. But to connect it to the character of the brand is where the challenge lies. We wanted to bring up the emotional peg and pitch the website as something where something bigger is happening than just selling goods."

A third film is being made under the same campaign which should hit the screens in a few days. The 360-degree campaign will also feature radio spots, outdoor and print ads.

OLX has recently come up with a variety of interesting campaigns - 'Phone Ko Banao Sellphone (Womaniya)', which highlighted the benefits of mobile classifieds especially for women, and the one featuring Kapil Sharma, where the comedian posed as unused items requesting to be sold off.

The OLX campaign stands in sharp contrast to the recent Quikr outdoor ads. While OLX tries to show meaningful transactions in its campaign, Quikr assures users that they can keep their details secure and private from buyers, if they wish to. Whether users want privacy or a more lasting friendship with other users, the online marketplace is surely abuzz. ■

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FOTOCORP

"We wanted to pitch OLX as a platform where something bigger is happening than just selling goods"

AMER JALEEL

laugh and a handshake signify the friendship that has been forged.

Meanwhile, keeping with the trend of long-format films, the second film is a tribute to cricket fans. With the ongoing ICC World Cup, this made for a timely story. It shows a young man - an ardent cricket follower - who has to give up on his dreams to help the family. After several years, he sells off his cricket bat on OLX, realising that it might be of more value to someone else.

However, the film takes an emotional turn when the man goes to watch a local match where the 'buyer' is now using his bat to score runs. In both the ads OLX tries to give more meaning to what is generally believed as just a 'transaction'.

Amarjit Singh Batra, CEO, OLX India, says, "When we started out, we had the challenging task of creating the C2C market for used goods in India. As the platform started gaining popularity, we realised that there was something bigger happening which was more compelling and emotive than a mere transaction. People enjoyed OLX because it thrived on direct human interaction, which is becoming more fleeting under the pressures of a busy and stressful life, and is typically done through middlemen in

DISCOVER

HOW BIG BAZAAR IS CHANGING GEARS

FROM BEING A
DISCOUNT
PLAYER



TO A CHANGE MAKER

CNBC-TV18 AND FUTURE GROUP PRESENT THE BRANDS THAT BUILD INDIA

Big Bazaar is the flagship hypermarket retail chain from Future Group, with over 200 stores across the country. In this episode, we explore how Big Bazaar has changed the way people shop in India. From 'isse sasta aur accha nahin', the brand has evolved to 'Making India Beautiful'. Watch the story of this transformation, only on The Brands that Build India on CNBC-TV18.

Sat 7pm (O) & Wed 6.30pm (R)
only on CNBC-TV18



Present

THE BRANDS
THAT BUILD
INDIA

FACEBOOK

Tailor Made

The program will work with brands in India, Indonesia, South Africa, Kenya and Turkey, by creating personalised campaigns based on the devices people use. **News Bureau**



Facebook has launched *Creative Accelerator*, a program to help brands unlock the power of storytelling in high-growth countries.

Through this program, the social networking site's Creative Shop is working with clients and agency partners in India, Indonesia, South Africa, Kenya and Turkey, to establish best practices for high-growth countries by developing campaigns tailored to the people in each country and the devices they use to experience Facebook.

This move becomes all the more important in light of the growth of smartphones which blurs all geographical divides.

"Facebook's Creative Accelerator is a program designed to help brands unlock the power of personal storytelling in high-growth countries. We are rolling up our sleeves to co-create with our partners. There is no better way to learn than by building together," says Melissa Oppenheim, the Creative Accelerator program manager.

Facebook has already started working on

campaigns with brands through its Creative Accelerator model. For example, when Durex wanted to reach people on the go and express the message that condoms can make "love pleasurable," Facebook partnered with Durex's creative agency in Indonesia, Upnormal Pingfans, to ensure that people accessing Facebook through feature phones and low-end smartphones would be able to seamlessly view the content on their devices. Different copy went out to males and females to take into account the cultural norms associated with condoms and sex in Indonesia.

In another instance, Nestle Everyday wanted to reach people in both metro and rural areas in India. Facebook, along with the brand and its agencies, Publicis Delhi and Media Alliance, developed creatives based on people's bandwidth strengths and device types. People accessing Facebook with lower bandwidths on feature phones and low-end smartphones received still images from Nestle Everyday. People with stronger bandwidth connections and more sophisticated devices received videos in their News Feed.

Through the Creative Accelerator program, the brand wants to create campaigns that are meant for everyone - not just for high-end smartphones or iPhone users. It keeps in mind that mobile phone screens

The program allows brands to create campaigns for non high-end smartphone users.

can be different for different users and tweaks its campaigns around that. Bandwidth is also a challenge, because whether the campaign should feature moving images or stills depends on that as well. Through the program, Brands are now able to develop and send rich media ads, such as videos, to people on faster connections and more relevant pieces of content, such as still images, for those accessing Facebook on a weaker connection.

Mark D'Arcy, chief creative officer, Facebook's Creative Shop, adds, "The biggest learning for me - and this is overwhelmingly true - is that technical limitation is not a limitation of cultural sophistication. And that creativity is not limited by the bandwidth or by any one phone a person owns." ■

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VIRAL NOW

Challenging Perception

New PSA questions the implicit bias most of us have when it comes to love. **By Sohini Sen**

Sometimes even the most apparent thing comes as a surprise. And, when it leaves us with a warm, fuzzy feeling in our hearts, that's when we know there has been a connect. Ad Council's latest PSA has taken the social world by storm by challenging perceptions and labels.

The *'Love Has No Labels'* campaign challenges and makes us accept our own personal bias. It starts with a reflection of two skeletons kissing each other behind a screen. When people emerge from behind the screen, it is revealed that they, in fact, are two women in love. The screen then flashes the message *'Love has no gender'*. More skeletal reflections follow and more prejudices are broken - including those related to age, disability, race, gender and colour. The campaign ends with the core thought - *'Love Has No Labels'*.

This is what the video's YouTube page says: "While the vast majority of Americans consider themselves unprejudiced, many of us unintentionally make snap judgments about people based on what we see - whether it's race, age, gender, religion, sexuality



or disability. This may be a significant reason many people in the US report that they feel discriminated against. Subconscious prejudice - called "implicit bias" - has profound implications on how we view and interact with others who are different from us. It can hinder a person's ability to find a job, secure a loan, rent an apartment, or get a fair trial, perpetuating disparities in American society. The *'Love Has No Labels'* campaign challenges us to open our eyes to our bias and prejudice and work to stop it in ourselves, our friends, our families and our colleagues. Rethink your bias at lovehasnolabels.com."

The video received 3.5 million views in just one day.

The video invites people to go to the microsite lovehasnolabels.com where people can take quizzes to figure out if they have any implicit bias, without knowing it themselves. There are also personal stories from people who have been discriminated against. The site, more importantly, gives an answer as to how can one stop bias. ■

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

TELEVISION



KELLOGG'S CHOCOS

The breakfast cereal brand's new campaign highlights the win-win equation between mother and child, where they learn and grow together over Chocos. The message is that the cereal enables children to unlock happiness in their childhood.

Creative Agency: JWT India



MAHINDRA & MAHINDRA

Mahindra & Mahindra's new campaign promotes the Arjun Novo tractor leveraging 3D animation to demonstrate superior technology of the tractor. The TVC explains and dramatises product features highlighting its key message for customers – Technology that allows you to do the impossible.

Creative Agency: Interface Communications



PIZZA HUT

Pizza Hut unveiled its latest offering the 'Overloaded Big Pizza' promising 30 per cent more toppings in its new campaign. The ad depicts a weighing scale with Pizza Hut's overloaded pizza on one end and another pizza on the other. Toppings start to fall on both the pizzas simultaneously tipping the scale on Pizza Hut's side outweighing the other pizza by a good margin.

Creative Agency: Ogilvy & Mather, New Delhi

PRINT



PARK AVENUE

Park Avenue has launched a print campaign with a set of advertisements to promote its beer shampoo range across markets. The campaign was released across the major newspapers with the catchline 'Relax it's a shampoo'.

Creative Agency: Publicis Worldwide



JOHNSON AND JOHNSON

The FMCG company launched a print campaign to promote its baby care products. The creative showcases a baby in the bath with the catchline 'She's soaking up new sound and scents' and 'Because your baby is the biggest sponge of all'.

Creative Agency: BBDO India



VOLKSWAGEN

The auto giant released a print campaign to promote its new car Jetta which showcases all the features of the car such as control, speed and airbags. The advertisement was released across metros.

Creative Agency: DDB Mudra

OOH



LG

LG, the electronics goods manufacturer, created the signature bat campaign where it created a gigantic bat for all cricket fans to write their wishes for their favourite teams. It was put at Hyderabad, Mumbai, Delhi, Gurgaon, Noida and other places.

Agency: DDB Mudra-Max Experiential

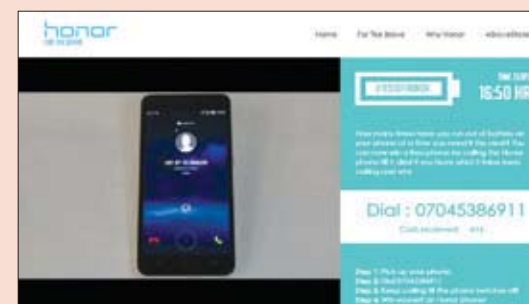


REACH MOBILE

Reach Mobile has launched an OOH campaign targeting the first time smartphone users in Sec B & C. The company put up billboards with creatives stating 'Dooriya Mitaye' across West Bengal, Northeastern States, Orissa and Bihar.

Agency: Posterscope India

DIGITAL



HUAWEI INDIA

The brand has launched #TestofHonor campaign to promote the new smartphone Honor 4X which comes with a powerful battery life. The company has asked consumers to call on the new phone at 07045386911 till the battery drains. The last person to call before the phone switches off, gets to keep the phone. The activity was live streamed on the brand's website.

Creative Agency: 22feet Tribal Worldwide

Got some great campaign that has been published recently? Upload it on afaqs! for the world to see.
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CINTHOL

Getting Real

Cinthol's digital campaign urges consumers to give the internet a break and explore the real world instead. By Ashwini Gangal



Cinthol's latest digital campaign titled *#AliveIsOffline*, an extension of the brand's two-year-old umbrella thought 'Alive is Awesome', urges today's perpetually logged-in consumers to get off the internet and live in the real world. Ironically, the campaign is a digital one. The film has crossed 22,000 shares on Facebook and six lakh views on YouTube.

In the film, a lone male traveller explores the scenic outdoors while making a conscious attempt to ignore incoming phone calls. Shot in Kerala, the ad has been crafted by Creativeland Asia and produced by BWP Totem Productions.

Sunil Kataria, chief operating officer, sales, marketing and SAARC, Godrej Consumer Products, implores the addicted netizen to remove the word 'media' from 'social media', and just be social - "with nature, fellow companions and themselves."

Anu Joseph, executive creative director, Creativeland Asia, says, "We go on holidays, but never go offline. We are never alive in the moment." The campaign, he says, is Cinthol's way of reminding people to lead more "balanced" lives.

As part of the teaser leg of the campaign, team Cinthol asked people - 'What would you give up



Kataria and Joseph: Go Offline

your Twitter handle in exchange for?' Hashtags *#Addicted* and *#AliveIsAwesome* were used.

In the ad, when calls to the protagonist go unanswered, an Interactive Voice Response (IVR) says, "The person you are trying to call is currently busy". Cinthol is making similar-sounding, customised caller tunes available for mass download. The goal is to reach 90 million users, shares the brand team. For this, Cinthol has tied up with several telecom providers.

The brand also plans to leverage online content partners and Twitter influencers to promote the campaign.

AWESOME INSIGHT?

According to Prithviraj Banerjee, strategic planning head, Rediffusion-Y&R Mumbai and Everest Brand Solutions, every generation looks at the newer guys and has something negative to say. When Cinthol makes a statement like this, it risks becoming 'preachy'.

"It would have made more sense if the product was closer to the execution, critiques Banerjee, adding, "The first few ads (released under the *Alive Is Awesome* thought) linked it (Cinthol) back to a feeling of freshness... a clear connect to the category. But this new execution makes a larger-than-life statement, running down the world of connectivity and mobiles, but does not tell the consumer how exactly the brand helps this happen."

Would it have helped if the protagonist was shown lathering up with a bar of Cinthol? "A small connect, be it through a product demonstration, or even a usage occasion, would have helped," Banerjee answers.

Sudarshan Banerjee, director and managing partner, Utopeia, a brand marketing consultancy, offers on the matter, "The FMCG key visual could have brought some brand connect, though it would make the urbane kind cringe. Or maybe not. Man rummaging in the bag for said soap-lathering up-soap dropping into lake after slipping off the rocks... might have been necessary evils."

Says Prem Mehta, former chairman and managing director, Lintas India, and present day chairman, The Northpoint Centre of Learning, a management institute, "While the execution is interesting from the point of view of building a long-term, outdoor personality, the immediate relevance to the product offering is questionable."

Cinthol's Kataria defends, "I have done films that show people bathing under waterfalls because we wanted to build a connect for Cinthol. I want to sell premium, functional benefits, which my functional films will do. This one is my 'brand film' not a 'soap film'." ■

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YOUTUBE

Measuring Impact

The **survey tool helps brand managers to measure campaign impact** in real time. News Bureau

Google has launched *Brand Lift survey tool* on its streaming platform, YouTube, which allows brand managers to measure the impact of their advertising on brand awareness, ad recall and brand interest, based on fast, accurate survey data and search trends collected

directly from the target audience in a matter of days.

As per an official note, companies like Star India, Carwale, Nestle and J&J India have used this survey for their brand campaigns.

While online has always been a measurable medium and easy

to calculate ROI on ad spends by measuring clicks and impressions, advertisers focussed on brand advertising have struggled to measure

the impact of their brand campaigns. With the rise of online video, there has been a big focus on improving measurement for brand campaigns.

YouTube introduced True View ad formats which allowed advertisers to pay only if someone agreed to watch the campaign, and taking this a step further, brands are now using online survey tools to capture and measure increase in brand awareness, ad recall and overall brand interest.

The company claims that hundreds of brands in India have leveraged the Brand Lift survey tool on YouTube. ■

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RASNA

Energetic Role

In its latest campaign, the much-loved soft drink brand ropes in the fit and tough-looking Akshay Kumar to convey the brand's iconic message 'I love you, Rasna'. By Saumya Tewari

Summer is approaching, paving the way for a barrage of ads featuring various beverage brands coming to the rescue as the 'ultimate thirst quencher'. In its latest communication, the leading player in the concentrated drinks category, Rasna, goes back to basics by highlighting its iconic tagline, 'I love you, Rasna'. The line, attached to the brand since 1987, makes a comeback, but with a twist. Instead of a celebrity mother, the brand has roped in a rather tough looking and fit Akshay Kumar to reiterate the brand positioning.

Executed by Curry-Nation, the campaign features a young kid who mistakes a geeky-looking Kumar as the star's look-alike. He asks Kumar to surprise his mother on her birthday and promises a yummy treat of different flavours of Rasna. Amused, Kumar meets the mother who enthusiastically serves them Rasna. A sip of the drink transforms Kumar into an energetic rapper who dances and sings along with the kids.

The campaign marks the launch of three special promotions to kick off an early summer - a 500 ml Sports Bottle worth ₹ 50 free with Rasna 500 gm Fruit Plus pack; a 1 litre Super Sipper worth ₹ 75 free with three litre packs of Rasna Fruit Plus and a jug worth ₹ 100 free with three Rasna Fruit Fun packs.

The brand has roped in ace photographer Dabboo Ratnani for still photography, for the new packaging of Rasna, featuring Kumar and Avan Khambatta (the Rasna girl).

Speaking on the campaign, Piruz Khambatta, chairman and managing director, Rasna, says, "Today's generation has become extremely health conscious and wants products that have health benefits attached to them. As a brand, we took the early initiative to introduce variants to Rasna that offer such benefits and now, with the coming of Akshay, a health freak himself, the combination is sure to be unshakeable."

Apart from Kumar, Rasna has roped in celebrities like Karisma Kapoor, Hrithik Roshan, Anupam Kher, Paresh Rawal, Virender Sehwag, Genelia D'souza Deshmukh and Kapil Dev.

For Priti Nair, director, Curry-Nation, Kumar brings an immense amount of 'energy and an



an element of fitness and energy representing the brand's essence completely," she adds.

Apart from television, the campaign is being promoted on print, digital, OOH and BTL.

REFRESHING?

Raghu Bhat, founder-director, Scarecrow Communications, finds the campaign to be an 'interesting move' by Rasna, as Akshay has a macho action image that appeals to kids.

"But, intentionally," he notes that Rasna has not played up the action imagery too much. "Rather, it explores the mischievous and humorous side of Akshay Kumar's personality which is more universal and would appeal to kids and moms as well," he adds.

"Normally, when a brand is trying to be relevant and contemporary, it ends up trying too hard. But, in this case, Rasna keeps it quite natural, for most part of the ad," he opines.

For Divyapratap Mehta, former national planning director, Publicis Capital, the campaign seems 'dated'. "The only positive side is that Kumar might connect better with mother and children, than a celebrity mother," he points out.

Lamenting that Rasna's advertising has not evolved much since the last two decades, he suggests adding more 'intrigue' around the Akshay Kumar look-alike plot or engaging mothers around the mom-child bond, making the brand a more active ingredient in their bonding.

Suraja Kishore, head - planning, McCann Mumbai, views the campaign as a shift from the brand being soft, kid-focussed to being young and peppy. However, he highlights, that the execution does not really deliver anything fresh. Noting that celebrity is never an answer for lazy thinking on the brand, he suggests that discovering insights among Rasna lovers, who are now probably grown-ups, would have refreshed the bond they share with the brand. ■



"We took the early initiative to introduce variants to Rasna that offer health benefits."
PIRUZ KHAMBATTA

"Akshay Kumar brings an immense amount of 'energy and an element of health and fitness' to the brand."
PRITI NAIR



element of health and fitness' to the brand. However, she is quick to point out that the ad does not over-capitalise the 'celebrity quotient'.

"The script is fairly balanced as the central character of the campaign is still the 'mother'. The story revolves around her. Kumar brings with him

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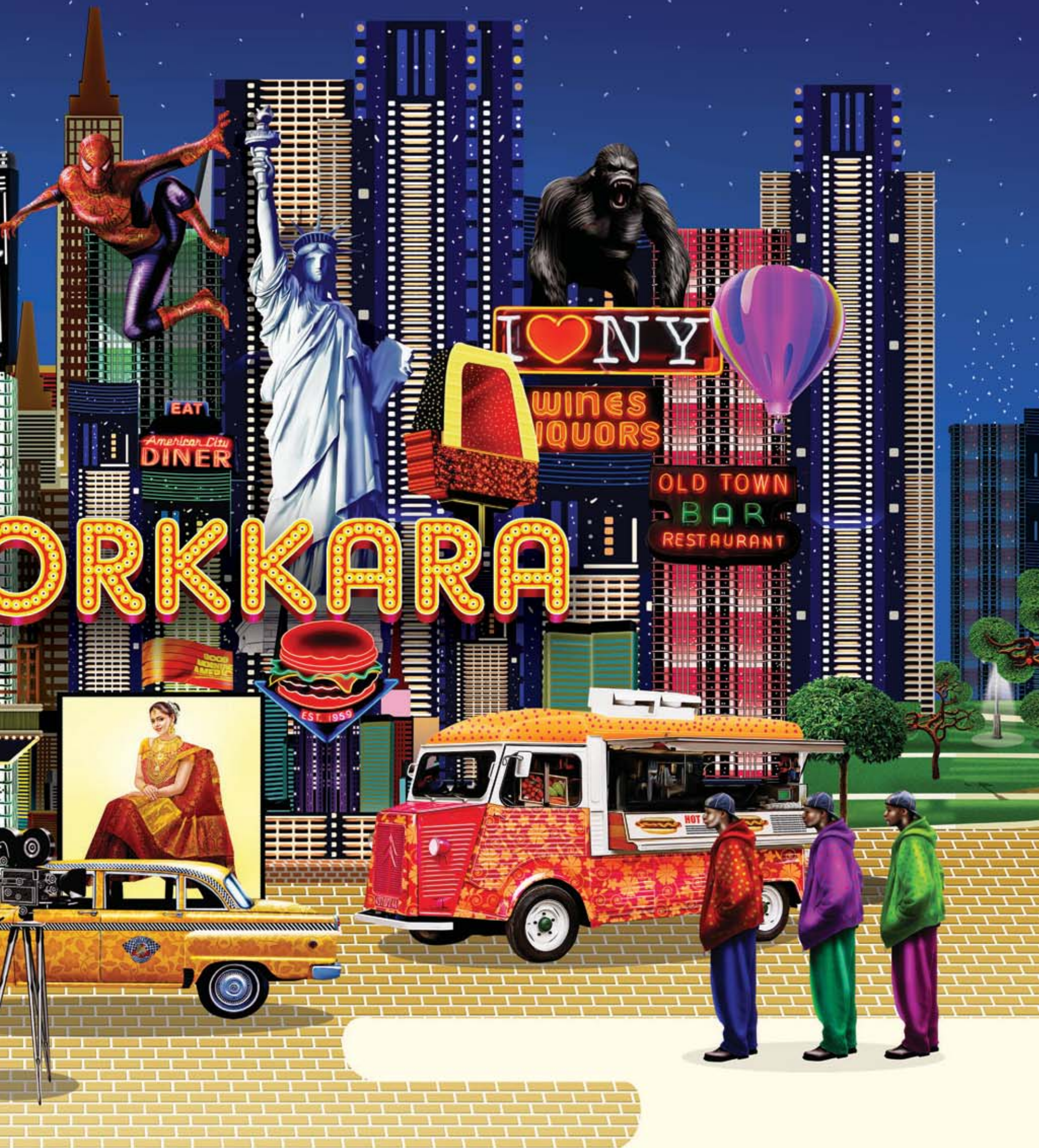
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ACCESSIBLE ACROSS DEVICES



SPOT DECISIONS



The rule of thumb that brands, and their creative partners, ought to keep in mind while crafting communication during the cricket circus. **By Ashwini Gangal**

As determined cricketers fight it out on the ground for the 2015 ICC World Cup trophy, brand marketers find themselves in battle of their own. And what makes it no easy feat is that each one is trying hard to grab the TV viewer's attention during this high-decibel mega-event.

The premise is that the average Indian cricket viewer is not in the most attentive, or receptive, frame of mind while watching a riveting game. So if ads are an unwelcome interruption in general, where does that leave ads between nail-biting overs? Not in a very good place - unless, of course, the spot is crafted cleverly. What does that mean?

We tried to zero in on the thumb rules that brands, and their creative partners, ought to keep in mind while crafting communication for 'cricket spots'. Presenting a popular view is Ganapathy Viswanathan, senior vice president, Eureka Mobile Advertising: "With World Cup ads, clutter levels are high. It helps if the ad captures the spirit of nationalism. The safest bet, though, is to use a celebrity."

If only it were that simple.

Cricket related - or not?

Let's start with the most counter-intuitive tip of all. While one would assume the best route is to somehow link the ad to cricket, some strongly counter-recommend this tack. "If your ad is going to run during cricket, ideally it shouldn't even be about cricket. If you're a big brand, sure, you can have a take on the game. Otherwise you just look like a me-too," says Anuja Chauhan, creative consultant, JWT.

More importantly, says Chauhan, who is a member of the agency's Power of One (Po1) team, one dedicated to the PepsiCo account, the film should not be too dependent on the performance of the team. "That's the most important and basic rule, because if the ad is dependent on the performance of the team

and the team plays badly, then you're in trouble - the ad just won't work!"

Chauhan knows what she's talking about. Remember the Blue Billion (Pepsi, 2007) World Cup campaign? "It was totally linked to the performance of the team and it was a total washout - that was quite a nightmare. So that is a lesson we've all learnt. Ads like those can backfire very badly," she says.

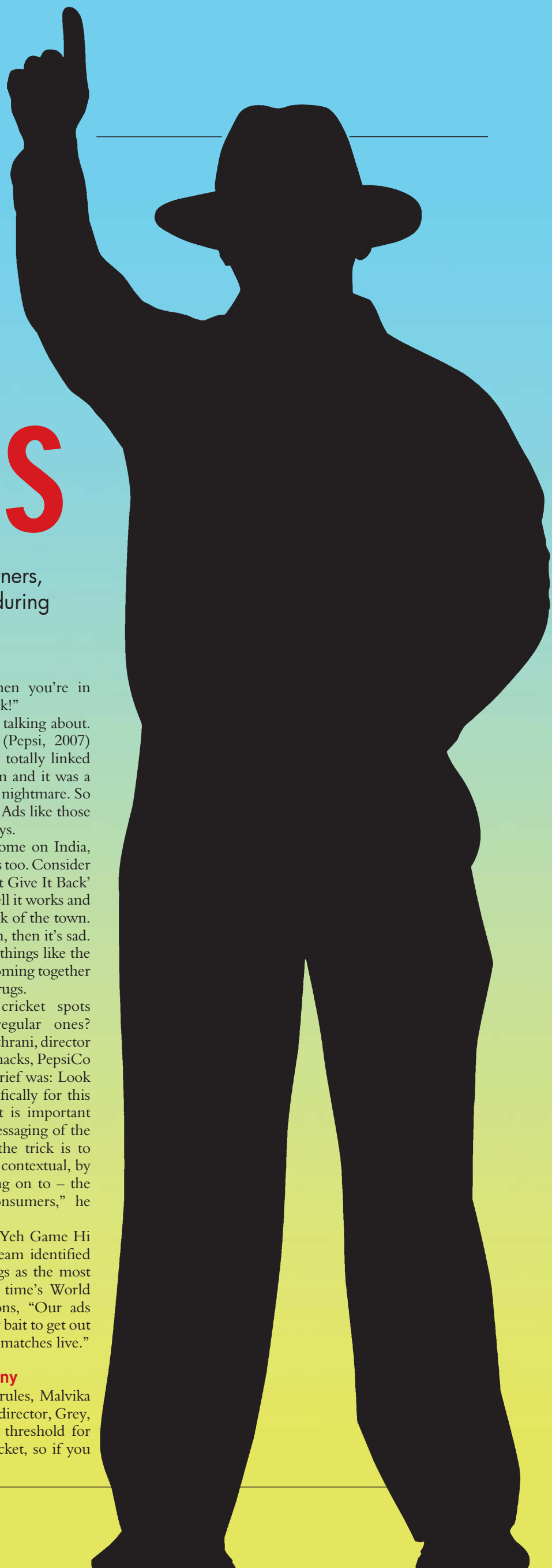
And "Ra-Ra ads" of the 'Come on India, dikhado' kind make her nervous too. Consider Star Sports' ongoing 'We Won't Give It Back' campaign. "If the team plays well it works and your campaign becomes the talk of the town. But if the team doesn't perform, then it's sad. So you'd rather talk just about things like the joy of the sport, all the world coming together and the final spectacle," she shrugs.

Do marketers approach cricket spots differently than they do regular ones? "Definitely, yes," says Rajiv Mathrani, director and category marketing head, snacks, PepsiCo India. This time, his creative brief was: Look for an insight that works specifically for this edition of the World Cup. "It is important to understand that the core messaging of the brand need not change. But the trick is to make the communication very contextual, by finding out - and then latching on to - the 'trending thought' among consumers," he shares.

For example, for the Lay's 'Yeh Game Hi Hai Taste Ka' campaign, his team identified the inconvenient match timings as the most trending thought around this time's World Cup. "Thus," Mathrani reasons, "Our ads show Lay's being used as a tasty bait to get out of college/office and watch the matches live."

Short, crisp, funny

When it comes to thumb rules, Malvika Mehra, national creative director, Grey, puts it quite bluntly: "Viewer threshold for rubbish is very low during cricket, so if you



air an irritating ad during the game, you've had it. You need to remember that it is a tougher mountain to climb when you're making a cricket spot. As agencies and brands, we have to try harder than usual."

Her only rule for a cricket spot is – say your piece and get out quickly. Long format just won't work. For example, her team recently released a World Cup campaign for Gillette: the short, tactical films about a special blue coloured razor are for TV and the touching, long format film about a visually impaired cricket fan, is for digital. "Would the long spot have worked on TV during the matches? No way; we would have probably been lambasted," she says.

Speaking of duration, we've noticed all too often how ads get cut short midway when the next over begins. Even if the advertiser pays only for the on-air time, it's unpleasant when the film is slashed suddenly.



SUSHIL KUMAR

If your ad is going to run during cricket, ideally it shouldn't even be about cricket.

ANUJA CHAUHAN

JWT

Duration aside, many marketing experts feel that cricket spots ought to be funny or at least low on emotional quotient. The logic is that since high voltage matches generate tension, the job of a cricket spot is, in part, to provide some much needed comic relief. A bit like the humorous, lighthearted MTS Baby commercial that was launched during the India-Pakistan game.

An ad that was both short and funny was Fevikwik's soldier commercial. Prathap Suthan, managing partner and chief creative officer, Bang in the Middle, decodes, "It was a new set up, a new plot, and more importantly it showed Wagah Border right in middle of an India-Pak match. What else do you need? It has entertainment, crowd support, enmity, valour, patriotism, and an Indian victory. It just caught fire."

Call to action?

This World Cup, some brands have boldly aired their call-

to-action commercials, something viewers are believed to have little appetite for during the game. One of the ads at the receiving end of much social media flak is Lloyd's commercial for its air-conditioner.

"Who's going to listen to that Titoji fellow (a character in the ad, alongside actor Shruti Haasan) and take note of an SMS that has to be sent to Lloyd about a KKG (Khushiyon Ki Guarantee) number during an important match?" fumes the creative head of an agency. But, that's where we catch her: She recalls all the details of the ad! From where Lloyd is standing, well, mission accomplished.

So perhaps, a cricket game is, in fact, the ideal platform to release otherwise bland campaigns. By virtue of sheer repetition and guaranteed eyeballs, there's no way the TG will miss the message. "That's a brutal way of looking at it, and I will not endorse that point of view," says Suthan, going on to admit, "But yes, anything hammered continuously, can influence behaviour and improve recall. It's difficult to ignore what irritates you... sometimes the really bad ones stick."

Hari Krishnan, CEO, Lowe LDB Sri Lanka, says, "If you drill any nonsense at high frequency, it will be remembered in the short term but that does not make the communication memorable or the brand endearing."

Lending a more balanced view, Sukumar Menon, chairman and chief creative officer, Black Swan Life, opines, "I really don't think a cricket spot has to be tactical. That shouldn't be the starting point. If it happens naturally, great. I don't think communication should be crafted keeping such assumptions in mind. Some brands will find a natural fit with the human attributes of World Cup and if done right people will lap it up, like the Beats commercial for the Fifa World Cup, but if it's a forced fit, it can boomerang."

Nipun Singhal, director, Lloyd Electric & Engineering, takes all the criticism around his commercial with a pinch of salt. He defends, "We're not saying, 'Here is a buy-one-get-one-free offer,' or 'Here is a 20 per cent discount' – which is pure tactical messaging. Offer-driven messaging would be stupid, yes. There's no hook in my ad that tells people to go out and buy the product. I'm not saying, 'I have launched a new inverter AC that gives you 30 per cent power saving, so go buy it now.'"

Singhal insists that his ad presents a long-term, brand philosophy. "The film is about our differential service in the market," he explains, going on

to say, "What's Sony talking about? A Triluminos Display – that's feature-driven; it's not in the brand zone. Lloyd's communication, on the other hand, lends a brand perspective, not a sales perspective." His second World Cup spot attempts to get viewers to log onto the brand's website www.MyLloyd.com.

Speaking of call-to-action though, most experts agree that if it is relevant, it will work wonders. For instance, Lay's ongoing campaign that requires viewers to scratch their packet of chips and then send an SMS. Domino's, through its Cricfeast campaign, is incentivising ordering a pizza during the cricket season. The carrot is always the same – a chance to win goodies, the biggest one being tickets to the important matches.

Laying the pitch

While the creativity of the cricket spot is the focus for most marketers, for some, the media planning and buying comes under the spotlight during events like the World Cup. For instance, for team MTS, the media planning aspect of the Baby film was the most important one, behind the scenes.

"For large event like the World Cup, media planning is crucial, as the frequency of the ad plays a big role. Brands need to plan their edits accordingly," says the MTS spokesperson, adding, "For example, I need to have a master edit as well as many shorter edits ready. I need to ensure that the frequency with which these edits are played, helps the ad stay on top-of-mind. A lot of planning goes into deciding the frequency of each version." The Baby film has 50-, 30- and 10-second versions.

Is it right to dub the World Cup as the Super Bowl of Cricket? While one may argue that it's the annual IPL, and not the World Cup, that warrants being dubbed 'The SuperBowl of India', the problem



We don't say: 'Okay, now that we are advertising in the World Cup, let's think of some content for this spot'.

VIVEK SHARMA

Pidilite



Make communication contextual, by finding out and latching on to the 'trending thought' among consumers.

RAJIV MATHRANI

PepsiCo

facing marketers remains pretty much the same, either way – how can I make a big impact with my cricket spot?

In the US, brands and their agency partners try and put their most creative foot forward while making ads for Super Bowl spots. Sure, in India too there are many thematic, made-for-IPL spots – like Vodafone's ZooZoo ads, first launched during IPL Season 2 – but many of them continue to be functional and product-centric in nature. Consider the recent 'Dettol, Dettol...' World Cup jingle.

As JWT's Chauhan puts it, our cricket spots "are not necessarily the most creative advertising. But brands are, however, trying to put their most sticky advertising forward during the games."

Why do the two markets behave differently on this front? Grey's Mehra has a simple answer: "In India, people don't watch cricket for the ads. They watch it for cricket only. We (agencies and brands) haven't reached that kind of God status yet, where a layperson says – 'Arrey dekhtey hai kaunsa ad aayega'. But that's exactly how it is in the US when it comes to Super Bowl commercials."

True, but the difference runs deeper. The Americas are what experts call "saturated markets", especially across categories like F&B, telecom and FMCG. Brands, therefore, are more focused on addressing their existing loyalists in a manner that transcends the functional aspects of their products. But in India, the reverse is true. As the MTS spokesperson puts it, "Here, everyone is still fighting for market share. We're still in the race of getting consumers to come to our platforms and to try our products. That's why, as a short term strategy, functional advertising works."

Vivek Sharma, chief marketing

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URBAN LADDER

Sitting Comfortably

The online furniture retailer, apart from advertising across Bengaluru airport, also placed some of its best-selling chairs on display. News Bureau



Prasad and Duggal: Increased visibility

attention grabbing hanging banner, the brand is reaching domestic departure traffic, while the showcase on the mini totem further augments the message reach by covering both international and domestic traffic.

Manu Prasad, director - brand marketing, Urban Ladder, says, "Airports are high visibility areas, especially when passengers have enough time to sit after security check in and before boarding, which makes it a perfect location to capture attention. Placing the actual product for people to experience it rightly serves the purpose of our campaign."

Serving as the gateway to South India, KIA handled over 14.38 million passengers in 2014.

Alok Duggal, business head, KIA, JCDcaux India, says, "Urban Ladder is a brand that makes your need for contemporary classic furniture fulfilled with products that blend beauty and functionality. Likewise, our media at KIA provide modern as well as custom solutions to suit every campaign objective, and we are excited about partnering with a brand that shares our ideals." ■

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Urban Ladder, an online furniture retail market, recently launched an OOH activity to highlight the solutions it proposes to fit everyday objects and utilities into smaller spaces, all the while keeping a relaxing and homely feel.

The campaign was launched at the Kempegowda International Airport (KIA), where the brand has handpicked a network of hanging banner and mini totem, at the domestic departure lounge.

The idea was to create awareness about the

brand by letting people experience the actual product. The brand has also placed some of its best-selling chairs on display in the lounge.

By placing the creative on the

The brand has placed some of its best-selling chairs on display in the lounge.

Spot Decisions

<< continued from page 17

officer, Pidilite Industries, the company that markets Fevikwik, admits, "We don't sit with our agencies and say, 'Okay, now that we are advertising during the World Cup, let's think of some content for this World Cup spot', unlike the way ads are conceptualised specifically for the Super Bowl in the US."

Why not? "What is important in a high-growth, evolving, market like India is to grow one's brand. Things like brand franchise, brand awareness and brand usage come first," he answers, adding, "Yes, brands can make IPL or World Cup-specific communication if they have organised a promotion or an event or a special product/pack for that tournament. But that doesn't happen too often in an emerging market like India, because here brand specific-communication will always take precedence over event-specific

communication."

Moreover, the Super Bowl is, strictly, an annual affair, whereas we have multiple high-interest cricket events through the year. "Therefore, from an ROI perspective, I would want my advertising to last over multiple campaigns over time," Sharma says.



Offer-driven messaging would be stupid. There's no hook in my ad telling people to go and buy the product.

NIPUN SINGHAL
Lloyd Electric & Engineering

Also, a single cricketing tournament takes place over many weeks but the Super Bowl is all about one big crescendo of a game. The Cricket World Cup is a phased tournament. A campaign for such an event, therefore, must have the potential to run over a period of time, so as to sustain consumer interest, which keeps fluctuating. As PepsiCo's Mathrani argues, "For Super Bowl, the focus is on one day - the Super Bowl Sunday. Thus, it boils down to that one huge creative and that's it. But in India, a brand needs constant ammunition through a cricket tournament; we have to focus on releasing different, customised creatives over time to keep engagement levels high."

Another implication here is that cricket spots ought to be crafted in a way that makes them suitable for repeat viewing, unlike a Super Bowl ad that is not hammered away at viewers as much. As Pidilite's Sharma puts it, "Since the ad is going to be aired frequently during



Say your piece and get out quickly. The long format just won't work.

MALVIKA MEHRA
Grey

the tournament, it is important for it to be entertaining and watchable multiple times over."

As the ICC World Cup 2015 enters its most exciting phase, here's hoping more and more brands are able to utilise the great Indian cricket pitch to their advantage. ■

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ROHIT MALKANI | CHIEF CREATIVE OFFICER | MINORITY BRAND CREATION AND MANAGEMENT

Coming Home

By Sohini Sen

Why does someone leave a big, plush agency job in Singapore and move back to India to head a much smaller team? Agility, feels Minority Brand Creation and Management's new chief creative officer, Rohit Malkani.

Popo, as he is fondly known, joined Minority in February bidding adieu to Publicis Singapore where he was regional creative director. Is there a huge difference between India and Singapore in terms of working? "I don't think so. The pitfalls, the problems are very much the same. There are slight differences. Singapore gets a bit more organized while India is a lot more exciting because we have our own industry," says Popo.

Malkani moved to Singapore a year-and-a-half back because the role and prospect of heading another market excited him. It was only in the last few months when he figured that the regional role was becoming 'less relevant' that he decided to take up the offer from Minority's Yogi Vashishta and Suraj Pombra.

"The fact that the three of us have a lot of similar views helps. It's critical to be on the same page. Often there is this huge clash of egos. But we have our own distinct strong points. Yogi has been on the client side half his life, and in the agency side for the other half. So his perspective often puts me back on track. Suraj comes from a strategic frame of mind and is strong on client relations, ops. It's a nice combination," admits Popo.

More than just returning to his country, this gave Popo an opportunity to almost play entrepreneur. "Is it the second best thing after launching your own agency? Yes. I think so. I have



zero business sense, and creative guys are generally pathetic with money. Suraj and Yogi asked me to focus only on the creative product, which was great," he adds.

Popo's mandate has been to get more and more media visible clients, create disruptive work and attract more talent. Digital has been slated for Phase Two. Having worked in Grey, Bates 141, Publicis Ambience, Planetasia and JWT before, could it be that from a brand perspective this is a scaling down for Malkani? He does not agree. "The mistake we often make is because it sounds bigger. To me it is about being happy in where you are and doing the kind of work that you do. And I think the pleasure of working with a bunch of people and sailing your own ship is a separate high, not a scaling down."

He lists the advantages of working for a smaller agency - agility and processes being the topmost on his mind. "A smaller agency also makes you a little braver. You go to pitches, guns blazing, and nothing to fear. The promise you bring is of a smaller but a dedicated bunch of people working on your brief," adds Malkani.

Malkani is fond of working with the younger lot. Fostering and mentoring has always been something he enjoys. He strongly believes that the only way to become bigger is to nurture and develop people. He is also "fiercely" protective of the creative flock.

It is not that Malkani does not worry. The pressure on him to get new businesses is immense, especially keeping in mind that Minority has only now got its game together in the last few months. That shouldn't be a problem since he has worked on many brands including Red Label Tea, Kingfisher, Acer, McDowell, Van Heusen, ESPN, Sony Music, Indya.com, Vicks, Bisleri and ING.

"Somewhere you have to strike a balance between getting clients who are truly great partners and just getting business. Getting the right kind of partners, from where we will shine and attract even more people is what keeps me awake at night," he puts in.

Malkani who has worked with Grey, Bates 141, Publicis Ambience, Planetasia and JWT feels that the industry has given him huge highs. But at the same "it has lost the conviction of going to a client and saying 'either you buy this or forget it'. The sense of being a boardroom partner as opposed to a supplier (of creative ideas) is decreasing, and this is something that has disturbed me. We need to change that and bring more value to conversations." ■

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PEPSI MTV INDIES

Turning One

The channel is launching a first-of-its-kind property **SPIRO** to celebrate indie. News Bureau

Pepsi MTV Indies is all set to celebrate its first birthday as the world's largest platform for everything indie. It has joined hands with Live Viacom 18 to launch a first-of-its-kind indie experience - '*SPIRO: an MTV Indies Takeover*'.

The takeover will kickstart with its first edition in Mumbai on April 1, 2015 and will continue till April 4, 2015.

In less than two years, LIVE Viacom18 has created close to 13 large-format properties in the music and entertainment space, engaging



fans across its 207 on-ground events.

SPIRO will take over the city of Mumbai with multiple events across music, comedy and film.

Aditya Swamy, EVP and business

head, MTV and Indies, says, "The world of sub-cultures is exploding, and we are excited to be right at the heart of it, firing up this revolution. Set Up. Discover."

Jaideep Singh, senior vice president and business head, INS, says, "This is our first big step in the Indie music space, and we are sure that consumers would love the line-up."

Pepsi MTV Indies reaches about 25 million homes and 10 million weekly viewers through its TV channel, and has also launched an app and website that facilitates music discovery. ■

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VIACOM18

New Identities

The network has re-christened five regional ETV channels which will now don the Colors identity represented by its logo. News Bureau

Colors, the fastest growing entertainment network, is expanding its portfolio by rebranding five ETV regional general entertainment channels (owned by Prism TV). This brand licensing will soon have ETV Marathi, ETV Gujarati, ETV Kannada, ETV Bangla and ETV Oriya don the Colors identity.

This move will let Colors' franchise expand its footprint to key regional markets. Subject to receipt of mandatory regulatory approvals, Viacom Inc., through its subsidiary Nick Asia, will acquire a 50 per cent interest in the five regional general entertainment



The rebranding exercise will go on till April 19.

us foray into key regional markets as we nurture and monetise the bouquet across platforms," Vats further says.

There are plans to launch more shows in the fiction, non-fiction space and events on the channels. According to Vats, the five Prism channels have had a big history. "They were the first channels in regional, and hence command a reasonable amount of trust and loyalty with their core customers. What the rebranding exercise will do is - it will allow some amount of fresh air, contemporariness, innovation. The profile of advertisers will depend on the shows we have. The purpose of rebranding to Colors is for the Prism team to be able to exploit the opportunity in its entirety. This means increase in viewership and ad revenues as well. They continue to run the

channels. We are here as advisors and to look at synergies."

The revelation of the new brand identity of each of the five regional channels has been staggered across a period of two months starting March 3, 2015. The rebranding has been designed to coincide with important regional festivals that mark new beginnings.

To popularise the rebranding, a 360-degree marketing and communication campaign has been designed consisting of TV, cinema, cable, on-ground, radio, and outdoor as well as digital platforms, customised to individual regional markets. Region specific events and on-ground activations with popular local influencers are also on the cards.

Each campaign will run for approximately four to five weeks, beginning with Colors Marathi on March 22, coinciding with the Maharashtrian New Year - Gudi Padva. The rebranding exercise will go on till April 19. ■

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SABMILLER

Responsibility on the Road

The road safety campaign is part of its 'Respect the Road' programme launched in 2011.

SABMiller India has partnered with Rapid Metro Gurgaon (RMGL) and launched an outdoor campaign to promote responsible drinking and road safety.

The brand will greet metro commuters with the message of road safety on the platforms and inside the metro.

The message has been creatively designed with the 'Don't Drink and Drive' mascot 'Traffic Tau', to ensure that it reaches people and sticks with them.

This campaign is part of 'Respect the Road' programme that was launched in 2011, and is supported by the Gurgaon Police.

Speaking about it, Meenakshi Sharma, vice president, sustainability and communications, SABMiller India, says, "Promoting responsible alcohol behaviour is one of our key sustainable development imperatives. We are happy to associate with Rapid Metro Gurgaon to help us promote responsible drinking and road safety.

The initiative should help us reach commuters in Delhi and Gurgaon, who use rapid metro every day."

Sanjiv Rai, managing director and CEO, RMGL, says, "Rapid Metro Gurgaon has been catering to its commuters, providing safety and convenience. With the same thought, we have partnered with SABMiller India's 'Respect the Road' programme to promote responsible drinking and road safety."

Other partners of the programme include Home Safe India - call a chauffeur partner, radio partners - Radio City 91.1 FM and Taxi partner - Mega Cabs.

The programme is also being promoted on digital with innovative posts on road safety, urging people to look for alternatives to drinking and driving.

SABMiller India is the Indian arm of SABMiller plc that has more than 200 beer brands and 70,000 employees in over 80 countries. The company serves the market with ten breweries across various states in India with popular brands such as Haywards 5000, Knock Out, Royal Challenge, Foster's, Indus Pride, Miller High Life and its super-premium international brand Peroni Nastro Azzurro. ■

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channels, while TV18 will continue to own the remaining 50 per cent.

Sudhanshu Vats, group CEO, Viacom18 Media, says, "The strategic pillar of growth as we go forward has been sharper segmentation. And, one of the most logical pieces in segmentation is looking at geographical, regional, linguistic segmentation. All regional languages put together in India, about 59 per cent of India speaks in regional languages, and the rest speaks in Hindi language. It's important that we develop our footprints in the regional markets as well."

Hindi entertainment viewership is about 44 per cent, comprising 29 per cent from Hindi GEC and about 14-15 per cent from Hindi Movies, whereas the regional viewership is about 30 per cent. "As India develops, the pride in regional language is only going to get strengthened and the viewership will grow, and when viewership grows, ad dollars follow," he adds.

"The expansion fuels our growth strategy in building the Colors franchise. The move will help

Goodbye Suzy M - the greatest singer ever



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NEWSX

Sifting the Evidence

The new campaign has been initiated to enable viewers to see beyond the apparent. News Bureau

NewsX, the English news channel from iTV Network, has launched a brand campaign with the intent of enabling the viewers to see beyond the apparent.

According to the channel, most of the things that people hear are opinions, not facts. They are perspectives and not necessarily the truth. To bring to the viewers what lies beneath, make them see the unseen, NewsX has repositioned itself to bridge the differences between augmented and the ground reality of every story.

The brand campaign titled 'See Beyond' will be a continuation of 'News. Not Noise'. It will take the brand values to the next level and will promote the channel's philosophy at large.



that the campaign has been launched at this time, keeping the next financial year in mind. "We would want advertisers to take a note of the new emerging brand in the country," Dilip says.

WPP's Wunderman has worked on the campaign.

"They seem to have cracked a brilliant campaign which is like a breath of fresh air, rather than going the routine way and talking about the usual stuff," Dilip adds.

The channel is employing traditional and social media to promote the campaign, covering B2B and B2C, across outdoor, on-air and social platforms. The network wants to reach out to audiences across platforms and genres. ■

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Kartikeya Sharma, managing director, iTV Network, says, "NewsX is evolving. We are overwhelmed with the success of NewsX in such a short span of time. We are glad about our acceptance among the viewers. This campaign is

a conscious effort to emphasise on facts, not on opinions, devoid of hysteria and sensationalism. This campaign will help the brand stand out as a catalyst of fair and unmolded news broadcast."

Savvy Dilip, group CMO, iTV Network, says

SONY AATH

Sunday Funday

The new slot premiered with 'Gopal Bhar' on March 8, at 10.30 AM. News Bureau

Sony Aath, the premium Bengali entertainment channel from Multi Screen Media (MSM), has introduced a kids' slot on Sundays. The 'Sunday Funday' slot will premiere on March 8, 2015, at 10.30 AM.

The first series to be launched in this slot is 'Gopal Bhar', a highly popular character and franchise amongst kids in Bengal. A two-hour weekly slot on Sunday will showcase five legendary stories of

the legendary court jester Gopal Bhar.

Tushar Shah, senior vice president - corporate, who also manages Sony Aath, says, "We are really excited to present 'Sunday Funday' to our audience. Animated comic series based on an immortal character like Gopal Bhar has a universal appeal, making it a treat to watch not only for the kids, but for the entire family. With the launch of this show, we hope to expand

our audience base and create a loyal patronage for the show."

Gopal Bhar was in the court of



Raja Krishnachandra, the famous

king of Nadia in the 18th century AD. Such was the genius of Bhar that the King considered him as a Navaratna of his court. His statue can still be seen in the palace of Raja Krishnachandra. Stories about his exploits are narrated in Bengal to this day and are immortalised in countless short stories. The stories are short, beautiful, and humorous, and have a specific social message. Gopal Bhar is famous for stories of his wisdom, in which he outwits other fellow courtiers.

Sony Aath has a mix of fiction and Bengali cinema. It has fiction shows such as 'Crime Patrol', 'Adaalat', 'Aahat', 'Jakhon Bhoot Aashe', 'Bhayanak' as well as a library of contemporary cinema. ■

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SIDDHARTH JAIN > MD, SOUTH ASIA, TURNER INTERNATIONAL INDIA

“We have lots of boxes to tick before getting into the Hindi GEC space”

Jain talks about the rationale behind launching a third channel for kids and other issues.

By Prachi Srivastava

Turner International India, a leading network in the kids’ space, recently launched a third kids’ channel, Toonami, positioned as an action adventure channel. It will have superhero content as well as anime content from Japan.

The network’s existing portfolio includes kids’ entertainment channels *Cartoon Network* and *Pogo*, English movies *HBO*, *HBO Hits*, *HBO Defined*, *WB* and news channels *CNN International* and *CNN-IBN* (a JV with TV18).

Also present was Krishna Desai, executive director and network head, Kids, Turner International India. Edited Excerpts:

What prompted the launch of Toonami? What need gap is Turner trying to fill here?

Jain: We have been working on this project for over a year now. Not that there was something missing in the other two channels (*Cartoon Network* and *Pogo*); they cater to the full 4-14 years segment.

The target audience for Toonami is more male-skewed, as it showcases more action anime. We have faith in the content. Krishna (Desai) and his team have worked hard to make sure we understand the audiences and the way they respond.

How is Toonami different from Cartoon Network and Pogo?

Desai: CN and Pogo are



Jain and Desai (R): Eyeing the digital space

slightly skewed towards younger kids. Both have entertainment content rooted in humour.

Toonami is in the action and adventure space - it is for the older kids (above eight years) and young adults.

The kids’ channel segment already has around 12 players. With Toonami, and Da Vinci Learning, the number rises to 14. Do you think that there is enough scope for new channels to survive?

Jain: The cost of launching a channel has definitely not gone down despite digitisation; the cost of content is always spiralling and the cost of creating animated content is really high - you need deep pockets, knowledge and relationships on the ground, with agencies,

advertisers and people who produce such content. We have an edge, because we have been in the business for a long time now.

Though the third most viewed genre, the kids’ segment doesn’t get its due share of revenue...

Jain: Yes, despite having seven per cent viewership, we attract only about three per cent of advertising in the genre, but things are changing. We are now targeting mothers and have started seeing advertising on that front too.

Research has shown that kids at home influence the decisions made and advertisers are also realising that they have to reach out to kids as well.

We are looking at a subscription-model to start

with. We want to get to a critical mass first, before we look at advertisers. May be in a few months’ time, or may be in a year.

What kind of investment has gone into this launch? When do you expect to break even?

Jain: We will invest heavily into content and are positive that in another 12-24 months, we will be breaking even.

How are you distributing Toonami? How are you pricing it?

Jain: We are selling Toonami for ₹17.7. We have started seeding it only in the digital network. The strategy is to cover all the digital networks

have only 20,000 meters (barometers). But, by July, this year they will increase the number to 40,000-50,000 meters.

We’ll have full data coming in July onwards. We are looking forward to it.

Toonami will launch with international content, but will it add local content and local characters eventually? Will the content be dubbed in local languages?

Desai: As and when we get critical mass, ratings and a sense of trends, we may or may not introduce local content.

All big networks are present in the Hindi general entertainment space - in which you have failed to succeed twice (Real TV, Imagine TV). Do you still see an opportunity here?

Jain: The Hindi GEC genre gives you scale. We have tried it twice in the past; both times it didn’t work for different reasons.

At the moment, do we have any concrete plans? Yes and no. We will look at it, but there is nothing in the offing for the next couple of months.

Does the absence of a Hindi GEC pose a challenge to the strength of a network?

Jain: Yes and no. The Hindi GEC space today is very competitive. The last successful launch was Colors (in 2008) and the cost is probably 15 times more today.

We have learnt lessons twice and have lots of internal boxes to tick before we even get into the Hindi GEC space. We are open to it; the genre is not closed for us. ■

prachi.srivastava@afaqs.com



FOTOCORP

JOB SWITCH.in



Post: Visualisers
Company: Akriti Adcomm 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 10 years
Location: Delhi
Email: sumitmalik@akritiadvertising.com

Post: Client Servicing
Company: Prachar Communications 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: chhaya@prachar.in

Post: Art director
Company: Thoughttrains Designs Pvt. Ltd
Profile: Ability to work on multiple assignments simultaneously. Confidence, to present and explain ideas to colleagues. Ability to work under pressure.
Exp: 7 to 10 yrs
Location: Mumbai
Email: hr@thoughttrains.com

Post: Business Development Manager
Company: Akriti Adcomm Pvt. Ltd.
Profile: To identify and approach target clients agencies Who advertise in digital media amp other leading media for business revenue generation opportunities.
Exp: 3 to 5 years
Location: New Delhi
Email: sumitmalik@akritiadvertising.com

Post: Sr. Client Servicing Executives
Company: Ventures Advertising 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: 5 to 7 years
Location: Mumbai
Email: chetan@vapl.net

Post: Visualisers
Company: MX 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: 2 to 5 years.
Location: Mumbai
Email: hr@mxadvertising.com

Post: Sr. Copywriter
Company: Weavers - The Creative House
Profile: Responsible for making excellent brand communication for all our client. Develop concepts for commercials, contests or any other sort of promos
Exp: 4 to 5 yrs
Location: Mumbai
Email: weavers.creative@gmail.com

Post: Client Servicing Manager
Company: Thoughttrains Designs 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: 0 to 3 yrs
Location: Navi Mumbai, Vashi
Email: hr@thoughttrains.com

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: priyanka@goldmineltd.com

Post: Wordpress Designer / Web Designer
Company: afaqs!
Profile:- The position requires constant communication with colleagues. Knowledge of core design and layouting softwares - Adobe Illustrator Photoshop Corel.
Exp: 2 to 4 years
Email: arti.rohatgi@afaqs.com

Post: Copywriter
Company: ICOMO Advertising (India) 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: 3 to 5 yrs.
Location: Mumbai
Email: admin@icomoindia.com

Post: Copywriter
Company: Whats In a Name Creatives Pvt. Ltd.
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 3 yrs.
Location: Hyderabad
Email: biz@whatsinaname.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: Assistant Manager Sales
Company: Orienta Cine Advertising Pvt. Ltd.
Profile: He should be operationally sound and capable of handling full cycle assignments from briefs to execution. Handle all requirements of clients and generate new business from existing clients.
Exp: 4 to 5 years.
Location: New Delhi, Mumbai
Email: cv@orientacine.com

Post: Sr. Sales Executives / Sales Manager (Business Development)
Company: Sunny Advertising
Profile: Ability to work on multiple assignments simultaneously. Confidence, to present and explain ideas to colleagues. Ability to work under pressure.
Exp: 3 to 6 years.
Location: Mumbai
Email: hr@sunnyadvertising.com




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>> MOVEMENTS/APPOINTMENTS <<

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

ADVERTISING

Nishant Goyal, a well-known name in the advertising fraternity and former director at Coconut Films, has joined Corcoise Films. Goyal's career spans 17 years, comprising stints across radio, advertising, TV and films. He comes with rich credentials from Times FM, Lowe Lintas, HBO Asia Singapore and Ogilvy & Mather in his kitty. Some of the campaigns he worked on have fetched him the Yahoo Big Idea Chair award and a Silver Effie. He has also directed films for brands like Tata Sky, Vodafone and Reliance Mobile. Corcoise Films is a production house with a team of dedicated directors and producers has produced over 250 films over a span of 10 years.



NISHANT GOYAL



NINAD UMARGEKAR

Famous Innovations has appointed Ninad

Umargekar as head of strategy at its Mumbai office. He joins the agency from Lowe Lintas and Partners, where he was VP - strategy and planning. In his career spanning 13 years, Umargekar has worked on brands like Axis Bank, Bookmyshow, Lifebuoy, Fair & Lovely, Knorr and Godrej HIT.



JAY MEHTA

TBWA India has appointed Jay Mehta as associate vice president of the agency's client servicing department in Mumbai. In his new role, Mehta will lead a business unit comprising a number of accounts. With more than a decade of advertising experience, Mehta has played an instrumental role in communication strategies for global brands such as BMW, Volkswagen, Pears, Stayfree, Chevrolet and Skoda, among others. He has previously worked at DDB Mudra, McCann Erickson, Law & Kenneth (now L&K Saatchi & Saatchi) and Serviceplan. ■

Prior to Lowe, he had stints in research at IMRB, advertising at Percept and sales at the Times of India Group. Teaching is his other love and he has been associated with premier management and advertising institutes like Northpoint, Symbiosis and Sophia.

TBWA India has appointed Jay Mehta

MEDIA



AVINASH KAUL

Avinash Kaul has been appointed as the president of A+E Networks|TV18. He will be responsible for the day-to-day operational, strategic and financial management of the joint venture. This will be in addition to his responsibility as CEO of IBN Network. With a career spanning over 16 years, Kaul has rich experience in a variety of roles in sales, marketing and general management, across genres like News and Entertainment, Movies and Lifestyle in India. Prior to this, he held the position of CEO - TV Division of BCCL, managing Times Now, ET Now and Zoom. He has also worked in leadership roles and various capacities in networks like Star, NDTV Media and Discovery Networks, among others. ■

IDBI FEDERAL LIFE INSURANCE

Secure Future

The multi-city OOH campaign aims to connect with the relevant audience. News Bureau

IDBI Federal Life Insurance is running an out-of-home campaign to popularise its flagship offering Whole Life plan and to develop a visible and targeted campaign that would support and boost its on-ground sales.



multiple creatives in numerous languages.

The campaign touched relevant consumer touch points - media placements at key high-traffic locations, arterial roads, congregation points and also near partner bank branches across all cities and appropriate media selection.

Additionally, a cinema screen advertising campaign was also executed across multiplexes and single-screen movie theatres in key markets.

Aneesh Khanna, chief strategy



and marketing officer, IDBI Federal Insurance, says, "Most life insurance players have refrained from advertising whole life plans, we have taken the bold step of communicating a complex product in a simple, yet interesting way. Posterscope helped us reach out

to mass India with our product proposition in a timely and cost-efficient manner."

Haresh Nayak, regional director, Posterscope Asia Pacific & Managing Director, Posterscope Group India, says, "We are confident that we can add strategic value in making the IDBI Federal brand a household name across the country."

The company offers wealth management, protection and retirement solutions to individual and corporate customers. ■

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