

afags! Reporter

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This fortnight...



In an ideal world, an organisation like the Advertising Standards Council of India, or ASCI, as it is better known, ought not to exist. As the body's chairman Narendra Ambwani puts it, "We want more advertisers to show the right behaviour and therefore receive no complaints at all! My biggest fear is – the common man will lose faith in advertising. Brands advertise because people believe them. If people lose faith in advertising, the crores of rupees brands spend on media will go down the tube..."

But an ideal world, this isn't. So ASCI did the second best thing. It made it easier for consumers to complain against ads that rub them the wrong way. At long last, the team launched a mobile application that lets consumers click a picture of an ad, any ad, and dash it off to ASCI. Now, the app may not be the hottest thing on your cell phone, but it's a start.

This initiative does several things all at once. For one, it places a lot of power in the palm of the consumer. Secondly, it adds a layer of authenticity to the process; in the past, people often lodged complaints and deliberately gave the authorities an incorrect cell number. Now, with the mobile device itself as the medium of complaint registration, ASCI can rest assured that the complaint is genuine. "It's like automatic verification," says ASCI's secretary general, Shweta Purandare.

Thirdly, it helps ASCI look 'cool'. The organisation is finally doing something about the way it is perceived – as a 'fuddy duddy industry body'. Today, the 15 member-strong secretariat works out of an office in Worli, an area many Mumbaikars would love to have printed on their visiting cards. And what's more – on the inside, the office resembles an ad agency.

With good reason, ASCI is expecting the number of consumer complaints to soar. Will it? If it does, is the team equipped at the back end to field such volumes? Time will tell.

But the next time you're irked by a commercial message, go ahead... complain. ASCI is listening.

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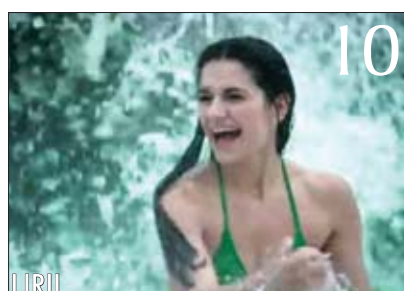
The hospital chain highlights its promise of uncompromised excellence.



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The AMG series aims to give luxury-level convenience with a high-end feel.



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HUL has brought back the Liril girl in a new, old ad.



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The GEC will be available across platforms this month.



No Fooling Around

The comparison portal continues being quirky.

MICROMAX CANVAS SLIVER 5

Ultra Slick

Shot to resemble an action thriller straight out of Hollywood featuring Hugh Jackman, the Micromax ad for Canvas Sliver 5 targets urban youth. **By Ashee Sharma**



Five minutes, five millimeters is all it took," says Hugh 'Wolverine' Jackman in the latest commercial for Micromax, the homegrown handset brand. He's talking about his Hollywood style prison break.

The product being promoted is Canvas Sliver 5, touted as 'the slimmest phone ever' priced at ₹17,999. The objective is to position the gadget as a premium offering for the up-market, urban youth.

The 360 degree campaign has been created by Lowe Lintas Delhi. The film has been directed by Richard D'Alessio.

In the minute-long ad film, titled 'Jail Break', Jackman tries to escape from prison, using the only tool at his disposal - the Sliver 5.

As Amer Jaleel, national creative director, Lowe Lintas, puts it, "The film was crafted to look like a movie, where the slimmness (of the phone) is an 'after-realisation'."

Handset anorexia is something we've been seeing for a while now. The slim brigade comprises brands like Samsung, Gionee and Oppo, to name a few. International players like Kazam also make it to the list.

The campaign, Shubhajit Sen, chief marketing officer, Micromax, tells us, targets youngsters (15-25 year-olds) from the top 20-30 cities.

"Micromax has been through distinct phases. It can be seen as a brand that offers premium products"

SHUBHAJIT SEN



The brand, he insists, has successfully transcended its 'Chinese trading company' image, one that was very strong around 2008-09, post which, the brand began its ascent up what Sen calls "the aspirational ladder."

He says, "Micromax has been through distinct phases. Today, it can be seen as a brand that offers premium products. We brought Hugh Jackman on board for the Canvas Turbo with an objective

Canvas Sliver 5, touted as 'the slimmest phone ever', is priced at ₹17,999.

to re-position ourselves as a 'global, premium brand'," a goal that, according to Sen, has been met. "I don't think we need to work that hard anymore to position ourselves as a 'global brand'," he asserts.

The campaign will run across TV (mix includes English channels, Hindi and regional GECs, youth and sports channels), print and outdoor. In-cinema, BTL and point-of-sale communication will also be part of the media mix.

On the digital front, besides social media, the product is being pushed on Star India's video-on-demand mobile application, Hotstar. A digital ad, titled 'The Slimness Test', has also been created for this platform which will be available on the brand's YouTube channel.

FULLY LOADED?

Mahuya Chaturvedi, managing partner, Cogito Consulting (independent consulting division of the FCB Ulka Group), feels that the execution brings together technology, thrill and cutting-edge utility, and packages it just right. In her opinion, the use of Hugh Jackman is "ambitious," and helps Micromax shed all inhibitions in its quest to be at par with global brands.

Prathap Suthan, chief creative officer, Bang in the Middle is not impressed with the ad, although he concedes that Jackman gives Micromax a global sheen. Suthan finds the film lacking on the idea front. He goes as far as to call it a "stylised demo film with average stunts and a somewhat clumsy star."

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APPLE IPHONE 6

Going Local



The ad film has been created for Ingram Micro, Apple's distributor in India, by Leo Burnett. By Aakriti Shrivastava

The only thing you can't do, is ignore them, said a very famous Apple commercial about thinkers. Its latest communication too is hard to ignore. iPhone's first India specific commercial has been created for the brand's distributor in India, Ingram Micro, by Leo Burnett.

The agency has weaved a story around the aspirational product and the country's favourite 'festival' - big fat weddings. The ad is a virtual peek-a-boo, featuring a bride and groom as they approach the big moment. The commercial highlights iPhone's camera, video (Facetime) and messaging features as the two protagonists click pictures and video chat. The TVC ends as the groom finally sees his beloved, and a voice over says 'We know how hard it is to wait for something special', in sync with the message of the iPhone 6 being available on EMI.

iPhone is seen as a premium device, owing to its high pricing. Currently, the iPhone 6 is priced at about ₹43,000 in India.

APPLE ENOUGH?

While this ad talks to the Indian audiences in an Indian setting, subtly conveying that it's easy to own an iPhone now, does it have the ingredients of an Apple ad? Here's what the ad world thinks:

Malvika Mehra, ex-NCD, Grey Worldwide India, says that the intended message comes through pretty clearly, so the ad serves the purpose of making it more accessible.

"This is not an Apple ad to begin with, so its not fair to compare it to the brand's previous communication. Having said that, this ad does take the brand's 'exclusivity' down," she adds.

As the Indian mobile market diversifies, Mehra says, "The fact that there is an option in this



"This is not an Apple ad so its not fair to compare it to the brand's previous communication."

MALVIKA MEHRA

"The ad doesn't damage anything, but it doesn't build on the brand, it's a sales oriented commercial."

VINAY KANCHAN



"This one seems to be tugging at the heartstrings of Indians, a very Nokia way of advertising."

JITENDER DABAS

market to buy a good phone, at an affordable price, taking it down a couple notches, to get the volume, makes business sense for Apple. Other than that, someone who loves the product will buy it anyway."

Brand Ideation Consultant, Vinay Kanchan, is of the opinion that the core philosophy of the mother-brand, Apple, doesn't come through in the ad.

Talking about whether this ad would affect the brand in any way, he says, "I don't think one commercial can take away the sheen from Apple. It doesn't damage anything, but it doesn't build on the brand, it's a sales oriented commercial."

Jitendra Dabas, EVP and head of planning, McCann Worldgroup, agrees. "Apple's advertising is minimalistic and matter-of-fact, so, this commercial is inconsistent with that persona. This one seems to be tugging at the heartstrings of Indians, a very Nokia way of advertising. As per social media response, core iPhone lovers seem to be disappointed by the ad."

Dabas further says that while the ad makes for a good communication for the EMI offer, given a choice, he would have done it the Apple way.

APPLE'S OTHER COMMUNICATION

While Apple is not a very big advertiser in India, international campaigns by the company have been launched in the country. Most of the brand's communication has been simplistic and feature-oriented, yet classy.

The recent 'Shot on iPhone 6' campaign sourced videos and images clicked by users as a proof of the superior camera quality of the phone. While the images have been used in OOH ads, the videos are used as television spots.

It is interesting to note that while the iPhone 6 ads bring out its impeccable camera quality, the campaign for the previous generation iPhone 5c was driven by the colourful personalities of its users. The ad was executed internationally, with multi-lingual inputs, but it was promoted in the Indian market as well.

The infamous 'If you don't have an iPhone' ad, was one of the first Apple ads to be aired in India. In line with its simple and crisp approach, the ad talks about the phone's features, emphasising that there is no substitute to the iPhone. Recall that Indian brands like Micromax and Karbonn cashed in on this and released similar ads to mock iPhone.

Apple has now extended the above mentioned campaign as an international ad series. The message in the end has been changed to 'If it's not an iPhone, it's not an iPhone'. The ads in the series are also similar, focussing on the product features and how the users love them.

However, this simplicity has not always been a part of Apple's advertising. On the contrary, the brand's most famous commercials, which the ad gurus swear by, have been high on drama and emotion.

For instance, the '1984' ad, based on George Orwell's classic by the same name, projected the launch of the Macintosh as the 'dawn of a revolution'. ■



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FORTIS

Rekindling Hope

The hospital chain has launched a campaign with the core idea of uncompromised excellence. By Aakriti Shrivastava

When it comes to health, there is no compromise, says Fortis Healthcare in its new brand campaign. In its first elaborate advertising campaign called 'Hands of Hope', Fortis tries to establish itself as the foremost player in the industry. The creatives have been executed by Leo Burnett.

The ad revolves around the theme of 'uncompromised excellence' and tries to tap the emotion of hope through its storytelling. It shows a young boy with a heart ailment which is restricting him from leading a 'normal' life. While the condition is diagnosed by many, it is only Fortis experts who can cure it in the end, with a transplant.

Gaurav Dudeja, head of marketing, Fortis Healthcare, says about the central idea of the campaign, "The ad is a subtle form of communication; we are talking about being an enabler in someone's life, and, with that, creating an impression of the brand. Hospitals are not a service people want to avail and hence, we have taken a different approach in our advertising."

"People choose hospitals on the basis of the credibility of doctors they want to go to, we want to build a value for the hospital brand instead," he adds.

This campaign is one of the first by any hospital chain in mainstream media on a large scale, and hence holds its own challenges in terms of execution. Leo Burnett's executive vice president, Ravpreet Ganesh, says, "Healthcare is very different from anything else. It's a combination of



Dudeja and Ganesh: building value

the tangible and intangible. Thus, the trick really is to pick up something that can connect with the consumer without making it look like advertising. That's the fine balancing act, the tonality of the communication is like a docu-drama and the approach is from the consumer's point of view."

She also hopes to set category standards through this campaign. "When talking about hospitals, one cannot be gimmicky, it's real people that we are talking about. We believe, we have something now that other brands will see as benchmark," she adds.

The brand is using TV as the lead medium, for mass reach, with a focus on Hindi GECs,

The campaign aims to reach 30-50 year old married males with kids.



Hindi movies, English and Hindi news, as well as English infotainment channels for advertising. This bouquet of channels has been chosen to reach the brand's core TG of 30-50 year old males who are married, with kids, and also have the responsibility of their parents.

While the consuming class for a healthcare brand is 0-90 years, the targetted male is the backbone of the family, with whom all the healthcare decisions rest. Geographically, the campaign will reach tier I cities where Fortis is present.

New media is the second biggest impact medium of the campaign with a microsite and social media promotions lined up. The campaign's site, handsofhope.co.in, will give people an opportunity to participate and be a hand of hope. For every person who visits the page and logs in, Fortis claims to be contributing ₹1 for the treatment of underprivileged children. Radio will also be used to promote the cause of becoming a hand of hope and visit the microsite.

While the digital leg of the campaign was launched on July 17, with a microsite and YouTube video, the television and radio spots are being aired July 31 onwards. The campaign, which will be six to eight weeks long, will conclude in the first week of September. ■

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MULLEN LOWE LINTAS GROUP

Joining Forces

The Group will have two creative agencies. Arun Iyer will head Lowe Lintas, while Amer Jaleel will head Mullen Lintas. By News Bureau

Lowe Lintas + Partners has been rebranded as Mullen Lowe Lintas Group, following the May merger of IPG agencies Mullen and Lowe Lintas + Partners (to form Mullen Lowe Group). The Group also announced its plans for a two-creative-agency structure.

In addition to Lowe Lintas, the group has launched an independent new creative agency called Mullen Lintas. It began operations on August 1, 2015.

Amer Jaleel and Arun Iyer,



"We've got great momentum on all fronts and we're committed to making it better."

ARUN IYER



"To be entrusted with building a new agency from scratch is both humbling and exciting."

AMER JALEEL

currently joint national creative directors at Lowe Lintas, have been promoted to chief creative officers. Arun Iyer takes on the role of CCO at Lowe Lintas, and Amer Jaleel takes on the role of chairman and CCO of the newly created agency, Mullen Lintas.

R Balakrishnan (Balki) and Joseph George (Joe) will continue as group chairman and group CEO respectively, of Mullen Lowe Lintas Group.

Iyer joined Lowe Lintas in 2003 and became NCD in 2010, along with Jaleel. Over the years, he has been the force behind some of India's most celebrated campaigns for brands including Tanishq, Fastrack, Idea Cellular, Surf Excel, Kissan, Flipkart, Britannia, Axis Bank, Freecharge and many more.

Iyer firmly believes in work that makes brands a part of popular

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leading through excellence

LIRIL

Making a Splash, Again

HUL has brought back The Liril Girl, her green bikini, the waterfall and the promise of freshness. A look at the new, old ad.

By Ashwini Gangal

Hindustan Unilever has re-launched its soap brand Liril. As the new pack sits pretty on shelves, HUL tries to woo consumers with a new ad film that re-introduces the brand's prized audio-visual assets: The Liril Girl, the 'La la la...' jingle and the water fall.

Difference is, this time around, The Liril Girl is a Brazilian. The ad has been shot at the Ban Gioc waterfall in Vietnam.

"We auditioned a host of models. Annabel stood out for having a vibrant face. Her expression captures the sheer joy of seizing life by the moment," says the spokesperson at Lowe Lintas, the brand's creative agency.

The media campaign - one that began with a teaser phase that was led by the jingle - includes TV and print (lead mediums) as well as radio and digital communication.

Why did the brand team decide to go back to an old creative idea instead of launching a new one? The spokesperson at Hindustan Unilever explains, "Even after all these years, when we say 'Liril', people from all walks of life fondly recall the waterfall, the girl, her spontaneity and energy. They hum the jingle then and there. These are the roots of Liril. They don't change."

About the current film, HUL says, "The campaign is a modern rendition of the original ad and is designed to get Liril into the hearts and homes of the consumer."

About the challenges of reviving an old audio-visual message, HUL adds, "The secret to creating new advertising on long existing brands is to stay true to the core elements of what the brand is made of. What people remember even after many years is the original promise - the character, visual appeal, colour and sound. Preferences and formats might change, but the core attributes of any brand stay in the minds of consumers. Re-launching such brands is essentially about going back to the roots."



Halve and Padhi: daunting task



Around 2009, the company did away with the waterfall and moved indoors, into the 'family space', with a brand called Liril 2000. Says HUL about the shift, "Liril 2000 was created to add to, and build on, the 'healthy skin' platform," adding about the current campaign, "... there is also a need to tap into the overarching equity that stood around spontaneity and freshness."

REFRESHING RE-LAUNCH?

Santosh Padhi, chief creative officer and co-founder, Taproot India, says, "It was really path-breaking to show a girl bathing under a waterfall, wearing short clothes, four decades back, but things have evolved over the years. What was trendy then is not relevant anymore."

Does it work, though? "Yes," Paddy, as he is fondly known, responds, "It has all the category clichés," albeit, "minus the impact and edginess."

He also feels that a sensuous Indian actress would have had a far more greater appeal.

Anand Halve, co-founder, Chlorophyll, a brand marketing consultancy, says, "The original Karen Lunel film was released in 1977. Among younger audiences, Liril is unfamiliar. Without residual imagery, 'Fresh is back' is about as compelling as 'Ovaltine is back'. Revival of an old 'original' needs a living legacy. In the case of Liril, I'm afraid the nostalgia isn't what it used to be."

He points out, "Liril wasn't about sexuality, but about women fantasising about the feeling of liberation during a bath," a premise that falls short today, "in a world where they have moved on."

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Joining Forces...

culture. His campaigns have consistently swept effectiveness awards around the world, including 'Kissanpur', which won India's first ever Silver at 4A's Jay Chiat Awards in 2014.

On being appointed as CCO for Lowe Lintas, he says, "I've spent most of my career at Lowe Lintas and have thoroughly enjoyed the journey so far. Right now, we've

got great momentum on all fronts and we're committed to making it better. I am delighted at the opportunity to run the creative function at the agency in the rapidly evolving marketing landscape, and confident that we will keep Lowe Lintas ahead of that curve."

Meanwhile, Jaleel has been with Lowe Lintas since 2002 and has

**Mullen Lintas
began operations
on August 1, 2015.**

been NCD for the last five years. He has led the creatives on some of the most iconic brands managed by the agency. As global creative lead on Unilever's Lifebuoy business, he has contributed disproportionately to the brand's success over; built brands like Micromax and Havells from scratch into billion-dollar-plus businesses; and conceived and led the journey for Tata Tea's 'Jaago Re' movement.

Jaleel's portfolio over the years has also included some great work on Google, OLX, Maruti Suzuki, Hindustan Times and Bajaj. More

recently, the Lifebuoy initiative 'Help a Child Reach 5' was named among the most effective campaigns in the world (WARC 100, 2015).

Speaking on his new role at MullenLintas, Jaleel says, "I've always worked in large and established set-ups. To be entrusted with building a new agency from scratch is both humbling and exciting, at the same time. I am looking forward to the journey of growing and nurturing Mullen Lintas to fulfil the group's 'large agency' ambition for this independent venture."

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Mahabali comes online.

Mahabali, the benevolent king's annual visit to Kerala is celebrated as Onam. He is not just awaited in the homes of Kerala, Malayalees eagerly watch him come alive on the Manoramaonline **Maveli puzzle contest** too. Join the festivities by being a part of this contest. This season, be the harbinger of prosperity.



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TELEVISION



EVEREADY

In the latest series of 'Give me red' ads by Eveready, Akshay Kumar returns to recharge a room full of Physics students by teaching them the fun way to learn.

Creative Agency: Rediffusion Y&R



ASKMEBAZAAR.COM

The brand has come up with 'Rainovation' concept where it is shown how happy a woman becomes, when she sees offers from Askmebazaar.com raining outside her window.

Creative Agency: JWT



CENTURY PLYWOOD

The plywood company has come up with 'Hamesha Taiyyar' creative promoting its plywood range and has named the product as 'Sainik Plywood' depicting soldiers fighting out in a battle.

Creative Agency: DDB Mudra West

PRINT

ASIANET NEWS

The print creative states that when Malayalees go for shopping this Vishu, one must make sure that they notice the brand as the No. 1 choice by advertising through Asianet News, which is by dialling a specific number.



Creative Agency: Stark

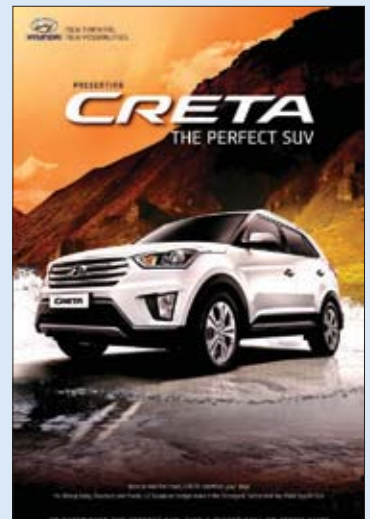


DABUR CHYAWANPRASH

The brand's print campaign highlights the importance of giving children a daily dose of Dabur Chyawanprash during the Monsoon season. The creative features a young boy standing in an open field looking at a cloudy sky with a message 'Monsoon is here, so is the fear of illness'.

CRETA

Creta from Hyundai has been positioned as the 'Perfect SUV' seen against the backdrop of a rocky mountainous terrain with not-so-easy roads to drive on.



Creative Agency:Innocean Worldwide

OOH



OYO ROOMS

In order to increase the number of users of its newly launched mobile application, OYO Rooms came up with an out of home campaign across Delhi, targeting bus shelters and capsule restrooms.

Creative Agency: Design Theka

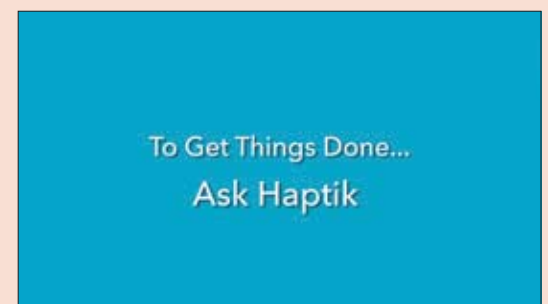


MICROMAX

The cellular phone brand executed an OOH campaign for Canvas Silver 5, on glass façade on the Dhaura Kuan metro station of the Airport Express Line in New Delhi. It will run for three months.

Creative Agency: Posterscope

DIGITAL



HAPTIK

The personal assistant messaging application's digital campaign 'What do engineers think of marketing?' is based on the importance of correct information which can only be elicited from a subject expert. The video shows engineers giving hilarious interpretations of various marketing jargons.

Creative Agency: In-house

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LLOYD 'UNISEX' WASHING MACHINES

What has Sex to do with Washing?

The laundry segment - including detergents and washing machines - appears to be in a state of flux over splitting laundry duties between men and women. By Ashee Sharma

It's so easy, that even Sir can do the washing, says The Wife in Lloyd's latest commercial for its washing machine range, before a male voice-over goes on to highlight the "easy swipe touch panel" and other cool technology (read: UVtron).

"Swipe and it starts...swipe and it stops," enthuses The Husband at the end of the commercial, by which time he is convinced that laundry is not his wife's "department".

Nipun Singhal, director, Lloyd Electric & Engineering, says that household chores like cleaning and washing are believed to be a woman's department, a notion that doesn't go down well with the working, urban woman - the brand's core TG. "The campaign targets urban women and at the same time inspires men to stop taking women for granted," he says.

The objective of this campaign, though, is to announce Lloyd's entry into the washing machine category. Besides TV, the media mix includes print, cinema and digital communication.

Recently, HUL launched a campaign for Surf Excel Matic that delivered an interesting brand promise: It's 'As Good As Mom's Hand Wash'. In the ad, a little boy and an elderly gentleman manage to wash a soiled t-shirt. The message: The product is so good, it simplifies the whole process and negates the need for 'the woman of the house' to intervene.

Another way of decoding the message is: If little kids can do it, so can men. Hindustan Unilever, however, has a different explanation. "Surf Excel has always believed that if kids get dirty in the act of doing good, then dirt is good. It builds on the same in the new communication where the kid's clothes get stained in trying to help a friend fix the chain on his cycle," says the company spokesperson.

Adds the HUL spokesperson, "...Our consumer research indicates that (though) washing machines have brought great convenience in consumers' lives... they still feel that washing by hand, with all the effort that goes into it, gives best results. Therefore, the whole marketing mix is designed to deliver the gold standard of cleaning..." that is, mom's hand wash.

These ads come close on the heels of P&G's award-winning commercial for Ariel Matic that insists men and women ought to share laundry duties, equally. Washing machine brand Whirlpool partnered Ariel in this campaign.

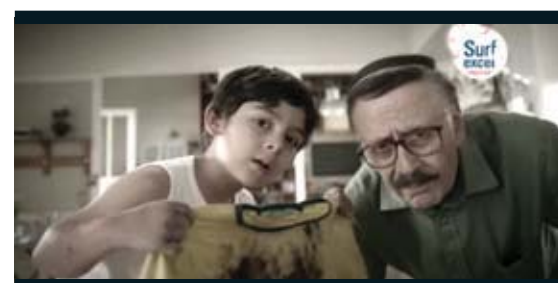
All these brands make the same point, in different ways. To Lloyd's Singhal, it is the execution that matters. Sunil Kukreti, senior partner, RK Swamy BBDO, Lloyd's creative agency, says, "The coinage 'unisex' will reinforce the message that women want men to help out. Now, Lloyd makes washing so easy that men will have no excuse but to lend a helping hand."

According to Lloyd's pre-campaign research, Indian women are of the view that when it comes to household chores, gender inequality is alive and kicking. The survey included 1,250 respondents, both men and women, across Mumbai, Chennai, Delhi, Hyderabad and Bengaluru.

Ankur Suman, senior brand design director, RK Swamy BBDO, insists the idea was not to be preachy. "...By calling our machines 'unisex', we have declared our intent and message, loud



Singhal:splitting duties



time approach.

Satbir Singh, chief creative officer, FCB Ulka, believes that the role of advertising is to place a brand on top of consumers' minds. Today, brave brands that speak of and contribute towards change in social behaviour will get there quicker.

Divyapratap Mehta, founder, Intertwined, a brand consultancy can't help but wonder, though, whether all this is too little, too late. "Almost 17 years back," he says, "Ariel ran a campaign to show that even a man can wash clothes using the product. At the time, it was progressive as India, back then, was far more set in traditional gender roles..."

Sameer Aasht, founder-director, Alma Mater Biz Solutions, a brand consultancy feels "as a society we have never been averse to the male 'dhobi' or the male 'halwai' or 'maharaj'. The difference is - now such roles are being gladly embraced by men in nuclear families as well..."

According to Aasht, who used to head brand strategy at Taproot India, if the point of these ads is to get more men to do the laundry, then negative reinforcement - as shown in Lloyd's ad, when she humiliates him for his regressive thinking - may not be the best route. Making laundry look like a fun chore might work, he opines.

Emmanuel Upputuru, creative chairman, ITSA, a creative agency, notes that the general trend these days is for brands to "push their proposition in the garb of a purpose." Although he doesn't find anything wrong with it, he cautions against looking like a desperate 'me too' in the bargain. ■

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and clear, without being too emotional about it. Women will love the way the brand has delivered its message."

WILL MEN WASH?
While the nobility of the trend is lost on no one, some experts can't help but call some of these creative ideas borderline regressive. Others see merit in the one-small-step-at-a-

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stunning imagesbazaar



With ASCI's newfound digital focus, the number of consumer complaints is poised to grow. Is ASCI ready to field them? Should marketers worry?
By Ashwini Gangal

all the ads complained against during 2013-14 belonged to the education segment and 98 per cent of the time, the complaint was upheld. Over 20 per cent of the ads belonged to the Drugs and Medicines segment (98 per cent upheld) and over 19 per cent to the Medical Clinics segment (91 per cent upheld).

But through ASCI's recently revamped digital channels, complaints against ads from other categories, including FMCG, telecom, durables, food and beverages, brand extensions (surrogate advertising), automobiles, home care, baby care, banking and finance, and e-retail, have begun coming in as well. Interestingly, over the past 12 months, ASCI has observed a fall in the number of misleading advertisements from the education sector.

Also, apart from just print and TV ads, the ads complained against now belong to various media platforms including websites, SMS, e-mailers, radio and billboards. Complaints against mobile app ads and product packaging have also picked up. Overall, the ratio of complaints being upheld versus not upheld is 70:30, at present.

Shweta Purandare, secretary general, ASCI, says, "With the online

On June 17 this year, the Advertising Standards Council of India or ASCI, a self-regulatory body that propagates responsible advertising, launched a mobile app. With the catchphrase 'SnapItAndAppIt', it lets consumers vent their frustration with offensive/misleading ads with a few clicks on their cell phones and subsequently get real-time updates, on the same screen, as the complaint is processed.

The premise is: If both take the same amount of time, then why let off steam on Twitter when complaining through the app offers a chance for real vindication? Within a month, the number of downloads crossed 850 (ASCI notes a marked android skew) and over 70 complaints were received via the app.

How times have changed...

Sample this: Around a decade back, the Ministry of Consumer Affairs dismissed ASCI's efforts as an organisation that protects consumer interest, because it received complaints against too few ads: just 150 a year.

In 2013-14, a total of 1,937 ads were found objectionable by ASCI. Of these, consumers objected to 785 (compared to just 176 in 2011-12 and 300 in 2012-13) ads. The makers of the remaining 1,152 ads were pulled

up proactively by ASCI; these suo moto efforts began as a response to the ministry's criticism.

Today, on an average, ASCI receives about 300 complaints per month. And now, with the app in the picture, and ASCI's newfound digital presence, the number is expected to soar. In fact, of the total number of consumer complaints lodged over the past few years (2,545 in 2013-14 and 2,780 in 2014-15) over 90 per cent have been lodged online. Around two years back, ASCI revamped its website and converted it into a channel through which consumers could lodge complaints.

Interestingly, after the launch of the app, the team noted a marked spike in the average number of monthly complaints received by ASCI, across channels, not just digital ones.

The incoming barrage of complaints has even led to the discontinuation of ASCI's suo moto efforts that were launched as a response to an inadequate number of consumer complaints.

Then and now

In the past, it was primarily ads from three product categories - education, drugs and medicines and medical clinics - that drew most of the complaints. Over 35 per cent of

Narendra Ambwani and Shweta Purandare: digitally active



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“We were slightly behind time in terms of improving our digital presence, but now we have caught up.”

NARENDRA AMBWANI

chairman, ASCI



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“We get complaints from over 15 states across India. We are pushing online and mobile to reach remote pockets.”

SHWETA PURANDARE

secretary general, ASCI

system in place, we get complaints against ads aired across ‘new media’ platforms. The reach of ASCI has expanded too; complaints have started coming from newer parts of the country. We get complaints from over 15 states across India. We are now pushing online and mobile to reach remote pockets.”

ASCI has also started listening for ‘social grumbling’ against ads. “Online, we listen for key words like ‘offensive advertising’ or ‘vulgar advertising’ and get in touch with people to tell them they can lodge an official complaint...” she adds about her team’s newfound focus on social media.

Narendra Ambwani, chairman, ASCI, says, “We were slightly behind time in terms of improving our digital presence, but now we have caught up. Digital and social media are playing a huge role in our administration; brands will get challenged a lot faster now than earlier.”

Likening the convenience the “digitisation of ASCI” gives consumers to that offered by modern day digital services like BookMyShow, he adds, “In the past, a person had to be really annoyed and committed to actually make the complaint – download the form, fill it, e-mail it... the anger would dissipate by then. And earlier, you couldn’t track a complaint unless you came to our office. Now, we have invested technology that has allowed us to maintain a search-able online database.” And the app keeps track of a consumer’s ‘complaint history’.

All ramped up

Now that the number of complaints is poised to grow, the question is: is ASCI equipped to handle the volumes? Wonders Sanjeev Kotnala, founder and head catalyst, Intradia, a management, marketing and brand advisory, “Is ASCI ready for a time when the

consumer finally wakes up to the potential and possibilities of its app and the number of registered complaints creates a backlog, virtually bringing the system to a halt?”

“I am expecting complaints to pour in. But the whole thing will backfire if we don’t attend to incoming complaints instantly,” admits Ambwani. After all, a consumer with access to an instant complaint mechanism will expect instant solutions.” As of now, every incoming complaint is fully processed – which means the decision to uphold it or not is taken – within 12 to 30 days.

“There is a mismatch of expectations; complaining consumers expect overnight action whereas advertisers want as much time as possible to make the corrections,” shares Purandare, who advocates a reasonable mid-path.

The organisation has made a few changes at the back end. These include more manpower for this resource-intensive work, consequent move to a larger office, faster,

centrally interconnected computers and better equipment. By Ambwani’s own admission, ASCI, until recently, was operating in “an era from 15 years ago,” on the tech-and-gadget front. “You can’t have a projector that doesn’t let the council read the supers in an ad,” he shrugs.

ASCI has become “more corporate”. Earlier, the secretary general wore all the hats; now, the organisation has PR, marketing and social media departments. Petrikor is the on-record digital agency. Ambwani says, “We’ve brought in people who’re comfortable with technology. We’ll need to keep upgrading our app. That’s a major challenge for us.” Commercially

The organisation gets around 20-25 intra-industry complaints per year.

The rest is subscription revenue from ASCI’s conferences and grants from the government, a recently added source of income. Just recently, ASCI received its first lot of funding – ₹10 lakh – from the government.

ASCI: The friendlier whip

What is the motivation for all of this effort? “We don’t want to be the ‘Gabbar’ of Indian advertising,” Purandare laughs, adding on a serious note, “Censorship comes in only when self regulation fails.” Ambwani seconds that with: “I don’t want marketers to be fearful. I just want to



“Is ASCI ready for a time when the number of registered complaints creates a backlog, virtually bringing the system to a halt?”

SANJEEV KOTNALA
founder and head catalyst
Intradia



“Ramping up the digital presence without giving clear understanding of who they are could only look like a burst of naive enthusiasm at best.”

SAJAN RAJ KURUP
founder and creative chairman
Creativeland Asia



“I don’t believe ASCI should even aim to become a ‘feared’ entity. Their adoption of technology is a natural progression.”

VIKAS MEHTA
CMO and president – group marketing
services, Mullen Lintas Group

speaking, the organisation has invested ₹30-40 lakh into this revamp exercise, over the last two years. Overall, over the past two years, the organisation’s expenses have increased by almost 50 per cent.

Plans to put some money behind promoting the app are underway. Ambwani, by the way, was also involved with the website revamp of the Indian Society of Advertisers (ISA).

Who Funds ASCI?

Around 99 per cent of ASCI’s funding comes from its steadily growing bunch of member companies (including marketing companies, advertising agencies and consulting companies) in the form of an annual membership subscription fee. Of this, around 20 per cent of the income comes from requests for fast-track complaints, also known as intra-industry complaints (HUL lodging a complaint against an ad by P&G, for instance); ASCI charges around ₹1-1.25 lakh per complaint.

convince them to spend their money wisely. Self-regulation is much better than a directive.”

The motivation, we gather, is to prevent a scenario in which the government has to intervene. Marketers would rather have the friendlier body, ASCI, do so. “If we don’t regulate ourselves, well, then someone else will...” says a youngster in ASCI’s new ‘About Us’ online video.

Ambwani says about the perception game, “Earlier, ASCI was viewed as a ‘government body’. The perception was, ‘It’s an ‘industrybody’ that does stuff to keep the industry happy.’” Now, he hopes ASCI will be regarded as an independent, body – one that is “ready to challenge companies irrespective of their size and financial status.”

Today, ASCI works as the executive arm of the Department of Consumer Affairs. “Our direct affiliation with the government gives us more credibility and puts pressure

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POLICYBAZAAR.COM

No Fooling Around

The insurance comparison portal has launched a TV campaign carrying forward its 'ullu' idea in its usual quirky way, this time with comedian Kapil Sharma's antics. **By Aakriti Shrivastava**

To place emphasis on 'Ab India Nahi Banega Ullu', in its new marketing campaign, insurance comparison website PolicyBazaar has roped in comedian and TV personality Kapil Sharma as its brand ambassador. The television and digital heavy campaign, which comprised a teaser too, has been conceptualised by Lowe Lintas.

The ad features Sharma educating consumers about comparing insurance before buying.

On roping in Sharma as the brand ambassador, Naveen Kukreja, group CMO, PolicyBazaar, says, "The agency brought up the idea of marrying 'ullu' and 'babaji ka thullu', Kapil's trademark line, which got us really excited. That's how we decided on Kapil as the ambassador. His mass appeal and popularity will help in increasing our reach, which is the main aim of this campaign."

On being asked if the brand may be overshadowed by the ambassador or if the ad will be mistaken for another Kapil ad (OLX), he says, "A known name always does more than one ad. That's the reason we wanted the ad to be very different from another brand that Kapil endorses. About using 'babaji ka thullu', we were confident that the idea of 'if you don't compare, you will get nothing' will come out beautifully by using the phrase. We did not see any risk."

The pre-insurance-season campaign will go on for four weeks, ending in August. The company will spend ₹80-100 crore on advertising this year.

The campaign is being aired on GECs, Hindi and English movies and news channels, infotainment as well as kids channels (parents



"Kapil Sharma's mass appeal and popularity will help in increasing our reach"

NAVEEN KUKREJA

"We were looking to take 'Ullu mat bano' forward integrating it with Kapil's humour"

SHRIRAM IYER



being passive viewers). The segment's core TG, 25-45-year-old males, will also be reached through cricket telecasts.

Shriram Iyer, executive director of Lowe Lintas, says, "With the introduction of Kapil Sharma in the communication, we were looking to take 'Ullu mat bano' forward, in a manner that would allow us to seamlessly integrate Kapil's brand of humour."

The website has a registered user base of 7.5 million, with three million average hits each month. It claims to sell 38,000 - 40,000 insurance units every month, claiming to be the largest distributor of insurance policies outside banks. The company has also seen more than 100 per cent growth per annum, in the past two years, since it rolled out its first advertising campaign.

This campaign will be followed by another one from PaisaBazaar, the non-insurance online platform of PolicyBazaar, with Kapil Sharma as the lead, later this month.

Noting that Kapil Sharma carries a lot of equity Saurabh Uboweja, brand strategist, CEO, Brands of Desire points out that PolicyBazaar faces the problem of "equity leakage."

Explaining the term, he says, "The brand sounds similar to half a dozen other similar brands in the industry and the audience may not eventually remember which 'bazaar' they saw."

This ad, he fears, could also be confused with the OLX ad. "Since both the brand ads have 'Car' and 'Kapil' as the central theme, Policybazaar ad will work well with really heavy spends," he says. ■

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YATRA.COM

Reliving Memories

Yatra.com's latest campaign, #ReliveHappiness, recreates the fond memories of a young girl's family vacation to Bhopal. **By Saumya Tewari**

A family vacation holds a special place in our hearts. Online travel agent Yatra decided to recreate a family vacation for one lucky winner of its #ReliveHappiness contest, conducted on digital media. The result is a heart-warming story of Surmai Bhatt, a young woman from Mumbai, whose family vacation to Bhopal was recreated by Yatra.

Sharat Dhall, president, Yatra.com, tells us that the campaign was conceptualised with a view to connect

with customers across categories and bring a smile to their faces.

"'Relive Happiness' came through with us believing that people would do anything to relive that one moment that brings a smile to their face and moistens their eyes," he says, about the idea.

The campaign targets the typical Indian family which has been brought up with solid family values. But, with more and more adults moving out of their cities and leading busy lives,



Dhall and Ghosh: creating nostalgia



is the concept of family vacations increasingly becoming redundant? Dhall disagrees.

"Holidays have mostly been synonymous with family vacations. We have seen that over 37 per cent of our vacation bookings on Yatra are family trips. The core of the campaign came in when we saw that Indians still prefer travelling with

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AD CLUB MEDIA REVIEW

Retaining Attention

Industry heavyweights discussed how **stakeholders tackle the challenges** arising out of audiences' **partial attention** in the digital age. By Sohini Sen

The Ad Club hosted the Media Review in Mumbai on July 21. A panel of eminent media persons took to the stage to discuss the topic under review - 'Is Anyone Listening?: How Did Ad and Media Industry Combat the Challenge of Continuous Partial Attention of Audiences?'. As part of the event, spokespersons from Taipei's AdAsia 2015 conference also presented their road show.

The highlights of the event included enlightening talks and presentations by Shashi Sinha, CEO, IPG Mediabrands India; Meenakshi Menon, managing partner, Spatial Access; Punitha Arumugam, former director, agency business, Google India, and Pradeep Dwivedi, chief corporate sales and marketing officer at Dainik Bhaskar Group.

Menon started her discourse with a debate on the differences of opinion between an agency and its clients. While there are many agencies which have a digital unit, the truth, she said, is that neither the agency nor the client knows what is to be done with it.

According to a survey done by Menon's team, there are numerous reasons for any client to do a creative agency review. A majority of the respondents said that the review is usually the business performance, followed by a change in the marketing head. Most CMOs are

The media review was hosted by the Ad Club in Mumbai on July 21.

ambivalent to advertising, because the days are gone when they believed the advertising craft could actually impact sales of the product.

Menon's view is that even advertising professionals do not have faith and confidence in their own work now. If the client says it is a risky idea, more often than not, the agency also backs down. According to her, the client is often unsure of what he wants and needs. However, he is willing to step out of the comfort zone if the agency



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Menon, Dwivedi, Sinha, Arumugam and Balsara: holding attention

accompanies him; which means, the agency must have faith in its own idea. Menon concluded her talk by saying that discounting fee can only be an icing on the cake and never the sole reason for choosing a creative agency.

Pradeep Dwivedi presented his views on the dilemma surrounding the future of print medium. He accepted that the sheer proliferation of gadgets mean that everyone is bombarded with information and needs to sift through it and prioritise. In such a scenario, the need to rediscover print becomes all the more important.

Print, Dwivedi said, is a rational medium which lets readers absorb and engage. But, when it comes to building emotional appeal, brands prefer to take the audio-visual way. However, he feels even print can be emotional. The fact that regional print is growing stronger than English print, also seems to point to the direction where the print industry is going.

Shashi Sinha spoke about the need for a common unit of measurement. According to Sinha, there are multiple challenges in the absence of one, standard way of measurement. Sinha feels that one can improve the media ROI and decrease the bane of partial attention by using correct measurement.

He elaborated on how the radio, television, digital and print industry have their own measurement bodies and systems (OOH, unfortunately has none), which are independent of each other. However, while that may sound good, the truth is that the lack of communication also leads to a lack of common measuring source and metric.

Punitha Arumugam took to the dais next and spoke about the need for all stakeholders to communicate and listen to each other. The brand, the media agency and the creative agency cannot work in silos, she said. And these three stakeholders must listen to the most important one of them - the audience. never stop being amazing.

The event ended with a panel discussion moderated by Sam Balsara, chairman and MD of Madison World. The event itself was powered by Dainik Bhaskar and Colors was the presenting sponsor. ■

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Reliving Memories..

families at least once a year," he states.

Despite growth in the family trips segment, Yatra, like other online travel portals, faces stiff competition from unorganised travel players. Dhall says they are trying to overcome this challenge by providing effective customisation to suit travellers' needs.

"For them, family packages are difficult to design as every member in the family has a different requirement. This is why portals like ours customise packages for people," he points out.

Brandmovers, the brain behind the #ReliveHappiness campaign, created a microsite and called for entries on Facebook, Twitter and Instagram, for a period of seven days. Users were asked to send in their favourite travel photograph and asked why they wanted to relive it. Over 150 entries were received.

"Since the video comprised of real people and not professional actors, there were some apprehensions initially. They were asked to talk directly to us without worrying



Over 150 entries were received under the contest.

about the camera rolling," says Suva Ghosh, director, India, Brandmovers, Inc.

Yatra.com was founded in 2006. Besides flight and hotel bookings, the portal also gives users the option of making railway reservations.

MEMORABLE

Pratik Gupta, co founder and director - new business and innovation, FoxyMoron, gives a thumbs up to the video.

"It is a nice, slice-of-life campaign and will appeal to families. It beautifully reflected the trials of busy lives we live today," he says adding that it is refreshing to see online travel companies going beyond sales and features in their advertising.

Spandan Mishra, head - strategic planning, Rediffusion Y&R, finds the campaign a little underwhelming. However, he lauds Yatra's choice of Bhopal as the 'vacation spot', Hindi speaking parents and middle-class flavour of the film. While the film will influence brand salience and appeal, Mishra doubts if it will impact numbers in this "very price-conscious" market. ■

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PRADEEP UPPALAPATI | CO-FOUNDER & CFO | THE SOCIAL STREET



FOTOCORP

Charting a New Course

By Sohini Sen

What would someone find so interesting in the advertising world that he moves out of his comfort zone and takes a leap of faith into the unknown? That is invariably the first question that Pradeep Uppalapati, co-founder and chief financial officer, The Social Street, is asked a lot.

Uppalapati studied in Melbourne, Australia. He did his CPA (certified practicing accounts) and started working in corporate finance in the fashion and retail industry. After three years, he moved to Accenture Australia and was associated with the company for more than a decade.

Within a year, he moved into business development. Over the years, Uppalapati spent time not only in different divisions but also in different leadership roles. He was instrumental

in structuring and packaging deals - both organic and inorganic - that Accenture struck. He moved his focus to business strategy with digital and analytics. He was in charge of devising innovative methods to penetrate certain markets, globally. "I always like to be challenged and therefore kept changing what I do every two years. With an organisation like Accenture, you get the opportunity to do so," he said.

Three years ago, he moved to Bangalore to set up a team to build capabilities or a talent pool tap. While in Bangalore, thanks to his networking skills, Uppalapati met with folk from other industries, including Pratap Bose and Mandeep Malhotra from advertising.

"I had done a lot of research and analysis and

"I am not a guru in this industry, but I have the guidance of gurus."

transactions with advertising-marketing clients in the past, but had never done business. I never thought I'd be an entrepreneur in this industry. Though it was never planned, I saw the growth potential and the challenges which are abundant," points out Uppalapati.

According to him, this huge learning curve is what got him interested in the advertising domain. But the decision to turn entrepreneur was one of the most difficult decisions of his life. "I have always created value for clients. So why not create something for myself? I am not a guru in this industry, but I have the guidance of gurus. It doesn't take too long to understand the business or the client. But it takes time to understand the practices of the regional industry," he adds.

He agrees that it is not easy. But he feels comfortable being around Bose and Malhotra. Uppalapati combines this with a generous helping of reading about the industry, networking wherever possible and meeting up with mentors. He also believes in a hands-on approach to work and often takes part in pitch presentations and brainstorming sessions for key clients. "My leadership is all about people. Your organisation is as good as your people," explains Uppalapati.

While each of the trio has his own set of responsibilities, the team has decided to bring state-of-the-art practices, instead of following a successful company. The idea is to benchmark across the industry and take good things out of other industries and bring fresh perspectives. According to him, clients are now looking for someone to take the complete mandate. Clients themselves want to be involved in the process.

These are learnings from his days on the other side of the business.

However, he does admit that he gets the jitters now and then. "What gives me sleepless nights is how soon am I going to pass the learning curve. But I think I am on a good trajectory," he signs off. ■

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New and Improved..

<< continued from page 19

on advertisers," says Ambwani. If an advertiser refuses to comply with ASCI, the case is passed on to the Ministry of Information and Broadcasting. This association has helped ASCI crackdown on teleshopping ads that routinely violate ASCI's code.

Who's afraid of ASCI 2.0?

How does the industry appraise ASCI's efforts? Vikas Mehta, chief marketing officer and president, group marketing services, Mullen Lowe Lintas Group, opines, "I don't

believe ASCI should even aim to become a 'feared' entity," adding about its digital initiatives, "Their adoption of technology is a natural progression where they are evolving with the needs of the environment. We've seen a steady increase in the number of cases addressed by ASCI over the last year or so, and expect that number to grow."

Intradia's Kotnala comments,

"Social media users are more vociferous in their complaints and appeals. But younger audiences want instant gratification, something ASCI is unable to provide. I would wait and watch to see if this digital endeavor creates any ripples beyond the metros, in ASCI-dark areas."

Sajan Raj Kurup, founder and creative chairman, Creativeland Asia, an advertising agency, is sceptical.

If an advertiser refuses to comply with ASCI, the case is passed on to the Ministry of Information and Broadcasting.

"Making it easy for people to complain is not going to get ASCI to be taken seriously. It is only going to create more nuisance value for ASCI," he says.

Instead of focusing on bringing newer complainants into the fold, ASCI ought to work on positioning itself and its role more sharply, believes Kurup. "Digital is a double-edged sword. Ramping up the digital presence without giving a strong, clear understanding of who they are could only look like a burst of naive enthusiasm at best. All 'digital goals' will only add to the cacophony and confuse people," he says. ■

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MERCEDES GLA 45 AMG SERIES

More than Eye Candy

The **target market for the AMG series includes the young upper-class consumers who want a car with luxury-level conveniences** and a high-end feel. By Aditi Srivastava



TVS Sundaram Motors, a key dealer for Mercedes Benz in South India, unveiled the GLA 45 AMG in the common arrival hall of the Kempegowda International Airport (KIAB), much to the delight of passengers.

With an aim to engage potential high-end audiences at the airport, the brand has signed a long-term deal and has plans to use the space for launching more products.

Talking about the display, SS Ramasubramaniam, VP, cars, Sundaram Motors, says, "We are thrilled to have brought the AMG series one step closer to its target audience at KIAB. It is encouraging to note the interest and attention the car has been gathering, and we hope to maintain the excitement in the coming months."

It is pertinent to note that the target market for the AMG series includes the young upper-class consumers who want a car with luxury-level conveniences and a high-end feel. The audience profile at KIAB precisely matches the TG with over 74 per cent passengers in the age group of 22-

44 years, 70 per cent travelling for business and 22 per cent travelling for leisure. The campaign is being strategically run in the common arrival hall of KIAB allowing the premium international as well as the domestic audiences to gain first-hand experience of the high-performance GLA 45 AMG.

GV Sanjay Reddy, MD, BIAL, adds, "We are delighted to partner with Mercedes and bring to our passengers the excitement of coming in contact with a premium, high-performance vehicle. Floor displays are a great engagement strategy and it is encouraging to see brands building more strategic and sustained relationships with their audiences at our airport."

"Airports are a gateway to quality audiences, especially in case of premium categories like

The brand plans to use the space at KIAB for launching more products.



luxury cars. They offer a unique opportunity to reach a high-net-worth global audience who expect to see luxury advertising whilst at the airport," shares Alok Duggal, business head, KIAB, JCDcaux.

"Adding the Mercedes Benz experience takes our portfolio to the next level, and we are looking forward to a long-term relationship with TVS Sundaram Motors," he adds. ■

aditi.srivastava@afaqs.com

DALDA

Deeper Connection

The **cooking oil brand is engaging with devotees taking part in the Jagannath Rath Yatra in Puri, through an OOH campaign.** By Aditi Srivastava

Pilgrimages in India attract huge crowds and are the perfect platforms for brands to engage with consumers. The Jagannath Rath Yatra in Puri, Odisha, is one of the country's largest annual festivals and attracts more than a million devotees across age groups. Like last year, Dalda, the cooking oil brand, has come up with a unique out-of-home (OOH) campaign called 'Bhajan se Bhojan Tak'.

A consumer connect initiative, the campaign portrays the traditional aspect of the festival,



whilst ensuring brand visibility in the Holy land of Puri to mark the year of Nabakalebara.

Dalda has collaborated with the popular sand sculptor Sudarshan Patnaik to create a branded sand art exhibit at Puri beach, which is on display for devotees and tourists. Dalda has also created various installations at different venues to engage and attract pilgrims at the Rath Yatra. Special branded merchandise have also been created and distributed amongst the devotees.

Dalda bottles filled with raw prasad ingredients are being distributed among the devotees and so are branded hand fans. Helium balloons at Grand Road have been put up as part of the initiative and pet bottle installations have been installed at Puri beach.

Dalda Edible Oils has been largely focussing on creating interactive platforms for consumer engagement, especially in Tier II and III markets where a large part of its consumer base resides. ■

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Is Dubsmash Here to Stay?

Can the video messaging app that allows users to lip sync movie dialogues, lyrics and famous quotes be turned into a strong marketing tool? **By Saumya Tewari**

GOPA KUMAR

Vice President,
Isobar India



DUBSMASH HAS ATTRACTED A LOT OF CONSUMER ATTENTION AND BRANDS ARE USING IT AS AN ENGAGEMENT TOOL, BUT THERE HASN'T BEEN ANY INTERESTING

Dubsmash campaign yet.

There is a good opportunity for brands to explore Dubsmash. Some brands may be worried about copyright issues because of the use of music, but I guess they do have an option to take down Dubsmash if reported. Brands will eventually want users to create dubs with their audio content which is licensed.

Unlike other social media apps, Dubs are not shared within the app itself. Instead, users can send them as messages to friends and upload them as videos on platforms, such as Vine, Instagram, YouTube and Facebook. This is its strength and gives brands the opportunity to reach out to a wider base and capture lots of earned media.

HARSHVARDHAN GANGURDE

Vice President - Marketing
Innox Leisure



DUBSMASH IS MORE OR LESS ABOUT LIP-SYNCING POPULAR DIALOGUES FROM FILMS. THEREFORE, FOR OUR BUSINESS IT IS A STRONG

marketing tool.

In general, for other categories, it might be difficult to work around it. We have recently used the app for promoting Bajrangi Bhaijaan urging viewers to create videos of Salman Khan's dialogues. The response was encouraging.

We used Dubsmash at a live event where consumers got a chance to enact their favourite dialogues in public and share it on social media and WhatsApp. I believe with increasing adoption of smartphones, consumers like to shoot and click and share the captures.

This is also one of the reasons that is popularising platforms like WhatsApp primarily and Dubsmash to a large extent. However, unlike WhatsApp the consumer base for Dubsmash platform tends to be younger.

SAMAR SINGH SHEIKHAWAT

Senior Vice President - Marketing
United Breweries



DUBSMASH IS ONE OF THE MOST ENGAGING PLATFORMS IN TERMS OF CONTENT CREATION AND HENCE CAN BE A VERY EFFECTIVE MARKETING TOOL FOR

brands if used smartly.

I think video content is the 'Now'. With the number of platforms that serve video content today, from YouTube to WhatsApp to Dubsmash, the amount of the time spent on video is increasing everyday.

The real challenge for brands is getting noticed and standing out from the plethora of content available everyday. We recently executed #KFDubsmash that aimed at maximising the visibility of the Kingfisher jingle through an engaging activity that put the power of communication into the hands of the consumer by leveraging the power of the platform.

ANUSHREE SHIVPURI

Marketing Head
Wendy's India



FOOD, AS A CATEGORY, IS HIGHLY VISUAL. CONSUMERS DECIDE TO EAT SOMETHING IF THEY FIND IT VISUALLY APPEALING. SO WHILE

static medium (images) is a great medium for brands like us; video gives us an opportunity to do so much more with food.

I strongly believe that with more options like Dubsmash coming up due to increasing smartphone penetration there are many interesting ways to market one's products. One does not have to resort to traditional mediums every time.

From a food brand perspective where I would like to explain my products to the consumers, video and new digital mediums work really well. Digital helps brands to target their consumers better and more creatively than a traditional medium like television.

THE ANUPAM KHER SHOW

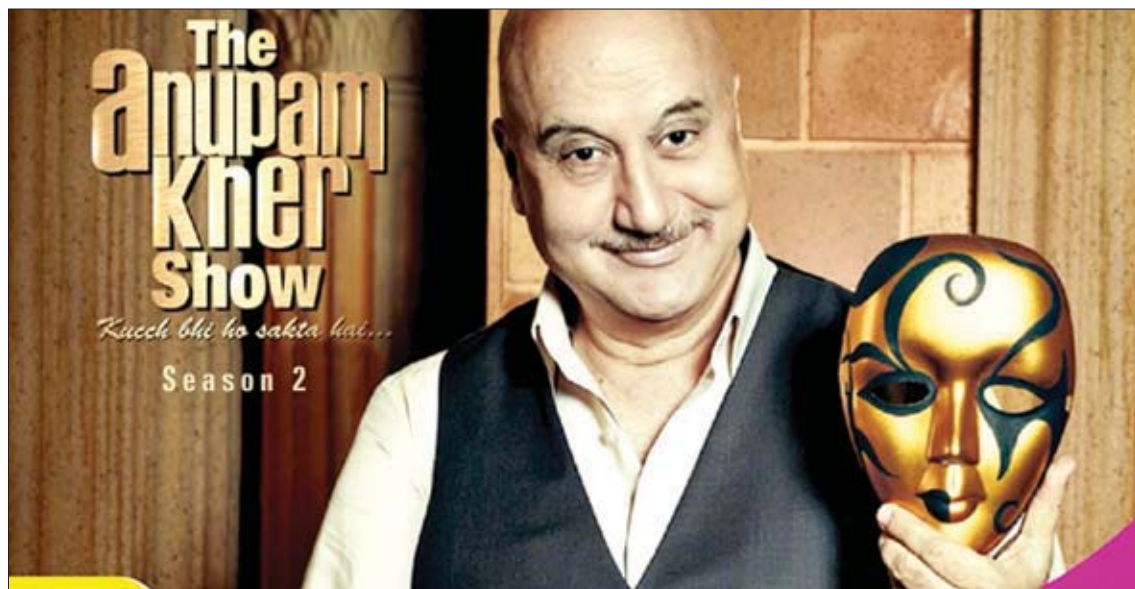
Second Innings

The show, produced by Kher's Actor Prepares Production, will be aired every Sunday at 8 pm.
By News Bureau

Colors has launched the second season of its popular non-fiction show titled 'The Anupam Kher Show - Kuch Bhi Ho Sakta Hai' from August 2. It will be aired every Sunday at 8 pm and is being produced by Kher's Actor Prepares Production.

The show aims to take viewers on an unprecedented journey into the lives of the biggest entertainers in the country, as they share pearls of wisdom showcasing them as shining beacons of aspiration.

Raj Nayak, CEO, Colors, says, "Uninhibited



"We are looking forward to engage audiences further about daring to dream and achieving success."

RAJ NAYAK



"I hope that the nuggets of inspiration that we have been able to extract from the guests will appeal to viewers."

ANUPAM KHER



chats are the best form of conversation; and Anupam Kher is a master at urging people to open up about their lives. Last season, the show created waves as celebrities from different walks of life surprised viewers with their candid revelations about the inner workings of their minds through

adversity. With the launch of the second season of the show, we are looking forward to extending the conversations across a larger audience group and engaging them further about daring to dream and achieving success they have strived for."

In its second season, the conversations will

focus on the importance of hard work and self belief in overcoming challenges to taste success and achieve accolades. Season 2 of the show will feature celebrities like Anil Kapoor, Priyanka Chopra, Kajol, Madhuri Dixit-Nene, Suresh Raina, Gulzar, Rishi Kapoor, Tabu, Manoj Bajpai, Irrfan Khan, Waheeda Rehman, Asha Parekh, Paresh Rawal, Boman Irani, Sania Mirza and Sonu Nigam.

Commenting on the second season of the show, Kher says, "I hope that the nuggets of inspiration that we have been able to extract from the guests this year will appeal to viewers and convince them that the silver lining will find them in even the most clouded situations."

The show will be promoted extensively across traditional and digital media platforms. ■

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BARC INDIA

Spreading Wings

To grow its subscriber base, BARC, along with IBF and AAI, has announced special initiatives and discount packages. By News Bureau

BARC India wants to add to its growing subscriber base of over 370 channels and agencies on board. According to BARC, the channels being monitored contribute about 94 per cent to the total viewership of India and the agencies control about 95 per cent of the ad spends on TV. But, in its larger objective of inclusiveness, BARC India has now decided to help all the other broadcasters and agencies to use its superior data and insights.

It has announced special

initiatives together with IBF (Indian Broadcasting Foundation) and AAI (Advertising Agencies Association of India) to motivate broadcasters and agencies that are yet to invest and subscribe for BARC India's commercial services.

For broadcasters, BARC has announced 'Special Limited Period Offer' with Lease, Rental

and Buy-back options. The offer is for a limited period and closes on August 15. Installation, testing, commissioning and maintenance for the entire contract period would be handled by Cineom, the authorised resellers of watermarking

The offer is for a limited period and closes on August 15

equipment of Civolution.

After placing the order with Cineom, broadcasters can subscribe to BARC India's commercial services.

For Agencies, Special Prime and Supreme packages have been designed for small and medium sized ad agencies. A special discount is specially being offered for AAI member agencies. ■

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ANAND CHAKRAVARTHY

From Media Outputs To Business Outcomes



All businesses in the world have one thing in common. Their core objective of profitability.

In today's competitive market, businesses are being driven to generate better results. And more often than not it's the A&P investments that come under the scanner in board meetings.

So, increasingly the questions that keep marketers awake at night are not just around Brand Equity, Imagery, Awareness etc. but also around lead generation, retail walk-ins, customer retention, average ticket size value et al.

In Media, with things getting complicated with shifts in consumer behavior across an ever-expanding multitude of media platforms, our primary focus has been on managing this complexity. Measurement, value and integration are occupying the largest time in most marketer – media agency conversations.

Perhaps the time has come to move this conversation to the only question that really matters. How do we go beyond looking at just media output to business

outcomes?

We could spend an inordinate amount of time in making sense of TV GRPs vs online video impressions, print performance vs banner impression etc. Or we can shift energies from these media outputs to their provable contributions to business outcomes.

AND WHY IS THIS SHIFT ESSENTIAL?

Outcomes are channel-agnostic: While media delivery metrics may be unique to every media channel, business outcomes are not. Leads generated are leads generated. Sales are sales.

Only outcomes matter to businesses: Low impression counts or bad view-ability do not matter in a board room. Bad sales do.

Outcomes shift power to marketers and media owners: In a media world defined by delivering provable business outcomes, the role of marketers and media owners as active participants in media transactions becomes more

pronounced.

World over the process of movement from media outputs to business outcomes is now gaining momentum. India is fast becoming an evolved media ecosystem and in some ways we already have better measurement systems in place. This is the right time to move ourselves, and start laying the ground-work for more outcome based media planning and measurement.

The challenge for most business is that multiple divisions within an organisation are chasing individual KPIs. Even in marketing teams, there are more often than not multiple KPIs, all of which may or may not have a direct impact on the desired business outcome. The first and primary task in moving focus to business outcomes is therefore being able to identify and set the correct KPIs for the year. ■

(The writer is the Managing Partner, Maxus)

Measurement, value and integration are occupying time in marketer – media agency conversations.

COLORS INFINITY

English August

The English GEC will be available across all major DTH and digital cable platforms in SD as well as 1080p HD format. By News Bureau

Viacom18's new English entertainment channel, Colors Infinity hit television screens on July 31. The channel is available across all major DTH and digital cable platforms in SD as well as 1080p HD format with Dolby 5.1 surround sound.

The content for the channel is being curated by Karan Johar and Alia Bhatt. Colors Infinity is headed

by Ferzad Palia, EVP, Viacom18, and head, English Entertainment. The channel is running programming seven days a week. Showcasing 2000 hours of international content, the channel brings in the best with over 100 TV series from major studios.

The channel is airing original programmes from 8 pm to midnight, starting with cooking reality show 'My Kitchen Rules' at 8 pm. Three



back-to-back episodes of 'Flash' are being aired on Mondays at 9 pm.

'Musketeers and Forever Season 1' is being aired in the same format on Tuesdays and Wednesdays at 9 pm, respectively. Three consecutive episodes of 'Big C' and 'Orange is the New Black' are being aired every

Thursday at 9 pm and every Friday at 9 pm, respectively. The weekend line-up will have 'Better Call Saul' (three back-to-back episodes on Saturdays at 9 pm) and ' Fargo' (three back-to-back episodes on Sundays at 9 pm). ■

feedback@afaqs.com

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HARKIRAT SINGH > MANAGING DIRECTOR, WOODLAND

“People are looking for products and brands that specialise in ‘the outdoors’”

With a turnover of ₹1,200 crore and over 500 stores, Woodland is helping consumers to experience ‘the outdoors’...

By Sohini Sen

Harkirat Singh has seen Woodland - a Canada-headquartered outdoor wear brand from Aero Group - evolve from “a cool shoe brand” to “a technically sound outdoor gear brand,” in this market.

Of Woodland’s total sales, almost 35 per cent comes from its apparel range, including products like cargoes, jackets and the like. The lion’s share - around 50 per cent - comes from shoes. The rest comes from other accessories like backpacks, outdoor umbrellas, sleeping bags, walking sticks, climbing equipment, etc.

Usually, Woodland spends about five to six per cent of its total turnover on marketing. Last year, Woodland’s turnover was around ₹1,200 crore.

Nationally, Woodland has crossed the 500 store mark.

We spoke to Harkirat Singh, MD, Woodland, who has spent over two decades with the company. Edited Excerpts.

Your recent ad film looks different. You seem to have used a different set of images...

Woodland, since its inception, has always stood for the outdoors and adventure. But we do try to show new kinds of adventure. The recent ad does the job, as we have never used stunt bikers before, nor have we shown an urban, outdoor location.

The previous generation has grown up associating nothing but Woodland with the outdoors, but Gen-Y has many options. What are you doing to stay relevant to them?

Being an outdoor brand is always an advantage. We target youngsters because they use our products for the purpose they are meant for. The relevance is there. We see our sales growing year on year.

A lot of people who weren’t into adventure sports previously, have



started venturing out now, with friends and adventure groups. People are looking for products and brands that specialise in ‘the outdoors’.

We’re glad you brought up usage patterns. Many people wear/carry the wrong gear while exploring the outdoors. What are you doing to inform your TG about the correct gear?

Our in-store staff is very well trained - they inform the customer about the need to use these shoes and the problems they may face if they use shoes that are not made for the outdoors. Training our staff is vital because they are our brand ambassadors... they speak to the customer.

We do a lot of events where we let people try out shoes. We’re present at a lot of colleges, schools, and fests

like Sunburn - wherever our TG is present. We put up something like an ‘adventure wall’ and ask them to try out the shoes, to feel the difference.

We provide information on the technology used in our shoes on social media.

We also have ‘adventure ambassadors’, and we are trying to grow this family. From our stores, we get a lot of information about people who are interested in the product. We give people information about where they can go, etc. It’s a community we are trying to form.

We also take suggestions from our customers based on their experiences in the outdoors.

You’ve been with the brand since its inception. How has the TG evolved over the years?

When we started, around 20 years back, we were present mainly in the metros; people would buy our shoes less for adventure sports and more for the rugged looks. Gradually, that changed.

Today, a lot of our customers are youngsters who go out trekking. They know what they want to buy, what technology should be used in the products, they are aware of all the international and Indian brands. This technology costs a lot, but today, the customer does not mind paying a premium for it.

Interesting. What else has changed?

Demographically speaking, the customer base has expanded: Earlier we used to think our TG is the 17-25 year-old, but today, we see 13 year-olds wanting to go out for treks and adventure sports. Similarly, even 40-50 year olds - including those who’re not really fit to go outdoors to trek - buy our products, because it adds a bit to their style!

Even in tier two and three towns, people are looking for sturdy products. Typically, our sales are very good in the North-Eastern states, and

“Training our staff is vital because they are our brand ambassadors.”

in Kashmir and Himachal, because these terrains require sturdy shoes. But today, a lot of youngsters down South, in places like Bengaluru, for instance, are aware of, and interested in, outdoor activities.

How different is your ‘un-metro’ marketing strategy from your metro one?

It’s easier to sell in metros because you do not have to educate the customer too much.

But when you go into the interiors, you have to first create a demand and then grow it. It is very important to be present in these places. The rentals are cheaper and there is a future here. ■

sohini.sen@afaqs.com

JOB SWITCH.in

Post: Sr. Copywriter
Company: Thoughtrains Designs Pvt. Ltd.

Profile: Be highly creative and imaginative, have good written and interpersonal skills, work well in a team, be able to work under pressure, have an eye for detail

Exp: 3 to 5 yrs.

Location: Navi Mumbai, Mumbai

Email: rhr@thoughtrains.com

Post: Media Manager

Company: Advel Group

Profile: Responsible for all Print & Electronic Media Coordination. From preparing RO to ensuring its proper execution in the respective Media. Preparing reports, MIS, Reconciliations, billing etc. Should be well versed in Media ware Software.

Exp: 5 to 7 yrs.

Location: Noida

Email: vikaas@advelgroup.com

Post: Art Director / Senior Visualizer

Company: Disha Communications Private Limited

Profile: Creative Department

Exp: 5 to 7 yrs.

Location: Chennai

Email: cheryl.disha@gmail.com

Post: Account Director

Company: TenTenTen Digital Products Pvt. Ltd

Profile: TenTenTen is looking for an Account Director to create and manage cool products for big brands.

Exp: 5 to 8 yrs.

Location: Bengaluru

Email: jobs@tententen.in

Post: HTML / WEB Developer

Company: Rego Advertising

Profile: Work closely with web designers and back-end developers to translate designs and style guides into functional user interfaces. Ensure cross browser compatibility, performance and robustness of user interfaces. Assume full control of HTML/CSS, maintaining code

organization and cleanliness, Contribute to continual improvement by researching and recommending improvements to user interface standards.

Location: Mumbai

Email: kenny@regoadvertising.com

Post: Content Writer

Company: Idea Spice Design

Profile: Your role would be that of a Content Conspirator; naming, content for brochure and web, social media content, case studies, campaigns, blogs (and if you would like to entertain us with puns and poems then we'll be all ears). Go ahead google us. You'll see our work and know what we mean

Exp: 0 to 2 yrs.

Location: Mumbai (Andheri west)

Email: roy@ideaspice.com

Post: English Copywriter

Company: Point of View Brandcom

Profile: We are looking for an English copywriter who enjoys the challenges that come with writing across mediums and brand categories. So whether it is a culture book for a corporate, an advertising campaign, social media campaigns or even writing for an environment design project, the ideal candidate will enjoy the diversity that comes with varied assignments.

Exp: 2 to 3 yrs.

Location: Mumbai

Email: vishant.kotian@povbrandcom

Post: Client Servicing Executive

Company: As You Say

Profile: On our way to expansion, we are looking for a smart client servicing executive with good communication and presentation skills.

Exp: 1 to 2 yrs.

Location: Mumbai

Email: asyousaycom@gmail.com

Post: Web Programmer

Company: Sphinx Creative Communications Pvt. Ltd.

Profile: Net Developer

Exp: 0 to 2 yrs.

Location: Mumbai

Email: aradhana@sphinxworld.com

Post: Visualisers / Senior Visualisers

Company: Point Blank Advertising Private Limited

Profile: To brainstorm for visual ideas with the creative team., To create an arresting visual statement ('look and feel') for a brand, a campaign or a particular piece of communication. To create brand identity for a new brand. To decide and finalize elements of design such as models, props, colors and typefaces. To document these elements for use by the design team

Exp: 2 to 5 yrs.

Location: Mumbai, (Mulund West)

Email: ashish@pointblank.co.in

Post: Motion graphics designer

Company: Crocus Design

Profile: Would be part of our design team. Best to have excellent visualizing and designing skills. Converting brand briefs into relevant and effective visual ideas / concepts.

Exp: 4 to 5 yrs.

Location: New Delhi

Email: career@crocusdesign.in

Post: Senior Account Manager

Company: HR Central

Profile: Looking for Performance Driven & Business Savvy Professional with experience of over 5 years, in Investor Relations, Financial PR, Media Relations, Crisis Communication and Client servicing in the Public Relations industry.

Exp: 7 to 10 yrs.

Location: Mumbai

Email: tripti@hr-central.in

Post: Art Director

Company: Brand Bazooka Advertising Pvt. Ltd

Profile: We are looking for somebody who has hunger for advertising and can work on great ideas. He will have to be a great support to the art team.

Exp: 5 to 10 yrs.

Location: Gurgaon

Email: Sadhana@brandbazooka.com

Post: Copywriter

Company: Grasshoppers India Pvt. Ltd.

Profile: Develop brand communication ideas, Write effective copy for all types of marketing collateral. Supervise & proof check. Interface with the client for creative briefs & pitches, when required. Excellent command over written & spoken English

Exp: 2 to 3 yrs.

Location: New Delhi

Email: info@thegrasshoppers.biz

Post: Copy Writer

Company: Vermillion

Communication Pvt. Ltd.

Profile: Must be from advertising agency

Exp: 3 to 4 yrs. .

Location: New Delhi

Email: hr@vermillion.net.in



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>> MOVEMENTS/APPOINTMENTS <<

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

ADVERTISING

Mullen Lowe Lintas Group has appointed Virat Tandon as the CEO, while Shriram Iyer will take charge as NCD for the newly created agency, Mullen Lintas.

Navonil Chatterjee has joined Rediffusion Y&R as its chief strategy officer. Chatterjee comes on board from JWT where he worked for 15 years.

L&K Saatchi & Saatchi has announced the appointment of Vivek Rao as chief creative officer - North. He joins the agency from Havas Worldwide.



VIVEK RAO

Rohit Ohri, CEO, Dentsu Asia Pacific, has decided to move on. Ohri was recently entrusted new responsibilities for which he relocated to Singapore. He is to join FCB Ulka as group chairman and CEO replacing Nagesh Alai, who will assume the role of global vice chairman at FCB.



ROHIT OHRI

Rajesh Bhatia, former digital head of Cheil Worldwide India, has been appointed as the president and country head of Neo@

Ogilvy, the performance marketing network of Ogilvy & Mather India.

FCB Ulka Digital has appointed Gerard Jayaranjan as creative head. Prior to this, Jayaranjan was with iContract, the digital division of Contract Advertising, where he worked as the senior creative director.

Rediffusion Y&R has appointed Pramod Sharma as executive creative director. He joins the agency from Soho Square (Ogilvy).

Publicis Worldwide South Asia has announced the promotion of Bobby Pawar and Partha Sinha. In addition to their existing roles as chief strategy officer (Sinha) and chief creative officer (Pawar), the duo will now manage the agency's business units as managing directors, Publicis South Asia.

DDB Mudra Group has announced the elevation of Sameer Mehta to the post of president, TracyLocke India.

Jaieep Mahajan has returned to Rediffusion Y&R as national creative director. He will also look after the creative product of Everest Delhi.



RAJESH BHATIA



PRAMOD SHARMA



PRAVIN SUTAR



KISHORE CHAKRABORTI

Delhi as vice president, consumer insight and HFD (Human Futures Development) in 2003, and will be retiring from the same position.

McCann's Poonam Raichura and Nikhlesh Jhingan have joined enormous brands as senior planning director and general manager, client servicing respectively.

Rahul Guha, managing director, Wunderman India, has put in his papers, after spending over five years at the agency.

Grey has appointed Sandipan Bhattacharyya as its chief creative officer. He will oversee Mumbai, Gurgaon and Bengaluru offices. ■

Scarecrow Communications has appointed Pravin Sutar as senior creative director, art. Meanwhile, Kapil Tammal will continue as design director for Scarecrow Designs.

Rajesh Gola has joined DDB Mudra North as senior creative director. He has fifteen years of industry experience and his last stint was as senior creative director at JWT Delhi.

Kishore Chakraborti retires from McCann Erickson. He joined agency's Kolkata office in 1994. He moved to the corporate office in

DIGITAL

Tonic Media has appointed Vijeeth Shetty as head, new initiatives. He was earlier the digital marketing head at Angel Broking.

Cheil's Avinash Joshi has joined Reliance Jio as AVP, digital marketing - social media and communities, content marketing and eCare.

CarDekho.com has appointed Nalin Kapoor, formerly senior general manager and group head, Hyundai Motors India, as its COO for new car business.

Following the exit of co-founder Rahul Yadav, Housing.com has appointed its COO, Rishabh Gupta, as interim CEO. ■



VIJEETH SHETTY



NALIN KAPOOR

MEDIA



SRIRAM SHARMA



ADIL ZAINULBHAI



DANISH KHAN

MediaCom has announced the appointment of Hariharan Vishwanathan as head - South. He will report to Rathi Gangappa, COO, MediaCom India. He takes over from Sriram Sharma, who will now head Mindshare's South operations.

Saregama has appointed Troy Lobo as VP, sales and marketing. He joins from Turner International India, where he was executive director, South Asia, networks and content distribution.

MediaCom's Sriram Sharma will head Mindshare's South operations. He will report to Prasanth Kumar, CEO, South Asia, Mindshare.

TV18 Broadcast Limited has appointed Adil Zainulbhai as its chairman replacing Manoj Mohanka who will continue as non-

executive independent director on the board of the company.

Danish Khan will be returning to Sony as business head. Currently, he is programming head - fiction of Star Plus. Meanwhile, Nachiket Pantvaidya and Ajay Bhalwankar are likely to take on new roles within Sony.

Discovery has roped in Arthur Bastings as president and MD, APAC. Based out of Singapore, he will report to Jean-Briac Perrette, president of Discovery Networks International. ■

MARKETING

Anuradha Aggarwal will be replacing Sameer Satpathy as CMO at Marico. He will continue until September 15, to facilitate a seamless transition for Aggarwal, who will take charge on August 24.

Suresh Narayanan will replace Etienne Benet as the MD of Nestlé India. He will assume office on August 1. However, he will function as a designate and the proposal is subject to necessary approvals. ■



ANURADHA AGGARWAL

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