

# afags! Reporter

August 16-31, 2016

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## INTERVIEW

**SRINIVASAN SWAMY**

Chairman and MD  
RK Swamy BBDO

16

## "I RUN PARALLEL LIVES"

Sundar Sir, as he is fondly known, talks about his dual role as agency leader and industry leader.

6

NESTLE

### Refreshing Concoction

A campaign for *masala chai*. Can it push consumption?

14

R BALKI

### Different Pastures

As Balki bids adieu to advertising, a tribute.

12

VOLKSWAGEN

### Safety Drive

Sharing stories about Volkswagen's cars.

STAR INDIA  
**In Hindsight**

22

CAMPAIGN TRAIL  
**New Ads**

24

MOVEMENTS  
**Who's Where**

26

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## This fortnight...



**O**n the 5th of August, it poured in Mumbai. I was scheduled to meet Srinivasan Swamy, chairman and managing director of RK Swamy BBDO, at ITC in South Mumbai, for this interview. He had slotted an hour for this, right before an IAA (International Advertising Association, of which he is president, India Chapter, and senior vice president, globally) event that was scheduled to take place at the same venue. That very day, he flew in from Chennai for the event only to learn that it had been cancelled due to the heavy rain.

It would have been all too easy for him to cancel our interview and fly right back. But Sundar Sir, as he is fondly known, braved the flooded streets between the airport and the hotel, and showed up, on the dot. It takes this kind of discipline and punctuality to lead two professional lives – he runs his own agency and is actively involved in numerous industry bodies. In fact, as soon as he entered the hotel premises, he rang me up and demanded, in his familiar, strict voice, “Where are you!?” seconds before I spotted him walking towards me, a brisk urgency in his stride.

I was in the lobby, gathering my rain gear and journalistic paraphernalia, convinced that the appointment stood cancelled. The meeting went as planned and I walked out of there, a happy scribe. I was glad he honoured our appointment but was delighted because I happened to catch him in a great mood. “This is a freewheeling interview... you’re getting all kinds of nonsense from me,” he laughed at one point, adding, “But I never worry about what people think... If you read my acceptance speech (AAAI Lifetime Achievement Award) you will know that I don’t give a damn.”

The conversation was loaded with smiles, humour and pearls of wisdom, many of which are borrowed from his father, the eponymous founder of RK Swamy.

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## CONTENTS



NIKE

20

### Viral Now

A tribute to Chris Mosier, the transgender athlete



TATA SALT

20

### Rio Fever

Urging customers to buy Olympics-themed packs.



8

BIG BAZAAR

### An Ode to Food

DDB Mudra's 'Khane ka Samay' film for Big Bazaar is being played across cinema halls.

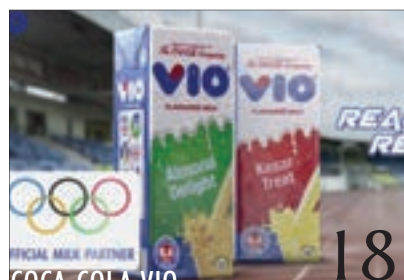


PAPERBOAT

10

### Bigger and Bigger

The brand moves from the individual to sharing.

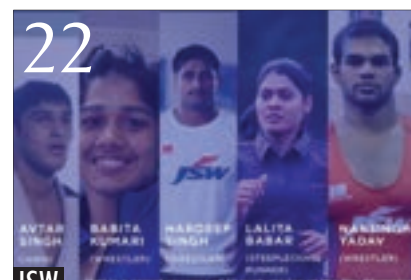


COCA-COLA VIO

18

### Energy On-the-go

A maiden ad campaign for the flavoured milk brand.



JSW

### Twelve Good...

Showcasing the journey of 12 athletes in Rio.

NESTLÉ

# Refreshing Concoction

Through its new campaign for Nestlé EveryDay Masala Fusion, the marketing team is looking to increase the “frequency of consumption” of masala chai. By Anirban Roy Choudhury



Time, today, is the most expensive asset of an affluent Indian. But, our cravings do not wear a watch and can pop up anytime, anywhere. One such common craving is for ‘masala chai’, or tea laced with spices. But then, to make it is to devote a considerable amount of time, which we are perennially short of. Nestlé has, therefore, come up with an option in the form of its new product Nestlé EveryDay Masala Fusion.

“Tea doesn’t have a substantial seasonality, but ‘masala chai’ consumption increases in the rainy season, as well as in winter, and that is why we decided to launch the product during the monsoons,” says a Nestlé India spokesperson.

Though there is a high incidence of ‘masala chai’ consumption in India, the frequency of consumption is as low as ‘three cups per month per person’. The major reason behind

a creative communication to make consumers aware about the new launch. The film stars Bollywood actor Nimrat Kaur and comedian and actor Kavi Shastri. The film starts with the husband making tea in the kitchen. The wife, astonished at seeing her husband in the kitchen, asks what he is doing there. His reply: “Why can’t a husband make a cup of tea for his wife?”

The wife snaps back. “He needs to know how to make tea, too,” she taunts. The husband boasts about his ‘masala tea’, and comes up with a steaming cup of tea in a jiffy. Shocked, she nevertheless, asks for ginger and cardamom, to which he confidently replies, “I have put it all.” Surely, the true flavour of ‘masala’ tea would be missing, she assumes, since he did not put any spice in the tea, and promises that if the tea turns out to be a proper ‘masala tea’, she will load the washing machine. And,

**The campaign will be promoted through a strong mix of TV, digital, outdoor and print.**

such low consumption is certainly the complicated preparation tactics that it demands. With its new product launch, Nestlé intends to better the stats. “The objective was to deliver a perfect cup of ‘masala’ tea which is convenient to make with a combination of spices which will be tough to replicate at home,” shares the spokesperson.

The product is targetted at households that are experimental in their mindset, and are ready to try out new concepts. The FMCG giant, in association with the creative agency Publicis Groupe, has released

with that she takes her first sip.

“Wow, but you didn’t put any masala,” she says, astonished but visibly impressed. And then, he shows her the Nestlé EveryDay Masala Fusion packet. The film ends with a few seconds of brand communication with the ingredients displayed.

“We wanted to set the story in a modern progressive household and were also looking at magnifying the simplicity of making a ‘wow’ cup of ‘masala’ tea with Nestlé EveryDay Masala Fusion. The narrative, with the husband making a cup of ‘masala’ tea for his wife allowed us to carry



Abraham (above) and Bassi: tea tasters

rather than a sensorial experience — one that is spicy, pungent, aromatic, and stings you deliciously in the back of the throat, especially on a wintry or rainy morning,” he says.

Though Nimrat Kaur’s character in the creative campaign is impressive, will it manage to impress a ‘masala chai’ fan? “Perhaps not,” is what Sharma feels.

But, Saji Abraham, executive director, Lowe Lintas, has a different take on the campaign. “It’s cute,” he says. “It’s nicely done and drives home the point that here is a simple fuss-free way to make ‘masala’ tea. So simple that even a man (one who doesn’t know how to make tea as the ad mentions) can easily make it. It’s an old thought and used across categories like laundry, where ‘simple’ means that even the man can do it,” he says, defining the advertisement.

The creative communication may not manage to make people move in droves to switch to ‘masala’ tea, but it will definitely be on top-of-mind of consumers who have an interest in ‘masala’ tea, while scanning the tea shelves, feels Abraham.

But, Neeraj Bassi, chief strategy officer, Cheil India, although applauding the performances of the actors, is not as generous. “There are some aspects that are not clear to me. Why is she so surprised to see him in the kitchen? He looks like a progressive husband, who puts clothes in the washing machine every day, then why is it such a surprise that he is in the kitchen? Moreover, if he is such an expert in making ‘masala’ tea, why has he kept it as a surprise from his wife - isn’t tea an everyday ritual?” asks Bassi. ■

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## BIG BAZAAR

# An Ode to Food

DDB Mudra's 'Khane Ka Samay' ad film for Big Bazaar is being played across cinema halls. **By Suraj Ramnath**



**F**uture Group's hypermarket chain Big Bazaar recently launched a theatre/in-cinema hall ad film titled 'Khane Ka Samay'. The ad, conceptualised by DDB Mudra, and produced by the production house Skylark, is being played in 700 movie theatres across the country.

The film encourages audiences to not limit the aroma of food to the kitchen, but spread it all around the house, for it is food and mealtimes that lend newness to relationships and bring the family together. The film tells stories of families bonding over a freshly cooked meal, of how the senior members experiment and appreciate new cuisines, and how various recipes reflect the eclectic mix of cultures.

The film highlights the fact that recipes are a legacy that is handed over to successive generations, and is an amalgamation of the new and the old, acting as a bond of love between family members.

### OVERCOMING CHALLENGES

We asked Luv Kalla, the director of the film, about his approach towards the film, as well as the challenges faced while shooting it.

"What we have tried to do is not to keep the kitchen very clean. There is small detailing of things lying around. The idea behind the film was to give it a homely feel. The food, too, is not very exotic, but homemade, making the ambience warm and loving."

He further adds, "We took just two days for the test shoot since a lot of research had already gone in with the food stylist and the cinematographer. It took us at least 20 days to understand the film. So, when we went for the shoot, it wasn't that challenging because the homework was well done; we had to only execute it."

Commenting on the film, Sadashiv Nayak, chief executive officer, Big Bazaar, says in a press release, "In



India, food is representative of our different cultures. It is a collective experience. It's about sharing and bonding over food, right from the farms where neighbours and the kith and kin join hands in tilling, sowing, and harvesting of crops, to homes, where it is about love, and to temples where food is an offering to God. The film reinforces our belief that serving India is about winning 'heart share'."

Sonal Dabral, chairman and chief creative officer, DDB Mudra, says in a press release, "In a world of fast food and fast life, we don't have time for even the most vital act of eating. We rush through food, in our small cubicles. The campaign aims to rekindle our love for food by celebrating every bit of this delightful process, right from choosing

## The film highlights the fact that recipes are a legacy handed over to next generations

ingredients to chopping, grinding, mixing, cooking, and savouring every bite. It's an honest attempt to make people step back from their busy lives, take out some time, and enjoy their food with their families."

### INDUSTRY SPEAK

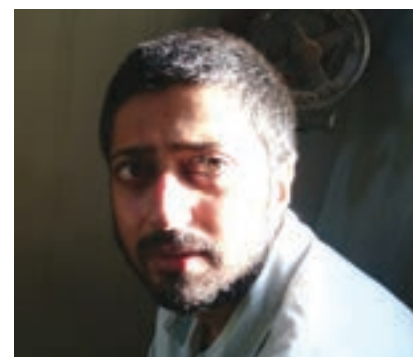
We asked our experts to comment on the direction, execution, and the challenges a director faces while shooting such films.

Kailash Surendranath, ad film maker and founder of the film production company Kailash Picture Company, says, "While viewing the commercial, I truly felt the beauty of India and being Indian — our people, our food, our attitudes, our talent in innovating, and our blending of traditions with modernity. This spirit has been captured well by both the director and the writer, at an emotional level, without singing or shouting it out, and living up to the Big Bazaar campaign thought. The voiceover, a big factor, has done a good job, both in terms of script, as well as delivery."

Surendranath further adds, "Casting, styling, set design, and production design are homely and natural, unlike so many cosmetic-looking families and homes that

we see in commercials today, and each expression looks real and convincing. This is one of the biggest challenges for the director since non actors always tend to overdo their enjoyment, especially kids. I would think the best way to achieve this is to make the cast eat really tasty food that they enjoy."

According to Surendranath, cooking shots and finished food are not easy to shoot. "To make



"What we have tried to do is not to keep the kitchen very clean. There is small detailing of things lying around. The idea behind the film was to give it a homely feel."

LUV KALLA

them look real and mouth-watering takes a great deal of input. What looks so 'simple and every-day', has probably taken a team of specialists and many man hours to project it. Often, gadgets are engineered and made, food specialists and stylists are engaged, special lenses and cameras and loads of kilowatts in lighting are used. In fact, every shot will have its own challenge," he adds.

### THE FLIP SIDE

But, Hozefa Alibhai, co-founder, Puppet Pictures (an ad film production company), is not impressed with the film. "Although it's a good montage of food shots, it's too long for an ad film, and didn't hold my attention after a point. It's more a job of a product specialist, food stylist, and a Director of Photography (DoP). There is nothing specific that caught my eye. And, there are not many performances to comment about," he says. ■

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## PAPERBOAT

# Getting Bigger and Bigger

**Paperboat launched its Aamras and Anar flavours in Tetra Paks.**

We spoke to brand owner Neeraj Kakkar about the shift in focus from individual to shared consumption.

By Suraj Ramnath



**P**aperboat, the ethnic drinks brand from Hector Beverages, has launched its existing flavours Aamras and Anar in Tetra Pak's distinctive tetra prisma aseptic (TPA) 500 ml cartons with the re-sealable screw cap. Priced at ₹55 and ₹75 respectively, these variants will be available across the country at modern trade (MT) stores.

The brand already has 11 varieties of drinks in the market with its existing 250 ml doypack (a sealed plastic bag that is designed to stand upright and used for packaging ready-to-drink beverages). It plans to release the rest of the flavours in 500 ml cartons in the market soon.

Neeraj Kakkar, founder and chief executive officer, Hector Beverages, tells afaqs! the reason behind launching Paperboat in 500 ml cartons.



drift from our existing TG. A lot of our existing consumers would carry 6 to 12 doypacks home, but would keep asking for larger packs. And yes, we should get a new set of people to buy Paperboat, — those who only buy large packs from trade outlets.

**Paperboat loyalists are used to the curvy bottle - shape, design, look and feel. What went into designing this new pack? What obstacles did your team face while working on the cosmetic bits and how did you overcome them?**

In terms of design restrictions, the team faced challenges when it came to colours. Paperboat's personality is resonant in the colours on the pack. On a doypack the colours react in a different way. But the substrate on Tetra Pak is different. Ensuring that the colours are a copy of a doypack was a challenge.

Working around the back of the pack was challenging, yet fun. We got a window to illustrate small memories, which are very close to the fruit. This gave us another platform to tell a new story.

It was extremely important for the design team to ensure the pack is very close to the doypack version as that is a very strong identity for the brand and going far away from it would have been a huge risk for us.



**“Along with Tetra Pak, we plan to spread the news across our social channels. We are selling on Amazon as well, so more people have access to this version.”**

**NEERAJ KAKKAR**

**How do you plan to promote this new pack? What media channels will be mobilised for this?**

Along with Tetra Pak, we plan to spread the news across our social channels. We are selling on Amazon as well, so more people have access to this version. This pack will be available across MT stores with a large display space.

**Now, your competition has changed. Existing players in the 500 ml segment (Frooti, Tropicana, etc.) are competition for you. How will you differentiate?**

Our biggest point of differentiation is that we make authentic recipes. Our drinks are free of preservatives and made with the best quality spices and fruits - just how you'd make it at home.

## JUICE WARS?

Shripad Nadkarni, co-founder, Fingerlix (food startup) and MarketGate (brand consultancy), and

investor, Hector Beverages (marketer of Paperboat), says, “I think what the brand is doing is just catering to an occasion which is in-house. Fundamentally, in homes, the juice occasion is very high compared to carbonated soft drinks, and it is more convenient to have multi-serve packs because it gives you terrific economy. I think that is the fundamental reason why the brand's gone into this.”

He adds, “Paperboat is defined less by its style and more by the brand. It's all about the authenticity. Right now, it is only available in single serve packs, but now, it will help more in-home occasions. I am convinced that it will replace Maaza and Frooti in the fridge.”

## GOOD MOVE, BUT ALL FLAVOURS MAY NOT FLY...

Ramanujam Sridhar, founder and CEO, brand-comm, a brand consultancy, says, “The takeaway is that the brand is improving its acceptance across segments. In every category, whether it is confectionery or snacks, there is one prime user who takes the packet home. In the case of confectionery, it is children, while it's teenagers in the case of snacks. In this case, the youth who have been individually consuming Paperboat are expected to take the larger pack home so that other family members can consume it as well. As in the case of other fruit beverages, flavours such as Aamras or Jaljeera that have a wider appeal, are likely to be consumed by the entire family, while something like Rasam, may or may not have appeal across ages and segments.”

Brands have to constantly upgrade with new flavours and pack sizes, Sridhar's guess is that Paperboat's move is an indication of its wider acceptance. “It's a good move which should certainly help the brand both medium, as well as long-term.” ■

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*Edited Excerpts...*

**What made you take this decision? Was it led by consumer research or consumer feedback?**

Like hawks, we sit on the edge of our seats and listen to each and every (piece of) feedback that comes from our consumers... Our consumers just didn't have enough of us, and would always tell us how much happier they would be if we gave them a larger pack to take home. How could we say no?

**It appears as though you're looking to increase in-home consumption for Paperboat...**

Absolutely. People always share the drinks they take home with their family members and guests. It is convenient to carry a larger pack...

**Are you looking to target a new demographic through this offering? How different would this TG be from that of your grab-and-go 'single consumption' 250 ml offering?**

We are not predicting a massive



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VOLKSWAGEN

# Safety Drive

Volkswagen gets Minoo, Likhita, Sijin... to share their stories. **Through nine videos based on the testimonial format of advertising, the German auto giant underscores its safety features.** By Sunit Roy



It is India's worst kept secret - we have the world's most unsafe roads and the situation seems to be getting worse day by day. Over 400 people were killed in road accidents every day in 2015, government data reveals.

Taking a cue from the rising number of road mishaps, German auto giant Volkswagen (VW) has launched a digital ad campaign featuring nine ad films which highlight customers' testimonials.

Titled 'My Volkswagen Story', the campaign provides a platform to the owners of Volkswagen to share not just their driving experiences, rather recall near fatal accidents, but also how their lives were saved due to the enhanced safety features available in a Volkswagen car.

Speaking about the campaign, Kamal Basu, head — marketing and PR, Volkswagen Passenger Cars, says the campaign was initiated in 2015, and the brand will continue with the series as a safety message.

resonate and connect better with a diverse audience in India. It leads to a better understanding of the subject and builds a strong positive message for our audiences across regions," explains Basu.

Not only this, the brand continues to stay in constant touch with its customers through a wide dealership network. "We keep receiving many interesting experiences that they (our customers) share. It is on this basis that we approached a few people to contribute to this initiative," says Basu.

Owners of Volkswagen cars can also share their stories by visiting the Volkswagen web page and clicking on the 'My Volkswagen story' hyperlink.

## INDUSTRY SPEAK

Lately, communication in the auto segment appears to have swung from style to safety, with brands such as Chevrolet launching its ad campaign 'Drive with Care', and Maruti Suzuki releasing a series of



"DDB Mudra and 22feet Tribal helped us create the campaign. It was focussed across all our carlines - the Polo, Vento and Jetta."

KAMAL BASU

loaded; to bring authentic stories of victims is a great starting point, though the execution falls well short of that objective. The films still appear to be forced paid consumer testimonials -- too much of product sell. I wish the brand had not pushed the product shots and spiel too much," says Sridhar.

Hari Krishnan, president, South, Lowe Lintas, says that the stories are authentic and could have the desired impact if the viewer is determined enough to sit through the poor quality of execution until the penny drops and the actual picture of the vehicle is shown. "While the intent is right in showcasing authentic stories based on true incidents, I don't understand why the execution has to

be so poor," says Krishnan.

"In a day and age where so much video content is being consumed, it becomes a challenge for poorly made content to survive the duration. That the execution need not be poor even if the story is authentic and the treatment is candid is perfectly demonstrated by the Australian Road Safety Mission and its campaigns over the years. For me, the Volkswagen films would rank alongside Chevrolet, and probably a tad below Maruti's road safety campaign; but, collectively all of them are poor in execution. Poor quality of execution does not mean being more authentic. Better quality of execution with the right messaging could possibly ensure better attention from the viewer," he adds.

Pooja Gosain, creative director, DigitasLBi, says the films lack the messaging style and tonality of a brand like Volkswagen. "Some of the original Volkswagen GTI models are credited for starting the entire hot hatchback phenomenon. The brand conveys a balance of utility, as well as luxury, and in terms of driving dynamics, it has been able to set the bar high at a certain price point," says Gosain.

Talking about VW's advertising culture, she says that the brand has always had a strong heritage of communicating its cars' premium values, while bringing out their safety, utility, and convenience features. "It would have been fitting if the videos had incorporated more of the VW brand heritage, as that would have set them apart from initiatives by other brands, or any other standard safety videos that one often sees," says Gosain. ■

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**Some of the ad films even had people sharing their stories in their mother tongue.**

"DDB Mudra and 22feet Tribal have helped us create the campaign. It can be viewed on the Volkswagen official website, as well as the brand's official pages on YouTube, Twitter, and Facebook," informs Basu, adding, "The campaign was focussed across all our carlines - the Polo, Vento, and Jetta."

Some of the ad films even had people sharing their stories in their mother tongue with 'safety' being the common subject for all the narratives.

"Language works as a catalyst to

ad films on road safety.

According to K V Sridhar, chief creative officer India, SapientNitro, consumers are not much convinced with advertising today, and the auto industry is more affected as the relationship with consumers is getting more transactional. Therefore, there's a desperate need to make an emotional connect. The trick is to be honest and less brand-centric.

"I really applaud the intent of creating authentic stories. The subject is fabulous, very emotionally



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R BALKI

# Advertising's Loss, Filmdom's Gain

KV Sridhar aka Pops talks to afaqs! about Balki-the-adman and his yellow writing pad...

I'll start this piece with what people say about partnerships — Never marry somebody who's younger to you, because you can never match the enthusiasm. I got so much energy from Balki at a time when I needed it most. Middle age is the most dangerous age to lose one's enthusiasm. We've been friends for decades but I don't know what kind of relationship we have, exactly — Guru-Sishya? Friends? Brothers? Junior-Senior? Partners? I don't know. All I know is — it is a wonderful relationship.

We partnered each other famously well in Lintas from 2000 to 2003. That's when Balki was in his element. He was on his own journey... he was trying to discover his own voice, his strengths, his point of view on what advertising should be. Those three years were when Balki transformed; I was lucky to be there when this happened.

Balki came to advertising because of BR Films! — those guys used to make television serials. He thought he will get to make films. He also joined because of Mudra Videotec — he thought he would make films, ha ha! Finally he went and joined Mudra and then realised that this is advertising not feature films! Such was this passion for movies. He always wanted to make films. He never had any ambiguity about the kind of films he wanted to make. He always wanted to make the kind of films he grew up with — Kamal Haasan, Rajinikanth, NT Rama Rao, MGR kind of films. He's a Tamilian, who's a complete Bangalorean, who had the influence of Tamil, Telugu, Kannada cinema, very vividly. And that, somewhere, moulded his thinking, which showed much later when he came to advertising and started to find his voice.

He always believed every ad is like a blockbuster movie — it must have a powerful idea, it must connect with people, it must hit the box office. That became his philosophy — the client's cash register must ring. The box office is very important to him. Whether it's a feature film or an ad, it must work for the client.

## KNOWING THE UNKNOWN

I've known Balki from 1986-87 onwards, when I was a CD in JWT Bangalore, partnering Chax. Balki was with Mudra Bangalore. That is when he became famous. One of his first commercials was the 'I don't want to shave — I want to shave' Wilman commercial; Rajiv Kapoor was the client. His approach was always — powerful ideas. His critics might say his ideas are a little crude, but he never gave



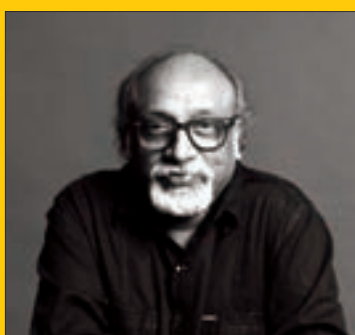
Balki: leaving a legacy behind

much thought to craft; he always believed in the power of the idea. His ideas were so powerful that the craft part was forgiven. An idea without craft still flies but craft without an idea is nothing.

One of the first commercials Balki and I did together was for Pepsodent. It started with — how do we communicate stronger teeth? He was joking just before that because I had lost one of my teeth. He tapped his teeth — thak, thak, thak — to show me how strong they were. I responded by patting my paunch — thap, thap, thap. And we got into a musical jugalbandhi, which later led to the campaign idea.

He distilled ideas down to one or two words. He always used a yellow writing pad to write on. When a client disagreed with me on a script, saying, "No, this is not what Balki said..." I'd pull out a blank yellow pad and pretend to read a non-existent script so that the client would think it had come from Balki, ha ha!

Balki comes through as an energetic, aggressive, no-nonsense guy who speaks his mind and who doesn't care about anyone, but he's a very caring person. His sensitivity is not seen by those who're far away from him. You see it only when you work closely with him. The only time Balki and I fought was when people from Lintas wanted to join Leo



"His (Balki's) critics might say his ideas are a little crude, but he never gave much thought to craft; he always believed in the power of the idea."

KV SRIDHAR

## R Balki moves on from Lowe and advertising

R Balki has quit Mullen Lowe Lintas Group as chairman in order to focus on his movie-making career. As a film maker, Balki first released 'Cheeni Kum' in the year 2007, and then went on to make movies like 'Paa', 'Shamitabh', and the recently released 'Ki & Ka', while successfully managing a parallel career in advertising.

The majority of Balki's advertising years have been spent at the Mullen Lowe Lintas Group, India, where he was chairman. He joined the agency's (then known as Lintas) Bengaluru office in 1994.

Speaking of his decision, Balki says in a press release, "We have been planning this for some time now. It's been a long process of succession planning that concludes with my move. The agency is at its strongest today and I leave feeling satisfied, proud, and excited. We have a fine leader in Joe and two world-class creative champions in Amer and Arun. The agency has given me more than 22 years' worth in opportunities, growth, values, and most of all, some friends for life."

Alex Leikikh, global chief executive officer, Mullen Lowe Group, says in a press release, "Balki has been the architect of the stellar agency we have in India today. He leaves behind an operation that's successful and future-ready. While we will miss his infectious passion and presence, we wish him even greater success as a film-maker."

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Burnett! We had a big fight over Nitesh Tiwari... later we felt stupid because he was not coming to Burnett for me; he was coming for Ashwini Iyer.

For many years he hated Bombay. When he came here around 1999, I think, he was responsible for my move to Lintas. I was supposed to go to Leo Burnett Singapore. But he vehemently said, "How can you go there and help all those guys? You come here and help me. Come partner me." I told Arvind Sharma and Chax, "I'll come back. Just think I've gone to Singapore for three years. Except, I am not taking a Singapore flight... I'm taking a Nariman Point flight!"

I said to Balki, "Okay... three years. We'll put Lintas back on the map, enjoy ourselves and do some kickass work."

That's his term — kickass.

(As told to Ashwini Gangal. KV Sridhar, fondly known as Pops, is chief creative officer, SapientNitro, an interactive marketing, creative design and technology services agency.)



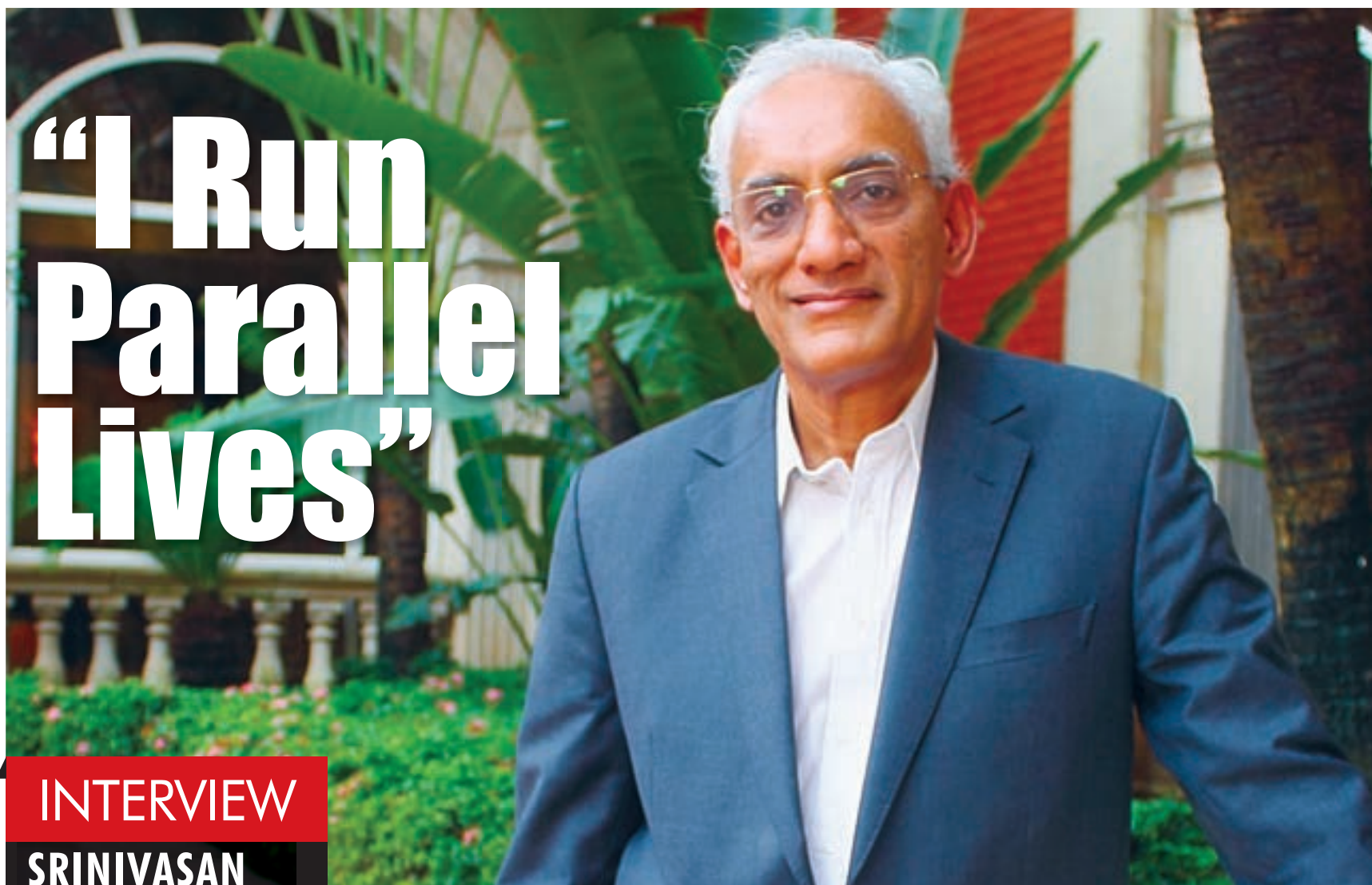
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## INTERVIEW

**SRINIVASAN SWAMY**  
**CHAIRMAN AND MD**  
**RK SWAMY BBDO**

Sundar Sir, as he is fondly known, talks about his dual role as agency leader and industry leader. **By Ashwini Gangal**

**S**rinivasan Swamy, 62, is a busy man. The chairman and managing director of RK Swamy BBDO, and recipient of the Advertising Agencies Association of India's Lifetime Achievement Award, is as involved with industry bodies as he is with his own agency. Weeks away from his ASCI chairmanship, he's all set to get busier. *Edited Excerpts.*

**Your peers call you 'The Ultimate Networker'. Others say you're 'The Ultimate Organiser' – what do you make of this?**

I don't know about 'ultimate' – that's an overstatement. There are people who are better at networking than me. But yes, I know many people in the industry. It's about being here long enough. You normally get invited to similar parties again and again where you meet the same advertising, marketing and media crowd. After being in this business for 38 years if you don't know 10 out of 15 people then you've probably not done something right.

I take on responsibilities stupidly,

then try and deliver on it. Very few people take that leap and close the job on hand – they normally take on responsibilities and do it half-heartedly. You've got to sweat the details. Else, nothing gets done.

**How do you stay ambitious and motivated after all these years?**

There are lots of things that we need to do. It's not as if the world is broken and we need to fix it. But it is important to continue to do something that makes it stronger. And that's something I'm happy to be part of. I have lovely friends who egg me on to do that. And therein lays the difference. You have to have a team that's supportive of what you do.

**We always ask awardees how the recognition changes things for them at a business level. The question for you, however, is – what does this recognition mean to you at a personal level?**

My brother (Shekar Swamy) and I knew it would happen someday soon. It was not unexpected. Not

because we angled for it or lobbied for it... I think there are very few people who have devoted this much time for industry activities, and it is nice to be recognised for it.

**AAAI, ABC, ASCI, IAA – Why is it this important for you to be part of so many industry bodies?**

Some years ago, I decided that if I can find the time, I will do it. Any amount of time you give to the industry is fine, because it's this industry that's feeding you. That's something ingrained in our family. So it's payback time. It also costs money; at the time I took the decision, I could afford it.

**Sure, but doesn't it divert attention from your agency?**

We have a set of managers who can

motor along pretty well without my involvement in running the business. Our unit heads are empowered to do many things. They do a much better job than I do. Let them do it. Whenever they want my time, I give it to them. I sit on reviews, and am always available for meetings. All I do is get them to take risks and remove the financial obstacles that they face. And I've not lost any senior colleague to a competitor. So I must be doing something right.

That's how I find the time to do the things I want to do. I also devote my time to societal and religious things – these are the things that excite me now, more than business.

**Which of these industry roles conflict with your agency business more than others?**

None. I run parallel lives. My business and my industry associations run on different tracks. I put things in two different compartments – my time with my industry friends is in

**"I've not lost any senior colleague to a competitor. So I must be doing something right."**



one, and that with my business is in another. They don't meet. The only time they meet is when I have to dip into my wallet. I earn from somewhere and spend somewhere else.

I don't think anybody in the industry can accuse me of misusing my relationship with them for business growth. I may put my hand in their pockets for sponsorship for the associations I am involved in, but not for business... not to put money into my pocket. It's very different.

Many times, my agency does pro bono work for the associations – including hospitals, schools and consumer associations – I am involved in. People are scared to see me in office...

#### Why so?

(laughs) When I come in, my creative people know it's for some pro bono work that will eat into their 'client time'. Their client work comes with deadlines, but my work has super priority deadlines. That's their concern. I brief them saying, 'I want this by tomorrow morning' – they then put in the extra time. I say it nicely, though.

**Your ASCI chairmanship is due next month. What's the first thing you will change?**

I'll tell you once I assume that position. Let the current president's term get over. Today, he's in the limelight. We should not steal the thunder. I've never been known to warm a seat. So I will do something different for sure. I want to make a difference to the chair that I occupy.

**Why do you suppose more creative heads don't participate in industry bodies with your kind of enthusiasm?**

It's about DNA. Most of them don't want to be part of 'administration'. Their mind space is not devoted to it. They'd rather spend a free evening with their buddies, than talk about industry issues. This is true across the world – only the so-called suits are part of industry associations. CEOs of major agencies are more of 'businessmen' than 'advertising professionals'.

**Right, didn't you state in recent interview that it'd be much better if the creative and planning teams dealt with clients directly? That's**



"You know where we lose out? When I charge ₹10, the 'big' 'creative' agencies charge ₹2."

**like saying the account management function is redundant...**

I would not say 'redundant'. I'd say 'less relevant'. Given the income squeeze, I think it would be a lot more efficient to have only two legs – creative and strategy. It's important to have a lesser number of – but smarter – people. Figuring out where the line falls is an art. I'm making changes in my own company.

**Speaking of DNA, size notwithstanding, why is BBDO India so much 'cooler' than RK Swamy BBDO? It's not like you don't have any P&G clients of your own...**

Both RK Swamy BBDO and BBDO India have global P&G clients – some are aligned here, some are aligned there. We have Mars pet care and chocolates, Mercedes-Benz, some of P&G's below-the-line activities...

**... And yet all the creative glory and sexy campaigns belong to Josy Paul's agency...**

I'm proud of the fact that BBDO India has done well; it's partly owned

by us. But the fact of the matter is – it's only one or two pieces of work that cross the threshold and get noticed. They seem to have those two pieces of work every year. Because of the client mix we have here, that threshold doesn't get crossed. Also, someone has to have the mindset to do the kind of work focused on appealing to a jury in different geographies. That in itself is a talent.

And this is true of all agencies – if there are 100 pieces of work, only few cross the threshold and these are milked and showcased.

**Your agency gets called boring or fuddy-duddy – How important is it for an ad agency in this day and age to be cool?**

All kinds of comments get passed; I am not unfamiliar with them. Our clients are happy with us. When we go for a pitch, we are invariably ranked No.1, against all the big names. You know where we lose out? On the commercial bit. When I charge ₹10, the so-called big, 'creative' agencies charge ₹2. The agency with the better creative reputation quotes one-fifth the amount and takes the business away. No one has ever told us the work we presented at a pitch was crappy. This happens again and again.

In any business it is always good to be cool. But you can't change DNA – your South Indian, conservative DNA; you suddenly can't expect me to have a ponytail, an unshaven face and be brash about it.

#### That's too literal...

Well, I'll give you an example – there was a call from my outdoor team asking me if they can put 10 hoardings in Mumbai around my Lifetime Achievement Award. I said, "Don't even think about it."

As far as clients go, senior management is worried about moving products off the shelves. Maybe the younger brand managers probably want to see more of the cool quotient.

**You've seen Goafest from its infancy. It seems to be a crazy adolescent today. From your vantage point what does the Abby look like and where's it headed?**

Goafest, whether you like it or not, is here to stay. There are people who are out of it and there are people who are part of it. The reason people are out of it is because the work that is entered here goes through a high level of scrutiny, to check whether it is scam. And once a piece of work gets reported as scam, the chance of it getting awarded at Cannes, Adfest, Pencil, etc. is dead. Nobody wants to take that risk. I know at least half a dozen agencies that stay away for this reason. Yes, there are agencies that do good work and don't participate. It's because of personal animosity. It's absurd. But that's the world we live in.

The Abby is going to get stronger. It is an important report from India that gets counted for the global Gunn Report. So there'll always be pressure on people to be part of it. It's a question of time before most of the serious agencies come back. But they need an excuse. It can't look like they had a sudden change of heart. They must think they're being persuaded to come back. That's the nature of the beast; you've got to do the ego massage. I hope the future leadership of the AAAI and Ad Club create an environment for them to return.

**You're called an 'influencer' in the industry. What are you hoping to influence?**

If we are able to get a compensation system going which is going to respect agencies' IPR, I think it's the best thing that can happen to both agencies and advertisers. Today, compensation is based on time put in and competitive forces. It should be based on outcome, not output. ■

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VIO

# Energy On-the-go

Coca-Cola launched its maiden ad campaign for VIO, the ready-to-drink, flavoured milk, with the aim to tap the Indian dairy market. By Sunit Roy

Whenever we think of a cold drink, the first name that pops up is Coca-Cola, thanks to the cult television commercial (TVC) launched by the Cola giant more than a decade ago featuring Aamir Khan, which said, "Thanda matlab Coca-Cola" (cold means Coca-Cola).

After exiting the country in 1977, Coca-Cola re-entered India in 1993. Since then, the brand has left no stone unturned to impress the Indian masses, including roping in Bollywood stars such as Karisma Kapoor, Aamir Khan, Hrithik Roshan, Aishwarya Rai Bachchan, Deepika Padukone, and Farhan Akhtar to endorse the drink, and launching ads with taglines such as 'Life ho toh aise', 'Pio sar utha ke', 'Jo Chaho ho jaye... Coca-Cola enjoy!', 'Open Happiness', and 'Taste The Feeling'.

The soft drink giant has now come up with its maiden ad campaign for VIO, the ready-to-drink, flavoured milk, launched earlier this year with the aim to tap the Indian dairy market. The ad is being aired in Andhra Pradesh and Telangana, and can be viewed on digital platforms in other states.

Titled 'Run With It', the campaign was launched on July 24, 2016. The concept revolves around leveraging VIO's 'Real Milk. Real Protein' benefit to enable today's fast-paced,



go milk consumption popular for consumers from different age groups across the social strata."

Conceptualised by Swapan Seth of Equus, the film has been directed by Marlon Rodrigues and produced by the production house Show and Tell. The 360-degree campaign leverages mass media through larger-than-life, out-of-home (OOH) sites in Maharashtra, Goa, Andhra Pradesh, and Telangana. The campaign also leverages key social media platforms such as Facebook, Twitter, and Instagram, as well as radio and print.

"We have launched the TVC in two of the four states where VIO has been rolled out in trade outlets. We are ensuring a good mix of paid, earned, owned, and shared media

**There's no infusion of carbonated water; it's a milk-based preparation**

multi-tasking youth to 'Run With It' and lead an active lifestyle. The TVC 'VIO Flavoured Milk... #RunWithIt' featuring Prateik Babbar, showcases the protagonist in multiple scenarios, and how VIO flavoured milk gives him the power to navigate through the race of life.

Speaking about the campaign, Abhishek Jugran, director - liquid foods, Coca-Cola India and South West Asia, says, "Through the latest 'Run With It' campaign, we aim to build higher brand recall and awareness about VIO through TV, print, and digital platforms. We expect VIO to set the trend in making out-of-home, on-the-

in order to create awareness among consumers about VIO, and get them to try it out," informs Jugran.

The brand thoroughly studied the market readiness for this kind of product before launching it. "There has been a growing demand for value-added dairy products (VADPs) in India and launching a dairy product has been our focus for some time," says Jugran, adding, "There is no infusion of carbonated water and it is primarily a milk-based preparation."

Currently, VIO flavoured milk is available in over 30 cities across the country in 'Kesar Treat' and 'Almond Delight' variants, in convenient 200 ml aseptic tetra packs of ₹25 each.



**"We expect VIO to set the trend in making out-of-home, on-the-go milk consumption popular for consumers."**

**ABHISHEK JUGRAN**

In addition to this, it has also been launched in general trade outlets in Telangana, Andhra Pradesh, Maharashtra, and Goa. The product is also available across all metros and most Tier 1 cities across the country. It can also be procured through Hindustan Coca-Cola Beverages' online retail portal 'www.coke2home.com'.

**BUT, WILL THE INDIAN YOUTH DRINK IT?**

Coke and milk are not something we readily put within one bracket.

Moreover, the pack has heavy Coca-Cola branding on it. We asked our experts if they think it is an interesting product diversification.

Sridhar Ramanujam, founder CEO, Integrated brand-comm, says, "Yes, it is an interesting diversification. Coca-Cola is the No.1 soft drink in the world. As there are limits to the Cola segment, I am sure the market leader has the role of expanding the whole market and different segments with it. At one point of time, the brand had even viewed water as competition, so I don't see any problem in diversifying into an energy drink."

Varun Goswami, executive creative director, GREY Group India (Delhi), feels the two can most definitely co-exist in peace. And, as for the Coca-Cola branding on the pack, he says, "Its only purpose seems to be to lend some 'we are not some new start-up doing this' credence to the offering. There's no coke in the film, except on the pack."

While a number of brands appear to be riding the Olympics wave by creating ad films around sports and athleticism, does VIO's TVC stand out? "I tried watching the commercial a few times, but was foxed as I was trying to figure out if it had a strong executional idea, a consumer insight, or some memory hooks. But, sadly, I did not find any. It is one of the million ships that pass you by in the night," says Ramanujam. ■

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TATA SALT

# Rio Fever

Tata Salt urges customers to buy the limited edition **Olympics-themed salt packs to support Indian athletes**. By Aditi Srivastava



The Rio Olympics, one of the most-awaited international sports events of the year, commenced on August 5 in Rio de Janeiro, and the Olympics fever is here to stay until August 21, when the Games will conclude. Cashing in on the international event are brands trying to outdo each other in order to grab a slice of consumer attention.

Tata Salt, the salt brand under the Tata Chemicals umbrella, launched an integrated campaign 'Namak Ke Waastey', last month. The first leg of the campaign focussed on generating mass support for the participants. The brand tried to create awareness about sports such as boxing, shotput, and judo, by releasing video films on four accomplished sportspersons — Shiva Thapa (boxing), Babita Kumari (wrestling), Inderjeet Singh (shot put), and Avtar Singh (judoka).

As an extension of the same campaign, the brand has now joined hands with the design agency Elephant Design, in order to create a limited edition of one kilo Tata Salt packs, priced at ₹18. The limited edition Olympics-themed salt packs display against a tricolour background, and the prominently visible campaign name (Namak Ke Waastey), the faces of Thapa, Singh, Dipika Kumari (archery) and Babita, athletes who are participating in the Games, and with whom the brand has tied up.

In a call-to-action, it has also requested customers to give a missed call on the number given on the pack, in order to register their wishes in support of the Indian Olympics Contingent.

Commenting on the collaboration with Tata Salt, Ashwini Deshpande, founder, director, and practice head, Elephant Design, says, "According to an estimation based on the current market share of Tata Salt, and the frequency of purchase of salt in a household for the duration of the Rio Olympics, we zeroed in on reaching the seven crore household mark through this leg of the campaign."

Talking about the challenges encountered from a design perspective, Deshpande says that to do a limited edition for a brand with a large consumer base in itself is a remarkable and brave exercise, both in terms of design, as well as production and distribution. "Since Tata Salt's portfolio had undergone a re-branding exercise just over a year ago (also done by Elephant), it was important not to do a drastic change for the sake of consumers who had just got used to the re-designed pack; and yet, the message of encouraging our athletes had be loud and clear. So, the challenge was to retain the familiarity, and still manage to convey the message of call-to-action and national pride."



**Deshpande:**  
cheerleader

It may be recalled that Tata Salt had partnered with Elephant Design for re-branding and developing packaging for its entire range last year. The idea was to align the brand and packaging communication with changing consumers. The exercise included a change in the brand's visual identity, harmonising the portfolio across Tata Salt, Tata Salt Lite, and Tata Salt Plus. ■

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NIKE

## Viral Now

Nike film salutes Chris Mosier, **first transgender athlete to secure a spot in the US men's national team**. By News Bureau

US President Barack Obama once said, "It would be a better world if everyone knew that transgender people have the same hopes and dreams as everyone else." Indeed. The transgender community deserves the same acceptance and respect as anyone else.

To convey this message with a stronger pitch, Nike has released the film 'Unlimited Courage', as part of its 'Nike Unlimited Campaign.' The 40-second-long film shows Chris Mosier, an extraordinary athlete, and his unlimited determination and spirit to become the first trans athlete to earn a spot in the US men's national team. Uploaded on Nike's YouTube channel on August 8, 2016, the video, since then, has gone viral and has so far clocked over two million views.



The protagonist (Mosier) here is shown undertaking various sporting activities - running, cycling, and gymming, thereby challenging his gender identity to defy all odds and compete in the duathlon and triathlon. The narrative in the film highlights the mental and physical obstacles which Mosier faces — whether he is fast and strong enough to compete, whether the team would accept him, will he be allowed to compete, and most importantly, did he ever want to give up, but did not.

'Unlimited Courage' is the latest addition to the 'Nike Unlimited Campaign', which includes the 'Unlimited Future' film, 'Unlimited You' film, and the company's recent series of athlete short films. The campaign pays an ode to everyday athletes, as well as the champions who regularly push their limits and prove their unlimited potential.

The ad film concludes with Nike's trademark message 'Just Do It', emphasising the thought that 'your limits are only defined by you'. ■

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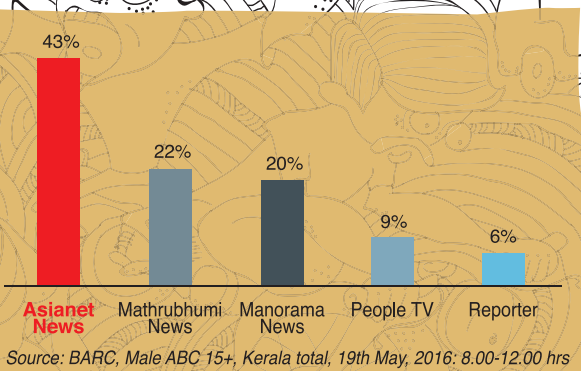


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JSW

# Twelve Good Men and Women

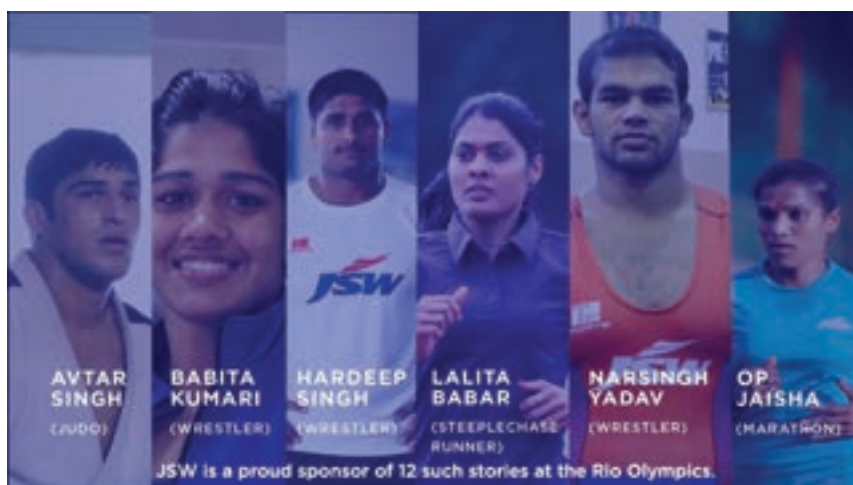
JSW has launched the #RuknaNahiHai ad film that showcases the journey of 12 athletes who have qualified for the Rio Olympics. By News Bureau

It's often said that if you aspire to excel, you shall succeed. In pursuit of such excellence, the 119-strong Indian contingent is putting its best foot forward at the Rio Olympics 2016, which began on August 5 in Rio de Janeiro, Brazil.

To further the cause, JSW Sports, the sports division of the JSW Group, a leading business conglomerate, took 40 Indian athletes under its wing to train them under the JSW Sports Excellence Programme (SEP) spread across six disciplines — boxing, wrestling, tennis, track and field, swimming, and football. The athletes were provided access to top-of-the-line athletic apparel, nutritional supplements, dedicated physiotherapists, and sports scientists. Additionally, guidance was also provided on comprehensive injury prevention techniques; regular consultation with renowned medical experts also formed a part of the programme. Of the 40 who were trained, 12 qualified for the Rio Olympics 2016.

Commemorating the same, the company rolled out its brand campaign titled 'Rukna Nahi Hai'. The two-minute long digital ad film has been directed by Vasan Bala and produced by Prafull Sharma of Absolute Communications, a Mumbai-based production house.

The film takes us through the journey, challenges, and



opportunities encountered by each of the 12 athletes — Avtar Singh (Judo), Babita Kumari (Wrestling), Hardeep Singh (Wrestling), Lalita Babar (Steeplechase Running), Narsingh Yadav (Wrestling), O P Jaisha (Marathon), Sakshi Malik (Wrestling), Sandeep Tomar (Wrestling), Seema Punia (Discus Throw), Sudha Singh (Steeplechase Running), Vikas Krishan Yadav (Boxing), and Vinesh Phogat (Wrestling).

The film aims to convey the message that even the toughest

obstacles in their path could not deter the athletes from achieving their goals, which is also in line with the brand's philosophy of having overcome difficulties and being the best in its sector even amidst challenges.

Commenting on the campaign, Parth Jindal, director, JSW Sports, says, "It is an extremely proud moment for the JSW Group that 12 of its athletes will aim to bring glory to the nation at the Rio Olympics 2016. The SEP has put in a lot of effort to empower our athletes to consistently challenge the best athletes in the world. The 12 Olympic-bound athletes are an affirmation of the success and positivity that our programme has brought in."

Mustafa Ghouse, CEO, JSW Sports, expects the 12 athletes to put



"They (athletes) have been given the best chance to peak at the right moment and bring glory to the nation."

MUSTAFA GHOUSE

in a strong show at the Games which began on August 5. "We are confident that with the exhaustive training and conditioning programmes that we have in place for each athlete, they have been given the best chance to peak at the right moment and bring glory to the nation," says Ghouse.

Karan Kulkarni is the music director. The sound recording has been done at the sound studio Pluginn, and Usha Jadhav has lent her voice to the voiceover. Apart from digital media, the film will also be leveraged through on-ground promotions and cinema advertising. ■

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STAR INDIA

## In Hindsight

Star India's deputy chief creative officer discusses why airing shows all seven days of the week had boomeranged. By News Bureau

With 650 million television (TV) viewers in India spread across over 153 million TV households, the TV business is indeed huge. And, what keeps the mass medium ticking is content.

On the first day of the 4<sup>th</sup> Indian Film Writers' Conference, held in Mumbai on Aug 3, 2016, the topic of discussion was just this. Organised by the Film Writers Association of India, the two-day conference discussed how in India, the majority of the TV content is commissioned by a broadcaster, and is created by a production house. During the panel discussion held, the

focus was upon the role that ratings played in the success of television channels and their shows.

The biggest question during the discussion was: Has the chase for ratings forced the content to take a dumb turn?

Speaking on the occasion, Gaurav Banerjee, deputy chief creative officer, Star India, said, "I think in our TV industry, we speak way too much about ratings. All the channels are trying vigorously to enhance their respective ratings. And, what's the outcome? Where are we today? If we look at the cumulative ratings, we will see that by no means our time spend is going up," said Banerjee.

Another big move that Star took a few months ago was to enhance fiction programming to seven days from five. Months later, he calls it a mistake. "Going seven days a week is a mistake because it takes away the time from actors and writers to think and evolve. We always overrate the power of excel calculations and somehow those calculations signified that there won't be any serious change in the number of hours that one puts in. It was a mistake. We (Star Plus) took immediate measures to rectify it, and have now decided to stop the seven-day programming from next month and go back to the earlier schedule.

Gaurav Banerjee was quizzed by renowned producer Saurabh Tewari. ■

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Banerjee: honest critic



# DIGIES

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CEO & Managing Partner,  
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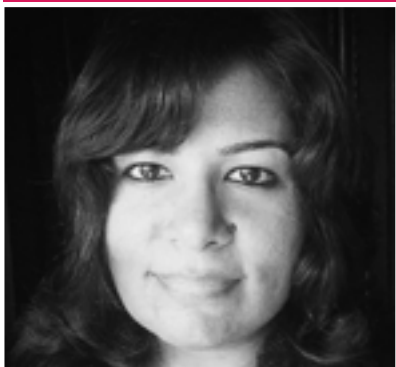
**Carlton D'Silva**  
CEO & CCO,  
Hungama Digital Services



**Divya Uttam**  
VP & Business Head - Digital,  
Havas Worldwide



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VP,  
Isobar



**Namrata Balwani**  
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**Navin Kansal**  
National Creative Director,  
Indigo Consulting



**Sanjeev Jasani**  
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**Satish Ramachandran**  
Sr. VP - Healthcare & Interactive,  
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**Shibu Shivanandan**  
Founder & Managing Director,  
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**Sumanta Ganguly**  
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## VIDEOS



### MYNTRA

As part of its 'Right to Fashion Sale' from 13th to 15th August, the e-commerce portal has rolled out its ad film 'Fashion Kar Le, Style Bana Le with Myntra'. The film shows how the online giant brings people from different walks of life together to create their own fashion statements inspired by Myntra's sale.

**Creative Agency:** In-house



### AMAZON

In its tactical and heartwarming Raksha Bandhan spot #DeliverTheLove, the online giant conveys through an interaction between a father and son the message — "We can deliver the gifts, you need to deliver the love" as nothing compares with the joy of being with your loved ones during festive occasions

**Creative Agency:** Ogilvy & Mather



### DOVE

The personal care brand from Unilever partnered with Culture Machine's digital lifestyle platform Blush, for its ad film, #ChangeTheRhyme, that takes a cue from the nursery rhyme, 'Chubby cheeks, rosy lips' and challenges the stereotypes around beauty, which young girls often grow up with. The film sends out the message 'There is more than one kind of beautiful' with sportswomen practicing in the background being a part of the whole effort.



### SAFI

Safi, the blood purifier brand from Hamdard Laboratories, has rolled out its latest ad film 'Ragon Mein Khoobsurati' which shows a montage of girls declaring to the camera 'IHateUMom' due to hormonal changes in their skin while their mothers' skin appears flawless. The ad conveys the message that beauty flows in one's blood and Safi can help cleanse the blood from within.

**Creative Agency:** Rediffusion - Y&R



### PAYTM

Mobile wallet and e-commerce platform Paytm has released an online film produced by Gunpowder Creative Services LLP, based on the theme of Independence Day that furthers its existing thought — 'Cash nahi Paytm karo'. The film takes us through three commonly experienced situations (bribe being exchanged at office, traffic signal and school) which are presented in a different light to deliver the message clearly.



### WAI WAI

Based on its core brand positioning 'Munch It! Soup It! Lunch It!', the noodles brand from CG Foods has launched its first-ever television commercial (TVC) 'Taste Full Dil Houseful!' that depicts the taste and flavour of the noodles as its unique selling proposition (USP). The debut television commercial introduces two variants — Chicken and Veg Masala flavours.

**Creative Agency:** Harris-Mint

## PRINT

### INDIGO AIRLINES

The airlines recently completed 10 years of its presence in the aviation sector. The company marked the anniversary with print ads featuring some of its services released in August 4 edition of Hindustan Times and The Times of India.



### AMUL

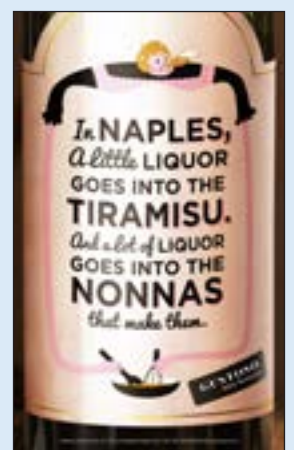
The butter marketer has rolled out an Olympic-themed topical ad 'C'mon India! Olympick yourselves up!' where the Amul girl along with her friends can be seen supporting the Indian contingent at Rio Olympics even as Amul pledges its support for the athletes at the international sports event.

**Creative Agency:** daCunha Communications

### GUSTOSO

Gustoso, the fine dine eatery has recently opened its outlet in Mumbai. For the same, the agency has rolled out some quirky print ads inspired from the gourmet city of Naples as it attempts to bring delectable Neapolitan fare to Mumbai.

**Creative Agency:** BBH India



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**Sanjeev Handa**  
VP & Head of Marketing  
Maruti Suzuki India Limited



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**Anisha Motwani**  
of Storm the Norm fame



What makes Pulse Candy such a phenomenon?

**Shashank Surana**  
VP, New Product Development  
DS Group



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**Sachin Bhalla**  
VP - Marketing  
Luminous Power Technologies



Why did top consultancy Interbrand recently rank an Indian start-up, Faircent.com, among the world's 'Breakthrough Brands'?

**Rajat Gandhi**  
Founder & CEO  
Faircent.com



The Magic of Advertising in creating Indian brands.

**Ajay Gahlaut**  
Executive Creative Director  
Ogilvy & Mather India



**Sudipto Chowdhuri**  
Executive President - Sales  
India TV

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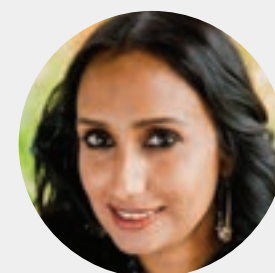
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# » MOVEMENTS/APPOINTMENTS «

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

## ADVERTISING

### Havas Worldwide

Navin Theeng has joined Havas Worldwide as executive creative director (ECD), Gurgaon. He moves from Cheil Worldwide, Gurgaon, where he was Group creative director. At Cheil, Theeng led the team which handled Samsung mobiles, televisions, and home appliances, besides other businesses.

Theeng, who replaces the erstwhile ECD team of Nakul Sharma and Tirtha Ghosh, will be joining Havas for the second time, after a fairly long first stint. "It's a bit of a homecoming," he says, adding, "Everything has changed. Technology was a bugbear 10 years back, but now the possibilities are endless. You can expect to see more technology-infused ideas coming from Havas."



NAVIN THEENG

### Advertising Agencies Association of India

Nakul Chopra, chief executive officer, Publicis South Asia, was elected as the president of Advertising Agencies Association of India (AAAI) for the year 2016-2017 at its recently held annual general body meeting.

Ashish Bhasin, chairman and chief executive officer, South Asia, Dentsu Aegis Network, was elected as the vice-president of the association.

The other members of the executive committee are, C V L Srinivas (Group M Media), Ganesh Baliga (Fifth Estate Communications), Kunal Lalani (Crayons Advertising), Pranav Premnarayan (Prem Associates Advertising and Marketing), Rana Barua (Contract Advertising), Srinivasan K Swamy (R K Swamy BBDO), T Gangadhar (Mediaedge:Cia India), and Vivek Srivastava (Innocean Worldwide Communication).



NAKUL CHOPRA

### Hakuhodo Percept

Hakuhodo Percept has announced the appointment of Sanjay Kacker as its executive director, diversified services. He will operate from the company's Delhi office and will report directly to Elvis Sequeira, chief operating officer, Hakuhodo Percept, and Anuj Tandon, chief financial officer (CFO), Hakuhodo Percept.

Kacker has previously worked with Promo Tec India, a Dentsu Tec Group company, as its national head. In his new role, Kacker will lead the diversified services division of the company, as well as manage its new business development initiatives.



SANJAY KACKER

### Advertising Club Bangalore

The Advertising Club Bangalore, has elected Sanchayeeta Verma, managing partner, Maxus, South India and South Asia, as its new president. She has taken over the mantle from Malavika Harita of Saatchi & Saatchi Focus Network.

Verma has been associated with the Ad Club since the last three years. Sonia Serrao from Tata Global Beverages, Akshar Peerbhoy of Maa Communications, and Nidhi Lall of Saatchi & Saatchi Focus Network are the new additions to the managing committee of Ad Club Bangalore.



SANCHAYEETA VERMA

## DIGITAL

### Sportskeeda

Partha S Banerjee has recently joined Sportskeeda as chief operating officer (COO), bringing with him a wealth of experience across product management, partnerships, and business development.

Banerjee, who started his career as project manager for HolidayIQ, joined the ESPN Group in 2006. He spent the next eight years pioneering several initiatives and projects across the spectrum of sports, signing off his tenure as associate director of product partnerships and business development. His next stint was as country lead for India at a trivia-based social platform called QuizUp, where he worked on partnerships with some of the leading names in the Indian entertainment industry.

As COO, Banerjee is expected to build on Sportskeeda's existing foundation and streamline the activities of the company. He will work towards the further growth of Sportskeeda's brand value, audience, and revenues by strengthening the current offerings and also by introducing various new and innovative media properties.



PARTHA S BANERJEE

## MARKETING

### Bunge India

Bunge India, a leading global agribusiness and food company has announced the appointment of Milind Acharya as its new head of marketing.

Acharya brings with him 12 years of industry experience across sectors such as fast-moving consumer goods (FMCG), healthcare, and media. At Bunge India, he will work on re-inventing and sustaining brands such as Dalda, Gagan, and Chambal. He will manage the integrated marketing, media planning, advertising, marketing research, and brand management functions in the organisation.

Prior to joining Bunge India, Acharya was chief manager, product category, at Piramal Enterprises. He started his career 13 years ago as a senior executive at Dainik Bhaskar. From there, he moved to Gujarat Tea Processors and Packers as assistant manager, sales and promotions. Thereafter, he joined Adani Wilmar as deputy manager, brands and relationships, and later, took on the role of associate manager, brands and relationships, for the same company.



MILIND ACHARYA

## MEDIA PUBLISHING

### Network18

Network18 has appointed Sitaraman Shankar as managing editor — special projects. Shankar will work across all digital and TV news properties of the brand. In his new assignment, Shankar will be closely associated with Network18's television newseditors in multiple

areas, and drive the scaling up of the flagship digital brand moneycontrol, thereby, expanding it to newer areas. He will also serve as Group training editor and manage the content quality by fostering a learning culture in newsrooms.



SITARAMAN SHANKAR

### Discovery Networks Asia-Pacific

Discovery Networks Asia-Pacific has announced the appointment of Karan Bajaj as senior vice-president and general manager, South Asia. His appointment will be effective from October 17, 2016.

Bajaj, who will be based in Mumbai, will focus on re-formulating Discovery's product suite in line with accelerating demand for regional and digital offerings. He will report to Arthur Bastings, president and MD, Discovery Networks Asia-Pacific.



KARAN BAJAJ





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