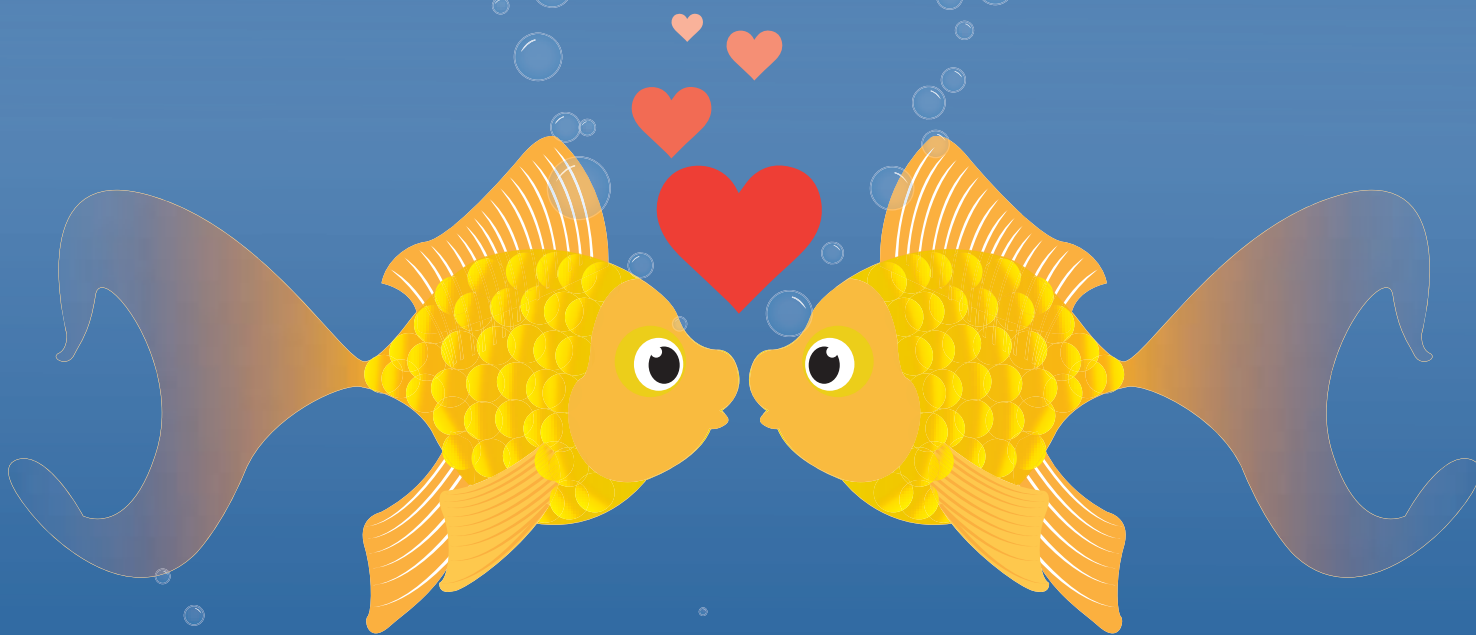


LOVE MARRIAGE

A look at the recent wave of deals in the broadcast space.



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தினமலர்

DINAMALAR
National Tamil Daily

Cover Story Powered By:



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Former NCD starts
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This fortnight...



In the second half of 2012, afaqs! Reporter carried a cover story around the then rise in mergers and acquisitions in the media industry, across advertising, movies, entertainment, print, cable and satellite (C&S), digital, broadcast and distribution. The article explored the reasons media owners were looking at consolidation and seeing merit in selling out to, or entering long term collaborative deals with, rivals.

At the time, the M&As we chronicled were symptomatic of several changes in the media and broadcast space – media owners had already begun moving away from their fiercely insular working style to a more partnership driven one, a change fuelled by digitisation and the need to have a national presence. It was also the start of the great Indian regional market foray, one that has reached a crescendo of sorts in recent times, as broadcasters like Star, Zee and Viacom18 have each taken visible steps in that direction.

Now, we're re-looking the subject of inorganic growth through a new lens. In this issue, we take a hard look at the recent wave of mergers and acquisitions in the broadcast space including Viacom18-Prism TV, Star India-MAA Television Network, Star-HBO, Sony-ESPN, Sony-Ten Sports, Zee-RBNL, and Dish TV-Videocon.

We spoke to a few senior folks in, and around, the broadcast and distribution business about the trend. What explains this wave of acquisitions and mergers? What does it say about the direction the industry is headed in? Are there any perils of consolidation to watch out for? Giving a 'corporate' subject like this a very 'human' spin, one of our respondents, a network head who was on our cover a few issues back, cautioned against letting the basic culture and DNA of a firm suffer after a merger or acquisition.

But the most interesting part about this trend is – these deals are all non-aggressive; evidence of our fascination with this fact is in the headline and the accompanying image.

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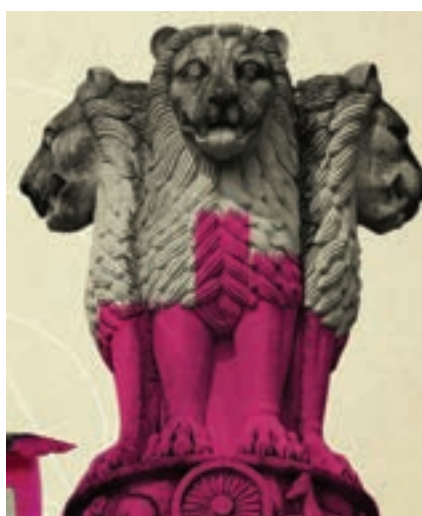
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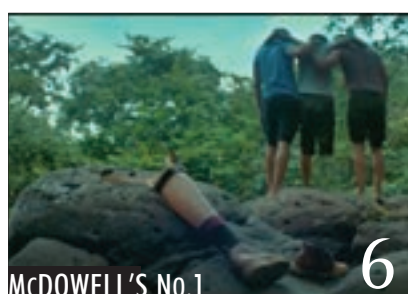


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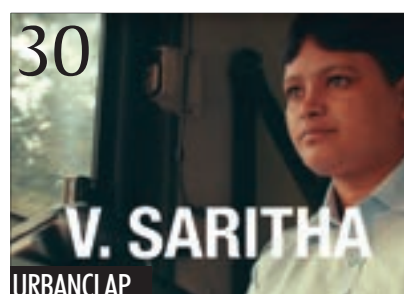


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McDOWELL'S No.1

Celebrating Friendship

Three friends, a five minute long film and a twist at the end. **A look at the most intense 'McDowell's No.1 Yaari' ad yet.**

By Sunit Roy

Mc Dowell's No.1 Soda, from the house of United Spirits - a Diageo group company, recently launched the 'Yaaron Se Bane Hum' (Friends make us who we are) campaign, which is an extension of its 'No.1 Yaari' platform. Conceptualised by DDB Mudra, the long-format campaign represents a new perspective on celebrating the bonds of friendship.

The film strikes an emotional chord with the audience as the essence behind 'Yaaron Se Bane Hum' gets amplified with thoughts like 'Jeetun mein toh jashn manati, Haarun toh taaqat ban jaati' — that are incidentally a part of poetry penned by Sonal Dabral, chairman and chief creative officer, DDB Mudra Group, for this campaign. Also, Bollywood actor Ashish Vidyarthi has rendered these words in his mellifluous voice.

The film, shot across three days in the serene locations of Mauritius, has been produced by Kailash Picture Company, while Tapan Basu has captured the emotions from behind the camera. The new ad film 'Yaaron Se Bane Hum' has been launched on digital platforms such as YouTube, in two-minute and over five-minute formats, and as a 30-second TVC.

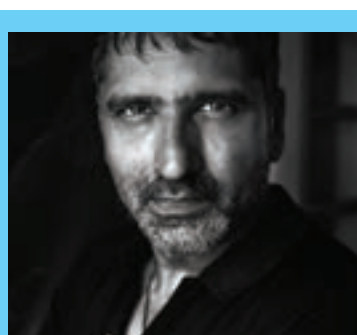
"This was a complicated script to pull off, as on one hand it needed to have the intimacy of deep friendship, and on the other it had to capture the daunting outdoors that the protagonist was up against. The weather became the biggest challenge; rains followed us everywhere. As a director, I had decided that this film will only work if the moments we capture are authentic. You can't fake friendships, brotherhood and deep personal journeys. The search for these authentic moments between the three friends, and to do it when the weather was against us, was a huge task," reveals Dabral.

The brand has been celebrating the bonds of friendship for quite some time, and has released many ad films centered on the said theme.



In 2014, McDowell's No. 1 Soda launched the '#No1Yaari' campaign with an over 7-minute digital short film, and a heart-warming song by Mohit Chauhan. This year, in the month of August, the brand launched '#Dhoni ki No1 Yaari', a short film that gives us a glimpse of MS Dhoni, the Indian cricketing icon and his 'asli yaari' as he goes back to meet his closest friends in his hometown, Ranchi.

According to Subroto Geed, senior vice-president, marketing, United Spirits, this is our biggest campaign to date, and has been crafted with media-first thinking. We are releasing it with an intelligent multimedia approach where the 30-second version will play across General Entertainment Channels (GECs) on TV, and on digital, and we have released the film in both long and short format. "While the film itself will be reaching a wider audience on broadcast and digital



"We are looking at a series of thoughts with provocative, engaging stories that establish the brand's thought."
SONAL DABRAL

campaign 'ODDS' that captures the journey of India's first blade-runner, Major DP Singh, a Kargil war veteran, and one of the first Indians

'Yaaron Se Bane Hum' has been conceptualised by DDB Mudra Group.

media, we will be launching a very Gen-Y engagement journey on digital," says Geed.

A RECENT TREND

If you active on social media, chances are that you must have come across some form of content where physical impairment has been used as a plot for the narrative. In fact, an increasing number of brands are opting to be more realistic in their representation of society through advertising.

Recently, adidas started selling uneven pair of shoes — two lefts/ two rights — and launched an ad

to run a marathon with an artificial limb. HDFC Life also chose to go for the long format in its ad campaign '#MyFamilyMyPride', launched in May 2016. Also following this trend was KFC India, which released an ad film for the launch of its 'Friendship Bucket' in July this year, while Birla Sun Life Insurance's ad campaign titled 'Khud ko kar buland' too reiterated a similar thought. The latter - a three-and-a-half-minute-long film, has fetched over four million views on YouTube, ever since it was launched.

These are a few of the many ad films that have been trending, as

brands and online content creators seem to have found a new plot to convey the message.

INDUSTRY SPEAK

So, while we have noticed that 'physical impairment' is being highlighted, rather celebrated, in various ad films, afaqs! asked the experts whether there is a possibility of dilution as a lot of brands are creating ad films on the same line of thought?

According to Carlton D'Silva, CEO, Hungama Digital Services, it started with the paralympic team's results for the Indian contingent, and the emotions it evoked. But I don't think that agencies necessarily look at the differently-abled and say let's make an ad with them in it. "I feel the story is first thought of and then if there is a good fit then the same will happen. If the idea is strong, and the figment is not forced then I don't see brands needing to be afraid even though there are a fair bit of ads," says D'Silva.

Bikram Bindra, vice-president and strategic planning head - Delhi, Grey group, says, "Honestly, brands have just scratched the surface when it comes to representing the non-majority in their narratives. The worry should not be that of dilution, but of representation. Fortunately, the cause of the differently-abled is being championed by various brands, and I feel it is an encouraging move. For too long, we have been subjected, in popular media across channels, to a very specific demographic, not taking into account a larger diversity at play. Yes, the product connect is tenuous, but the theme of bonding is a relevant one for the brand." ■

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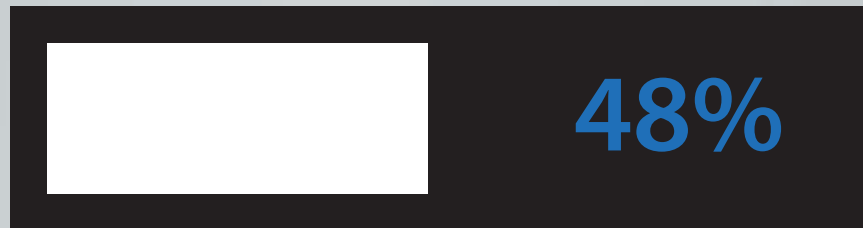
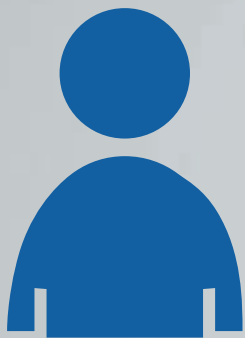
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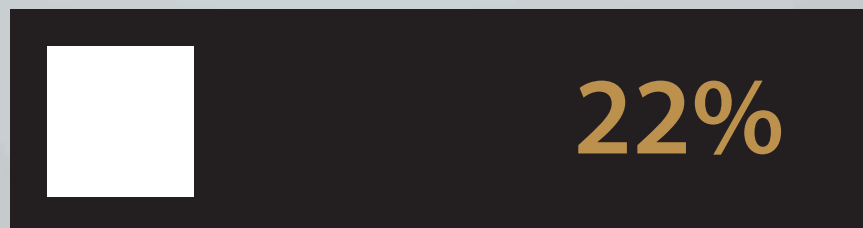
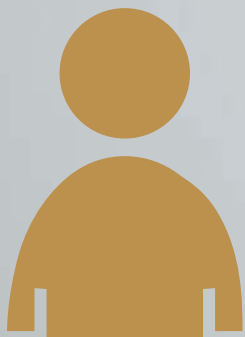
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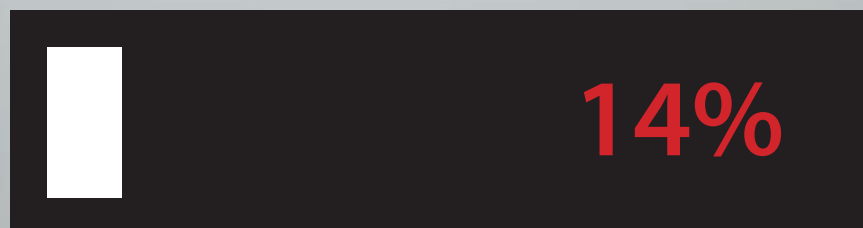
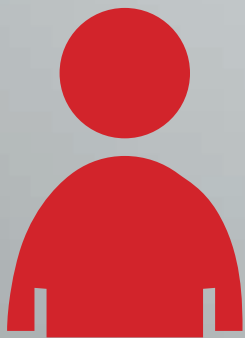
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India's Leading News Network



MALVIKA MEHRA

New Venture

Malvika Mehra has started 'Tomorrow Creative Lab', and she's ready to go to market with it.
By Ashwini Gangal

When a former NCD gets a scribe her pre-interview cup of tea herself instead of buzzing it in from behind a desk, you know she's gone the... start-up way. When Malvika Mehra, former national creative director, Grey, spoke to me about her exit from Grey in April last year, she alluded to, and famously so, investing in a villa in Greece. A cozy office nestled in a quiet little Christian lane in Bandra proper was where we met for this interview, however.

Her firm is called 'Tomorrow Creative Lab' and she is designated as 'Founder and Creative Director', a distilled version of her core skills. It was incorporated around five months back. There's no investor on board. It's not a design agency or an advertising agency, she insists. To explain, she air paints a Venn diagram, and says the overlapping zone between ideas, design and technology is the sweet spot she's got her sights on.

After spending 22 years in the advertising industry, during which time she worked at Ogilvy, and then Grey, she took a sabbatical — "In India, the concept of just taking a break is still a strange one for most people," Mehra notes with a smile.

"I wanted to breathe. While the NCD's job is an awesome one — it gives you a lot of fame, glory, and learning — after a point it's just about doing more and more of the same stuff — running from office to office, in and out of pitches, chasing awards... How many times will you go to Cannes and have Rosé at gutter bar? There was a sense of been there-done that... And I was missing the detailing, the craft and the love that you put into the work," she admits.

Among the brands Mehra has worked on in her career so far are names such as ITC's Bingo, Vodafone, Britannia, Indian Army, State Bank of India, Reliance Telecom, Asian Paints, Honda, Titan, Gillette, Dell, Fiat, Duracell and Killer Jeans.

We spoke about how 'Tomorrow' happened. While on a break, she did a couple of design projects.



"I'm definitely not leaving advertising behind - I've lived it for 22 years. But I am clear that I want to open up the expression for brands beyond typical film-print."
MALVIKA MEHRA



She renamed IndianArtCollectors, Manisha Lath Gupta's art discovery platform; now called Mojarto, it belongs to NDTV. She worked on the identity and spatial design/retail design (among other things, it involves deciding where on the table the flowers go) for a Mumbai-based café called Desi Deli.

At present, she's helping a client, Vivaana Hospitality, restore a couple of havelis in Chandni Chowk, Delhi, post which she'll work out the brand identity and communication. Communication for a haveli? Like local, catchment advertising? "No. It might be a digital campaign with viral films..." she says, going on to respond to my frown with, "See, I've worked on chips, I've worked on

the hour; she calls them 'Friends of Tomorrow'. One of them is Rajeev Raja of Brandmusiq, for instance. So, I surmise, creative entrepreneurs like Satbir Singh (Thinkstr), Ashish Khazanchi (Enormous), Kawal Shoor (The Womb), Abhijit Avasthi (Sideways) and her long time creative co-brain Amit Akali (What's Your Problem?) are both competition and potential collaborators.

"I'm free to pull in talent from wherever - I have a graphic designer in Singapore, a writer sitting in Qatar," she says, about the ex-advertising folks she is collaborating with on a project-to-project basis. "I don't want to go crazy with overheads... what's the point of stepping out of the agency system and creating the same stressful cycle again?" shrugs Mehra, going on to explain her just-outsource-the-talent-as-and-when-you-need-it model.

As for her full time employees, Mehra is currently in the process of hiring graphic designers and writers.

While she is keen to work on

expression beyond just pure play advertising - film, print and all that. My design gene or aesthetic gene woke up," she says, wrapping up our hour-long chat.

Typically, when senior creative folks quit their jobs, and waltz out of 'the system' to go solo, they do so with a certain philosophy in mind; often, the intent is to right an industry wrong, as it were. What's the funda at play in Mehra's world?

"Design agencies are focused on the aesthetics, advertising agencies are focused on idea-driven communication, film and print... but a lot of the craft gets lost in-between. While there's some great writing coming out of ad agencies today, there's not much emphasis on design. The only person who did it was Wieden's V Sunil for Indigo..." she answers. (Sunil has moved out of the system, though).

Sipping her now cold tea, she clarifies, lest I report otherwise, "I'm definitely not leaving advertising behind - I've lived it for 22 years. But I am clear that I want to open up the expression for brands beyond typical film-print. A lot of agencies are not utilising all the touch-points available today... I mean, who would've thought that Unilever would open a lovely café (Taj Mahal Tea House, a stone's throw away from her new office)? Tomorrow, Facebook could have a café." ■

ashwini.gangal@afaqs.com

The zone between ideas, design and technology is where she's got her sights on.

banks, now I'm working on a haveli. I am getting a historian on board for this project, for a short while."

Similarly, she will collaborate with specialists from different fields (spatial designers, planners, fragrance experts!), depending on the need of

brands of all ages and sizes, the part she's most excited about is helping start-ups figure out the product, branding, identity, nomenclature and communication.

"I needed to see what else I could do and expand my creative



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GUEST ARTICLE

The Final Letter

Anand Halve, father of account planning in India, author of three books and Urdu poet died recently. Kiran Khalap, his friend and partner of many years at chlorophyll, remembers him. By Kiran Khalap



“Dearest Andy,
I don’t recall when we met first, but it must have been a good meeting of mutual like and respect, and probably at Gokul, the advertising industry watering-hole behind the Taj, probably in the early 80s, when I was a tyro, and you already a guru.

We dreamt together about writing the Grand Unified Theory of Advertising on the lines of the GUT in physics.

A decade later, when we plotted about inventing India’s first brand consultancy, chlorophyll, this dream transformed into anthrop™, our first brand model, our first intellectual property.

It made us so f***ing proud!

Instead of rehashing old concepts, we had created something no other brand company in the world had done.

Then one day you inveigled me into co-authoring a research paper along with Pravin Tripathi. I still remember the name: The Roots & Fruits of Brand Equity.

Research paper by a creative person???

That earned me temporary ostracisation from the creative community, but deep respect for research creatively conducted.

Later, at chlorophyll, you institutionalised this very creative style of research, where the respondents rarely realised that research was on:-)

In 2003, you single-handedly created for chlorophyll a new model for corporate brands, again never-done before: it attracted brands as strong as Infosys.

We had not worked together in an agency, and when chlorophyll started, there were dire predictions of a rapid split due to ego battles, but thankfully, that never happened between you and me.

We loved our brand so much, we did not change salaries for years, and as one of chlorophyll’s headline said, “It took us 15 years to become an overnight success.”

I had watched you at industry



parties perform the famous ‘patella’ dance (Eeks, my nomenclature:-)), where you twirled on your knees, while balancing a glass of Old Monk on your head.

You really didn’t care a damn what people thought, so long as you were enjoying yourself.

Because of these legendary parties, one dawn, the Indian Navy trainees out on a morning jog in Colaba discovered you fast asleep at the wheel of a Maruti 800, enjoying a tilted worldview: your car’s two left wheels were resting in a dry gutter. The athletic youngsters casually picked up the car and set you home. That was the last time you sat behind a steering wheel:-)

“You know KK, people who meet us separately say we say the same things,” you would say (you called me Kiran only when you started a conversation in Marathi) and I would say, “More than that Andy, more than that... is our common and fierce desire to learn, to not be considered also-rans in anything we do.”

Last year, when I said we should

franchise out our brand models because they are so original, I asked you whether they would withstand scrutiny from someone as learned as a Dr Philip Kotler, and you said with quiet confidence, “Yes. I can take him on.”

Rabindranath Tagore said, “A mind all logic is like a knife all blade. It makes the hand bleed that uses it.”

Your razor sharp intellect, thankfully, had a wooden handle.

Your fertile right brain.

You wrote the unforgettable “Sunday ho ya Monday, roz khao anday” for the advertising world, but you wrote over one hundred touching Urdu couplets for your fans in India and elsewhere.

You single-handedly invented the discipline of account planning in India, and your books, still used as course material in IIM-A, are testimony to the quality of that original thinking.

You loved to teach, and the wall in your room in chlorophyll is adorned with letters and drawings offered at the altar of gratitude.

Youngsters whose lives changed because of your advice and insight.

As news about your departure spread this morning (I have unfortunately watched your struggle with your lungs since 2007), I’ve had phone calls from as far away as NY and South Africa. They were sharing with me the size of the hollows you have carved within them with your absence.

I listened wordlessly. I didn’t have the strength to tell them about mine.

With your permission, I would like to give away your book of poems, watch their fragrance spread to those you did not have the privilege of meeting you.

You were always a private person, yet as years passed, you gingerly stepped forward to trust me, and I discovered the hidden pain in some of your relationships.

Probably the subterranean source of your lyrical Urdu outpourings.

That desire for privacy also translated into zero moments of PDA (Public Display of Affection): except once, in all of 17 years in chlorophyll.

I had forced you to attend a social media workshop in Singapore, which you enjoyed despite your initial apprehensions, and when you returned, you handed over a miniature from Star Wars, and said, “You are chlorophyll’s Yoda.”

I was terrified of breaking that trust, as fragile as a bell jar, and to that was added a promise extracted from me by your ‘shraddha-shtaan’, Kersy Katrak, the greatest maverick creative director in India...you worked with him in Fulcrum.

You had just four icons in your life (Woody Allen, Steve Jobs and unknown) and Kersy was the fourth.

On his own deathbed, Kersy told me, “Andy is older than you, but he will need you. He is a good man, tell me you will look after him.”

I did not tell you this story till three months ago.

Please tell me I kept my promise, Andy.”

Kiran Khalap ■

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PROJECT HERS

Hygiene Factor

Dentsu One has conceptualised a digital campaign, Project Hers - Kushboo. The campaign is based on a true story from Jharkhand. A look at the effort.
By Suraj Ramnath



There are millions of women in rural India who, due to the absence of a toilet at home, have to undergo the psychological trauma of having to defecate in the open. To address this, Dentsu One has conceptualised a digital campaign, Project Hers - Kushboo, that throws light on this disturbing fact by showing a painful story based on a real incident that took place in Jharkhand. The film has been written and directed by Titus Upputuru, national creative director of Dentsu One, and produced by Chrome Pictures. The digital duties for the film have been carried out by WebChutney. The film was released on November 19 to promote World Toilet Day.

The film directs the audience to visit the ProjectHers.com website and sign a petition that will influence the government to create a new law: If you have a house, you must have a toilet. The film ends with the logo of Project Hers that shows the typical sign on women's loos but suddenly ends with a graphical image of a suicide being committed.

While one makes an ad film for a brand, the objective is to sell. We asked Upputuru how did that thinking change while executing this film, since this was to educate the people. He says, "We are in the business of communication and engagement. We wish to connect to audiences and share a message. So, be it brand or social message, we do it with the same passion. But yes, in this case, we had to be extra sensitive. The idea was to sensitise people about an issue that most of us do not even know about. Plus it involved death. So we had to be

careful about how we were sharing this story."

Talking about the challenge, Upputuru says, "We can't glamourise these kind of stories. We have to be authentic. Of course this film is based on a true story, but we were clear that we were not doing journalism. We put a lens of film making on it."

While open defecation, and the health and safety hazards it brings, are very real problems in India, some communication experts point out that films like these tend to move an international creative jury a lot

The film has been written and directed by Titus Upputuru, and produced by Chrome Pictures.

quicker than regular brand films do. However, this might not be a bad thing, as any amount of awareness a cause like this fetches, in any form, is welcome.

A LOOK AT WHAT OUR REVIEWERS SAID ABOUT THE FILM.

Mark McDonald, head of creative - Mumbai, DigitasLBi India, a digital agency from the house of Publicis. Sapient, says, "At the outset let me state that I (and perhaps anyone else reviewing this) come from a relatively privileged background where we take sanitation as a given. So it's hard for me to comprehend why a girl would take such an extreme step. As a film, this is a compelling piece of communication that makes me want to watch it till the end. There are some nice touches that invite repeat viewing and the black and white treatment

enhances the film. The sheer scale of the problem would get me to sign the petition. And it did."

He adds, "However, there's an added element the voiceover alludes to - that saving up for a daughter's marriage is far more important than putting an end to the indignity of not having a toilet. Was this layer needed? I'm not sure. Does it clarify why Kushboo took this drastic step? Sort of, but not quite. And that may be the one weak spot of the film - it never really tells you what Kushboo had to go through that drove her to this extreme step. Had they delved

a bit into the 'psychological trauma' they mention, this would have been a more complete film."

He adds further, "Do international juries award tragic Indian stories more than they do positive ones? Some of them probably do. Simply because it conforms to their (narrow) view of what India is, based on hearsay and a few 'shocking' stories that make it to the mainstream media abroad. Yes, we have problems, and massive ones at that given the sheer scale of our country, but there's a lot more to India than just tragic tales. And I think international juries are now starting to recognise that."

According to Omkar Joshi, group director - brand communications, Gozoop, a digital agency, the film fails to capture the essence of her drastic step. "The core of her decision was the psychological trauma that she faced (and 300 million other women face) every morning. It is



"The idea was to sensitise people about an issue that most of us do not even know about. Plus it involved death. So we had to be careful about how we were sharing this story."

TITUS UPPUTURU

sad that all this film does is play on a heavily emotional aspect of a daughter's death. After a point, it loses all the power built through the visual black and white language, as they end up showing her decision as a childish one."

He adds, "Also, this is not the real India that it portrays. There aren't women committing suicide everyday due to this. What they do face is shame and trauma. That should have been the main core."

Joshi feels that, "The reality is that the government has been conspicuously working towards providing toilets and sanitary facilities to homes in rural India. A lot of work is going on to set up these facilities. That is the reality of India."

Adding further he says, "The jury side is a stereotype issue. It could be that they have been exposed to so many messages that show India in a negative light, that they might be half-expecting such an end from an Indian filmmaker, just like how Afghan filmmakers are expected to do war-torn human stories. Also, in this particular film, the statistics at the end can be really disturbing for a non-Indian audience as they make an assumption that such suicides are common in India." ■

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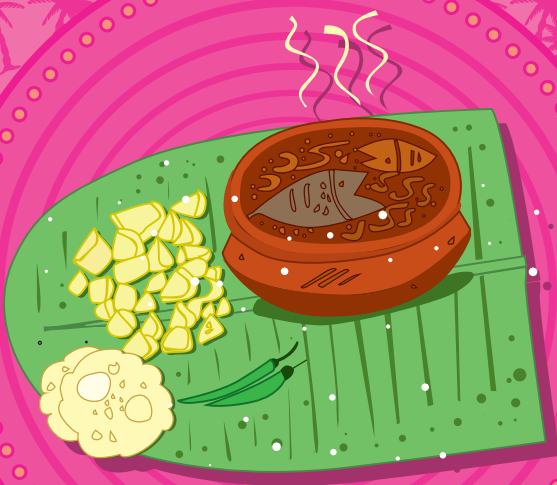


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ART ATTACK

Remembering 26/11...

Scarecrow Communications and Ideas@Work teamed up to commemorate the **eighth anniversary of the Mumbai terror attacks with a photography exhibition by Prashant Godbole**. By News Bureau.

Scarecrow Communications and Ideas@Work came together for a unique initiative to mark the eighth anniversary of the 26/11 Mumbai terror attacks. A photography exhibition by Prashant Godbole (founder, Ideas@Work) was organised at the Scarecrow Art Gallery in Mumbai on November 26 and 27. It was called '#ShatteredNotBroken'.

#ShatteredNotBroken was the photographic journey of real people affected by the 26/11 attacks, who displayed great courage and character on that day. The photographs were framed in shattered glass.

The idea behind the exhibition was to give people a chance to come together once again and show the world that 'while they may have been shattered by these attacks, their humanity and solidarity is not broken.'

Sharing one of the pictures on Facebook, Manish Bhatt, founder, director at Scarecrow Communications, said, "I have admired Prashant Godbole's photography for a very long time now. And much as we like competing with each other over pitches, him



and I have, for the first time, come together for a noble cause."

Other than promotions on social media, a website with an art gallery like display was created for the event. The frames gave a hint of the photographic stories that were to be revealed on the 26th. Special invites in frames with shattered glass were sent out to select people from across fields such as business, sports and entertainment.

The campaign was executed in



association with crowd funding platform Ketto.org. BookMyShow was the ticketing partner, and funds raised were forwarded to the families of martyrs of the recent Uri attacks.

#ShatteredNotBroken merchandise including T-shirts (for



promoters) and badges were also available at the event. ■

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OMNICOM

New Partnership

The current media business of **DDB Mudra India will be rebranded as OMD MudraMax**. By News Bureau

Omnicom Media Group-owned agency OMD has entered into a partnership with Omnicom-owned DDB Mudra Group in India to consolidate its media services under the OMD brand. As per the agreement, the current media business of DDB (TV, print, radio, cinema and digital) will be rebranded as OMD MudraMax.

Commenting on the development, Jasmin Sohrabji, CEO India and South East Asia - Omnicom Media Group, says, "The combined power of the consolidation will add significant scale to our operations in India, and help us strengthen our offering for the benefit of

our clients. DDB Mudra being a part of the Omnicom family is aligned to OMD's culture, which makes for a seamless transition. I welcome OMD MudraMax into the OMD fold, and am confident that this partnership will help us navigate the complexity of the Indian market with ease, efficiency and solidify the presence of our network here."

Under the consolidation, OMD MudraMax will be headed by Sathyamurthy N P, executive director, DDB Mudra Group, and president and head DDBMudraMax, Media.

"This is a great opportunity to create an integrated media brand to take on the expanding



Kamath (left) and Sohrabji: friends in arms

Indian market. The synergies of both the entities will allow room for further innovation in terms of ideas, insights and results leading to more meaningful brand and consumer connections. The OMD MudraMax team is looking forward to working with the OMD team to create a massive success story," said Madhukar Kamath, group CEO and managing director DDB Mudra Group. ■

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TINDER

In Conversation

afaqs! spoke to Taru Kapoor, head, Tinder India, about 'how Indians have been using the app over the past few months?' By Ashee Sharma



Remember Tinder's first Indian ad that lent itself to a flurry of spoofs and jokes on social media, thanks to the 'sanskaar' and 'ma' element, in what is by and large known to be a dating/hook up app. Now although Taru Kapoor, head, Tinder India, maintains that 'Tinder is a social discovery platform; it is what you make of it', perceptions take time to change.

And so, after that drastic attempt at Indianising the brand, Tinder seems to have gotten more real in its latest burst of communication which involves a pre-release association with the recently released Bollywood flick, 'Dear Zindagi'. The digital campaign executed by Red Chillies Entertainment is called 'Swipe Right To Zindagi'.

The close to two-minute video features Alia Bhatt (who plays Kaira in the movie) discussing 'life's biggest woes' - boys, dating, relationships, love - with a friend who just "dumped a loser". But never mind the drama. With Tinder, the girls get their lives back on track in no time.

Talking about the association, Kapoor says, "Dear Zindagi is a refreshing take on life, relationships, and love. The situations, conversations and characters in the movie are such that our users and TG can relate to."

The app has been available in India for around three years. While 90 per cent of its user base is in the 18-30 age bracket, the focus is on digital natives who are between 19 and 25 years of age.

"The 19-25 set consists of people who are early adopters of technology, and have grown up with mobile phones for a significant part of their lives. They are extremely confident about themselves and about meeting new people. Technology is an enabler for them. Dating is their culture; it's not

an exception," states Kapoor, adding that other than this, there's little difference in the way the two sets behave.

"Irrespective of age, they are on Tinder to discover and meet like-minded people. Dating is mostly their second preference," she shares.

So, 'if this is what differentiates Indian Tinder users from those in more developed markets. Does the reverse hold true for the latter?'

Once again, Kapoor dismisses the notion saying, "Traditionally, in India, it is difficult to meet people outside of one's comfort zone which includes family, school, college and work. A person might get introduced to a friend's friend, but that's best left to chance. Indians do not take the initiative of reaching out to new people. Not only are there fewer avenues for networking, the fear of rejection is high in India because we were always taught to be wary of strangers."

While these challenges exist, and there's little that can be done to change societal norms, Kapoor believes that this is where technology helps. Tinder does not allow unsolicited messaging, and the fear of rejection is taken care of by the 'match' feature, which lets one interact only after mutually liking the profiles. Furthermore, the power and privacy that smartphones have brought to users, in big and small towns alike, is slowly leveling the playing field.

"It's not as if Indians aren't thrilled by discovery and new experiences. Not only for dating, people use Tinder because they want to be well-networked, aware and exposed to different perspectives. They want to know more about different cultures, jobs, places and people," insists Kapoor. ■

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SONY & ESPN

Filmy Affair

Sony ESPN and Sony ESPN HD will now air one film a week every Sunday.

By News Bureau

Live and 'repeat of live' is usually how the programming schedule of any sports channel in India looks like today. An occasional detour would be the wrap-around show of any marquee property that the sports channel would have in its portfolio. So, to provide that distinguished offering, Sony Pictures Networks, which inked a collaboration with sports broadcast giant ESPN last year, will now air ESPN Films on its television channel Sony ESPN and Sony ESPN HD.

"The audience in India has transformed over the years, and now with us having multiple channels and quality content from ESPN Film we thought this is the right time to experiment with inspiring sports stories," says Prasanna Krishnan, sports cluster business head, and executive vice president, Sony Pictures Networks India (SPNI).

ESPN Films will be a weekly series where one new film will be aired every week, "A fresh film will be aired on Sunday



(12.00 noon) and we will back it with Monday prime time repeat. The films will be available on both Sony Liv and ESPN. In for netizens," informs Krishnan.

The series started with 'The Two Escobars' (investigative documentary on organised crime's involvement in sports in Colombia) on November 27. ESPN Films has a library of over 100 films, and to begin with, once a week is the best way forward as per Krishnan.

Apart from regular loyal sports viewers ESPN Films will get new people to the fold too, feels Krishnan. He says, "People who don't watch weekly club matches but love Maradona, or the sport, and would love to know inspiring real stories, I feel, will tune in to this."

At this point of time the broadcaster is yet to have a sponsor on board, and SPNI is in no hurry either. The films in the immediate line-up are 'The Two Escobars', 'Maradona 86', 'Muhammad and Larry', 'The 16th Man' and 'Unmatched'. ■

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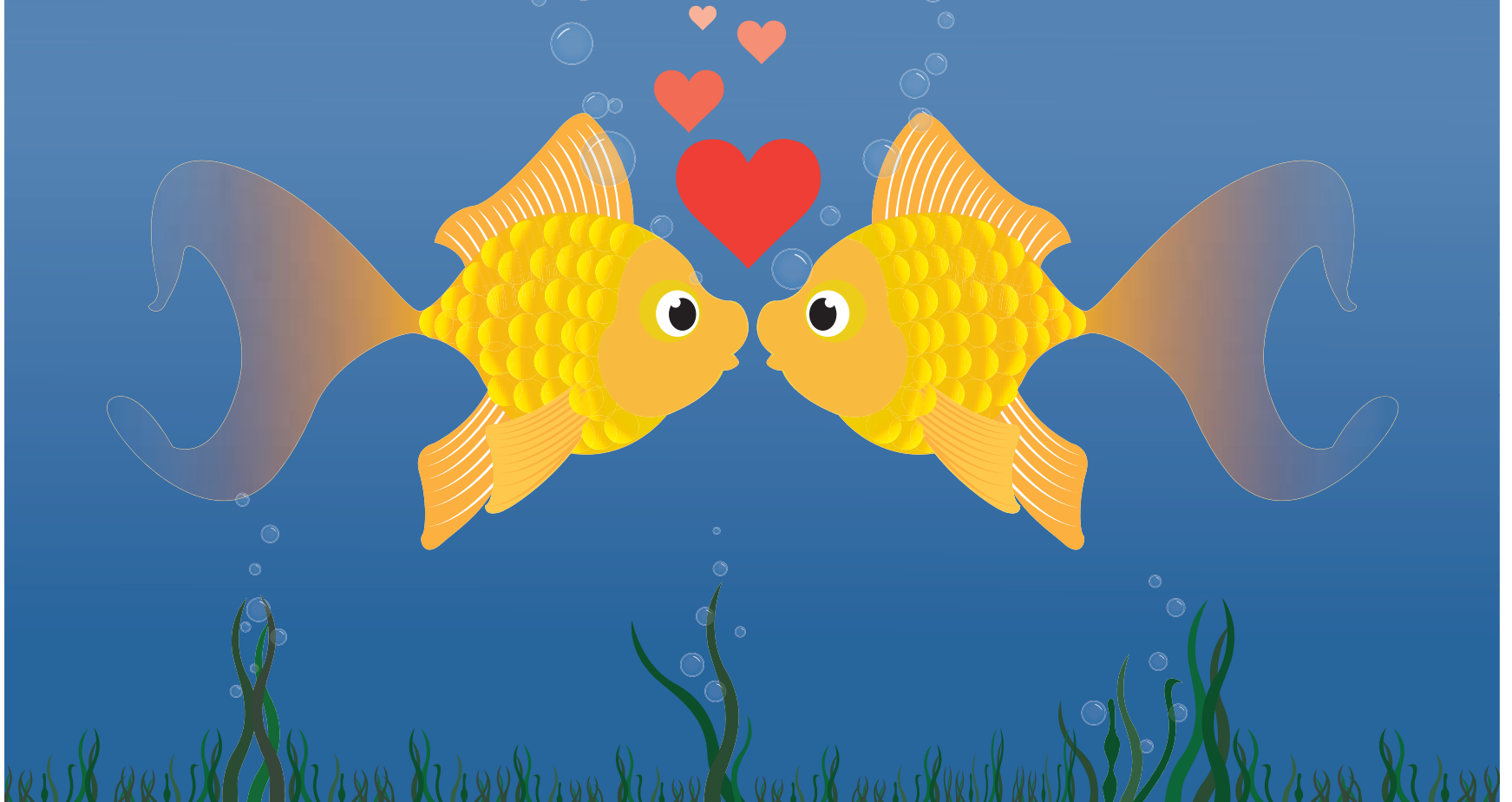
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LOVE MARRIAGE

A look at the recent wave of deals in the broadcast space.

By Anirban Roy Choudhury



Merger. Acquisition. Buy. Sell. Words like these have dominated the Indian broadcast space for the last 24 months. Through acquisitions, broadcasters have entered new territories, foreign players have re-entered this market, and arch-rivals in the distribution

space have found common ground to lay the foundation for new beginnings.

What explains this trend? Is there a pattern therein? That's what this article attempts to find out. But first, a look at some of the noteworthy mergers and acquisitions that have taken place in the recent past.

This year, Viacom18 completed

its merger with Prism TV, a move that brought five regional channels — Colors Kannada, Colors Marathi, Colors Bangla, Colors Odiya and Colors Gujarati — into its fold.

Broadcast giant Star India recently sealed the deal with MAA Television Network — comprising MAA Gold, MAA Music, MAA Cinema and MAA General Entertainment — to

enter the Telugu market. In January this year, Star and HBO entered into an alliance that enabled Rupert Murdoch's News Corp.-owned entity to air HBO's originals on TV (English channel) and online (Hotstar). In fact, this was the deal on the back of which Hotstar introduced a pay-wall to simulcast 'Game of Thrones'. The deal also brought shows such



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as 'True Detective', 'Silicon Valley', 'Veep' and 'Leftovers' into Star's portfolio.

Sony Pictures Networks ended 2015 with a handshake with ESPN. Previously, the global sports giant was associated with Star India for its India presence. In 2012, when Star decided to go solo, ESPN left the market, ending a 17-year-long relationship between the two. After a three-year-long 'India hiatus', ESPN returned through Sony-ESPN, now a formidable force in the country's sports broadcasting space.

But the maximum number of sports channels and marquee sports properties — barring the Indian Premier League, of course — were still with Star. Sony then acquired Ten Sports Network from Zee Entertainment Enterprises for ₹2,600 crore, a move that made sports broadcasting in India a one-against-one battle between Star India's Star Sports and Sony Pictures Networks' Sony-ESPN. Just a year before it was acquired, Ten Sports Network became profitable.

In turn, Zee bought Anil Ambani's Reliance Broadcast Networks (RBNL), a move that took the network to the Bhojpuri market, where RBNL's Big Ganga is market leader. The deal will also give Zee more teeth in the radio business, as RBNL's Big FM will have 59 channels by the end of 2016; the network has spent ₹116.9 crore to add 14 new channels to its existing 45.

Putting speculations to rest, direct-to-home (DTH) players Dish TV and Videocon d2h (Vd2h) made a joint announcement last month — the two merged to create a new entity Dish TV Videocon, which will have a combined subscriber base of 27 million.

What explains this wave of

Through acquisitions, broadcasters have entered new territories.

acquisitions and mergers? What does it say about the direction the broadcast industry is headed in? And what are the benefits and perils of consolidation? We asked a few experts in the business, to share their views on the subject.

Edited Excerpts.

Sudhanshu Vats, Group chief executive officer, Viacom18

I think the theme of consolidation applies not just to the broadcast sector but to the entire M&E (media and entertainment) sector. We've seen this with DPOs (distribution platform operators), radio operators, and



film exhibitors — it's a cross-cutting trend. At a macro-level, the rationale for it is simple. Our sector is nascent enough to gain from consolidation and the existing level of fragmentation is quite high. This makes it only natural for players to look at inorganic growth options.

Acquisitions allow incumbents to enter whitespaces or bolster their existing offering without losing too much time. Specifically, in the broadcast sector, the value of synergies that can be captured through acquisitions — across sales, commercial, distribution, technology and content — is extremely high at this juncture, given the preferences of the consumer and trends in the advertising (industry) and sub-markets.

If you look at the data, there's a long tail number of TV channels that are driving limited viewership. These businesses will need to become sustainable soon and consolidation is a viable option.

There's no simple formula as these are complex transactions with several unknowns. However, I'm a strong believer in the importance and role of culture when it comes to the success of inorganic growth. Each organisation is like a living being with its own DNA. Efforts must be made to ensure that both, the host and the target entity, can emerge post the transaction with

a common, winning DNA. Most other aspects tend to fall in place but the 'culture piece' can make or break an integration process.

Girish Menon, director, Media and Entertainment practice, KPMG India

The broadcast space has been consolidating for a while now. The driver for this has been the need for large GEC players to expand — first regionally, and then into various new genres. Over the past few years, as advertisers expanded their budgets to target smaller towns and villages, and became more focused on different micro-markets and demographics, the importance of having a regional presence and a wide-genre portfolio, grew.

A large portfolio and reach is also very beneficial in negotiating carriage and subscription deals with MSOs (multi-system operators) and with DTH companies. Scale matters in the broadcasting space, especially when it comes to matters relating to the cost of content.



continued on page 26 >>



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BARC INDIA

New Service

BARC India has called for RFPs from **advisory companies to provide strategic consultancy to its subscribers.** By News Bureau

TV audience measurement service, Broadcast Audience Research Council of India (BARC) has called Request for Proposals (RFPs) from professional consultancy service providers who would provide strategic consultancy to BARC India subscribers.

Broadcast ministry guidelines prohibit BARC India from involving itself in any activities like consultancy or any such advisory roles that would lead to a potential conflict of interest with its main objective of TV ratings. However, according to the agency, many subscribers have apparently expressed their need for this service and hence reputed data



iInsight consultants may provide this. This is also said to be in line with global best practices where the ratings are being done by joint industry companies.

While BARC India data will continue to be delivered directly to subscribers via the BARC India Media Workstation (BMW) analysis system, consultancy companies will



“We have now decided to grant licenses to select consultancy companies to provide analysis to our subscribers.”
PARTHO DASGUPTA

be able to analyse this data using their own systems to generate consultancy outputs. However, these systems cannot be made available to subscribers as an alternative to BMW system, says an official statement.

“BARC India being a joint industry company of broadcasters, media agencies and advertisers, needs to remain independent and objective, and hence cannot provide consultancy service to subscribers. However, after building a strong television audience measurement system in the country, we have now decided to grant licenses to select consultancy companies to provide analysis to our subscribers who are in need of professional consultancy service to effectively utilise and strategise with BARC India data,” said Partho Dasgupta, CEO of BARC India. ■

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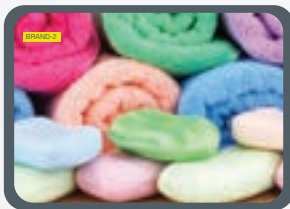
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WAGH BAKRI

What's Brewing?

Wagh Bakri, a popular tea brand in Maharashtra and Gujarat, is bullish on new markets. **So, what are the marketing challenges it's facing?** By Ashee Sharma

Tea, like newspaper, is one of the most inertia-led categories. By and large, people are comfortable with a particular brand, the taste of which they've sipped on for years. Therefore, inducing a switch through advertising is a big challenge, more so, when the objective is to foray into new markets.

Wagh Bakri Tea, which enjoys a stronghold in northern and western India, particularly in states such as Gujarat, Maharashtra, and Rajasthan, and down south in Hyderabad and Goa, recently decided to expand its reach to Western UP and Punjab.

The move was led by the company's belief that people in these geographies do not have access to good quality tea, informs Parag Desai, executive director, Wagh Bakri Tea Group. The effort is being supported by a 360-degree marketing

execution, what's common to the three ads is that the protagonist in each instance tries Wagh Bakri tea at an acquaintance's place.

Raghu Bhat, founder director, Scarecrow Communications, says, "Our research shows that tea is primarily driven by word-of-mouth. That's because it comes along with certain local preferences. The way people make and like their tea differs from one place to another, and so, even as we tried to go national, we had to maintain a geographical connect in the films."

Desai explains this behaviour with the example of consumers in western and northern India who like their tea strong, but even within the two the latter demonstrates a preference for a slight red colour.

Commenting further on the nuances of the category, Desai shares,

Wagh Bakri Tea recently decided to expand its reach to Western UP and Punjab.

campaign conceptualised by the brand's creative agency, Scarecrow Communications. It targets young men and women who belong to the socio-economic classes A and B.

The three films under the campaign '#PehliMulakat' portray a Sikh from Delhi, a Maharashtrian from Solapur and a corporate woman from Hyderabad sharing their experience of having Wagh Bakri tea for the first time. Other than the simple testimonial-style

"It is very difficult to have one blend for the entire nation. We have a different blend for every state; we are 'blenders and packers'. Our blends need to be fine-tuned according to the water, milk and tastes/preferences of each region in order to ensure that when people switch to Wagh Bakri they get the same satisfaction that their tea has been giving them for years."

This process of fine-tuning the blends takes a minimum of six



months of research. But does a cup of tea merit all that effort? "As a tea-drinking nation we are very careful about the brand we purchase. Tea is not just a beverage, but also a catalyst that drives family discussions and bonding. It acts as a problem-solver too," asserts Desai who firmly believes that the humble beverage holds a lot of importance in the Indian household.

It is due to this belief that the essence of brand Wagh Bakri is relationships and the campaign #PehliMulakat has been created on

the same premise.

"Tea is not an impulse category where one is tempted to sample a product on coming across an interesting ad. More than a product, it is a relationship, and the starting point of any human relationship is the first meeting or 'Pehli Mulakat'. There is a lot of emotion attached to this moment. Associating the brand with this seminal moment helps us to define a distinct brand space and tell many real and engaging human interest stories," says Bhat. ■

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Love Marriage

Consolidation began with the regional space and then moved to 'genre deals'. Today, barring some players in the South, the market is a largely consolidated one.

Tavinderjit Panesar, chief executive officer, Video Business, Hathway Cable and Datacom

Players in the broadcasting segment have been



consolidating to create better synergies in offering a wide range of channels within their respective bouquets. They have been entering the regional space to build reach. For DPOs, consolidation is a step towards reducing infrastructure costs and offering better customer delight.

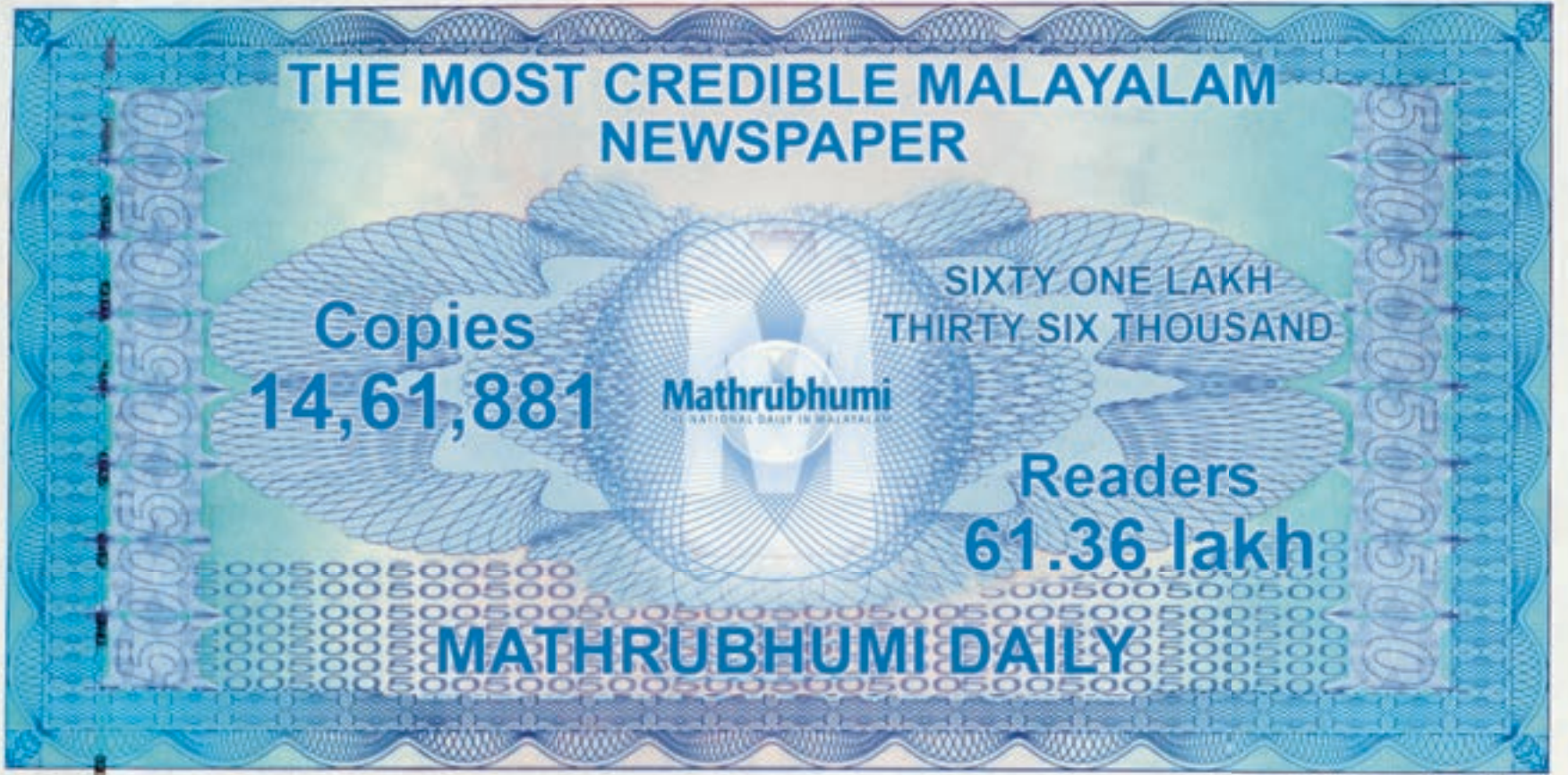
In light of the new regulations in the broadcast space, broadcasters and DPOs will have to work together to make sure the content is seen and consumed by the customers. We see this as a great opportunity to collaborate with and further strengthen our relationship with all broadcasters. We will work towards aiding them in meeting their objectives, that include enhancing reach and distribution. This, in turn, would help translate into higher distribution fee for DPOs.

RC Venkatesh, former chief executive officer, Dish TV

I don't think there is a wave of acquisitions... what is happening is, the businesses are spreading their presence. The Dish TV-Videocon d2h merger is a consolidation which will now mean one player will have over 27 million subscribers. The merger has helped them broad-base their presence. It makes sense. ■



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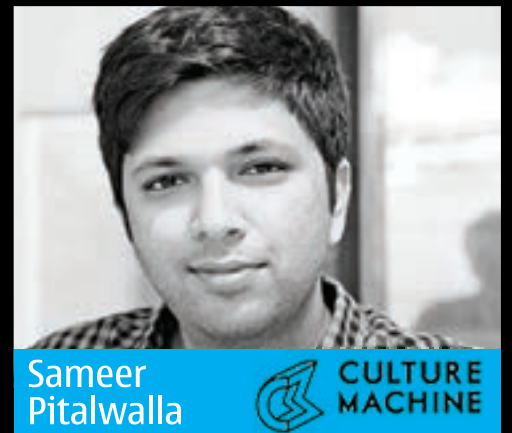
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URBANCLAP

Redefining Gender Equality

"We don't need you. But we still want you," say a group of women in the brand's new campaign. By Sunit Roy



UrbanClap, an online marketplace that connects customers to service professionals, released a digital ad film that shows women in off-beat professions in a bid to coexist as equals. Interestingly, UrbanClap launched the video supporting the cause of equality on the occasion of International Men's Day that is observed on November 19, every year. The ad has been created by CellarDoor Films, and directed by Rishav Rastogi.

The film portrays four women from different walks of life — Shanti Devi, a motor mechanic, Vankadarath Saritha, New Delhi's first bus driver, Mehrun Nisha, a bouncer in a Delhi pub, and Teena Chaudhary, a fitness trainer — in off-beat professions that are most often not thought of as a conventional career choice for women.

The video recreates anecdotes from their lives to accentuate the need for equality in every walk of life and ends with the catchphrase "We don't need you. But we still want you," highlighting the fact that a woman doesn't need a man, but wants them — as equals.

Previously, UrbanClap had released an ad film in support of India's LGBT community.

Abhiraj Singh Bhal, co-founder and director, UrbanClap, tells afaqs!, "In October, we decided to make a film that portrays women who have chosen off-beat career paths. The idea was to honour them without being blatant while depicting our brand — for example, the fitness trainer portrayed in the film is registered with UrbanClap. Once



we had the film ready, we timed the release on Men's Day, with a bigger message around equality."

This is the second time that the brand has taken up a cause in its communication push, instead of crafting 'how-to' ads or ads that demonstrate how one can successfully avail a service through UrbanClap. Previously, UrbanClap had released a digital ad film — 'Capture Your Love' — in support of India's Lesbian-Gay-Bisexual-Transgender (LGBT) community. The brand also urged members of the LGBT community to 'come out' for a photo shoot,

as photography is one of the many services the brand offers.

"We run two kinds of campaigns. On one hand, the films are focused on demonstrating our services, and driving customer acquisition, which appear on TV channels, Facebook, and YouTube. On the other hand, we make low-budget, experimental brand films, which have a larger

social message," says Bhal.

"However, the difficult part of creating such films is two-fold. First, it's the idea that originally seems amazing and viral-worthy but eventually might not turn out that way. The second is the execution; in this case, we had to convince these women to participate in the film. Without them, the film would have hardly been as powerful as it is now," he adds.

The two-and-half-year old brand is quite optimistic that their new digital-only film will influence their customers to choose UrbanClap's services. "Such films and initiatives help give the brand some identity, which sub-consciously shapes customer opinion. But the user acquisition will primarily be driven by customer experience and then by mainstream advertising," explains Bhal.

UNCONVENTIONAL...

Ayan Banik, head - brand strategy, Cheil India, finds the ad quite inspiring and impactful. "Unfortunately," he says, "there's a large section of people who believe that communicating about an app is all about a product demo, but I don't

agree with this. At the end of the day, most of the apps are about fulfillment of one's day-to-day needs. They are all quite user-friendly. It's no rocket science that has to be explained. Hence, doing a product demo or talking about features and occasions of use is a waste of opportunity and money. It simply adds to the clutter. Similarly, UrbanClap's offering is not anything earth shattering."

According to Banik this ad is a perfect piece of communication because it integrates the proposition in a positive and seamless messaging. "The story-telling beautifully integrates what the brand stands for - about getting that help in terms of a mechanic, a driver or a fitness trainer," he states.

Banik believes that the use of real-life examples lends credibility to the ad. "It's very important to show real-life examples otherwise the ad would have become very gimmicky, very 'addy'. Unfortunately, even within the educated well-off strata of society there is still skepticism about what girls can do. The brand has removed that doubt and shown how women are actually doing these physically demanding jobs," he notes.

"What was this? Men's Day? Movember? And brands really believe that men feel like men that day?" quips Priya Jayaraman, co-founder, Propaganda India.

On the execution front, while Jayaraman thinks that the stories are very inspiring, the ending seems construed and forceful, making it a wasted opportunity. "In this day and age, to stereotype any particular profession as a man's profession, is short-sighted," she states. ■

(With inputs from Ashee Sharma)
sunit.roy@afaqs.com

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VIKRANT MASSEY

Adland's Go-To Boy-next-door

From Hindi GECs to the ad-circuit to film noir – the actor talks about seamless transitions...

By Shweta Mulki

In the pre-social media era, actors were often 'spotted' the old-fashioned way by talent scouts — in restaurants and at bus stops, perhaps. This is what happened to actor Vikrant Massey, who at barely 16 years was scouted by a television producer, when waiting in queue at a restaurant washroom. Even at that age, Massey was a responsible teen, who alongside his college hours, worked as an instructor at a special branch of choreographer Shaimak Davar's institute, teaching children of sex workers mostly, to dance.

"The opportunity to earn ₹6000 per episode sounded great," says Massey, a middle class boy born-and-raised in Mumbai, who has till now worked in four feature films, numerous commercials and nine television shows spanning 10 years.

That particular show never made it on air, but it did lead to a Disney show called 'Dhoom Machao Dhoom', eventually followed by the title character in NDTV Imagine's 'Dharam Veer' in 2007. Then came the big one — his role as 'Shyam Madan Singh' in Colors' 'Balika Vadhu' — a two-month cameo that got extended to two years. Massey says, "During Balika, I finally stopped travelling by train and bought my first car."

Massey went on to act in many more TV shows, but currently, that has taken a backseat. He says, "One is always open to good content, but



world and mindset. Television and its actors were looked down upon — there were clichéd perceptions. I think many saw me as a 'struggling actor from North India' but I grew up in Versova!" exclaims the actor.

The same year, director Vikramaditya Motwane cast him in his film Lootera (2013). "It was the first ever film I auditioned for," recalls Massey. He gained more visibility with the Cadbury Celebrations commercial during Diwali (2014) and that reached a peak with him being cast as a 'struggling cartoonist'



"I think many saw me as a 'struggling actor from North India' but I grew up in Versova!"

VIKRANT MASSEY

How does he feel about sharing space with 'stars'? "Screen space doesn't even occur as a thought because in television, you have 10 actors in one scene. That teaches you to not waste time and do your bit well," he says. It's a lesson that would've held him in good stead in his role as

'Rana' alongside the ensemble cast in the 2015 film, 'Dil Dhadakne Do'. Speaking further about working in ad films, Massey explains, "You need to get it right in 30 seconds. Now, with social media you may have 75 seconds, but every second counts. And you need to reach out to folks to sell the product, not yourself."

Hindi GEC to ad circuit to 'real' films — a crossover of sensibilities? Massey replies, "You understand who you are catering to. Though the same audience that watches ads, watches content at home and watches movies at the theatre, for an actor, there are different structures attached to theatre, films, ads and dance — and you prioritise that particular mindset."

However, he adds, "The worst thing to do is bracket actors — TV actor, film actor, theatre actor or Ramleela actor. Why label? The finest of actors have been doing all these mediums."

This year, with films like 'Lipstick under My Burkha' and Konkona Sen Sharma's directorial debut 'Death in the Gunj' especially winning him praise, Massey seems to be on the right track. ■

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Massey's first commercial was released in 2013, for Zatak deodorants.

television here has dumbed down, and become a ratings-led business. I grew up watching 'Nukkad', 'Karamchand' and 'Malgudi Days' — a time when TV didn't underestimate its audiences. Now, just because 'Nagin' is a hit, everybody wants to follow it."

His appearances in ads though have only risen. Massey's first commercial was in 2013, for Zatak deodorants. "I used to get intimidated in ad auditions as it was a different

in the popular Nescafe campaign last year. Massey says, "That guy was close to me as a person, and I got to use my voice in that. His story was all about hope, and that must have resonated with people."

The last two years have seen Massey becoming popular with brands. There was Cornetto with Alia Bhatt, Zomato, the Samsung Galaxy 'Johnny' campaign with Shahid Kapoor, and Idea 4G.

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GUEST ARTICLE

Deconstructing the ₹2000 note from a design perspective

What is the currency of design? [Read on to find out.](#) By Iitu Chaudhuri



I refuse to add to the chorus,” said DOPE, as the Designer Of Practically Everything was known to his colleagues, “dissing the ₹2000 note’s design. Instead, let’s treat it as an occasion to explore what design really means.”

I looked sadly at the new ₹2000 note my newspaper had sent for the interview. We sat in a bare, brightly day-lit room, whose walls were covered with a jungle of cardboard shapes, and unrecognisable sketches made with fat markers.

“There are as many definitions of design as there are animals,” he insisted, “and it’s continually evolving. And as with natural evolution, all definitions of design co-exist,” said DOPE, watching a linear drawing of something come to life on his laptop screen. Just as bacteria, fish and humans coexist, and even feed off each other. None is superior: all thrive.

“Let’s use this ₹2000 note,” he said, much to my relief, “to illustrate how design has evolved.” He held it up to the table lamp and peered at it through a small lens.

For many people, **design is decoration**. This was its dominant 19th century meaning, produced by artists, artisans and ‘makers’ of all kinds in two or three dimensions. This note has several kinds of ornamentation, as though different artists were at play; older notes show more grace and coherence.

Design is persuasion. The market and media explosions of the 20th century created design as persuasion, to sell goods, lifestyles and even ideas (join the war effort, for example).

Design is product. Industrial design extended desire to appliances and automobiles. It also made us conscious of progress, of how things work, and introduced new materials into our lives. “A currency note,” said, DOPE, “must be durable and easy to handle, especially by ATMs (and not



need lakhs of them to be re-calibrated, unless there’s a devious design there). It must be difficult to manufacture, on budget, and include an array of visible and hidden security features.”

Design is discourse. As art began to respond more consciously to the changed world of the 20th century, ideologies became the bridge between art and design. Constructivism, futurism and other intellectual movements left their impress on design, unleashing a series of assertions on what design ought to be — for the first time.

International modernism — a mid 20th century bloom, calls for a

a fraud perpetrated by power, advertising morality in the face of corruption: off with his portrait.

Design is brand. In this age of commercial symbolism, this ₹2000 note’s design under-represents the national brand; and second, offers an out-of-touch, backward projection of India. The Mangalyaan may have replaced dams and kisans, but the note’s design hardly projects capability or confidence. It suffers from all the gaudy, verbose clutter that we have come to expect, so what’s new?

“These perspectives,” said DOPE, sneaking a quick look at a dancing line on his laptop, “are overlapping

Alternative visualisations of money may be needed to counter cognitive blindness.

universal and rational approach to forms. A doctrinaire modernist might give primacy to the universality of the banking function, with a clear, highly legible (in all light conditions) design, equally at home in India, or Germany. Even the ₹2000 note could have done with numerals positioned and sized consistently with older notes, or provided a better way for the future.

Post-modernists might see a kind of imperialism in this ‘narrative’ of universal functionality. They might also argue that Gandhi’s image is

and simultaneous. They are not exhaustive: we can see design as culture, for example. But note that each of these is concerned with form, physical or visual.”

Two relatively recent perspectives promise to transform that.

Design is experience. Experience designers (like UX designers) seek to map money’s journey from bank branch to wallet to exit, from the user’s point of view. But beyond this, she may muse on the experience of payment, physically or electronically, making it smoother. She might even

ponder over the ATM, and collaborate with a product designer to re-work it. Demonetisation as an experience? Sure. Though her compulsion to prototype solutions with real users might be the deal breaker! DOPE chuckled for a minute at this.

Finally, **design is thinking**. Attracting interest lately is the designer’s ability to deal with incomplete information, and tackle complex situations by creative experimentation, and learning from failures. It aims to think beyond products, about systems, creating a pure problem solving process.

If such a designer thought about a cashless future, she might muse that electronic payments might not reach remote areas for some years. In the interim, imagine local-area cash, valid only in a specific off-network area and bankable in designated machines.

Perhaps the sheer mobility of cash makes it king. Networks fail unpredictably; a small bribe needs to be paid to a cop; a pushcart vegetable seller might have lost his card terminal. Maybe ATMs could dispense ‘temporary’ cash with three-day validity, introducing friction as a solution to discourage cash.

Could this friction be physical, giving cash a less convenient form? Maybe notes should occupy space proportional to their value. Imagine a 10,000 rupee note as thick as a sandwich, or as big as a tabloid page.

Psychological issues may obstruct a perfectly electronic world. Cash is a natural, visual means of relating to money; dashboards are not. Alternative visualisations of money may be needed to counter cognitive blindness.

Such apparently whacky alternatives frame the problem in productive ways, break the rut of the past, and eventually lead to previously unimaginable, working solutions that move us from an existing situation to a preferred one. ■

feedback@afaqs.com

JOB SWITCH.in

Post: Editor
Company: Capgemini
Profile: Write, edit, and proof read articles for internal communications. The candidate will also have to write copies for branding collaterals like posters and brochures, co-ordinate with business units to gather information and draft articles, messages, and newsletters.
Exp: 5 to 8 years
Location: Mumbai
Email: sharon.tom@capgemini.com

Post: Group Head Account
Company: Greysell Marketing Promotions Pvt Ltd
Profile: The candidate will have to develop marketing and communication strategies, and manage team activities for assigned accounts to ensure timely deliveries. S/he will delegate responsibilities to team members, maintain client relationships through effective communications, reporting and problem-solving.
Exp: 5 to 7 years
Location: Mumbai
Email: hr@greysell.in

Post: Art director
Company: Thought Bubbles
Profile: The candidate should have in minimum 3 years of experience with good print portfolio.
Exp: 5 to 7 years
Location: Mumbai
Email: manoj.motiani@thoughtbubbles.in, careers@thoughtbubbles.in

Post: Senior Art Director
Company: Quotient Communications Pvt. Ltd.
Profile: The candidate will be responsible for managing an art team and supervising all creative output. S/he will need to independently handle projects and work with the team to come up with great ideas for various briefs, and will also need to handle photo shoots.
Exp: 5 to 8 yrs.
Location: Mumbai
Email: team@quotientcomm.com

Post: Senior Account Executive / Account Supervisor
Company: Workshop Communications Pvt Ltd
Profile: The candidate will have to handle a portfolio of diverse businesses, take charge of all client interactions and be responsible for timely delivery of quality work.
Exp: 2 to 6 years
Location: Mumbai
Email: info@workshop.asia

Post: Branch Head / Head Business Development
Company: Adgear Media Pvt Ltd
Profile: The candidate will be responsible for profitability and overall operation of the northern region. S/he should be a team player with excellent communication skills and be a strong link between the clients and creative / media department. Preference would be given to the candidates from advertising /media industry.
Exp: 5 to 10 years
Location: Bangalore
Email: suganyab@adgearmedia.in

Post: Business Development Executive
Company: Classic Advertising Group
Profile: An ambitious individual who is willing to pitch/drive new business for the agency. S/he should have good communication skill, and must have fluent English. Freshers will also be eligible.
Exp: 0 to 3 years
Location: New Delhi
Email: classichrd@gmail.com,ceo@advertisingindia.net

Post: Administrative Assistant / Computer Operator
Company: Centum Advertising & Marketing Pvt Ltd
Profile: The candidate will have to handle administrative work for government clients such as filling e-tenders, tender documentation bills, and e-mails. Good knowledge of computer hardware & software is required. English/Hindi typing is a must.

Exp: 3 to 4 years
Location: New Delhi
Email: hr@centumad.com

Post: Assistant Manager - Marketing
Company: Films Rajendraa
Profile: S/he will be responsible for understanding client goals and agency deliverables, generate revenue for the organisation by designing and implementing marketing strategy, new client acquisition, revenue generation, advertising, and promotion along with brand building activities relationship building with marketing agencies.
Exp: 5 to 7 years
Location: New Delhi
Email: sonam@filmsrajendraa.com

Post: Executive - Client Servicing
Company: 3Dots Design (Pune)
Profile: A dynamic go-getter individual who sincerely understands 'service' in advertising context and the immense significance of the role s/he plays. The candidate must have an experience of working in similar capacity in a renowned advertising agency. S/he should have good communication and presentation skills, fair knowledge of Pune market and the ability to retain accounts by consistently generating new business, are other prerequisites.
Exp: 3 to 4 years
Location: Pune
Email: contact@3dotsdesign.in

Post: Account Executive / Manager
Company: Mangorange Productions
Profile: The candidate should be a keen event enthusiast with an attitude of perfection. The profile requires young go-getters who are capable of servicing brands in areas of events and activation for discerning brands.
Exp: 4 to 5 years
Location: Mumbai
Email: arghabanerjeejobs@gmail.com

Post: Art Director
Company: Collateral - The Storytellers
Profile: The candidate will have to create concept and strategies as per the brief understanding, and ensure that desired client time lines are being met. S/he should be able to work / think independently, and lead a team, as well as ideation qualities, and be passionate about delivering solutions. The candidate must have knowledge of print and designing softwares.
Exp: 5 to 7 years
Location: Mumbai
Email: nandini@collateral.co.in, prasad@collateral.co.in

Post: National Head Sales & Marketing
Company: Wall Street Marcom
Profile: The candidate will need to develop business for the company by generating leads by tracking the prospective clients and fixing appointments and then giving proper presentations to the client.
Exp: 7 to 8 years
Location: Mumbai, New Delhi, Hyderabad, Chennai
Email: hr.wallstreetoutdoor@gmail.com



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VIDEOS



SWACHH BHARAT MISSION

Ogilvy Delhi recently launched a campaign to tackle the problem of open defecation, which is one of the key behaviours to be curbed under the Swachh Bharat Mission. The campaign, consisting of three ads, features Amitabh Bachchan — the face of Swachh Bharat Mission. It drives home the intended message through cheeky conversations woven around three movies of Bachchan, namely — 'Coolie', 'Mard' and 'Jadugar'.

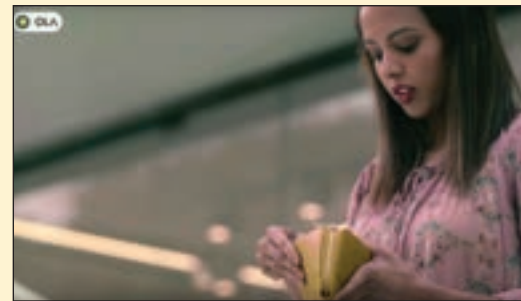
Creative Agency: Ogilvy Delhi



VEEDOL TRACTOR OILS

Veedol has unveiled its latest campaign celebrating the brand's tradition of staying modern with times. In the video film, the slice-of-life sequences show a little boy, in idyllic rural surroundings, enjoying childhood's simple pleasures that haven't changed over time. These sequences evoke strong memories, and are endearing, because they have remained unchanged till this day, just like the ritual of helping 'Dadaji' pour Veedol engine oil in his tractor.

Creative Agency: Lowe Lintas Kolkata



OLA

Ola has come up with a multi-channel campaign 'Nahi rukega India. Cashless chalega India' with an aim to motivate people to keep riding, cash or no cash. The ad is based on the insight that today's young India rapidly embraces new technologies, and keeps moving ahead. The communication urges Indians to look at the bright side of the change that the government's demonetisation drive has ushered in, and also marks the brand's support to it.

Creative Agency: Happy mcgarrybowen



DSP BLACKROCK MUTUAL FUND

DSP BlackRock, a digital-focused asset management firm, has launched an investor education campaign 'Aap thoda karoge, bahut aage badhoge'. Consisting of five ads, the campaign aims to encourage people to spend time to take informed investment decisions. The films use humour to depict how enthusiastically people think and behave when it comes to dance, dating, shopping and technology, but fail to do so while planning their investments/savings.

Creative Agency: Publicis Capital



CADBURY DAIRY MILK

Cadbury Dairy Milk has come up with a new thematic TVC for the launch of its new 'chocolatey avatar'. Based on the brand's global 'Taste that frees the joy' thought, the ad showcases aliens enjoying the new taste and avatar of the chocolate brand. Their delight translates into an interstellar party, which delivers the message in a universal language across 15 countries where the ad has been released simultaneously.

Creative Agency: Ogilvy & Mather Mumbai



HE DEODORANT

Emami's flagship deodorant brand, HE, rolled out a new campaign to celebrate International Men's Day. The campaign highlights the strong and unique bond men share with their male friends — the Bro Code. The close to two-minute-long film urges men to pledge their allegiance to this ultimate #HEBrocode, gather their 'bros' and leave a recorded message on a microsite created specifically for this digital campaign.

Creative Agency: Orchard Advertising

PRINT

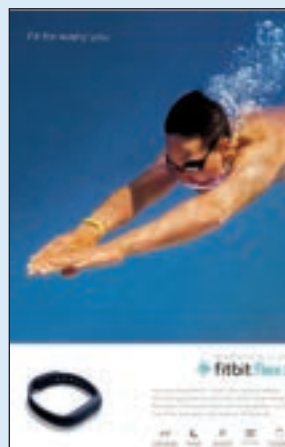
VIVO

Smartphone brand Vivo has released a print ad to promote Vivo V5 that has a 20 megapixel 'Moonlight Camera' for taking the 'perfect selfie'. The ad features brand ambassador Ranveer Singh. It highlights the phone's various features including the 20 megapixel selfie camera, front moonlight glow, fingerprint lock, 4GB RAM and 32GB ROM. The creative also informs potential customers about the handset's availability.



FITBIT

California-based fitness tracking brand Fitbit has come up with a print campaign for its new offering, Fitbit Flex 2, which is a swim-proof wristband. The ad talks about its sleeker design, and additional features such as 'reminders to move' and auto exercise recognition. 'Fit for every you', goes the copy.



STATE BANK OF INDIA

Cashing in on the opportunity that the government's demonetisation drive has presented for the BFSI and fin-tech sectors, State Bank of India has released a print ad to push its mobile wallet — Buddy. The copy has been cleverly executed with the abbreviated brand name 'SBI' expanded as 'Standing By India' for over 210 years. The ad informs people that they can accept and make cashless payments using SBI Buddy which is available in 13 languages.



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>> MOVEMENTS/APPOINTMENTS <<

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

ADVERTISING

OgilvyOne Worldwide

OgilvyOne Worldwide has announced the appointment of Sidharth Shukla as its new vice-president and head of office for OgilvyOne Worldwide, Delhi. Prior to this, he was head, digital strategy and social media at Cheil India. Shukla has over 14 years of experience in digital and social planning, having worked with MRM/McCann, Timesjobs, Indian Express, Cheil and Tyroo (Quasar). As the national head, digital at MRM/McCann for close to four years, he was additionally responsible for leading and driving P&L across a portfolio



SIDHARTH SHUKLA

of priority accounts, and spearheading projects in the space of CRM, direct marketing and B2B marketing.

Publicis Capital Delhi

Publicis Capital Delhi recently announced the appointment of Nitin Pradhan as head of creative. Pradhan, a veteran in the industry, has in the past worked with Mudra, Ogilvy, Leo Burnett, McCann, and JWT, and his last stint was as a director with Curious Films. Pradhan, an alumnus of MICA, has more than 15 years of experience and has to his credit many



NITIN PRADHAN

successful campaigns such as - KBC Season 2 : Umeed Se Dugna, KBC Season 3 : Kuchh Sawaal Zindagi Badal Saktye Hain, Amaron, Bank of India (Rishton ki Jamapunji campaign) Tata Sky and Tata Sky Plus (campaigns featuring Aamir Khan), Red Label & 3 Roses Tea, Ceat tyres and Nestle Alpino.

Jack in the Box Worldwide

Integrated communications agency, Jack in the Box Worldwide has strengthened its creative team with the appointment of Abinandan Bose as creative director. He will manage and oversee the copy, design and social media teams. Bose brings with him close to 12 years of experience from his previous stints at JWT, MRM/McCann and Adfactors PR. Over the years, he has worked on brands such as AEGON Religare, Reid & Taylor, Zoom TV, Smirnoff, ITC, Taj Luxury, SBI, and Goa Tourism to name a few.

MEDIA

Discovery

Discovery Networks Asia-Pacific has announced the appointment of Sameer Rao as vice-president, Real World Products - South Asia. Rao's role in the organisation will be to lead content curation, audience development, creative and original content for Discovery's Real World product suite which includes Discovery Channel, Animal Planet, Discovery Science, Discovery Turbo, Discovery Tamil, Discovery HD World and Animal Planet HD World. He will be based in Mumbai and will report to Karan Bajaj, senior vice-president and general manager, South Asia, Discovery Networks Asia-Pacific. Rao brings with him over two decades of experience in movie, broadcast and consulting industries. He was most recently with UTV's Studio Division as creative director, and was responsible for the



SAMEER RAO

conceptualisation, development and production of Hindi feature films.

Times Global Partners

Recently Times Internet announced the hiring of Rishi Jaitly as chief executive officer of the Times Global Partners. Prior to this, Jaitly worked with Twitter for four years. Jaitly is a technology and media executive with experience in digital platforms in India, Asia and beyond. In his four years at Twitter, Jaitly led the company's entry into India, as country head and later as vice president, Asia Pacific, Middle East and North Africa. Earlier in his career, he was a member of Google's original India management team, helping build the India business, while also leading strategic partnerships and public affairs for the company in South Asia.



RISHI JAITLEY

ScoopWhoop Media

ScoopWhoop Media has appointed marketing strategist Meghana Bhat as chief strategy officer. She was previously with Webchutney as national creative director and chief operating officer. With over a decade's experience in digital and experiential marketing, Bhat comes to ScoopWhoop where she will be responsible for positioning the brand in the B2B space and creating thought leadership around content marketing and native advertising with decision makers at the brand/advertiser end. Bhat started her career as a copywriter at Dentsu-Webchutney, a digital agency. In her past roles, she has worked on brands such as Bacardi, Coca-Cola, MasterCard, Tata Tea and Unilever amongst others.



MEGHANA BHAT

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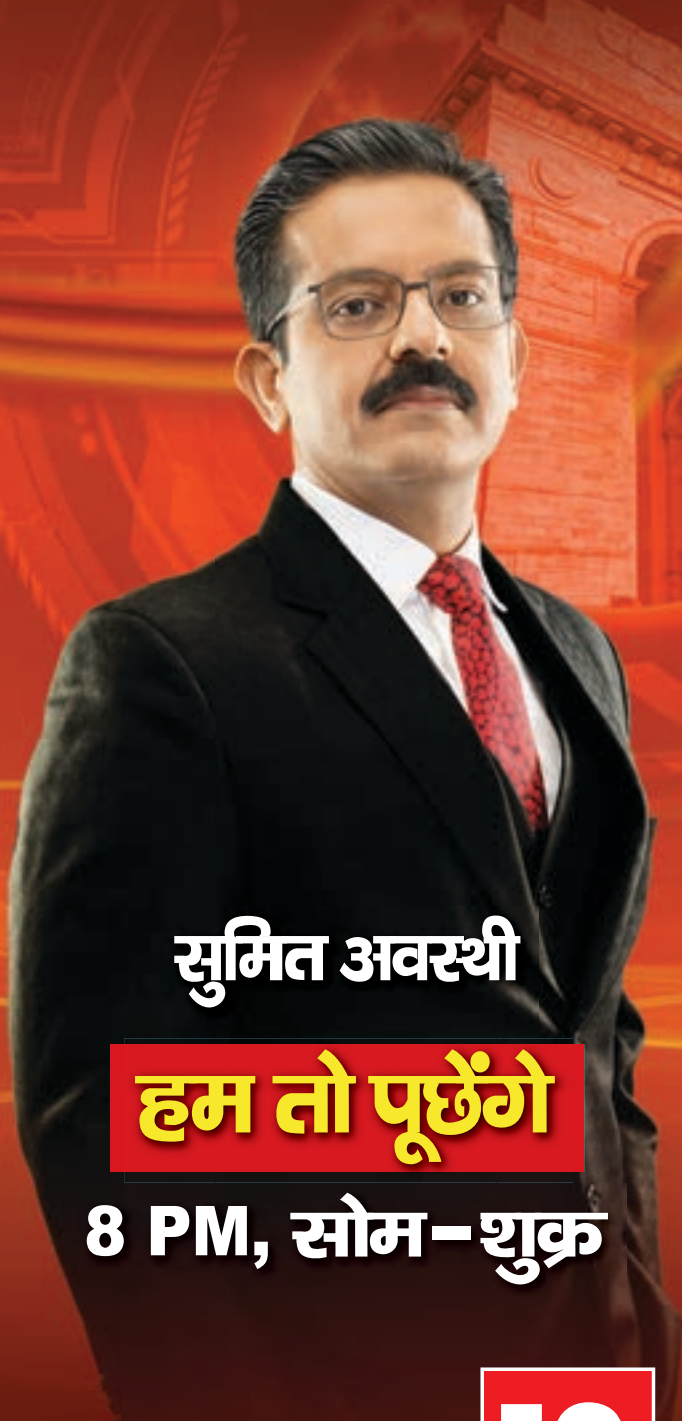
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