

afags! Reporter

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KUMAR
CHUTANI**

Executive Director,
Consumer Care
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Dabur India

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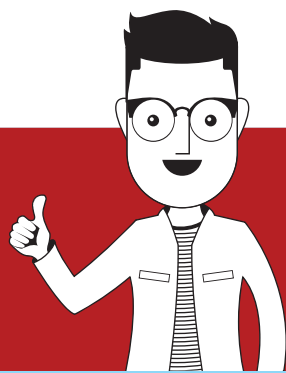
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This fortnight...



Exactly a year back, we asked brand experts to name companies that they thought would be most affected by Patanjali's success. At the time, they named Dabur, Colgate, HUL and Emami, in that order.

A few days back, we decided to ask Dabur a question. To what extent is the company's new-found focus on Ayurveda a response to competition from Patanjali, the reigning poster boy of the Ayurveda segment? The question was fielded by Krishan Kumar Chutani, executive director of Dabur India's consumer care business, when we met him at his corporate office at Ghaziabad for this interview.

Delighted were we when he responded with candour, "Previously, we were the only advertisers in the Ayurveda segment, but with Baba Ramdev entering, the noise levels have trebled..." He, however, refused to credit Patanjali with any sort of trendspotting or trendsetting. "The resurgence of Ayurveda cannot be attributed solely to Baba Ramdev," he said, insisting that Dabur is merely reacting to the market readiness for Ayurveda-based products.

During the interview, this calm and composed marketing executive said something my boss has been saying for a while now – Indians are more comfortable with their 'Indian-ness' today than they ever were. Gone are the days when imported products were perceived as being cooler than indigenous ones. This, coupled with mass consumer interest in the ingredients that go into bottles, tubes and packets, makes the market fertile for Ayurveda-based brands. In fact, it's this very market condition that gave Dabur the confidence to go ahead and re-launch Odomos as Odomos Naturals.

Like every other brand out there, another big focus area for Dabur is – no points for guessing – the youth. How exactly does Dabur plan to balance these two seemingly paradoxical areas of focus – an Ayurveda-centric positioning and India's young? Chutani puts it quite interestingly – By trying to be the "Fabindia of Ayurveda," that's how. Now, that's a line worth underscoring.

Ashwini Gangal

Ashwini Gangal
ashwini.gangal@afaqs.com

afaqs! Reporter

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EDITOR

Sreekant Khandekar

PUBLISHER

Prasanna Singh

EXECUTIVE EDITOR

Ashwini Gangal

ASSOCIATE EDITOR

Sunit Roy

PRODUCTION EXECUTIVE

Andreas Kisku

ADVERTISING ENQUIRIES

Shubham Garg
81301 66777 (M)

Apoorv Kulshrestha
9873824700 (M)

Noida

Nikhil Jhunjhunwala
9833371393 (M)

Mumbai

mktg@afaqs.com

MARKETING OFFICE

B&B Genesis, A 12/13,
Ground Floor, Sector - 16
Noida - 201301

MUMBAI

302, Makani Center, 3rd Floor,
Off Linking Road, Bandra (W),
Mumbai - 400050

SUBSCRIPTION ENQUIRIES

subscriptions@afaqs.com

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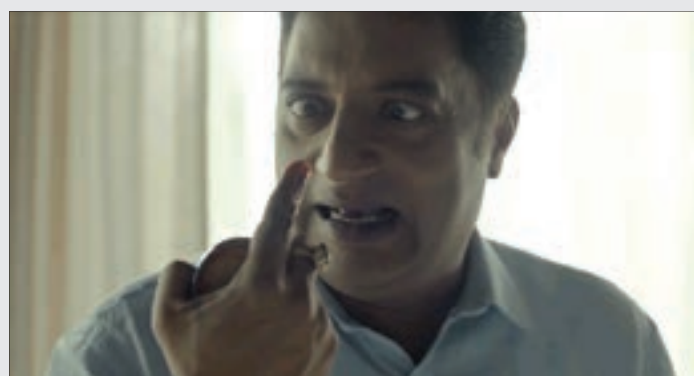


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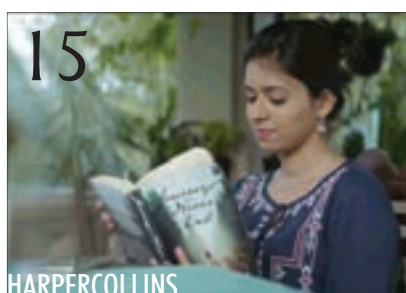


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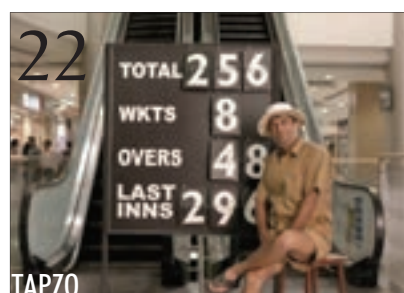


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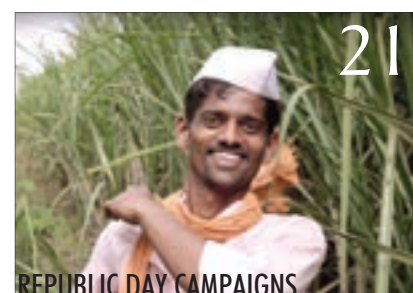


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Hitting the Sweet Spot

West Bengal Tourism markets the state as 'The sweetest part of India' in a three-and-a-half-minute-long ad film. The soundtrack is an old song by Rabindranath Tagore. By Sunit Roy



Bengal is well-known for its rich heritage, culture and tradition all over the world. The place attracts tourists from across the globe with its culinary delights and warm hospitality; stories of many civilisations have left their mark here. That's why, visitors continue to flock to this part of India all through the year to experience a gallery of emotions.

To promote tourism in a bigger way, the state's tourism department has attempted to allure travellers with a new ad campaign that pitches the state as 'The sweetest part of India'. Conceptualised and created by Ogilvy & Mather, Kolkata, the film gives you a glimpse of the state and its colours through the eyes of a foreigner. The film opens with a traditional Bengali wedding that the foreigner is attending. The wedding is set to a famous Bengali song "Ami chini go chini tomare, O go bideshini!" (I know you, I know you, oh, my lady from an alien land), written by Gurudev Rabindranath Tagore, played on a Dotara (a two stringed musical instrument resembling a mandolin). What follows, are sights across the state as the lady travels through it.

The 'Bideshini' wanders through the corridors of ancient terracotta structures, and dances to the tunes of a Baul 'gaan'. Through the course of her visit, she realises that in Bengal, she is never really far from home. Towards the end of the film, a tram stops by the lady, and she boards it. Surprisingly, in the tram is Shah Rukh Khan, who takes the lady in his arms and sings, "Ami chini go chini tomare, O go bideshini!". The film



"Foreign tourists, who consider travelling to India, usually look at places such as Rajasthan, Kerala and Goa. We want to bring Bengal into the consideration set."
SUMANTO CHATTOPADHYAY

signs off with SRK saying, "Welcome to Bengal - The sweetest part of India".

The three-and-a-half-minute-long ad film has been directed by Prakash Varma of Nirvana films. The campaign stays away from the stereotypes associated with Bengal as a destination and introduces new places, rituals and experiences. "It showcases the hospitality of Bengal, something that lends uniqueness to our state," says Sujoy Roy, managing partner - Ogilvy & Mather, Kolkata.

While the campaign was launched about a year ago on radio, outdoor and print, the video has now been launched on the digital platform.

Speaking about the campaign, Sumanto Chattopadhyay, executive creative director, South Asia, Ogilvy, says, "We travelled around the state along with Nirvana Films, capturing places and people in a way that have not been seen before. We use the Tagore song, 'Ogo bideshini', in the film in order to address a lady from a faraway land. It is a perfect connect for our film in which we see a foreign traveller discovering the sweetness of Bengali culture, cuisine and customs."

MASS APPEAL?

It is not the first time that such a plot has been used, where a foreigner explores the unknown destinations of a region. Last year,

celebs play host and invite people on behalf of the state/country, however, in this ad the ambassador (SRK) has little role to play.

"With a tourism film, which gets viewed worldwide, one should be able to appeal to a broad audience. Our intention is to impress tourists from India and around the world. Foreign tourists, who consider travelling to India, usually look at places such as Rajasthan, Kerala and Goa. We want to bring Bengal into the consideration set," explains Chattopadhyay.

It is to be noted that the West Bengal state government came up with its maiden ad campaign in 2008. Since then, the Department of Tourism has actively promoted the state through various campaigns launched on varied platforms - print, digital, OOH, and TVC. In 2012, an ad film on West Bengal tourism titled,

Conceptualised by O&M, Kolkata, the film gives you a glimpse of the state and its colours.

Ogilvy had created a multimedia ad campaign titled 'Jaane Kya Dikh Jaaye' for Rajasthan Tourism. The various films launched as part of the campaign showed Rajasthan through the eyes of tourists — Huan, Jane, Arya, Binoy, and Meera.

Interestingly, unlike the Gujarat Tourism campaign, featuring Amitabh Bachchan, and Dubai Tourism campaign, '#BeMyGuest', launched last year featuring Shah Rukh Khan, the West Bengal tourism ad makes minimal use of the celebrity brand ambassador. In fact, when used in tourism campaigns, most

'Bengal Leads' featuring superstar Shah Rukh Khan, was released, and 'King Khan' - as he is popularly known - was announced as the brand ambassador of the state.

Last year, a digital campaign 'Experience Bengal, A journey to remember' was launched, highlighting key tourist destinations of the state. It was also during this time that the slogan was changed from 'Beautiful Bengal' to 'Experience Bengal - Sweetest Part of India', and print ads were also placed inside the Delhi Metro train coaches. ■

sunit.roy@afaqs.com

TOI

DELHI'S MOST PREFERRED NEWSPAPER*

*Source: Brand Track survey, IMRB International, June - July 2016 DELHI: 69% of the dual readers prefer the Times of India vs 31% who prefer Hindustan Times among males and females, 18-45 years, SEC AB1



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PATANJALI

On a Musical Journey

Will Patanjali's bhajan reality show 'Bhajan Ratna', cut it?. By Ashee Sharma

A fortnight ago, the media was abuzz with news of Baba Ramdev beating Olympic silver medallist Andrey Stadnik in a promotional gig for Patanjali Powervita Pro Wrestling League (PWL). But away from the limelight, in the temple town of Haridwar, Baba Ramdev's Patanjali Ayurved pulled off another feat in the world of devotional/religious programming.

The brainchild of Aastha TV and Ath Entertainment (a Delhi-based production company), Bhajan Ratna, a bhajan-singing reality show sponsored by Patanjali, will hit TV screens this summer.

Commenting on the objective of the show, Pankaj Narayan, co-founder and producer at Ath Entertainment, says, "With Bhajan Ratna we wish to revive and develop the country's cultural and spiritual consciousness, particularly of the youth that has drifted away from Indian traditions and values. Of late we have seen devotional songs being adulterated with film music. This show is an attempt to reinstate their sanctity, and reward the talent that has been confined to temples and religious gatherings."

THE FORMAT

The curtain-raiser for Bhajan Ratna was held last year at Parmarth Niketan, Rishikesh. With 'Maa Ganga' as the theme, the event was linked to Clean Ganga Drive. Similarly, the show will also promote Sardar Patel United Clean India Drive and every week it will have a different theme based on various gods such as Hanuman, Krishna, Ram Chandra, and more.

Organised between 14 and 17 January, 2017 at Patanjali Yogpeeth, the 'Maha-Audition' was conducted with 354 candidates shortlisted during auditions held in 15 cities, across India. Forty, out of 354 candidates were selected; now they will be competing for the Bhajan Ratna title in the 'Maha Mukabla' which will be broadcast on Aastha TV. Elimination rounds will go on for three months, and India is expected to get its first 'Bhajan Ratna' by May-end. The singing competition will be judged by Anup Jalota, Kavita Paudwal and Trupti Shukla. Guest judges will include names such as Pandit Birju Maharaj,



Sadhana Sargam, Vipin Sachdeva, Malini Awasthi and more. The show will be anchored by actor Sourabh Raaj Jain, and singer and musician Deepali Sathe.

Bhajan Ratna will also provide a platform to lyricists who will pen down new bhajans for every episode. The show will be directed by Apoorva Bajaj (co-founder - Ath Entertainment). Patanjali is the title sponsor and the sole advertiser as well. According to sources close to the channel, however, brands sharing Patanjali's philosophy might come on board as advertisers later.

Narayan informs that other than Patanjali ads, 'profile branding' was also explored for revenue generation. This involved inviting renowned personalities as special guests on the show. So far, the plan is to air Bhajan Ratna during prime-time on Friday and Saturday, with a repeat telecast on Sunday.

While the auditions were promoted primarily on social media, cross



channel publicity including television (GECs and news channels), print and outdoor for the show is likely to begin soon. The initiative also found mentions in the religious discourses of gurus at the Ujjain Mahakumbh held last year. Bhajan Ratna is estimated to reach over 100 million viewers in eight countries through Aastha TV.

WILL VIEWERS LOVE IT?

We spoke to Vikram Mehra (managing director, Saregama India) and Siddhartha Roy (CEO, Hungama. com and COO, Hungama Digital Media Entertainment) to find out who are the consumers of devotional music in India, which formats work, and what the consumption patterns

look like. Interestingly, both Mehra and Roy tell us that devotional music/content finds many takers among the youth. The key is to curate it well and make it easily available. While Saregama has a full-fledged app called Saregama Shakti for devotional content, Hungama treats it as a separate category and not just a genre.

"The perception that the youth only listen to music that's fun is wrong. There's a time and occasion for every song. Even for teenagers, there are times such as examination time or break-up time when they want to turn inward. Youngsters who stay alone use our app during festivals to know the 'pujan vidhis' and prayers. Mantras are another popular format for meditation or chanting, and our app also allows users to customise the number of repetitions," says Mehra.

Hungama's Roy shares that devotional content is consumed in three main formats: content around gods, film-based songs/bhajans, and discourses by renowned saints and scholars.

"Film music is very big in India, but majority of the non-film music is driven by devotional as a category. Earlier we used to hear devotional music in temples and religious gatherings, then came CDs, and later devotional channels. Mainstream TV also played devotional content during specific time bands in the day. But today, thanks to data proliferation, music of all kinds is being consumed upwards across the country and that too on the go," he states. ■

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TITAN RAGA

Making the Choice

The brand gives '#KhudSeNayaRishta' a new twist - this time, the theme is motherhood. By Sunit Roy



Raga, Titan's watch brand for women, has time and again launched ad films on the subject highlighting women empowerment. It is an ode to what the brand calls the 'new Indian woman'. Once again 'Titan Raga' has launched an ad campaign centred upon the same thought, albeit with a different stance.

While the brand has always been about the new relationship a modern woman is trying to find with herself, in the new campaign - '#MomByChoice' - she is redefining the role of motherhood.

So afaqs! asked Azazul Haque, executive creative director and creative head, Ogilvy South, 'While previous Titan Raga ads sold the concept of 'Khud Se Naya Rishta' evaluating the position of 'the man' in a woman's life, this ad doesn't reference the man. What promoted it?

Pat came the reply: "Although there was no deliberate attempt to not include men, this time we wanted a conversation that concerned women, and the premise of a working pregnant woman excited all of us. By redefining motherhood, she is redefining an aspect of being a woman and that is what Titan Raga is all about."

Conceptualised by Ogilvy & Mather, the ad film opens at a family gathering. A man raises a toast and urges a mother-to-be to deliver a speech at the gathering. Although, she initially refuses to speak out, after a glance at her Titan Raga watch she smiles and agrees. She points towards her mother, and thanks her for the unconventional way she brought her up. She thanks her mother for her travel tales, for completing her Ph.D.



at the age of 45, and even loving her own life, as much as she loved her daughter. She signs off by saying - 'motherhood shouldn't be a sacrifice, but a choice'.

"The idea was to bond with our target audience at an emotional level, and not talk about the functional benefits of the watch, which has always been Titan Raga's strategy. This time the insight was the apprehension and fears of any woman

primarily on television and digital platforms.

"As of now this is the only TVC with a digital surround to push the campaign, and create conversation on the digital platform. The media spends are expected to be around ₹6 crore on television," informs Haque.

Over the past few years, the brand has taken up the larger conversation surrounding women and femininity such as career, marriage and

Conceptualised by O&M, '#MomByChoice', says, 'motherhood shouldn't be a sacrifice, but a choice'.

before she conceives and during her pregnancy that whether her life will change or not. Would she still have the freedom to party or travel? And the team believed that most of our TG would vibe with this insight," says Haque.

Released on January 20, the campaign reiterates the brand positioning of 'Khud Se Naya Rishta'. The script was conceptualised by Ogilvy Bangalore, and the film has been directed by Vinil Mathew of Breathless films. It will be seen

gender biases at the workplace with its '#KhudSeNayaRishta', '#HerLifeHerChoices' and '#BreakTheBias' campaigns.

TIMING IT PERFECTLY?

afaqs! asked the experts, 'Although, the plot is very sentimental, will consumers get connected with it?'

Carlton D'Silva, CEO & CCO, Hungama Digital Services, says, "I love this take... It's more genuine, emotional and relatable, and I'm sure most mothers (or mothers-to-be)

will be seeing this and relating it with their life. It's the kind of stuff that really works well in the place. Also, it's been shot well. It's simple and to the point, yet keeping the emotional element as the centrepiece of the ad."

According to Bikram Bindra, vice-president and strategic planning head - Delhi, Grey Group, the plot isn't overly sentimental. It doesn't belabour the point, and because the relationship between a mother and child is so universal, it is bound to strike a chord with viewers.

"The most refreshing thing about this spot is that it makes audiences re-evaluate their perceptions of what a mother should be. We have grown up being fed a very stereotypical image of a mom, across all forms of popular media, as someone who is sacrificial and perpetually accommodating. Advertising has done its own bit to perpetrate a linear and very unidimensional mother, so this makes for a nice new story to tell. Parenthood should not be at the cost of one's identity. The bit about retaining your individuality, and making the choices you want to make, is what makes this film a part of the larger brand narrative," says Bindra.

"In terms of execution, the film has the typical finesse and sheen one expects from a Raga film, keeping in mind the potential target for the brand. While I enjoyed this treatment, the point that the film is making could have been made differently, and maybe even more pointedly with a more intimate, personal conversation between the mom that chose her own path, and the new mom-to-be," adds Bindra. ■

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MAHINDRA & MAHINDRA

Cruising Along Merrily

Mahindra shows off its SUV range in a new two-and-a-half-minute-long spot. By Ashee Sharma

SUV manufacturer Mahindra & Mahindra has launched a sequel to its popular television commercial, 'Live Young, Live Free' to showcase its complete portfolio of SUVs. Targeted at those who seek varied experiences, the new ad talks of freedom and adventure, and takes the core value proposition of 'Mahindra SUVs enabling lifestyle enhancing experiences' to the young.

The two-and-a-half-minute-long film, just like the youngsters it shows, ditches the cityscapes for rough terrains, green fields, the waters and clear skies. It reflects the ethos of this era, and the weekend culture that's popular among millennials.

Commenting on the insight behind the campaign, Vivek Nayer, chief marketing officer, automotive division, Mahindra & Mahindra, says, "As part of our consumer insight studies we found that with changing lifestyles, one of the key emerging trends was the growing number of road trippers in India, and the consequent increase in the sharing of experiences through social media."

Therefore, in addition to the TVC (shorter edits of the film), print ads and content marketing strategies, the brand has also introduced a LYL (Live Young, Live Free) app which will act as an enabler to planning and sharing the experiences of road trippers. It has inbuilt safety features and is also interactive. This app has been designed to be a self-propeller when it comes to driving regular engagement through gamification and notification features.

The irony is palpable... but, that aside, we asked Robby Mathew, chief creative officer, FCB Interface, about the need to revisit the popular theme after four years. "Being the leader in SUVs, Mahindra wanted to create an anthem of sorts for its SUV range. So, we decided to take the 'Live young, Live free' thought to the next level. Unlike the previous campaign in which the track was used only as a background score, this time you can see the road trippers in the film humming/singing it," he shares.

The ad was shot at multiple location including Ladakh, Shillong, Assam and Jaisalmer in about 12 days. Commenting on the challenges remaking a successful ad film, Mathew adds, "Like they say, sequels



"Being the leader in SUVs, Mahindra wanted to create an anthem of sorts for its SUV range."
ROBBY MATHEW

always have it hard. We evaluate them much more ruthlessly than the original. Thankfully for us, Amit Sharma (Chrome Films) has done a phenomenal job with the film, and Mikey's music score is truly a breakthrough - an eclectic mix of genres and voices and styles."

Inspired by the original 'Live Young, Live Free' score from the 2012 campaign, this track is a blend

could have pushed the idea a little more.

"It sends your adrenaline racing. The track is as fantastic as ever. Communicating the message as a movement is a good strategy, something that will be loved by the youth. But unfortunately, the commercial itself does lip service to the surrounding elements of the movement. The 'Download the App'

The brand has also introduced a LYL (Live Young, Live Free) app.

of genres such as hard-rock, dub-step, Carnatic, Hindustani and folk.

IMPACTFUL MANEUVERING?

Anindya Banerjee, executive creative director at Scarecrow Communications, says, "When Anand Mahindra tells you to join a movement, you sit up and take notice. Then he backs his story with a beautifully shot commercial. And mentally you give full marks to the agency, the DOP and the director."

Banerjee finds the commercial as entertaining and beautifully shot as the earlier one, but he thinks that it

call to action is relegated to the bottom and is hardly seen. The Mahindra Auto website has some trivia about the shooting locations and little else. It all seems a bit scattered right now. I'm sure, it will seem more cohesive once all the elements are in place," he adds.

While Kalyan Ram Challapalli, chief strategic instigator, Wolfzhowl Strategic Instigations, appreciates the jingle and the production values of the film, he doubts whether a LYL personality type will even remember it. He questions that if the insight at work is - people seeking experiences and that too, off-roading, then why not enable that, instead of merely

doing a film to confirm the trend. It is not as though consumers are unaware of it.

"Mahindra has one of the largest range of rugged vehicles. If it wants to appropriate this and also champion off-roading, then yes, it is a good objective. But when you have launched an app called LYL, why not do new-age engagement around that? Why not create acts which encourage people to join this movement, this tribe of Mahindra off-roading?" he quips.

Challapalli thinks that this could also have been a chance for Mahindra to have spoken about them having a unique 'off-roading DNA' and how the proof of that is their range of vehicles. "Sadly, they have not done that either," he rues. ■

ashee.sharma@afaqs.com

HARPERCOLLINS

Attracting Readers

Publishing house HarperCollins completes 25 years in India. **A look at Taproot Dentsu's two-and-a-half-minute-long ad film that marks the occasion.** By Sunit Roy

It is said, "Books open up a world of unimaginable possibilities," and celebrating books has always been a tradition at HarperCollins India. The leading publisher recently completed 25 years in India and for the first time ever, has launched an ad campaign to mark this milestone.

The ad campaign narrates the journey of a novel titled 'Journeys Never End' that exchanges hands through the film, thus celebrating books, and book reading.

The film opens with an old man holding the novel while travelling in a bus. When he alights at the next stop, he forgets the novel behind. A young man notices the book and picks it up to give it to him but it's too late by then. A young woman boards the same bus, and takes the seat adjacent to the young man. She notices the book in his hands. Seeing her interested in the book, the man hands it to her and gets off the bus as his stop comes. On opening the book she finds a message written on the first page 'If lost, please return to...' This gives the film an unexpected twist.

In the next shot the lady is seen seated alone, reading the book. She's tempted to call the number scribbled on the first page and eventually gives in. The elderly man who owned the book, answers the phone. The lady is surprised as the man on listening to her voice believes it's his love, Firoza calling him. During the course of the call it is revealed that Firoza is someone whom the elderly man lost in a plane crash. The film ends with the message, 'Stories create books. Books create stories', thus, making the



"This is the first time we have used this medium to show our lifelong passion for storytelling."

ANANTH
PADMANABHAN

Speaking about the campaign, Ananth Padmanabhan, CEO, HarperCollins India, says, "This is the first time we have used this medium to show our lifelong passion for storytelling - and I think it was a natural choice. It's aimed at the readership - celebrating books and storytelling. And we are targeting everyone, as we publish across categories for all age groups. The fact is, we all love stories, and have stories within us. It's not about filling a gap as much as motivating the viewer to go and pick up a book, any book!"

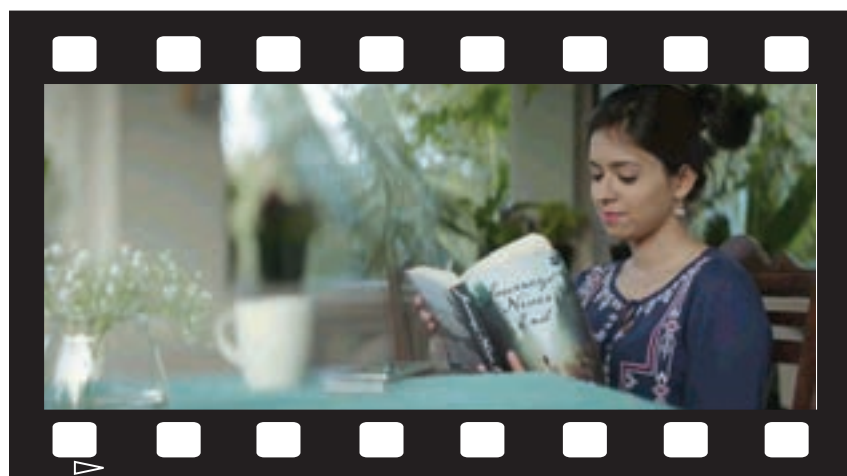
The film displays the concept of how books create stories, and stories create books.

viewer wonder 'who was Firoza?... did she actually die in the crash?... will the young man and woman ever meet again?...'.

Conceptualised and created by Taproot Dentsu, the film has been directed by Srinivas Sunderrajan from AbsoluteProductions. The campaign was launched at the Jaipur Literature Festival this year, and was released on social media platforms such as Facebook and YouTube on January 20.

HarperCollins India is the first publisher to have its own YouTube channel and digital newsletter called Harper Broadcast, which showcases video content on a regular basis featuring author interviews and book trailers.

"When you are working on a product or brand, you have to really get into a different skin each time. That's what is exciting about this business. So when we were working on this campaign, it was a different trip," says Titus Upputuru, creative head,



Taproot Dentsu Gurgaon.

He adds, "While all kinds of books find an audience, fiction gets most traction. So, we thought if we are going to make a film on a brand that has been bringing the best of storytelling for almost 200 years now, it better be through a story."

The film has been shot in Goa and the backdrop adds a certain mystical quality to it. The title of the book (Journeys Never End), the bus journey of the characters, and the soulful music, all add to the mysticism of the film. However, the film shows only the physical book and no e-book/e-reader. So afaqs! asked Padmanabhan, "By not showing an electronic book, you might alienate a certain section of young and new readers - isn't that risky?" to which he replied, "The idea was to show the endearing power of stories and books - and use 'books' as a collective term, and be format agnostic. I believe that everyone who sees this short film will warm up to the concept of how books create stories, and stories create books."

MEMORABLE PIECE OF WORK?

afaqs! asked an expert what he feels about the film.

According to Sridhar Ramanujam, founder CEO, Brand-Comm, Harper Collins is a publisher and they would like to cue books, stories and reading, and that is precisely what the commercial does.

"I don't think not showing the electronic or kindle version will make a major difference. There is enough research to suggest that a lot of readers tend to prefer the physical version of books, touch and feel rather than the electronic version, and it is a creative reminder of the habit of reading and of buying books," says Ramanujam.

"As far as this commercial is concerned, it is different. There's a young couple, and as you expect them to get to know each other, there is a twist to the tale. Also the concept of promoting books, stories and reading is laudable," he adds. ■

sunit.roy@afaqs.com

INTERVIEW

KRISHAN KUMAR CHUTANI

**Executive Director,
Consumer Care
Business,
Dabur India**

How Dabur is bringing together the ancient science of Ayurveda and the youth.
By Ashee Sharma

“We want to be the Fabindia of Ayurveda”

From the classic ‘Raju, tumhare daant toh motiyon jaise chamak rahe hain’ ad for Dabur Lal Dant Manjan and the ‘Madaari ke pet mein dard’ TVC for Pudina Hara to hashtag campaigns such as Vatika’s ‘#BraveAndBeautiful’ and ‘#AmPrettytough’ for Gulabari, the 132-year-old FMCG company, Dabur has come a long way. The Dabur of today - a ₹8,436 crore company - is no passive advertiser. Remember the ‘Honey Wars’ being fought on TV with Baba Ramdev’s

Patanjali? While it does acknowledge the contribution of Patanjali in popularising Ayurveda, Dabur believes there is no better time than the present to appropriate the legacy and be at the forefront.

The two pillars on which the homegrown FMCG giant’s go-to-market strategy is based are contemporary, science-based Ayurveda and a focus on the youth.

Krishan Kumar Chutani, executive director - consumer care business, tells afaqs!Reporter how it is working towards bringing these two seemingly paradoxical concepts together. Edited Excerpts:

There has been a lot of talk about the resurgence of Ayurveda. Tell us about the impact it has had on the industry and consumers.

Category growth has declined over the past year. Government regulations, consecutive droughts and recently, demonetisation, have all led to cutting down of consumption across categories - whether it’s toothpaste, oils or shampoos. It is only in this quarter that we started seeing better results due to good monsoon and incentives by the government for

increasing consumption.

But, even in all this, an important trend has been the re-emergence of Ayurveda, or natural products, as a clear preference for consumers. Ayurvedic offerings are growing faster than non-naturals in all categories. Earlier, we used to be the only advertiser in this category, but with Baba Ramdev entering the scene, the noise levels in the industry have suddenly gone up. Ayurveda is coming up as a big currency now.

DINAMALAR
National Tamil Daily

N.E.W.S.



So you attribute the re-emergence of Ayurveda to Patanjali? Doesn't Patanjali seem more like a movement than a brand, and movements have fragile foundations. What if this turns out to be a fad?

It's true that Patanjali is a movement, but it is not just about Ayurveda. It's also about 'swadeshi'. In fact, 'swadeshi' is the biggest plank. And we have always been the lead players in this space. It's not as if Baba Ramdev has helped us spot a trend. Nor can the resurgence of Ayurveda be attributed solely to him.

This is the first time that the Government has set up a Ministry of Ayush; earlier it was only a department under the Ministry of Health. A lot is being done in terms of standardisation of raw materials, implementing strict quality controls and good manufacturing practices and promoting Ayurveda both in India and internationally.

We can run a parallel of this with traditional Chinese medicine (TCM). When the Chinese government took up this cause, many private players came up with such offerings, first in personal care and then in the healthcare segment. Gradually, TCM became popular. If the signs are to be read correctly, we are at a similar cusp. Also, Indians are becoming comfortable with 'Indian-ness'. Two or three decades back, when I was in college, imported was fancy. Not any longer. A new idea of India is taking shape, with the youth as the front-runner. This is not just a fad.

Tell us more about this new 'youth-focus' and the change in positioning from 'celebrate life' to 'science-based Ayurveda'.

India is a young country, and to remain relevant to this generation, a 132-year-old company must talk its language. Small and big firms, including MNCs, are coming up



"We are a house of brands, not a house of commodities. We don't compete on price."

with Ayurvedic or natural products.

The clutter will only grow. If not today, a few years down the line, the youth, which is more rational by nature, is going to question the authenticity of these players. Keeping that in mind, we repositioned our brand as science-based Ayurveda.

In the past couple of years, we have modernised many of our Ayurvedic offerings, bringing them in new, easy-to-use formats. 'Lal Dant Manjan' became Dabur Red Toothpaste and soon we will be introducing a gel-based formulation for it. Gulabari began as a rosewater brand for mature women. Today, it has an entire range of beauty products talking to teenagers. A traditional medicine (*kadha*) was converted to Honitus - a cough syrup, later to lozenges. Recently, we introduced it as 'Hot Sip' available in two formats

- a tea-stick and a sachet/tea-bag.

Alongside all this, we are investing in digital marketing and e-commerce. New sites such as 'Live Veda', 'My Beauty Naturally' and 'Dabur Dental Care' were launched, and we have also increased our digital ad spends.

When India is young, Dabur also needs to be young, through products, formats, positioning, languages and channels of communication used. We want to be the Fabindia of Ayurveda. Traditional, yet young and cool.

And how has this affected your advertising and marketing

strategies?

We have tried to become more creative as a brand. Our scores in brand recognition and brand imagery have all moved up.

Dabur's campaigns '#BraveAndBeautiful' for Vatika Premium Natural Shampoo (Grand Prix, Goafest 2015) and 'French Horn, Fugelhorn and Saxophone' for Gastrina (Silver Press Lion, Cannes 2015), have been recognised across the globe. We want to do more award-winning campaigns because that creates a virtuous cycle for us. Not only do consumers like it, it also infuses pride in our employees. Potential employees see it and want to join. So, it attracts talent as well.

The youth of today are the ones who stop you from littering and hold candlelight marches at India Gate. Hence, it is important for us to associate our brands with a social cause, such as our 'Ab Daudega Hindustan' campaign for Dabur Glucose-D, '700 se 7 Kadam' for Sani Fresh or Gulabari's '#AmPrettyTough'.

Most of these were long-format films, and were released on the digital platform where the youth is.

But these campaigns were mostly about brand building. When it comes to selling a product, isn't TV still the primary medium?

Yes, it is. You can't wish away TV in India, not for FMCG. While SEC A and B are moving towards digital, new TV-owning households are still being added. They are watching the same serials and movies as people in metros, and their aspirations are also going up. We have both Bharat and India to cater to.

As a marketer, what keeps you occupied? To what extent are decisions based on competition?

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www.dinamalar.com

NORTH, EAST, WEST, SOUTH - TAMILNADU DINAMALAR HAS GROWN BY 47,500 COPIES

The latest ABC Report* shows Dinamalar on an upward trend in almost every city in Tamil Nadu. Increasing its circulation by 47,500*, Dinamalar re-establishes itself as the favourite Tamil daily. Proving once again that the pen is mightier and what people want is fearless true reporting.

* Source ABC Jan-June 2016.

FORD

Busting Myths

The auto major, through a new campaign, **tries to bust the myth that Ford cars are expensive to maintain.** By Sunit Roy

For the great enemy of truth is very often not the lie but the myth." Picking the essence of what John F Kennedy once said, the latest television commercial (TVC) campaign, titled 'Misdirection', from Ford India attempts to break the myth and stereotypes around its 'cost of service'. The genesis of the campaign finds its roots in research that shows how consumers tend to believe others and blindly follow perceptions without knowing the truth.

And, taking a unique creative route to expose the trend, Ford's latest campaign on the cost of service features well known on-screen 'villains' - Singham fame Prakash Raj, small screen vamp Sudha Chandran and Bad Man Gulshan Grover. All antagonists in the campaign highlight how they get stereotyped as bad in real life too due to their evil appearances in cinema / television.

According to Rahul Gautam, vice-president - marketing, Ford India, Indians are one of the most discerning customers when it comes to automotive purchase. With their focus on the overall cost of ownership, the Indian customer looks at a guaranteed peace of mind during the ownership of a product.

"Consumers perceive that the cost of ownership of a Ford vehicle is high, whereas the truth is exactly the opposite. Many of our customers are surprised to know that the annual scheduled maintenance of a Ford EcoSport in its fifth year or 50,000 Kms is as low as ₹3662. Thus the campaign from Ford busts the myth of high 'cost of service'," explains Gautam.

"We want to convey the point of view of how at Ford, we view the value of ownership holistically, i.e., all the costs involved through the life cycle of the product. Not many car buyers knew that Ford products have a longer service cycle which makes people pay only once a year on service," he adds.

Made by Global Team Blue (GTB), the campaign is currently



"Consumers perceive that the cost of ownership of a Ford vehicle is high, whereas the truth is exactly the opposite."
RAHUL GAUTAM



"This is a tactical piece of communication that the brand needs to carry out to resolve a very specific issue or highlight a benefit."
NIMESH SHAH

aired on key sports, news and GEC along with social and digital platforms. Produced by Tubelight Films, the TVCs have been directed by Naved Ahmed. "For the launch phase of the campaign - covering television commercial across GEC,

sports and movie channels along with corresponding digital and communications - will see Ford spend close to ₹25 crore," informs Gautam.

The American auto giant has been trying hard to get consumer insights.

For this, the brand has taken first-hand feedback from consumers by talking to them, and understanding their sentiments. "We at times hear our customers tell us that 'Ford has great products but there is this little doubt about maintaining them'. This prompted us to think about busting myths around our cost of ownership," explains Gautam.

"Through our latest campaign, we want to reach out to intenders who believe that change is possible. While there is a lack of trust, they believe that they can lead the change - in ways which are big or small. Our audience, between the age-group of 25-40, belongs to a section of people who value honesty and integrity, seek respect, promptness, and transparency. The target group is unconventional and is more likely to be younger and a first-time buyer," he adds.

Ford will spend close to ₹25 crore on the launch phase of this campaign.

Betting big on trust and transparency, Ford has introduced several path breaking initiatives such as 'Service Price Calculator' and 'Parts Pricing' on Ford India website that allows the customer to know their service and parts cost, even before walking into the dealership.

EXPERT SPEAK

We asked an expert 'if the ad films succeed in conveying the message appropriately?'

Nimesh Shah, head maven, Windchimes Communications, says, "This is a tactical piece of communication that the brand needs to carry out to resolve a very specific issue or highlight a benefit. Clearly in Ford's case, they must have seen that this misconception of high service cost was acting as a barrier to sales. The thing about designing tactical communication is that it needs to hit at the problem head on and without beating around the bush. So, to that effect these films do the job. However, I am unsure if raising suspicion is the best analogy for tackling pre-conceived notion."■

sunit.roy@afaqs.com

YATRA

Unveiling a New Identity

The online travel portal **has revealed its new red-hot logo.** By News Bureau

Yatra.com, an online travel portal, has revealed its new brand identity and logo. According to the press release received from the agency, the new identity captures the fluidity and smoothness of travel experiences that today's Indian traveller seeks.

The new brand colour is Red that stands for vibrancy. Apart from the logo change, the branding elements, communication and messaging have been given a more contemporary and aspirational look. Yatra has also released a new ad campaign, conceptualised by Clay Design Strategies, as part of the rebranding exercise.

Speaking on the new brand identity, Sharat Dhall, COO (B2C), Yatra, says, "Today we are much more than a booking site for flights, hotels and packages. We are a travel



yatra

marketplace. And our new logo symbolises just that. The change in brand identity is coupled with the evolution of Yatra's product offering, covering an unmatched range across flights, hotels, holidays, bus, train, cabs, homestays, activities and cruises."

Vikrant Mudaliar, chief marketing officer, Yatra, adds, "The change in brand identity is not only about the change in logo and colour but also in what the brand stands for, along with the branding elements such as tonality, communication, look and feel. The new red logo showcases the richness of our experience and the expansive depth of our product portfolio. It also helps us to stand out in an increasingly cluttered media environment and at the same time lends a sense of confidence and reliability to our brand. The new logo type face is hand drawn and inspired from the trail of a journey."

The new brand identity is more contemporary and evolved, and clearly showcases the richness of the product and services Yatra offers. The marketplace model allows verified



"Today we are much more than a booking site for flights, hotels and packages. We are a travel marketplace. And our new logo symbolises just that."

SHARAT DHALL

sellers to list their travel products on Yatra's site, thus enlarging the bouquet of travel products available for travellers. ■

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*ET Brand Equity Index score claim out of 10, based on research conducted by Nielsen among 6257 readers of any English Business Newspaper (20-45 years, NCCS A) in 4 cities (Mumbai, Delhi, Kolkata, Bangalore) from June 2015 - April 2016.

BBC WORLDWIDE & AMAZON INDIA

A New Partnership

Amazon Prime Video will now stream many of BBC's **factual programmes as well as content from CBeebies**. By News Bureau



BBC Worldwide has announced a deal with Amazon that will give Amazon Prime members in India access to more than 600 hours of award-winning and popular factual and pre-school content from the BBC.

Amazon Prime launched in India in July 2016, and brought its Prime Video streaming service to its Indian subscribers in December 2016.

"In the last year or so, we have seen digital consumption in India increase exponentially," says Myleeta Aga, SVP and GM India, BBC Worldwide. She adds, "We are very excited to be partnering with Amazon Prime Video India to satisfy viewers' demands for quality, premium



programmes from the BBC."

Nitesh Kripalani, director and country head, Amazon Prime Video India, says, "We are pleased to work with BBC to bring premium quality pre-school and documentary programmes to our Prime Video customers." Kripalani adds that they are looking forward to a long and fruitful relationship with BBC Worldwide.

Indian subscribers to Amazon Prime Video now have access to

CBeebies programmes, which have never been broadcast before in India, including Clangers, the pink, long-nosed, inventive and lovable mouse-shaped creatures who live on a little blue planet, out in the starry stretches of space, not far from Earth; Dinopaws, an animation series about the delightful adventures of a trio of very young, inquisitive dinos; and Hey Duggee, the animated series narrated by award-winning comedian Alexander Armstrong.



"We are pleased to work with BBC to bring premium quality pre-school and documentary programmes to our Prime Video customers."

NITESH KRIPALANI

Subscribers to the service will be also able to watch award-winning and highly-rated BBC factual programmes such as Gandhi, The World's Weirdest Weapons, and The Genius of Inventions.

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"We Want to..."

Our challenge is to remain nimble-footed, keep accelerating our efficacy and pace of innovation. My decisions are driven by consumer trends and preferences. Consumers are never brand-loyal. They are more value-loyal. We must keep evaluating whether the value we are offering is better than everybody else, and is it sustainable?

Isn't it true that Dabur was trying to grow its business in the non-naturals category and Patanjali's 'success' motivated you to renew focus on Ayurveda? There's also news that you will soon be launching a sub-brand in the segment.

There's no question of a renewed focus. We have always been the lead players in this category. The non-natural products we have are acquisitions; we have not created those brands.

At that time (2005) our intent was to be an FMCG company and grow our business while upholding the company ethos, but not many

acquisitions were available in the natural space. So, wherever possible we tried to convert them into natural offerings. For instance, Odomos was re-launched as Odomos Naturals.

Where we couldn't, we do not use the name Dabur. Odonil was worth ₹30-40 crore when we acquired it. Today it's a ₹100-crore brand. As an FMCG company we had the resources to make it big, but it does not carry our brand name. And why should it? No one wants an 'Ayurvedic bathroom-freshener or detergent'.

Our acquisitions in the toothpaste segment - Balsara's Babool, Promise and Meswak - gave us the confidence to launch Dabur Red Toothpaste and make it the fastest-growing toothpaste brand in the country, currently at No 3.

Similarly, we have launched another product, Real Volo - a fruit juice (25 per cent) with carbonation - under the Real brand, which is all about fruits. But we will never go the Pepsi-Coke way because that requires a different organisational mindset. We are primarily an in-home company that's all about health.

And about the sub-brand...

It will be purely Ayurveda, and will derive a lot of values from mother brand Dabur.

Let's sign off by talking about the 'Honey Wars'. This was the first time we saw some aggressive advertising from Dabur.

It was important to address our consumers as they were being given wrong information. Engaging in price wars doesn't yield returns beyond a point. It is self-defeating. There are 4 Ps of marketing and a brand has to fight on all four. When it is fighting only on price, it is a commodity with price as the differentiator. We are a house of brands, not a house of commodities. We don't compete on price.

Talking of competition, has the definition changed over the past couple of years? Are you competing with individual brands or is competition today about owing/reclaiming the Ayurveda legacy.

It is both. As brand Dabur we must stand for 'Science-based Ayurveda'. That's my competitive positioning. It's about building preference for my brand. So every product under Dabur has to add back to this positioning. ■

ashee.sharma@afaqs.com

REPUBLIC DAY CAMPAIGNS

Patriotic Fervour

While Bajaj Avenger, Vodafone, Ola and United Colors of Benetton released ad films, Craftsvilla created a culture-rich digital poster.

By Ashee Sharma

Like individuals, January 26 has different meanings for different brands. For some, it is just another holiday, which can be cashed-in on with a ‘mega sale’. And then, there are others that do not go the ‘crass commercialisation’ way. While it’s true that the latter also, at the very least, expect visibility for their brand, what scores them brownie points is that they chose to deliver their message in a subtler and thoughtful manner.

Five such campaigns from Bajaj Avenger, Vodafone, Ola, United Colors of Benetton and Craftsvilla — caught our attention this Republic Day...

When one thinks of topical campaigns, the brand that comes to mind is Amul. But of late, it seems like Bajaj’s cruiser bike, Avenger is trying to own that space in the videos segment. Of course, unlike Amul, it can’t track each and every development through a video film, but the brand makes sure to mark most important events and occasions such as ‘Social Media Day’, ‘World Brotherhood Day’ or ‘Demonetisation’, with a topical campaign. This time, it’s a Republic Day-themed ad.

As a brand that stands for liberation, Bajaj Avenger chose to highlight the country’s nature, outdoors and wildlife in a new campaign, ‘Nature’s Parade’.

The close to 90-second film begins with the text, “In this great republic, there are many parades happening,” flashing on the screen. It is 26th January, and two guys are out exploring the unknown on their Avengers. The expedition, that leads them to the wonders of wildlife - avian, terrestrial, and aquatic - is juxtaposed with the Republic Day parade commentary. The idea behind the execution is to depict how the country’s wildlife is as awe-inspiring



as the annual spectacle at Rajpath.

The objective of this campaign, conceptualised by Mullen Lintas Mumbai, is to urge people to explore the great Republic of India. Crazy Few Films has produced the ad. The national song, Vande Mataram, plays in the background.

Also in the fray was telecom brand Vodafone, which made use of the opportunity to recognise the contribution of Indian farmers with a four-minute-long musical video, ‘#SaluteOurFarmers’ — A tribute to the heroes of the soil.

The campaign, created by Geometry & Ogilvy, is a collaboration



Vodafone launched a four-minute-long musical video, ‘#SaluteOurFarmers’.

with five popular folk artistes — Padmashri Prahlad Tipaniya (MP), Moorlala Marwada (Gujarat), Mohini Devi (Rajasthan), Balwinder Mast (Punjab) and Hayat Kahan (Rajasthan).

Composed by Maati Bani and written by Manoj Yadav, ‘#SaluteOurFarmers’ is an anthem for farmers. It is a musical journey, which expresses honesty and simplicity of our roots, and the ever

so hard-working farmers. It explores dialects and musical flavours from different states such as Bhangra from Punjab and Ghoomar from Rajasthan.

The video was shot over 12 days in Madhya Pradesh, Punjab, Gujarat, Rajasthan and Maharashtra. The team travelled to remote villages; meeting farmers and recording the

sounds of their daily lives. It features real farmers doing their daily chores.

The video is an initiative by Vodafone’s Kisan Mitr service, through which the brand claims that it has been engaging and enabling more than 15 lakh farmers in the past year.

Mobile transportation app Ola marked the occasion with its ‘#SpeakIndian’ campaign. The one-and-a-half minute film depicts



Indians who move to different places for work or education, enthusiastically trying to learn the language of what’s now their new home. The video descriptor reads, “It’s 2017. We don’t even need to speak a language to get around town. But the art of conversation lives on. This #RepublicDay, let’s strive to #SpeakIndian.”

Global fashion brand United Colors of Benetton, in association with the online storytelling collective ‘Terribly Tiny Talkies’, came up with a thoughtful campaign ‘#UnitedByChange’. Directed by Abhishek Sengupta, the film — ‘The day After’ — urges Indians to dispose the national flag responsibly and in accordance with Flag Code of India (2002), through the story of a 12-year-old school boy who went missing!

Yet another interesting initiative was led by online ethnic store Craftsvilla. With an objective to take people back to their roots, the brand organised a Fabric Tour of India on social media.

The map highlighted famous hand-woven textiles from different parts of the country. There were also individual slides with a brief introduction to each of these crafts.

Apart from popular weaves such as Banarasi, Kanjeevaram and Chanderi, Craftsvilla’s textile map of India also featured lesser-known textiles, which include — Phanek (Manipur), Pachra (Tripura), Apatani (Arunachal Pradesh), Kunbi (Goa), Kullu Shawls (Himachal Pradesh), and Kuchai Silk (Jharkhand). ■

ashee.sharma@afaqs.com

TAPZO

Bundled Solutions

Tapzo, an 'all-in-one' app brand has released its first TV campaign. [We spoke to Ankur Singla, founder and chief executive officer, Tapzo, about it.](#) By Suraj Ramnath

What would a guy do if he had to recharge his girlfriend's mobile phone, check the cricket score, read his horoscope for the day and book for a cab for his boss; all at the same time from his smartphone? Of course, he'd use different apps. But switching between apps would just slow him down.

Enter Tapzo, the all-in-one app that aggregates multiple categories of apps into one comprehensive platform; giving consumers access to 35+ applications without having to download any of them. Currently, partners such as, Uber, Ola, Swiggy, Zomato, Nearbuy and others are part of Tapzo.

In this day and age, users are spoilt for choice with multiple apps offering discounts and cashback offers. We asked Ankur Singla, founder and chief executive officer, Tapzo, how different his app is going to be? He says, "We are a platform where external apps integrate with ours and the user can use the discounts offered by the main app on our app. If one has an Uber coupon you could apply it on our app and avail the discount."

However, if the user has booked an Ola or Uber cab through Tapzo, the user might be able to avail the offers either from Tapzo or the ride-sharing service; or from both.

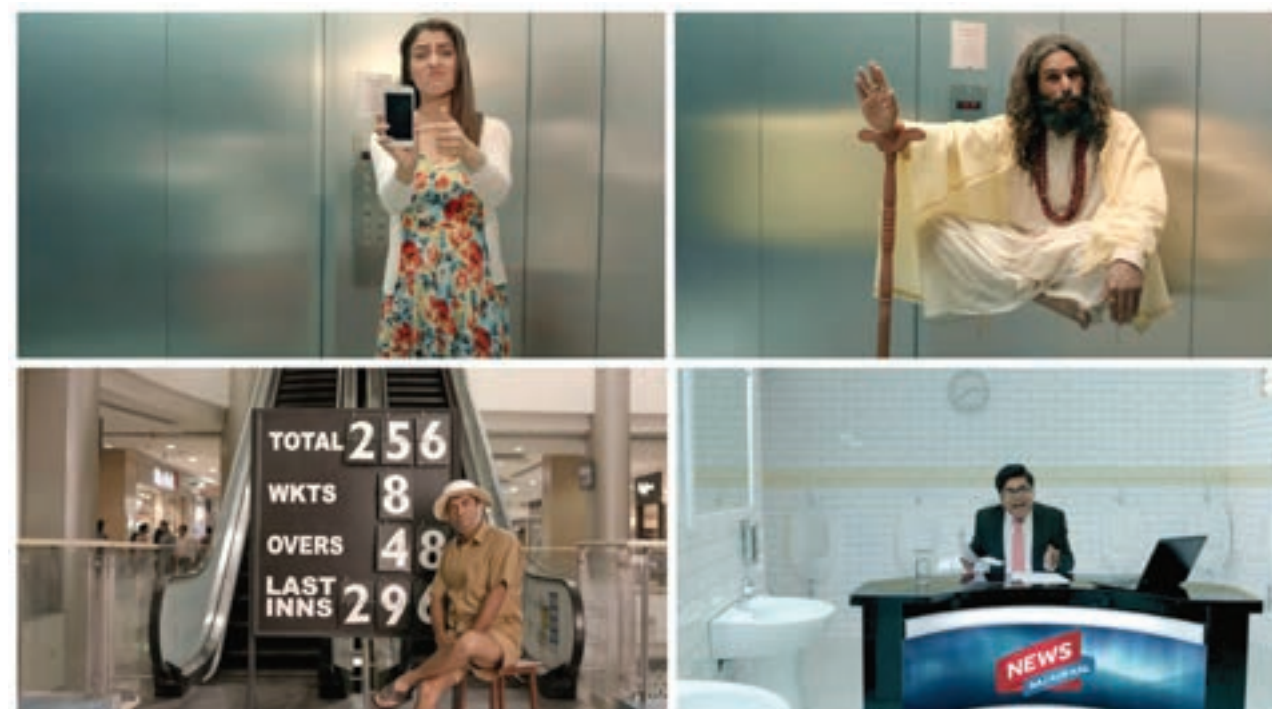
Singla adds, "If a consumer gets cashback from us, it will get transferred to Tapzo Cash (e-wallet) and at the same time if he gets cashback from Ola or Uber, it will go directly to his Ola Money or Paytm."

If one has the individual apps (Ola and Uber), you can actually compare the prices and then make a selection.

The campaign is also promoted through YouTube, Google, Facebook and radio.

But Tapzo, as an app, doesn't let one compare the ride rates. Singla says, "Yes, currently we are not showing the comparisons between the Ola and Uber pricing and that's a limitation."

Adding onto Tapzo's list of benefits, he says, "People are always running out of storage on their smartphone. Whether it is a low budget or high budget smartphone. Most of the apps end up competing with Whatsapp that takes the most space due to videos or



photos. The user is in a dilemma of either getting rid of Whatsapp or some other apps. With Tapzo, he doesn't need to make that choice."

To promote the app, Tapzo has come up with three TV ads conceptualised by BBH India. The ads trace real life situations where people only need one app to address all their daily needs. The film's protagonists are known faces from the digital world, including YouTube actor Bhuvan Bam (BB Ki Vines), Amol Parashar (TVF Tripling) and Naveen Kasturia (TVF Pitchers).

Apart from the TVCs, the brand is also promoting its campaign through YouTube, Google, Facebook and radio. The core TG for the brand is male, 22-30 year olds, living in the top

10 cities of India with an income level ranging from ₹25,000 to ₹1,00,000 per month.

Speaking about the campaign, Russell Barrett, managing partner and chief creative officer, BBH India, says in a press release, "Our idea reflects how a random observation can sometimes trigger a memory of something we've obviously forgotten to do. The 'stream of consciousness' approach to the films was chosen to



"We are a platform where external apps integrate with ours and the user can use the discounts offered by the main app on our app."

ANKUR SINGLA

reflect the meandering of a mind in a humorous, yet real way. We had a great team working on this project led by Sippy (our brilliant director), the hugely talented cast (made up of famous YouTubers) and the BBH teams led creatively by Sapna and Yohan."

EXPERT COMMENTS

Tapzo belongs to a young

segment of brands that are inherently intangible, mobile-first and driven by technology. When it comes to advertising these products on mass media, should the creative agency apply rules different to that applicable to FMCG or apparel products? Our digital expert answers...

Akshat Bhardwaj, creative director, DigitasLBI India, says, "In advertising, as long as the product benefit is showcased strongly enough to persuade the user to take the right decision, the job gets done. With these ads, Tapzo has done exactly that, and I don't believe that the intangibility of the brand (or any other tech driven mobile service) will change that. Having said that, I believe that good use of the digital space can take this thought beyond videos."

He adds, "Every now and then, something or the other reminds us of things that need to be done. Tapzo has seamlessly tapped into this insight, and as a result, brought us a fun showcase of its use case scenarios. It'll now be interesting to see how this showcase can be brought alive using the digital space. For example, starting with a search based video response campaign on YouTube would be damn cool. It would give this thought a much more inclusive dimension and enhance the brands value in the eyes of the consumer." ■

suraj.ramnath@afaqs.com

JOB SWITCH.in

Post: Web Developer

Company: Coconut Media Box LLP

Profile: We are seeking an individual with experience in PHP, HTML, CSS, JS and WordPress to enhance, improve, and implement web solutions. The ideal candidate should have experience in both architecture and designing.

Exp: 1 to 2 years

Location: Mumbai

Email: hr@coconutmediabox.in

Post: Client Servicing Executive

Company: Xpressions Pixel Works Pvt Ltd

Profile: The candidate should be a dynamic personality with good communication skills. S/he should be able to understand clients' requirements and act as a mediator between a client and the agency. She will have to analyse client brief, set up positioning, formulate the creative brief, brainstorm with the creative team, present campaign to client and timely deliver media requisitions.

Exp: 1 to 5 years

Location: Mumbai

Email: jobs@xpressionspixelworks.com

Post: Sales Manager

Company: Attri Events Pvt Ltd

Profile: Formulating and implementing research strategies to capture the new clients; developing strategies to retain the existing clients; construct cost cards and define route-to-market. S/he will have to manage and build relationships with distributors and their teams, and build trade relationships.

Exp: 3 to 5 years

Location: New Delhi

Email: accounts@attrievents.com

Post: Visualiser / Graphic designer

Company: Adding Ideas

Profile: Visualisers / Graphic designers who have flair for coming up with new designs for a wide range of clients.

Exp: 2 to 3 years

Location: Bangalore

Email: info@addingideas.in

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. Preference would be given to the candidates from advertising / media industry. S/he be a strong link between clients and creative / media department

Exp: 5 to 10 years

Location: Bangalore

Email: suganyab@adgearmedia.in

Post: Copywriter

Company: Vortex Communications Pvt Ltd

Profile: The candidate should be creative and imaginative with good writing skill and must have the ability to understand the brief properly. S/he should have to be in position to interact with creative, art and servicing teams as well. Excellent communication skill is a must. Proof checking will also be a part of responsibility.

Exp: 4 to 6 years

Location: Mumbai

Email: arjun@vortexcreative.in or jobsinbscs@gmail.com

Post: Administrative Assistant / Computer Operator

Company: Centum Advertising & Marketing Pvt Ltd

Profile: Handle administrative work for government clients such as filling e-tenders, tender documentation preparation, bills, e-mails, etc. Good knowledge of computer hardware and software is required while English/Hindi typing is a must.

Exp: 3 to 4 years

Location: New Delhi

Email: hr@centumad.com

Post: Content Writer

Company: Boch & Fernsh Inc.

Profile: The candidate will have to write content for websites and

portals with limited inputs from the client. S/he will have to edit and proof read the content provided by the client, and provide short and quirky headers for banners. S/he will have to understand clients' requirements and make a site-structure, proof read the copy on the website before launching it

Exp: 2 to 7 years

Location: Mumbai

Email: careers@bochmail.com

Post: DTP Operator / Finishing Artist

Company: Workshop

Communications Pvt Ltd

Profile: The candidate should be proficient in image retouching, adaptations, artworks and print / production specifications. S/he should be well-versed with Photoshop, Illustrator, CorelDraw and InDesign.

Exp: 2 to 6 years

Location: Mumbai

Email: Nilesh@workshop.asia

Post: Client Servicing / Account Executive

Company: Quotient

Communications Pvt Ltd

Profile: It is expected that the candidate does sales driven strategizing, day-to-day interaction with clients, understand briefs and execute them in the most creative, yet solutions-oriented manner.

Exp: 1 to 2 years

Location: Mumbai

Email: team@quotientcomm.com.

Post: Art Director

Company: Collateral - The Storytellers

Profile: The candidate will have to create concept and strategies as per the brief understanding. S/he should be able to work / think independently, and lead a team; ensure that desired client time lines are being met. 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: Copywriter

Company: Roots Advertising Services Pvt Ltd

Profile: The candidate should be able to understand brief / requirements and crack ideas based on the clients' specifications; lead copy deliveries for print, BTL, digital, social media, film / radio scripts, etc. S/he should be must possess ingenuity and imagination to connect the brand with the given TG, and have high sense of responsibility towards deadlines; good communication skills is a must.

Exp: 2 to 5 years

Location: Gurgaon

Email: roots.recruitments@gmail.com

Post: Junior Visualiser

Company: Nuts N Bolts Communications

Profile: The candidate should be able to conceptualise and design, and create ideas that can actually make a brand bigger.

Exp: 2 to 5 years

Location: New Delhi

Email: suren@nutsnbolts.co.in



TO ADVERTISE, CONTACT:

Abhilash Singh

Ph: 09999989454

Email: abhilash.singh@afaqs.com

Aakash Bhatia

Ph: 09650544122

Email: aakash.bhatia@afaqs.com

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

VIDEOS



BYJU'S

BYJU'S latest ad campaign celebrates the fact that if children love learning, they will learn on their own. Breaking the myths around smart-phones being used just for entertainment purposes by children - this campaign tells the story of how these devices can become an integral part of a student's learning journey today. Technology-enabled education has made learning fun, effective and engaging like never before.

Creative Agency: Lowe Lintas



NESTAWAY

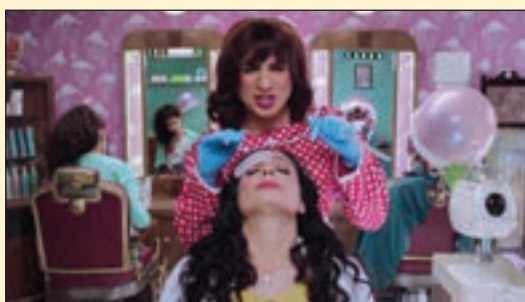
In its latest TVC '#HomesThatDontDiscriminate', by NestAway, the ad showcases a scenario where a prospective tenant gets judged because of her modern attire and deemed to be not sanskari enough for the house available on rent. The humorous and cheeky campaign highlights all the biases and discrimination that urban migrants have to face in order to find rental accommodation.



VIVO

VIVO has recently launched its new TVC for VIVO V5 Plus featuring Bollywood actor Ranveer Singh. The TVC is a sequel to the first ad. Singh's love story picks up from where it left off in the VIVO V5 film. In the sequel, he travels across the world to meet his lover in her city and has a beautiful surprise in store for her.

Creative Agency: Lowe Lintas



GO CHEESE

Recently Parag Milk Foods for its range of flavoured GO Cheese have launched a series of comical TVCs with actor and comedian Vir Das. The campaign aims to target the country's youth and the flavours have been designed according to the Indian palates that include piri-piri, chutney cheese, achaari, schetzwan and kacha aam. The range is will offer healthy breakfast options which are high in protein and made from rich cow's milk.

Creative Agency: JWT India



CENTRIC MOBILE

Centric Mobile recently launched its new TVC that is centred on the insight that today every Indian parent is ready to support their child's ambitions. The film has been shot in a typical Indian middle-class family setup. It's the first day of college and the mother offers her son a spoon of yogurt as he embarks on a new chapter in his life. Father, knowing the importance of digitalisation, gifts him a Centric Mobile phone to ensure his journey is a success.

Creative Agency: Eggfirst Advertising



FYND

Fynd, a fashion e-commerce portal, recently launched its new digital campaign 'Ab duniya puchegi - Kahan se Liya?' The digital video showcases a young couple walking around the streets and passersby in awe of their fashion sense. Customers are made to realise that online fashion offers collections from the previous year, which maybe outdated. But with Fynd, a person can easily shop from the brand new collections that are available in stores.

Creative Agency: Option Designs

PRINT

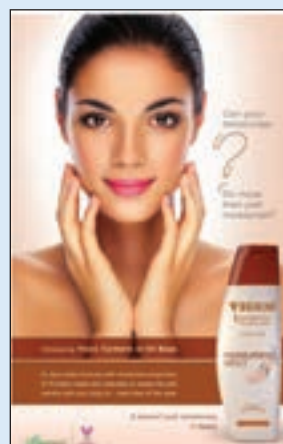
SUNSILK

Sunsilk Thick & Long shampoo recently came up with its print ad, 'Jab Baal Ho Thick, Any Style Karo Pick'.



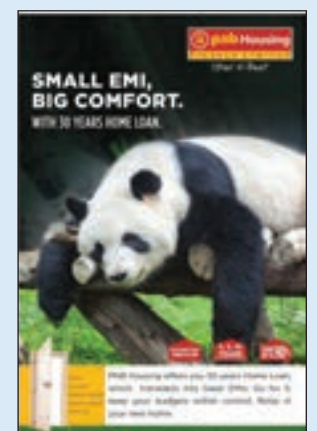
VICCO

FMCG brand Vicco recently did a print ad to launch its new product Vicco Turmeric in oil base. The ad reads, 'Can your moisturiser do more than just moisturise?'



PNB HOUSING FINANCE

The home loan providing company PNB Housing Finance's new print ad offers small EMI with big comfort for 30 years of home loan.



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» MOVEMENTS/APPOINTMENTS «

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

MARKETING

Future Retail

Future Retail has appointed Grey India's ex-president and CEO, Jishnu Sen as head of marketing. He will report to Sadashiv Nayak, CEO, Big Bazaar. Sen joined Grey in 2007 as the head of Mumbai office. Within two years of his joining, he was promoted as chief operating officer. In 2011, he was made India president and CEO. Sen quit Grey in 2014, and joined Essar Telecom Retail as director, brand strategy. Having 23 years of experience in the advertising industry, Sen was regional client servicing director on the Colgate-Palmolive business with Y&R New York. He held several positions in JWT and Rediffusion-Y&R in India, Singapore, Hong Kong and the US.



JISHNU SEN

large team across functions and sites, including manufacturing plants with P&L responsibility for a multi-billion business.

Fabindia

Karan Kumar, former head of marketing - lifestyle retail business division at ITC, has moved to Fabindia as head of brand and marketing. At ITC, Kumar was also the executive management committee member since 2015. Commenting on the development, he says, "I have worked with ITC in various roles across multiple categories, and each one of them has been extremely satisfying. I am excited with this opportunity because Fabindia is a great brand to work with. It's a great set of people that I have interacted with."



KARAN KUMAR

Airtel

Telecom giant Airtel has appointed Raj Pudipeddi as director - consumer business and chief marketing officer (CMO) for its India operations w.e.f. February 6, 2017. Pudipeddi will be part of the Airtel Management Board and report to Gopal Vittal, MD and CEO (India), Bharti Airtel. He will be responsible for driving market share, strengthening the Airtel brand and driving customer centric innovations within the teams. He has over 22 years of work experience with Procter & Gamble across various functions and geographies. In his last role as vice-president - Oral Care (North America), he led a



RAJ PUDIPEDDI

Bharti AXA General Insurance

In a recent announcement, Bharti AXA General Insurance has appointed Sanjeev Srinivasan as chief executive officer and managing director. Srinivasan had joined the company in August 2016 as chief commercial and principal officer. His main focus will be to drive Bharti AXA's go-to-market strategy of creating a balanced portfolio, driving new distribution tie-ups and creating a customer centric brand to drive profitable growth. Srinivasan comes with a track record of over 20 years of experience spanning both life and general insurance, manufacturing and logistics. He joined Bharti AXA from ICICI Lombard where he was heading marketing, banc assurance and e-business in his last assignment. He has earlier worked with companies including Fullerton India Credit, ING Life Insurance, Mahindra & Mahindra, Xerox India Limited and DHL Worldwide.

MEDIA

Discovery

Discovery Networks has appointed Vikram Tanna as vice-president - head of advertising sales and business head of regional clusters, South Asia. The current product suite has 11 unique content channels in the factual and lifestyle genres. Tanna takes over from Karamjit Dua who moves into a new role as head of new business and mergers and acquisitions in line with Discovery's focus on inorganic growth opportunities in both linear and channel business with immediate effect. Tanna will be based out of Mumbai and will report to Karan Bajaj, SVP and GM-South Asia, Discovery Networks Asia Pacific. Tanna joins from Star India where was the senior vice-president leading product and revenue strategy for three of the major channel clusters.



VIKRAM TANNA

BBC Worldwide

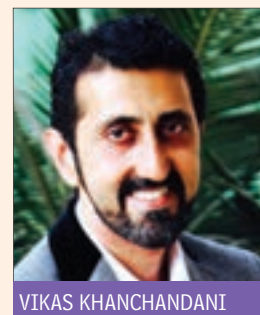
Myleeta Aga, BBC Worldwide's GM India, who is also content lead, Asia, has now been tasked with the additional role of helping its South East Asia (SEA) business, effective January 2017. She will report to BBC Worldwide Asia EVP David Weiland. Aga will work out of BBC's offices in Mumbai and Singapore. This elevation makes her additionally responsible for all of BBC Worldwide's SEA business, including driving content, format and digital sales. Along with that she will also oversee business development of the well-established channels and BBC Player services.



MYLEETA AGA

Republic TV

Vikas Khanchandani, former chief business officer of Reliance Broadcast Network (RBNL) has joined Republic TV, a soon to be launched independent platform for journalists and content professionals, as the chief executive officer. With over two decades of working across ad sales, digital, television and media technology, Khanchandani will play an integral role to grow Republic TV as an independent media tech company. Khanchandani is a senior media industry professional with nearly two decades of experience.



VIKAS KHANCHANDANI

DIGITAL

Ola

Mobile transportation app, Ola has appointed Vishal Kaul as chief operating officer. Kaul is a PepsiCo veteran, who has been with the company since the start of his career in 1999. He has held key leadership positions across operations, sales and marketing in his career spanning 18 years with the company. As COO, Kaul will head Ola's operations and strengthen its market leadership, while expanding the reach and widening the base of Ola's customers and driver-partner fraternity in line with its mission to build mobility for a billion Indians.



VISHAL KAUL

ADVERTISING

VML

Global digital marketing agency VML has announced the appointment of Venkatagiri Rao as creative head - India. Based in Mumbai, he will report to Tripti Lochan, CEO, VML Southeast and India. Rao brings with him over 16 years of industry experience across agencies. He was most recently with DDB Mudra Group, Mumbai as executive creative director for a period of five years. Prior to DDB Mudra, Rao has also worked with Ogilvy, Ambience Publicis, Alok Nanda & Company, and Fisheye Creative Solutions.



VENKATAGIRI RAO



I first had an inkling that something was afoot on new year's eve.

It began as a mild tingling in my toes. Nothing remarkable, mind you. It was odd, nevertheless, for two reasons.

One, I am a bee and don't have toes. Two, I haven't been alive ever since I was created as a graphic symbol for India's Buzziest Brands in 2006.

The strange, new feeling persisted. My legs kept twitching. About a week later, my wings felt all aflutter.

And finally, there was this terrible itching sensation all over my head.

I clawed at my head with my legs – we bees do that sometimes, especially when we are thinking – and would you believe what I found? I was wearing this red mask, somewhat like Raphael in Teenage Mutant Ninja Turtles!

I was madly excited - but just a little bit despondent as well that someone so cool such as myself didn't have a name.

A few days later, while I was still taking test flights, I heard this low rumble in the sky that got steadily deeper.

Buzzy....Buzzeee...Buzzbee...Bzzzbee...Zoobeee...ZooBee...**ZuBee.**

OMG! My prayers had been answered!! The heavens were thinking out loud as they pronounced my new name – ZuBee! I nearly fainted.

So, here I am, **ZuBee.**

Created: 2006.

Born: 2017 (in the 12th year of Buzzies)

My sole purpose in life: to tell you about buzz among brands.

So let's get started everyone!



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