

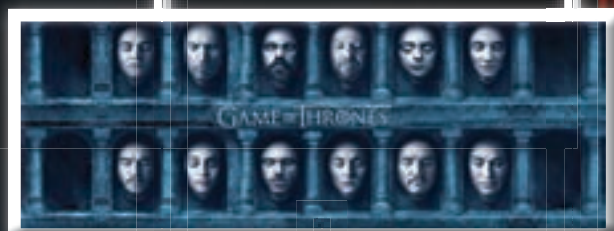
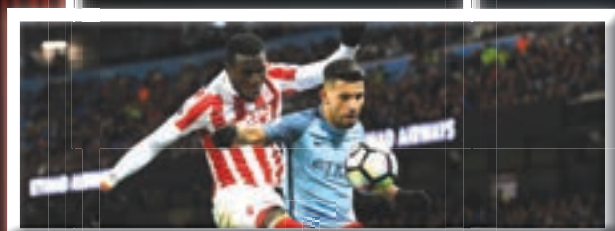
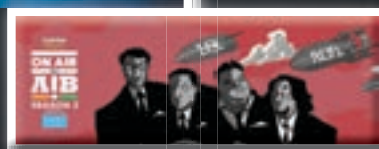
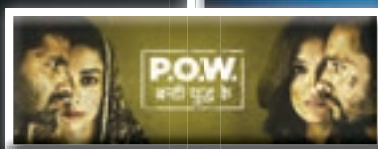
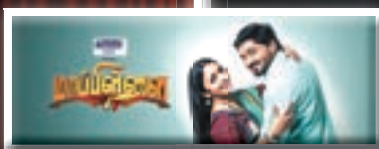
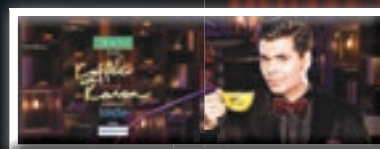
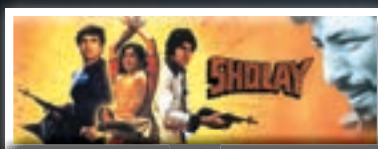
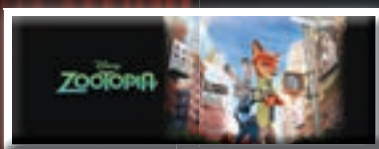
afags! Reporter

March 16-31, 2017

Volume 5, Issue 19 ₹100

“THERE IS NO SINGLE MODEL OR ANSWER”

says Ajit Mohan, CEO, Hotstar, who is riding the online wave.



14

தினமலர்

DINAMALAR
National Tamil Daily

Cover Story Powered By:

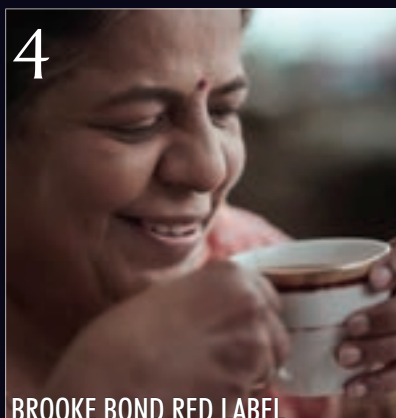


7

CROCS

Putting Best Foot Forward

Crocs' CEO-MD Deepak Chhabra gets candid.

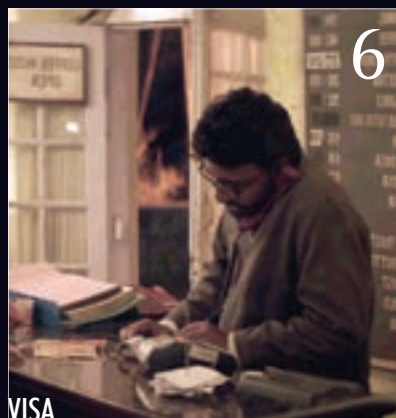


4

BROOKE BOND RED LABEL

Brewing Togetherness

HUL blends love, dementia and a cup of tea.



6

VISA

Solving Cash Conundrum

Visa supports a cashless economy with its new ad.

PLUS

MDEX REPORT
New Study

10

BY INVITATION
Marketing Trends
in 2017

12

HYPERCOLLECTIVE
New Launch

16



IF WE WERE A TV BRAND,
WE'D BE 400% BIGGER
THAN THE ENTIRE INDUSTRY.

.....
TARGET 60 MILLION CAPTIVE AUDIENCE
AND ENJOY VIEWERSHIP LIKE NEVER BEFORE.

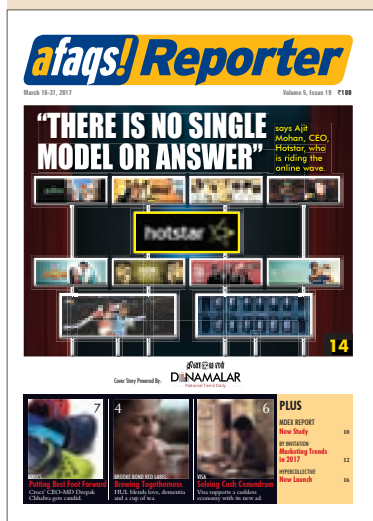
Source: www.ceama.in

454 SCREENS | 115 PROPERTIES | 58 CITIES



Write to sales@inoxmovies.com, to get more bang for your advertising buck.

This fortnight...



In January, Ajit Mohan, boss man of Star India's video-on-demand platform Hotstar, made an interesting statement: "When it comes to one million plus cities, IPL on Hotstar will be much larger than IPL on Sony..."

When we interviewed this intense, Wharton-and-John-Hopkins-educated, McKinsey-bred executive for the Cover Story of this issue, he elaborated on his statement: "We want the experience of watching IPL on Hotstar to be much better than the linear broadcast on television... we're working on re-imagining the 'community experience' of cricket..."

Another striking part of this interview is the bit where he makes his opinion on the concept of web series known. While the world around him, archrivals included, is going berserk with this format – with good reason; after all, it helps pull in precious advertiser money through brand integration – Ajit has no qualms rubbishing it. He goes so far as to call web series a "cheap", "dirty", "quick" way of fixing the problem of content bankruptcy.

In April last year, around the time content from Disney, HBO, and Fox was brought onto the platform, some of Hotstar's content was put behind a pay wall. In conversation with us about the psychographic differences between the viewer who pays and the one who doesn't, Ajit shared an interesting snippet of information: While most of his free users access the content on Hotstar through the mobile screen, most of his subscribers prefer doing so on the big screen, through Chromecast and Apple TV.

Given the growing sense of dissatisfaction among marketers and agencies, all over the globe, with the way digital media is being measured, we asked Ajit to talk about measurement, the gaps therein and the role of BARC in this regard. Without taking names – (Facebook, anyone?) – he lamented over the disservice platforms have done themselves by allowing confusion around analytics to prevail.

By the way, Ajit worked as columnist for the Wall Street Journal in his pre-Star days.

Ashwini Gangal

Ashwini Gangal
ashwini.gangal@afaqs.com

afaqs! Reporter

Volume 5, Issue 19

EDITOR

Sreekant Khandekar

PUBLISHER

Prasanna Singh

EXECUTIVE EDITOR

Ashwini Gangal

ASSOCIATE EDITOR

Sunit Roy

PRODUCTION EXECUTIVE

Andrias 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

Owned by Banyan Netfaqs Pvt Ltd and
Printed and published by
Prasanna Singh,
at 7-A/13, Ch. Ratan Singh Complex,
Jawala Heri Market, Paschim Vihar,
New Delhi-110 063.

Printed at Cirrus Graphics
Private Limited
B-61, Sector 67,
Noida (U.P.), 201301

CONTENTS



INTERVIEW

Narayan Sundararaman and Gaurav Banerjee

The duo explains why Star is spending heavily on the afternoon slot.



8

ICICI BANK

Humour Has It

When comedian Abish Mathew was hired to tell us how secure ICICI Bank's iMobile app is...



SONY BBC EARTH

Ambitious Move

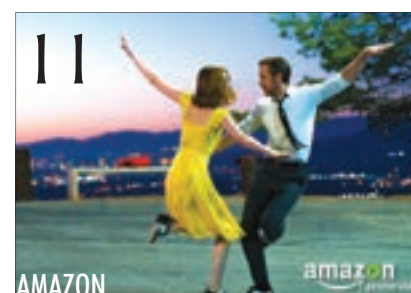
SPNI's first infotainment channel is finally here.



DENTSU AEGIS NETWORK

Making Tall Claims

IPG's Shashi Sinha talks about Dentsu's 'No.2 network' claim.



AMAZON

More Entertainment

Amazon Prime Video India signs deal with Lionsgate.

BROOKE BOND RED LABEL

Brewing Togetherness

After making religion and gender-themed ads, HUL's Brooke Bond Red Label now talks about Alzheimer's disease. By Suraj Ramnath

In this world, there are quite a lot of senior citizens who stay alone by personal choice or circumstances, and some even suffer from diseases like Alzheimer's. But how many neighbours actually come forward to help such people?

The latest Brooke Bond Red Label ad '#TforTogetherness' takes the brand's philosophy of 'Taste of Togetherness' (*Swad Apnepan Ka*) forward. It has been conceptualised by Ogilvy Mumbai, directed by Prasoon Pandey and produced by Corcoise Films.

The ad starts with a young guy entering the house and an old lady sitting all alone. The guy's voiceover narrates the story of that old lady. It talks about how in the past, society members would come to sip her famous tea, but ever since she started forgetting things due to Alzheimer's, people also kept forgetting her gradually. As she sips the glass of tea and appreciates the taste of tea made by him, she addresses him as Amit whereas the voiceover clarifies that he is not Amit (her son who is in USA) but her neighbour. The voiceover ends with a statement that 'forgetting our own people is the biggest disease.'

Talking about the campaign, Shiva Krishnamurthy, general manager, beverages, Hindustan Unilever, says, "Brooke Bond Red Label believes in making the world a more welcoming place by breaking social stereotypes. We encourage people to live those little moments that bring us all closer by breaking barriers over a cup of tea and enjoy the 'Swad Apnepan Ka'. With our busy schedules, we often feel we have little time to devote to our elders. With this film, we hope that we are able to nudge young Indian viewers into being more connected to those around them."

Kainaz Karmakar, executive creative director, Ogilvy Mumbai, says, "Loneliness is the biggest disease going around in the world. And it hits people with Alzheimer's that much harder because they are not even in a state to complain about it. Luckily, we have a client who is as sharp and sensitive as this issue demands, so we could do what we set out to. Tea can't cure Alzheimer's



"We have a client who is as sharp and sensitive as this issue demands, so we could do what we set out to. Tea can't cure Alzheimer's but it can cure loneliness."
KAINAZ KARMAKAR

but it can cure loneliness."

Harshad Rajadhyaksha, executive creative director, Ogilvy Mumbai, says, "All good communication must work at two levels. It must deliver the brand message and the human message. We were lucky to find a story that does both. (Prasoon) Pandey, worked nothing less than magic in taking this story from page to screen. Here's hoping everyone who watches it enjoys it of course,

The film '#TforTogetherness' takes forward brand's philosophy of 'Taste of Togetherness'.

but also does their bit in making someone less lonely."

In the past, Red Label has touched upon sensitive topics such as religion, modern day live-in relationships and issues faced by eunuchs. We asked our reviewers, if the brand showing a medical problem like Alzheimer's takes their philosophy of 'Taste of Togetherness' forward.

Prithviraj Banerjee, head of agency, DigitasLBI India, says, "This



piece of communication needs to be viewed for what it is... great writing and execution and a fantastic brand platform coming together. Red Label has always been about togetherness. But not the clichéd forms of the same. It has been about awareness, tolerance and acceptance that results in the action of togetherness. Keeping that in mind, yes; this specific ad most definitely lives within the philosophy of the brand."

He adds, "In parallel, it builds awareness about a serious medical condition; making it an admirable effort. I hope there's a strong digital distribution strategy in place (supporting the television plan) to further ensure that the entire country understands the severity and the repercussions of this medical condition. Having said that, I'm positive that this message will spread organically."

Jagdish Acharya, founder and creative head, Cut The Crap (an ad agency), says, "Care for the elderly is one such subject that always stays current and is more relevant today than it was yesterday. It lends pathos to begin with, even before coming to the script and its execution. It's a heartwarming film, well written and well executed although the casting could have been better."

Acharya adds, "The power of an ad lies in the delivery of its point — call it a punchline or call it the moral of the story — and this one draws flesh when it says that it's a bigger ill to forget one of your own. The topics chosen in the past have been more sensitive, therefore they held a narrower appeal. This one has no 'two sides' to it and will go the distance for the brand by connecting it with a much larger audience."

Recently Dentsu Impact too created an ad for ARDSI (Alzheimer's and Related Disorders Society of India) that focuses on helping people who are struggling with this disease. ■

suraj.ramnath@afaqs.com

Source: www.dgca.gov.in

IF WE WERE AN AIRLINE, WE WOULD HAVE
DOUBLE THE PATRONAGE
OF INDIA'S LARGEST CARRIER.

TARGET 60 MILLION CAPTIVE AUDIENCE
AND FLY WITH THE STARS.

454 SCREENS | 115 PROPERTIES | 58 CITIES



Write to sales@inoxmovies.com, to get more bang for your advertising buck.

VISA

Solving Cash Conundrum

Visa India supports a cashless economy with its new #KindnessIsCashless ad. By Sunit Roy



Visa, the retail electronic payment network, recently rolled out a new ad campaign that aims at promoting cashless transactions in India. Titled '#KindnessIsCashless', the film has been conceptualised by BBDO India. It effectively highlights the positive aspects of the brand — simplicity of card transactions, the element of convenience and the overall ease of making cashless payments.

The film revolves around a teacher and a student. In one of the shots the child tells his teacher, *"kayi dino se dekh raha hoon aap kafi pareshaan lag rahe hai... kabhi cash ki tension, kabhi chutte ki jhig, jhig. Aap cash ki jagah apna card use kar sakte hai kahin bhi,"* (Over the past few days, I have been noticing you getting hassled as you are unable to tender exact amount. You can use your ATM card anywhere.) The student even offers to teach his teacher how to make card payments. The film ends with a Visa's message, "Reach out and

However, there's a contextual difference between Paytm's and Visa's communication. And that contextualisation is 'demonetisation'. The Paytm communication in reference here, was created before the demonetisation era. As a result, they needed to present a very strong argument to create a behavioural change in consumers. That's because, as a nation, we have been largely used to cash transactions. It's not just about low credit card, debit card and net banking penetration, it's simply a mindset. People had different types of fears — What if the money gets deducted from my account but doesn't reach the merchant? To whom will I go to address my concern? What if the data connection goes off in between a transaction? What if my financial details are misused by the merchant or the platform?

Add to these real, tangible fears — the very fact of inconvenience — downloading a new app, then registering yourself, using it (QR



"Visa's enemy is e-wallet, not cash. It needs to fight e-wallet barriers of usage rather than the barriers of using cash."
AYAN BANIK

options left. The point is, e-wallet brands don't need to advertise anymore. Using an e-wallet (from downloading stage to the final payment per transaction) is more complicated than using a Visa Card. But as the financial ecosystem has changed in their favour in such a big way, they now don't need to either convince or educate consumers. They (consumers) are learning it on their own.

While Visa too benefited from this socio-economic change, they are restricted to only offline usage (physical card swipe through a machine) vis-à-vis a Paytm which is both online and offline. So, they are trying to increase their product penetration by wooing new users (in this case senior citizens by educating them on how to use a Visa Card).

INDUSTRY SPEAK

We asked the experts, 'What is the best and the worst thing about this ad?'

According to Ayan Banik, head brand strategy, Cheil India, e-wallets don't need to re-invent their communication propositions. Mass media communication (be it TVC or digital films) is only acting as a brand recall medium or a brand awareness medium. He says, "While I fully understand and appreciate the marketing strategy of increasing revenues by increasing penetration, I don't quite like the creative execution. There are some flaws, e.g. overt references to barriers of cash transactions (long queue at ATMs, and repeated emphasis of the old man in trouble because of 'chhutney nahin hai') are not required because, during demonetisation, people have experienced it the real hard way. So, we are using precious TVC time in showcasing something that's redundant and doesn't need a hard sell."

He adds, "Not just creatively, but even strategically it's a weak premise. Visa's enemy is e-wallet, not cash. It needs to fight e-wallet barriers of usage rather than the barriers of using cash. So, other than MK Raina's stellar performance, and the idyllic hill station setting, nothing else really works in this ad."

Anu Joseph, CCO, CreativeLand Asia, has a different stand. He says, "It's a nicely made film. Casting is great and the story is told quite well. The message is clear, and I don't think the fact that a lot of brands are urging people to go cashless with similar emotional films is a problem. That's because going cashless is going to need some education. The more the merrier for the economy." ■

sunit.roy@afaqs.com

The ad campaign has been conceptualised by BBDO India.

teach someone how to go cashless. #KindnessIsCashless".

Although, Visa India had opted for the 'quirky route' in its previous campaigns — Waxing and Surprise gift, this time, the brand has come up with an emotive ad film. Most importantly, the last time we heard the phrase 'Chuttay ki jhig jhig' was in a Paytm ad. Visa India's new ad too seems to convey the same message. So, we wondered if using the same phrase is a little risky, as viewers may have, by now, come to associate that line with Paytm?

code usage is still not a very popular mechanism in our country) through multiple steps. These made the task tedious and complicated. As a result, e-wallet usage wasn't a favoured form of financial payments. And that's why players like Paytm had to address very specific, tangible barriers against cash usage such as 'Chhutney ki jhig jhig'.

Post demonetisation, India has undergone a sea change. It's no longer e-wallet brands chasing the consumers, but consumers chasing e-wallets, as they have hardly any

CROCS

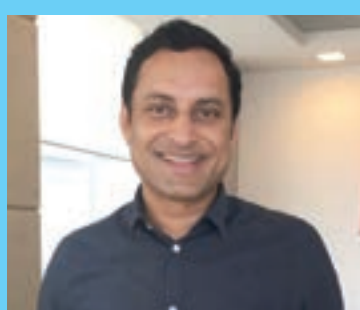
Putting Best Foot Forward

“The formula of Crocs is as big a secret as that of Coke,” says Crocs’ CEO-MD Deepak Chhabra. By Shweta Mulki

USA-headquartered footwear brand Crocs, founded in 2002 and known for its lightweight, uniquely designed ‘clogs’, entered India in 2007, via a JV with Chogori Retail. In 2013, Crocs took over operations in this market. The publicly-listed 1.2 billion dollar company currently sells about 45 million pairs of ‘crocs’ annually in a 100 countries.

In India, who wears Crocs? Will growth plateau unless the brand embraces mainstream advertising?

“If you get into a kitchen of a five-star hotel, chances are the chefs are wearing Crocs,” says Deepak Chhabra, CEO and MD of Crocs India, while telling us how brand has infiltrated the hospitality, healthcare and school zones.



“If you get into a kitchen of a five-star hotel, chances are the chefs are wearing Crocs.”
DEEPAK CHHABRA

Edited Excerpts:

Crocs is perceived as a premium brand. After a point, premium players face the ‘massify’-or-expand phase..

We are still premium, but unless we get into sub-branding, smaller towns or hypermarkets, how does one grow?

Last year we sold about one and a half million pairs in India — that’s about four per cent of the global turnover, which is not small for a premium brand in India.

This year, our key focus areas are geographic expansion, doubling our stores and our web store.

Does the demand for your brand vary by geography?

Demand for Crocs is more in coastal belts because of the rains. So South India, Maharashtra and Goa are major drivers for our business.

In the Northern and in parts of the East, relevancy drops during the winter as we are not yet seen as ‘shoe’ brand. We want to change that.

You have 38 exclusive stores and six kiosks. How do you plan to expand?

If a particular mall can reach a particular revenue threshold, then

we go for a store as that needs long-term investment, lease wise. In India, the six metros — with 22 stores — contribute to 50 per cent of our revenue; this is true for most premium brands. We plan to open 50 more stores by end of December, across the six metros and in Pune, Ahmedabad, Chandigarh and also add four-to-five new cities. Besides geographic expansion, we also believe that the future of e-commerce lies in the brand’s own store rather than other online marketplaces.

Crocs are worn by people of all ages. How do you classify your users based on demographics?

For kids, demand was largely led by the need for lightweight comfortable shoes. The 35-plus age group was buying it for comfort too.

The 16-28 years segment was not buying it initially. We looked at what was missing. Crocs are known for clogs, flip (V shaped) and slide, but you can’t wear it to work or parties, so it becomes ‘glorified homewear’ or travel wear. That’s where the innovation started. In 2013, our entire product segmentation changed. We got into boots, shoes, wedges, flats and booties. We still don’t call ourselves a fashion brand, though.



We call ourselves a fun casual brand, with a fashion orientation. Designer Christopher Kane in London Fashion Week had a whole line on Crocs. In India, we will develop something on the same lines.

Crocs had a visible bunch of early adopters...are they still buying?

Forty four per cent of our business comes from loyal customers.

Generally, a customer will own one pair of crocs. The product is durable and lasts for three-to-four years, after which you get bored, and give it away. So, increasing the penetration in each household is important. Business breakup-wise we are skewed more towards men (50 per cent), then come women (30 per cent) followed by kids (20 per cent). But new customer acquisition happens through kids... that’s how we enter the household.

Your products cost between ₹1,400-7,000. At these price points, who do you consider competition in your segment?

Some players are eating into certain segments but there’s no direct competition. For premium brands like ours, there can be a lot of spill in mass ATL advertising. Initially, our marketing plans were concentrated on the point-of-sale (POS) so we invested in fixtures, pamphlets and

basic BTL advertising.

From 2013 onwards, we invested largely in social media but our budgets were consumed more in sales-led promotions. Digital includes contests to drive web-store traffic, influencer marketing, and spending on Google for sponsored ads and SEO. This year, there’s a change in our strategy. We don’t want to grow just by 20-25 per cent. We want to double our business. So for the first time we will communicate through magazines, events, blogger meets, mall events, OOH, in addition to our digital push. Globally, the brand has recently signed up a couple of international names for a larger campaign. In India, some big stars are endorsing local brands — and that does not fit well with an international casual fashion brand like ours.

Your product is 100 per cent imported. Will you look at manufacturing in India at all?

It makes more sense to piggyback on global sourcing with scale giving us an advantage. Also, the formula for Crosslite (the patented raw material crocs are made of) is as big a secret as the formula for Coke. There’s only one partner in Italy who makes it in the form of granules, and ships it to other partners in places like China and Vietnam. ■

shweta.mulki@afaqs.com

ICICI BANK

Humour Has It

ICICI Bank hired Abish Mathew for an **ad campaign to promote its iMobile app**. By Ashee Sharma

ICICI Bank had collaborated with stand-up comedian Abish Mathew for a 12-day-long campaign that aimed to bring out the ease and effectiveness of ICICI Bank's iMobile app. The app, with over 150 features, has been designed to make banking simpler.

Created by The Glitch (strategy and media planning) and OML (video production), the campaign consisted of two videos, each of them — '#SafeChahiye' and '#SimpleChahiye' — showcasing typical Indian quirks when it comes to using mobile banking solutions. The videos position iMobile app as the near perfect fit in terms of what an Indian needs.

The campaign is being executed on digital channels including Facebook, YouTube, Instagram, and Twitter.

On the challenges of executing this campaign, an official response from the agency states, "Media planning and defining the role of each digital platform to land the message were key elements, which the campaign rides on. The biggest task at hand was to keep optimising the media plan each week, based on the campaign's performance on different platforms."

While this is not the first time an online celeb is being used for a campaign, earlier examples mostly include influencers promoting niche, online or youth brands such as Netflix (Tanmay Bhatt and Anurag Kashyap), FabAlley (Radhika Vaz), or Ola and Make Love Not Scars (Tanmay Bhatt again).

Of late, the distinction has blurred and there have been instances of celebs such as Mallika Dua endorsing mainstream brands including Hyundai and DNA. Nestle did a similar campaign for the launch of its Maggi Hotheads range.

Although it's true that advertising in the BFSI space is mostly staid, and at best one gets to see some tear-jerkers from insurance brands, ICICI Bank has tried to break the monotony in the past with campaigns such as 'Bande Acche Hain' for ICICI Prudential, 'Don't take load, do the download' for ICICI Pockets app, and ICICI Lombard's '#DoTheDifficult'.



"When brands work with offbeat influencers, it creates higher purchase intent with their customers. But ultimately, everything hinges on the relationship between influencers and customers."

ANSHUL SUSHIL



"If the content is not good, no matter how famous the influencer is, it will fall flat. In this case, there is an attempt to make the use of the app more interesting, but it fails. The humour is just not up to the mark (even when put across by Abish)."

CARLTON D'SILVA

CAMPAIGN REVIEW

Here's what experts have to say about the brand's latest attempt at wooing the digital natives...

According to Carlton D'Silva, CEO and CCO, Hungama Digital Services, online influencers are used for a single purpose... to influence. Brands hope to get a kick-start and good traction for their campaigns by riding on influencer following. However, he says that it is important to spend time on the content.

"If the content is not good, no

The campaign consisted of two videos, '#SafeChahiye' and '#SimpleChahiye'.

matter how famous the influencer is, it will fall flat. In this case, there is an attempt to make the use of the app more interesting, but it fails. The humour is just not up to the mark (even when put across by Abish)," he rues.

Anshul Sushil, co-founder and CEO, BoringBrands, says, "When brands work with offbeat influencers, it creates higher purchase intent with their customers. But ultimately,

everything hinges on the relationship between influencers and customers. What a brand should do is experiment with them, but target its audience sharply instead of simply focusing on an influencer's style. For a great collaboration, it is important to align brand objectives, influencer visions and audience expectations."

Sushil quite likes the light-hearted approach the ads take towards banking. He maintains that with the youth becoming financially independent and the wave of digitisation sweeping

banks, it is important to talk to consumers in the language they understand.

"Online celebs who post, snap, tweet to their thousands or millions of followers will get entry into households, after which consumers will run to buy the products they recommend. Money follows eyeballs, and the eyeballs are online right now," he notes. ■

ashee.sharma@afaqs.com

NARAYAN SUNDARARAMAN AND GAURAV BANERJEE

"I can tell you that experiments on TV are welcome"

There was a time when premier shows 'Shanti' (Doordarshan) and 'Kumkum' (Star Plus) used to air in the afternoon for people to enjoy at leisure. But the growing focus on prime-time gradually brought an end to afternoon programming and the audience was only left with repeats of prime-time shows. Well, it looks like Star India is looking back as its flagship channel, Star Plus is betting big on afternoon programming. The network has decided to bring in four new shows in the afternoon slot - what they call 'Star PlusDopahar' (12:30 PM to 2:30 PM).

Why is Star spending heavily on the afternoon slot? Why is it that the channel is putting a sequel of one of its most successful shows in the afternoon slot instead of prime-time? afaqs!Reporter spoke to Gaurav Banerjee (GB), president and head content studio, Star India and Narayan Sundararaman (NS), general manager, Star Plus to find answers of these questions... This is what the duo had to say...

Why is Star Plus eyeing the afternoon slot? What makes you confident about this move?

NS: We are looking at various ways to grow the category. Our research shows that there is a sizeable audience available in the afternoon. Then we thought — What is it that they watch? The answer is — repeats of popular shows.

That's when we thought of putting together an original content roster. We think this will help us grow the time-band, audience and consequently, the category. The consumer insight that we are building on is — women live a very busy life, juggling many roles. It is the afternoon when they get some me time to unwind. We want to capture that 'me time' with engaging stories.

Tell us more about the TG for this slot. How different is this profile from the quintessential prime-time viewer?

NS: The audience that we are targeting is women of all ages in the HSM. We don't cut it any further. Working women, young women, old women — there's a host of individual segments available in the afternoon and they all aggregate as the afternoon progresses. Are they different from prime-time viewers? Probably not.

You placed the sequel of Diya Aur Baati Hum — a prime-time show, in the afternoon slot. Wasn't that a risk?

GB: It was a very tough call to put 'Diya Aur



"We are looking at various ways to grow the category. Our research shows that there is a sizeable audience available in the afternoon."
NARAYAN SUNDARARAMAN

Baati Hum' in the afternoon slot. We spoke a lot, argued a lot, threw a lot of data around and finally asked ourselves, how serious we were about expanding viewership and time-spend. That's when we decided to do it. We have not budgeted these (four) shows less than our prime-time shows. We are not targeting lower ratings. We are not selling at lower rates. We are playing it big.

The move comes ahead of the Indian Premier League. Was it strategically timed?

GB: IPL has nothing to do with it. IPL comes and goes; it's a matter of six weeks. But when our shows work, they work for years. So this

move (afternoon slot) is not to escape any IPL onslaught.

You recently experimented with an expensive property like Prisoners Of War (POW) which failed to garner the desired ratings...

GB: POW didn't get the kind of ratings that conventional dramas on television do, but I think its a great experiment. It got a new audience in, one that otherwise wouldn't have come to the platform.

When we experiment with something new, failure rates will be high. That is a cost of operating in the creative business.

All our shows don't need to make the same amount of money. With some shows we will make money, while with some we are okay with losses. It's a part of the game.

Right, but how do advertisers handle such experiments?

NS: From a business point of view, as long as the composite moves forward in the right direction, we are fine. Being a former advertiser myself, I can tell you that an advertiser always welcomes and supports an experiment.

Even so, would you have experimented more had the system not been as advertiser-dependent as it is?

GB: Honestly, that has not come in the way of experimentation for a channel like Star Plus. The scale of Star Plus is very big. A good show on Star Plus is watched by close to five crore people. When you get aggregation of that scale, a lot of advertisers are willing to pay top dollars. The revenue the channel generates is good; we invest that into meaningful content. Could this change for the better with a better subscription-environment? To be honest, yes of course. Globally, look at channels like HBO - they have the ability to disrupt because they are not ad-funded at all.

The four shows Star Plus is launching are: A sequel of 'Diya Aur Baati Hum', 'Tu Sooraj mein Saanjh, Piyaji' produced by Shashi-Sumeet productions, an adaptation of a Turkish show 'Fatmagul', 'Kya Kasoor Hai Amla Ka?' produced by Purnendu Shekhar, Nandita Mehra and Bhairavi Raichura (24 Frames). 'Ek Aastha Aisi Bhee' by Ved Raj and Dheeraj Sarna and 'Dhhai Kilo Prem', from the creative mind of Sandeep Sikkand which will be produced by him in collaboration with Balaji TeleFilms. ■

anirban.choudhury@afaqs.com

MDEX REPORT

New Study

According to MDEX, Amazon is most mobile ready brand in India. The report has been released by Ansible, in partnership with global market research firm YouGov, and powered by Google. By News Bureau

Ansible, the mobile marketing and technology agency of IPG Media brands, in partnership with global market research firm YouGov, and powered by Google, has launched the inaugural edition of MDEX, that ranks world's most mobile ready brands. The MDEX determined each brand's mobile performance against five dimensions: discoverability, mobile optimisation, navigation and content, utility and usability, and driving desired actions.

In total, more than 2,000 brands were reviewed across 15 countries (Argentina, Australia, Austria, Brazil, Canada, Chile, Germany, India, Malaysia, Mexico, Philippines, Singapore, UK, Uruguay, and the USA) against 60 separate criteria, producing in excess of 2,40,000 data points.

The top 10 most mobile ready brands in India Are:

1. Amazon
2. Tata Motors
3. Hyundai
4. Maruti
5. Snapdeal
6. Horlicks
7. Lakme
8. Rin
9. Iodex
10. Bournvita

The top 10 most mobile ready brands in the world are:

1. Facebook
2. Amazon
3. 7-Eleven
4. Hyundai



From L-R: Anjali Hegde, Henry Tajer, Jake Gammon and Travis Johnson.

5. Microsoft
6. Nike
7. Google
8. Adidas
9. OLX
10. Target

Travis Johnson, global chief executive officer, Ansible, says in a press release, "The MDEX is a first-of-its-kind study that provides IPG Media brands clients with the tools, knowledge and platform insights needed to be at the forefront of mobile."

He adds, "A dynamic and robust mobile strategy is critical for brands in today's marketing ecosystem. The MDEX will serve as the corner stone of our client advisory services and strategic offerings".

Anjali Hegde, chief executive officer, Ansible India, says in a press release, "India is a mobile first nation and an entire generation has bypassed PC/Desktop to connect digitally. The new consumer is mobile first and uses it as a primary tool for information,

entertainment, engagement, communication and commerce. MDEX puts into perspective and benchmarks the mobile readiness of brands to connect with this new consumer. It is an authoritative study which looks at the mobile ecosystem in a holistic way. This study is timely and would immensely benefit brands to remain ahead of the curve."

In June 2016, IPG Mediabrands, in partnership with Jonah Berger, associate professor, The Wharton School at The University of Pennsylvania and New York Times

responsiveness, innovation and sociability.

Henry Tajer, global chief executive officer, IPG Mediabrands, says in a press

release, "Similar to the D100, the MDEX underpin our efforts to be the catalyst of change management and transformation for brands by harnessing the power of dynamic marketing to drive future-forward global strategies for our clients."

Jake Gammon, head of Omnibus, US, YouGov, says in a press release, "The MDEX methodology synthesises multiple data to create a truly multi-dimensional view in to the consumer mobile experience, and lays out a clear path for brands to innovate around their mobile web experience."

As the study evolves, the MDEX will continue to inform, educate and impact IPG Mediabrands, its clients, partners and specialty business units

MDEX will serve as the corner stone of client advisory services and strategic offerings.

best-selling author of Contagious: Why Things Catch On, unveiled the D100, it's first-ever global analysis and ranking of the world's most dynamic brands. Both rankings serve as fundamental insights to transform the agency's offerings, and adapt to new-world brand metrics, including agility,

on best-practices, innovation and insights on mobile devices. In an ever-shifting and fragmented media landscape, with new ways to connect with audiences, mobile-first strategies serve as a key component for sustained growth and future performance. ■

feedback@afaqs.com

The Steal-a-Deal offer

Term	No. of Issues	Cover Price	You Pay	You Save
1 Year	24	₹ 2,400/-	₹ 1,800/-	25%
2 Years	48	₹ 4,800/-	₹ 3,120/-	35%

I am enclosing a cheque / DD (payable in Delhi) No. _____ dated _____ drawn on _____ in favour of 'afaqs! Reporter' for ₹ _____

Cheque/DD should be in favour of afaqs! Reporter and mailed to the following address:
afaqs! Reporter, B&B Genesis, A 12/13, Ground Floor, Sector -16, Noida 201301 (UP)

Terms & Condition:

- Please mention your name and address on the back of cheque/DD
- Printout of this form is acceptable
- Please allow 2-4 weeks for delivery of your magazine
- All disputes subject to Delhi jurisdiction

YES, I WANT TO SUBSCRIBE TO THE afaqs! Reporter RIGHT NOW! (tick whichever is applicable)

☐ I want a one-year subscription ☐ I want a two-year subscription

First Name Last Name

Billing Address ☐ Home ☐ Office

Address

City State

Phone Postal Pin

Designation E-Mail

Company / Institution Fax

For Enquiries: Mail: subscriptions@afaqs.com

AMAZON

Offering More Entertainment

Amazon Prime Video India has signed an exclusive deal with **Lionsgate** to provide new content to Indian viewers. **By News Bureau**

Amazon Prime Video India, the subscription-based OTT platform, and Lionsgate, an entertainment and media company, recently announced a long-term exclusive deal that will offer Lionsgate's top acclaimed films, television episodes and upcoming new releases.

Movies such as 'La La Land', 'Deepwater Horizon', 'The Divergent Series: Allegiant' and upcoming 2017 releases 'Power Rangers', 'The Shack' and others will also be exclusively available only to Amazon Prime Video members, and will not be available on satellite or pay television. Rohit Tiwari at Morris Street Advisors, which represents Lionsgate in India, negotiated and closed the deal.

Nitesh Kripalani, director and



country head, Amazon Prime Video India, says in a press release, "It is awesome that Lionsgate has partnered with Amazon Prime Video to bring its original, daring and highly acclaimed content to Indian customers. We know our Prime members are going to absolutely love the selection of award-winning films, indelible characters and unforgettable stories from edge-of-the-seat thrillers to

spectacular action to heartfelt drama - in true Lionsgate style. Their prestigious and prolific library of motion picture and television titles is sure to produce sizable viewership for us."

Jim Packer, president worldwide TV and digital distribution, Lionsgate, says in a press release, "Our collaboration with Amazon Prime Video India is the latest example of our commitment to bring world-class, award-winning movies and television series to the Indian market and its viewers. We're very pleased to partner with Amazon as they continue to transform the face of entertainment in India and bring our premium film and television content to their viewers." ■

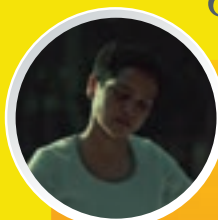
feedback@afaqs.com



Packer (above) and Kripalani: beginning a new chapter

Best TV Campaigns

Presented by: amagi



TATA TEA JAAGO RE 2.0

Jaago Re has always questioned people's apathy towards issues. Over the years things have changed! People express their outrage when things go wrong. But unfortunately all this happens 'after' an incident has occurred. With "Alarm Bajne Se Pehle Jaago re" we are urging people to act before things go wrong. We want to change this nature of 'reactivism' to 'Pre-activism' - timely activism that could work towards preventing these unfortunate incidents from occurring. We want the youth to act before the 'Alarm' rings.



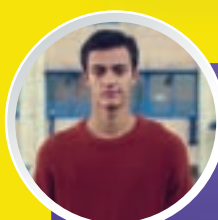
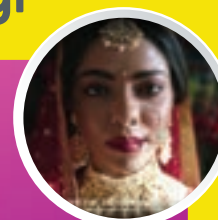
Sushant Dash
Regional President,
India, Tata Global Beverages

UNITED COLORS OF BENETTON
#UNITEDBYHALF

Women's safety and gender equality are issues very close to our hearts and we promote them through the Benetton Women Empowerment Program, a long-term initiative to support women's rights worldwide. We believe women in India are still struggling to claim their equal rights. In the plan of happiness for a successful relationship, man and woman play equally powerful and important roles. The #UnitedByHalf campaign is our way of changing the mindset of society and celebrate women as equal partners, and actively stand for her right to an equal life.



Sundeep Chugh
Chief Executive Officer and
Managing Director, Benetton India.



FASTRACK LIGHTWEIGHT

When we set out to create a TVC for the Fastrack Lightweights collection, we wanted to showcase two things - the attributes of the watches in this collection and the DNA of Fastrack, a brand that has always understood and mirrored the sentiments of the youth. The Fastrack Lightweights collection is made of extremely light carbon resin material; we feel this 'lightness' is an accurate representation of the attitude of the youth today. They confidently take most things in their stride, seeing the lighter side in situations, irrespective of how the rest of the world perceives them.



Ayushman Chiranjewala
Head of Marketing, Fastrack

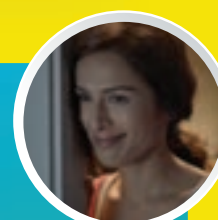


ROCA

We, at Roca, are committed to delivering design excellence that leads to creating unique experiences in bathroom space. The new campaign by Roca in India with its central theme as 'My Bathroom' aims to connect with the Indian audience and portrays how beautifully products of Roca reflect luxury, technology and style that one desires in his/her personal space. Featuring all the best moments of the day, the campaign showcases every detail in the bathroom space. We are the global leader in bathroom space and aim to reinforce brand's lineage, design capabilities and expertise that is established over 100 years.



Mayuri Saikia
Marketing Head,
Roca Bathroom products Pvt Ltd.



MAYA HARI

Marketing Trends in 2017

Here is our trends guide on how businesses should navigate the complex marketing landscape in 2017, says the author.



A study by Statista found that there are 375 million internet users in India, of which 303 million are active mobile users. Businesses need to battle with the onslaught of real-time information and the distractions of what's real and what's not, to reach, engage and win over customers. The ability to capture and retain a customer's shortening attention span is now more important than ever.

Here is our trends guide on how businesses should navigate the complex marketing landscape in 2017.

1. DOES YOUR BRAND SPEAK DATA?

Although many brands and businesses have adopted social media as part of their marketing strategy, the majority have neglected to leverage real-time social data analytics. In 2017, brands should leverage real-time data to filter, monitor and analyse social media conversations around a variety of topics. By analysing this rich data set, businesses can uncover key insights to make better decisions.

For instance, KitKat leveraged real-time social data analytics by changing promoted trends every hour to mirror what people were talking about on Twitter and then create content around it. Considering the live nature of the platform, KitKat personalised the content, depending on what's trending, to ensure users have a relevant, contextual, live and enriching break every time they check the platform and give them a never seen before, unique experience.

2. IS YOUR BRAND MOBILE FIRST?

Mobile is now — but brands are not ready. In APAC, 51 per cent internet users found mobile phones the most important Vs 26 per cent who chose laptop (Source: GWI). Most people are viewing websites, reading email, and perusing social media on their mobile devices. In 2017, if you're not catering your content, ads and online experience to a mobile user, then you are missing a massive opportunity. Everything from your business website to email campaigns

needs to be mobile-friendly.

3. WHAT ARE PEOPLE WATCHING TODAY?

Social video is experiencing massive popularity as a content marketing creative, and this growth is expected to continue in 2017. A Vuclip Global Video Insights report for the year 2015 shows that 85 per cent viewers in India consume short form video content on smartphones. Live video emerges as a next-level opportunity for exclusive, interactive content, turning social platforms into broadcast media. Platforms are making it easier to broadcast live through any smartphone. In 2017, be associated with the trendsetting brands experimenting with live video. This format tends to work best for content that is exclusive or newsworthy or happening live at CES or the Golden Globes, or content such as Q&A sessions that require live audience involvement.

@Filmfare live streamed exclusive curated content from the '#Blueroom' on Twitter, an hour before the Jio Filmfare Awards television telecast which was available worldwide to Twitter's logged-in and logged-out audience and connected devices. The special broadcast streamed from @Filmfare had Karan Johar (@KaranJohar) and Jitesh Pillai (@jiteshpillai), revealing inside scoop on Bollywood's biggest stars and sharing interesting backstage trivia from this year's awards. It attracted 11.6K viewers.

4. HOW CAN YOU HUMANISE YOUR BRAND?

In a world of too much content and not enough time, personalisation will be a huge win for brands looking to earn the attention of their consumers in 2017. Personalisation means segmenting your content to reach different types of audience members based on their preferences, interests, habits, etc. The most common form of this strategy is through lists, where certain content gets sent to certain types of users based on which lists they've opted into. A great example of personalisation took place during

the 2016 India Premier League (IPL) by Kingfisher (@kingfisherworld).

5. ARE YOU REACHING YOUR CUSTOMERS AT ALL TOUCH POINTS?

Increased personalisation goes hand in hand with cross-device marketing. Marketing efforts in 2017 need to address device preferences and cut across desktop, laptop, mobile and TV. However, the multiple devices that people use on their path to purchase can make measuring the impact of a mobile ad campaign difficult. Businesses can leverage conversion lift reports to better understand the ROI on mobile campaigns. In beta, we saw that people who were exposed to ads driving website conversions on both mobile and desktop devices were 52 per cent more likely to make purchases than people who were only exposed on desktop.

For instance, Audi was the first brand to leverage a TV x Twitter campaign in India to build conversations and impact across platforms. This was a significant campaign to say the least because at once, it saw the coming together of three important Twitter elements: Influencer led Marketing, Always On Conversations and most importantly, a first-of-its-kind, TV-Twitter Integration. As the first-of-its-kind in this region - Audi was able to integrate live tweets into their Launch Ad Spot.

6. IS SOCIAL THE NEXT MARKETPLACE?

We are moving into an age where purchasing does not need to happen on a third-party site. Users are on a social platform, so why should they have to leave in order to buy something? In 2017, we expect that social platforms will not be bound to only company-consumer conversation or attracting new prospects; instead, they will provide opportunities to improve conversion rates. Social platforms will work as new conversion channels and offer tools to convert prospects directly into buyers. The challenge for established brands is responding to these new

models with digital transformation.

7. CALL ME @ MAYBE?

Anyone who's spent 30 minutes on hold while trying to reach a company for customer service has thought "there must be a better way." We have seen an increasing number of people who shared this sentiment turn to Twitter for a faster, direct experience. According to McKinsey & Company (@McKinsey), the volume of tweets targeted at brands and their Twitter service handles has grown 2.5x in the past two years.

Direct messages on Twitter have enabled brands like Apple to have a dialogue with customers, resolving their issues while demonstrating their brand voice. In 2017, we expect more businesses to benefit from the combination of simple automation and human service in Direct Messages, that will make it easier to guide people to better customer service outcomes.

8. DOES YOUR BRAND ASPIRE TO BE AN INNOVATION LEADER?

As brands continue to innovate in audience engagement, immersive experiences will grow in 2017 with a 360 degree viewpoint. Live 360 video is not just about taking you to places you've never been; it's about connecting you with people and letting you experience something new with them. With these videos, the broadcaster anchors the experience so you can be present with them in whatever environment they're sharing from.

Airbnb became one of the first brands to take advantage of live 360 video on Twitter and Periscope. The accommodations network presented livestreamed 360-degree videos from London, Hawaii and Detroit, in an attempt to offer people unprecedented access to local communities and help them discover the hidden gems of a city, while promoting its recently launched Experiences and Places features. ■

(The author is managing director, Twitter, India and Southeast Asia)

feedback@afaqs.com

LEO BURNETT ORCHARD

Whole New Identity

Leo Burnett Orchard is one of the two agencies in **The Leo Group's new structure in India.** By News Bureau

Leo Burnett Orchard has announced a colourful and vibrant new identity, and a logo. The new identity is reflective of the agency's vision and ambitions for itself. Leo Burnett Orchard is one of the two agencies in The Leo Group's new structure in India.

The new logo is made of colourful building blocks. Leo Group's values, much like building blocks, stand for a child's imagination, colour, collaboration and integration of each piece with another to build and rebuild till the final pieces fit to make something beautiful. Leo Burnett Orchard will follow the Group's distinct 'Humankind philosophy', and its unique 'Play' methodology to drive growth.



Speaking about the new identity, Mahuya Chaturvedi, chief operating officer, Leo Burnett Orchard says, "Leo Burnett Orchard may be one of the Leo Group's two agencies in India, but our values and culture remain the same. Everything about our agency is new; the leadership, the vigour and even our talent's approach towards creativity. I am excited about our new identity; nothing would have summed up what we stand for better than building blocks."

Leo Burnett Orchard, a part of The Leo Burnett



Group India, handles clients such as Amazon, Colors, Wipro, Junglee, Ruchi Group, Jyothy Laboratories, Essilor, Macho and Emami, among others. It is a full-service integrated agency that specialises in strategy, creative, activation and digital. ■

feedback@afaqs.com

DDB MUDRA

Keen on Startups, SMEs

To this end, DDB Mudra West has launched an arm called 'Karma'. By News Bureau

With the growing number of startups and SMEs in the country, the Indian business has been witnessing a consistent, growing need for agency formats which provide lesser hierarchy and faster solutions. Addressing this need, DDB Mudra West recently launched 'Karma'. Headquartered in Mumbai, Karma has been established as a creative business catalyst with an agenda to partner clients who are making small beginnings but are nurturing larger ambitions.

With existing operations in Mumbai and Ahmedabad, the agency is on a consistent expansion mode. Unlike many small-sized agencies, Karma provides clients with an expertise of a full service, large agency. The clients are facilitated with a customised solution which captures multiple facets of marketing and advertising under a single umbrella. As Karma follows a zero hierarchy structure and has a young, empowered and talented team that is entrepreneurial by mindset, the turn-around time for solutions is faster and smoother.

The agency's backbone comprises of Sanjay Panday on the business front and his creative partner Vinayak Nayak, who are front-ending Karma's efforts towards a journey of unique and differentiated proposition. Panday is supported by Ronak Shah, his business partner in Ahmedabad and Makarand Gholba, his business partner in Mumbai.

In the first few months of its inception, Karma has already gained quite a few prestigious clients such as Brand Factory, SOTC and Shree Plan Your Journey in Mumbai, and Arvind Infrastructure, Chartered Speed and Electrotherm in Ahmedabad.

Rajiv Sabnis, executive director, DDB Mudra Group, says in a press release, "Karma has been conceived to tap into the start-up story of India. Many young entrepreneurs, who have big ambitions but are making small beginnings, need a creative partner that can be a catalyst in their business success. Since Karma itself is a start-up, it understands the challenges and opportunities that businesses starting up need to overcome to succeed and grow." ■

feedback@afaqs.com



NETFLIX

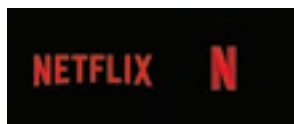
Aiming for More Reach

While Videocon d2h and Airtel will offer Netflix content via the DTH service, **the Vodafone deal is for prepaid programmes.** By News Bureau

Global video streaming service Netflix has announced three major partnerships in the country. While it has partnered with Airtel and Videocon d2h for Direct to Home (DTH) services, where it is now going to be available through the set-top box, without the need of a smart TV or dongles like Chromecast and Apple TV, it has also signed a deal with Vodafone wherein the both the latter's post-paid and prepaid customers can access content and pay for it as part of their monthly bill or prepaid amount.

"India is one of the most important and vibrant countries in the world, and we are delighted to be teaming up with three of its leading companies to make it much easier for consumers to enjoy Netflix," said Reed Hastings.

The Netflix app will be integrated into the set-



top boxes of both Airtel DTH and Videocon d2h, so that viewers can tune into Netflix on their televisions without having to use dongles or Smart TVs. Videocon d2h has reportedly already started the integration, and as part of the deal, the new remotes will have a special Netflix button.

Saurabh Dhoot, executive director Videocon d2h, said, "We are proud to have Netflix as our partner on our HD Smart Connect STB. This will strengthen our DNA of innovation by providing TV screen experience for Netflix users in a seamless manner. This partnership in India with Netflix gives customers the simple click of a button to easily select between our DTH and world class apps like Netflix services." ■

feedback@afaqs.com

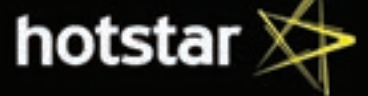
“THERE IS NO SINGLE MODEL OR ANSWER”

says Ajit Mohan, CEO, Hotstar, who is riding the online wave.
By Anirban Roy Choudhury



INTERVIEW

AJIT MOHAN,
CEO, Hotstar



Ajit Mohan has no qualms dissing the web series format, something his competitors in the video-on-demand space are gung-ho about. For him, it's TV shows, movies and live sports that will spell success for Star India's VOD platform Hotstar, which he has been at the helm of since its launch in 2015, and was subsequently named CEO of.

Soon after the launch, the network took a leap of faith by making one of its popular properties Star Guild Awards available on Hotstar before airing it on television. More recently, the same was done with a show called 'On Air With AIB'.

A year back, Hotstar strengthened its offering by making content from Disney, HBO, and Fox part of its portfolio. That was also the time some of its content was put behind

a pay wall.

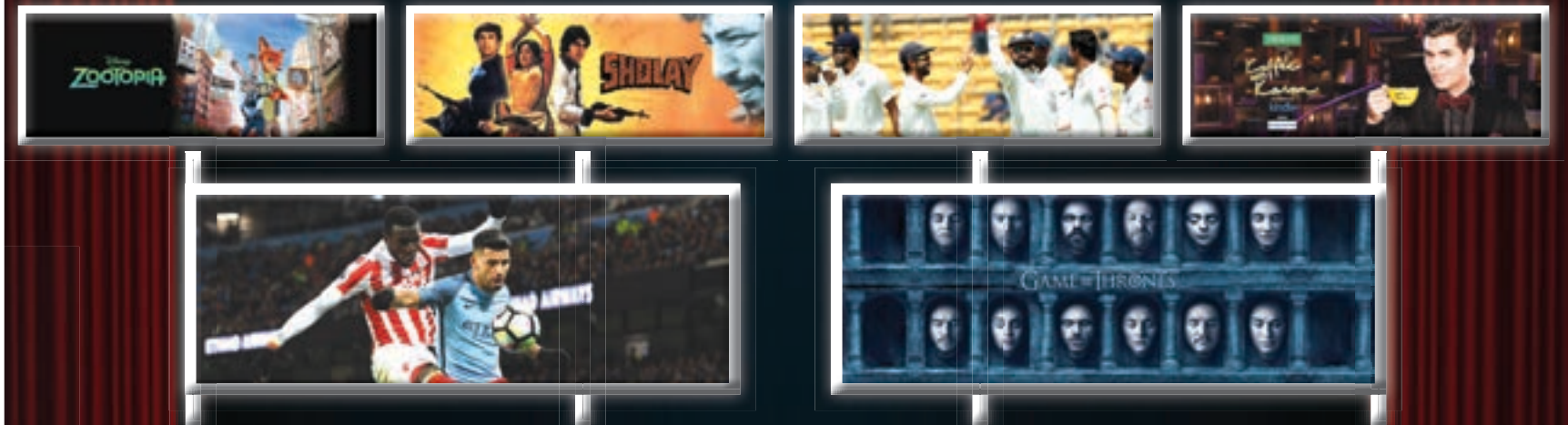
Mohan, a former McKinsey consultant, has been with the Star network for five years. We spoke to him about Hotstar and the business of online video. While he was candid about a lot of topics therein, he dodged our questions about Novi Digital Entertainment's ROC (Registrar of Companies) filings that show a whopping revenue of ₹186 crore and an equally alarming loss of ₹409 crore, in 2016, as reported by Financial Express in a recent article. Novi is a subsidiary of Star India that runs Hotstar.

Edited Excerpts.

Let's start with a basic question: If you compare the digital video business with the TV business in India, what are the fundamental similarities and differences?

Today, people, on an average,





spend two and half hours a day watching TV. In more mature media markets – because there are two to three TVs in a single home – the number is close to seven hours a day. The second and third screen in the house is going to be a mobile medium – we're betting on it. People will gravitate towards high quality, long-form, curated content. It will be about TV shows, movies and sports, across mediums.

When satellite TV was new in India, music dominated consumption. But later, when entertainment channels started producing daily soaps and airing movies and sports, the share of music reduced. We are seeing a similar trend when it comes to online video – the early years of online video were characterised by UGC (User Generated Content), short skits, comedy and movie trailers, but as people are getting less data-conscious, we're seeing an increased consumption of high quality TV shows, movies and sports.

On the other hand, the difference is – on digital, people are not constrained by the phenomenon of appointment viewing, like they are on TV. The second and third screen is a personal screen, where people are not constrained by who controls the remote. These are becoming the

primary screens for the youth.

Previously, these screens were incremental to television, but going forward, in the urban market, the bulk of the consumption will happen on such mediums and TV consumption will be incremental.

Everyone is obviously excited about the surge in mobile video viewing but what will happen when Jio goes pay post March 31? What percentage of your viewers come from Jio?

I think there is a bit of 'data tyranny' that happens. Variable pricing, uncertainty... all these make the consumer hyper-conscious, there is always a fear... Our observation is – when people have unconstrained access to data, they gravitate towards online video, long-form content and platforms like ours. If telcos assure people that they won't be charged for every minute, we'll continue to see the growth we have seen so far, even if data isn't free.

There is no particular number. The good part is, we've seen growth on Jio, on wi-fi and on other telecom operators. The competition has given consumers better options at cheaper rates.

To what extent is the fate of

Hotstar tied to bandwidth quality and pricing?

As more people have access to data, platforms like ours will benefit disproportionately. Yes we are excited about the growing access to – and falling cost of – data, but it is not a linear story. It's not just about data. Social media has grown by about 60 per cent in the last six months; Hotstar has grown by 400 per cent.

Over the last two years, we have invested heavily in our content and technology. Also, we have India-relevant technology, an example of which is the 'download' option. We were among the first to make TV shows, movies and sports content available for download, right from the beginning. Over the last few months, we have seen our international peers catching up with us.

From being totally free, you went partially pay in April 2016. Could you run us through the logic of why you took the step – and at that particular time?

When we launched Hotstar we made a conscious effort not to charge consumers. We were acutely conscious of the fact that people pay a lot for data. Three years ago, the cost of data was \$8 (₹521) an hour – that's more than most cable and satellite

packages cost in a month. Given how expensive data was relative to income, and relative to what people are used to paying for content, we decided to offer our services without charging for it. We wanted to unleash the power of on-demand consumption in India.

A year and half ago we thought – 'Let's offer differentiated content for discerning consumers who won't mind paying for a differentiated service'. That's when we launched our premium service with sports, movies and TV shows in the portfolio. It was a natural evolution; I don't think it was linked to a particular show.

What's the difference in the profile of your paid subscriber and free viewer?

There are no stereotypes that can be applied here. We see all kinds of content combinations – there are people who are watching Hindi TV shows and Premier League (football), for instance.

One thing has stood out, though – a lot of premium consumers come to us through the large screen. So while most of our free users come through the mobile, most of our premium users are enjoying the large

continued on page 17 >>

With an average qualifying sales of 9,23,356* copies (Sunday: 10,82,529), Dinamalar will give your brand the perfect reach across Tamil Nadu.

DINAMALAR
National Tamil Daily

தினமலர்
சென்னை

www.dinamalar.com
m.dinamalar.com



*ABC: Audit Bureau of Circulations

SONY BBC EARTH

Ambitious Move

"In a year, we'd like to be among the top 3 in the infotainment genre," says NP Singh on Sony BBC Earth. By News Bureau



Sony Pictures Networks India's (SPNI) first infotainment channel (standard and high definition versions) was launched on March 6.

Apart from English, the channel will have optional Hindi, Tamil and Telugu audio feed.

Sony BBC Earth was born out of a discussion that BBC Worldwide and SPNI had two years back; the JV between the two was announced in September 2015. In February this year, the Ministry of Information and Broadcasting (MIB) gave a nod to the JV to launch its channels in India.

Both players refused to disclose the financials involved in the JV, but addressing a press conference Paul Dempsey, president global markets, BBC Worldwide, said, "We had the content with us... we are present in numerous markets across the globe... we were looking for a partner in India. Sony on the other hand has market understanding... they are a giant in selling and distribution... so we are clear they are the ones who will operate the channel in this market."

While globally, channels classified as factual entertainment (infotainment) generate a major part of their revenue through subscription, NP Singh, chief executive officer, SPNI, opines that in India, BBC Earth will be driven by advertising.

"While the content and the channel are premium, we will have to put advertising as that is the revenue model followed in India. In the future, when digitisation is done, subscription revenue will play a major role. But now, it is advertising that will drive the revenue," he says, adding optimistically, "One year down the line we would like to be one of the top three channels in the genre."



"Feel Alive is the tagline – and ethos – of the channel..." says, Saurabh Yagnik, EVP and business head, English Cluster, SPNI, "... the brand positioning captures the emotion of subliminal happiness which viewers experience when they consume our content."

Creative agency Leo Burnett has worked on the promo films for Sony BBC Earth. "We will run a 360 degree marketing campaign for the next six to ten weeks to promote the launch of the channel. We still do not have an advertiser on board but we are in conversation with many," says Yagnik.

Bollywood actor Kareena Kapoor Khan is the brand ambassador of the channel. "It is a one-year-long deal," informs Yagnik.

The size of the infotainment genre in terms of revenue is close to ₹1,500 crore. In terms of viewership, the share of the genre is 1.2 per cent of all television viewership.

Leo Burnett has worked on the promo films for Sony BBC Earth.

History TV 18, Discovery Channel, Animal Planet, National Geographic Channel and Nat Geo Wild are the top five channels in the genre as per BARC India's Week 8 ratings.

A look at the programming of Sony BBC Earth: 'Why, How & What on Earth' at 8:00 pm for fun and insightful science, 'Wild Wild Earth' at 9:00 pm for nature and wildlife, and 'Earth Explorers' at 10:00 pm for adventure and human interest stories. On weekends, 'Earth Specials' will be aired at prime time. Key launches include The Hunt, Where The Wild Men Are with Ben Fogle, Trust Me I'm A Doctor, Snow Chick and Planet Earth II.

"We will have around 19 hours of original content per week," concludes Yagnik. ■

feedback@afaqs.com

HYPERCOLLECTIVE

New Launch

Pops' HyperCollective collaborates with 21 firms including Omax, PING, Windchimes. By News Bureau

KV Sridhar aka Pops has officially launched his new venture HyperCollective and would be heading it as founder and chief creative officer. HyperCollective is positioned as a technology company that binds the creative and strategy aspects of brand communication, by pooling in inputs from data science, analytics and tech experts, to hatch new-age advertising and marketing solutions for clients.

Based in Mumbai, a strategic team at HyperCollective, helmed by Pops, will team up with its collaborators to offer services to brands, institutions, and government organisations. As of today, HyperCollective has 21



KV Sridhar

collaborators on board namely, Omax (including Omax Money and Omax Rhodium), Sharpener, Wolfzhowl Strategic Instigations, PING Digital Broadcast, Umbrella Design, Supari Studios, Meraki VR Studio, NetBramha Studios, Fanatics, Simple Creative Inc, Experience Commerce, Windchimes Communications, Made by Fire, Candid Marketing, Mooncraft Innovation Labs, Phoenix TalentX Branding, 17Seven, Tookitaki and triggerbridge.

Additionally, it has support of brand gurus, independent marketing consultants, media buying agency, PR agency, and celebrated film makers. Over the coming months, it aims to further strengthen the collective by onboarding collaborators offering niche, disruptive services.

Together, HyperCollective (along with its collaborators PING Digital Broadcast Network and WindChimes Communications) and Nestlé India's brand team have started working on some original branded content, social campaigns and experiential content.

Sharing his vision, Pops, says in a press release, "The need of the hour is cocreation, collaboration with swiftness and agility. There is no single agency that excels in all four areas of content, communication, technology, and strategy. Through HyperCollective we have got on board some of the sharpest minds in these areas who have been pushing the envelope through their work. Our clients will have full access to all our collaborators at all times. As required, collaborators can be on-boarded in short span of time." ■

feedback@afaqs.com

<< continued from page 15

"There is..."

screen experience (via Chromecast and Apple TV).

Three years ago we were a very 'metro' phenomenon, but over the last two years Hotstar has gone fairly deep into the country. In fact, in cities with a population of over a million, cricket on Hotstar is more or less at par with cricket on TV.

You like to say you don't distinguish between the mobile screen and the TV screen. But advertisers and agencies do...

Yes, the advertising world still separates TV and digital. Over the last decade, most of the money advertisers spent on digital has been on display ads, Google or Facebook, because online video was yet to take scale. Platforms that had scale were purely subscription-based, like Netflix. So most brands never had the opportunity to advertise on high quality TV content, online.

While watching TV, the consumer is immersed in the content and is 'tuned in' enough to receive a brand message. But on social media, while scrolling up and down, or while watching a 30-second-long comedy video, one is not engaged to that extent.

Marketer and agency unhappiness with the way digital media is measured is building up, globally. Do you think we need a third party body to measure performance?

It is extremely important for us to have a third party measurement body. There's clutter in the advertising space on digital, especially with banner and display ads. There is very little consistency in terms of what exactly is being delivered.

There are platforms that claim

you have watched an ad if you have watched three seconds of it. Platforms have come out and said, 'Oops, we got our analytics wrong...' I don't think digital platforms have done any service to anyone in the country by creating so much confusion around what they are delivering.

Given the clutter of display ads, the uncertainties of measurement and the lack of confidence about exactly what they are delivering, I am not surprised with the skepticism of marketers and agencies.

Many platforms got away with it because they are disguised as 'technology companies'.

It's high time advertisers and brands got back to the basics and held everyone accountable for delivery in an old fashioned manner.

Is BARC the answer, then?

BARC is making an effort... and there are efforts driven by the advertisers. This should shed some light on what's happening in the industry. We need to move towards non-intrusive ads where brands pay only for ads that are being watched fully.

Everyone – advertisers included – is talking about original web series. Why has Hotstar kept away?

We don't believe in web series. I think the whole language of web series

or 'originals' came from streaming platforms that did not have access to high quality content. So they said, 'Let's create something cheap and quick. We don't have much content to show so let's create some hoo-haa with web series and originals...'

As we have seen in last two years, a web series does nothing for consumers, for storytelling or for the platforms. When you have a portfolio which includes live sports, movies and international and local shows, you don't need to resort to quick and dirty answers to solve your content problem.

IPL is around the corner.

You've made statements like 'Viewing of IPL in one million plus cities would be much bigger on Hotstar than on Sony'

"When we launched Hotstar we made a conscious effort not to charge consumers."

– What kind of revenue are you expecting from the event?

This is the fourth year we are streaming IPL (on StarSports.com in 2014; on Hotstar in 2015-16). From leveraging mobility (getting people to watch the game on-the-move), we've now moved on to saying we want to be the screen of choice even when people have access to television.

We want the experience of watching IPL on Hotstar to be much better than the linear broadcast on television. For this, we're working on re-imagining the community experience of cricket. Our 'Fan Graph', for instance, shows a viewer

the moments during which a match got maximum engagement.

Brands are using Hotstar to launch many of their products and services for summer. We have got advertisers and sponsors. This clearly signifies that advertisers believe the affluent, the ones who can pay, are on Hotstar.

There are three creatures out there: OTT platforms that have emerged from the TV space (Hotstar, Voot, SonyLIV), international players (Netflix, Amazon Prime), and born-online players (Viu, ALT Balaji, TVF). How do their odds of success compare? Does it all boil down to who has the deepest pockets?

I think the key to success is thoughtfulness. International or local, every player needs to figure out its space, proposition and consumers. Technology and awareness of data are also important. We're as much a technology company as we are a storytelling company.

What has been the biggest challenge in Hotstar's journey so far?

Before we launched (in 2015) there was a lot of skepticism from naysayers. We were building the category from scratch. We recognise that we have the DNA of a storytelling company, but our future is that of a technology company. We are open to learning; we are not declaring victory. There is no single model or single answer.

Do you believe in the philosophy of bundling in ad sales? How much of Hotstar's revenue comes from solus advertising and how much comes from combination deals with the Star TV network?

We are offering Hotstar to advertisers independently. There's enough opportunity. ■

anirban.choudhury@afaqs.com

The lure of the distant and the difficult is illusionary. The great opportunity is where you stand and what you stand for.







» PRATIYOGITA DARPAN GROUP «

DENTSU AEGIS NETWORK

Making Tall Claims

“There’s no validation for that”, says IPG’s Shashi Sinha on Dentsu’s ‘No.2 network’ claim. By News Bureau

Over the past several months, Ashish Bhasin, chairman and CEO, Dentsu Aegis Network (DAN), South Asia, has been very vocal about his ambition to overtake IPG and become the No.2 agency group in India.

After issuing a press release about having met this goal, the network has now released an outdoor ad campaign (in Mumbai, Delhi and possibly elsewhere) to the same end. The copy on the billboards reads: #2ndPlaceGreatPlace. Now India’s 2nd largest advertising network. So much to be grateful for. So much to look forward to.

The hashtag implies a digital leg to the campaign.

We asked Shashi Sinha, chief executive officer, IPG Mediabrands, what he makes of Bhasin’s claim. Sinha says dismissively, “Third party media data shows that Dentsu is not even in the top four, let alone the climate of No.2 — there is no validation for that claim,” adding, “In RECMA, the gap is so huge that nothing can cover it. Last RECMA, we were more than double so I am curious how he can cover that gap.”

In an interview last May, Bhasin said to afaqs!, “I am happy to be measured on any scale. Revenue, profit, billings, new business, growth... pick any parameter that is fair and uniformly applied. Let’s judge and decide on December 31, 2017. In fact, we’re going to be No.2 well before that but I will announce it at a time when there can be no contro-



“Third party media data shows that Dentsu is not even in the top four, let alone the climate of No.2 — there is no validation for that claim. In RECMA, the gap is so huge that nothing can cover it.”
SHASHI SINHA

versy around it.”

So, in the wake of his outdoor campaign, we asked Bhasin – On what basis are you saying you are No.2? There are no official figures to support this claim.

He told afaqs!, “There are four



parameters on which one can measure an agency group — people, billing, revenue, profits. These are the benchmarks against which we are happy to be measured.”

What about RECMA, the research company, that annually evaluates the media agency industry?

Bhasin responds, “The RECMA report is a report only on traditional media billings. It doesn’t capture digital,” adding that over a third of his employees are part of the group’s digital function.

“RECMA doesn’t capture digital, out of home, creative...” Bhasin explains, calling the RECMA report “an old, traditional media billings report, which comes with a one year lag.”

He goes on, “We have never claimed we are No.2 on old world legacy, traditional media. We are saying we are the second largest agency group in India.”

By that logic, even the next RECMA report will not reflect DAN’s ‘No.2 agency group’ claim.

Which is the No.2 agency network in India – IPG or DAN, then? In the case of privately listed companies such as these, there’s no way to validate any claims. IPG’s Sinha says, “...how (then) is he (Bhasin) making a claim without third party proof?”

It’s hard to imagine that DAN will back off on this or that IPG will let it slide. We’re yet to see the last of this, it’s safe to assume. ■

feedback@afaqs.com

BANG IN THE MIDDLE

Looking for New Pastures

The agency has appointed Govind Agarwal as the branch head for Mumbai. By News Bureau

Bang in the Middle, the five years old communications agency headquartered in Gurgaon, recently announced its entry into the Mumbai market. It already has presence in Chicago and New York. The agency has aggressive plans and already has clients in Mumbai. Its solutions spread across traditional and digital medium including social media marketing and digital solutions.

Commenting on the expansion, Prathap Suthan,

managing partner, Bang in the Middle, says in a press release, “There is no city like Mumbai that buys great work. And no better city that allows for merit to come through. For us being in Mumbai was always the way forward, and while we have been low key until now, it’s time we opened a bottle of champagne officially.”

Naresh Gupta, CSO and managing partner, says, “Mumbai is the capital of advertising and it needs an agency like ours with expertise across



domains. We have a proven offering that merges insights with craft and technology, and we are looking at Mumbai to grow in the city.”

Bang in the Middle, has appointed Govind Agarwal as the branch head for Mumbai. Agarwal has over 13 years of experience and started his career in retail banking with HDFC Bank, before moving to work with agencies such as Euro RSCG, Saints & Warriors and JWT. He has cross-industry experience of working on brands such as Skoda, FIAT, HDFC Bank, Godrej, Kellogg’s, Dainik Bhaskar, Danone, SAB TV, Lotus Herbals and CavinKare.

Bang in the Middle works with clients such as IndiaMart, Dulux Paints, INOX, VNL, DLF, Healthians, GMR, JSW, and TOI among others ■

feedback@afaqs.com

JOB SWITCH.in

Post: Senior Visualiser / Assistant Art Director

Company: Pathfinders

Profile: The ideal candidate should be a thinker who can translate ideas to visuals. S/he should have experience in working with all creative softwares.

Exp: 3 to 4 years

Location: New Delhi

Email: careers@pathfinders.in

Post: Client Servicing Executive / Senior Client Servicing

Company: Imagic Communications Pvt Ltd

Profile: Client Servicing-Operation Management. The candidate should be fluent in written and spoken English. S/he will have to manage daily business operations and projects, and intermediate between the client and agency.

Exp: 2 to 5 years

Location: New Delhi

Email: mail@imagic.in

Post: Senior Account Manager, Pharma Vertical (4 vacancies)

Company: Aspire Cerebro

Profile: We are looking for a passionate account manager who will partner with our customers and ensure their long-term success. S/he will have to manage a portfolio of assigned customers, develop new business from existing clients, and actively seek new opportunities.

Exp: 4 to 7 years

Location: Mumbai

Email: Fearless@aspirecerebro.com

Post: Content Writer

Company: Boch & Fernsh Inc.

Profile: We are looking for a smart candidate who will be able to write content for websites, which we develop. Content being the most important part of any website the candidate should be able to think creatively and write relevant copy for the same.

Exp: 2 to 7 years

Location: Mumbai

Email: careers@bochmail.com

Post: Copywriter

Company: Thought Bubbles

Profile: The candidate should believe in the power of words and ideas. S/he should be well aware of the latest advertising works in India and abroad, and be hungry for doing creative work.

Exp: 0 to 2 years

Location: Mumbai

Email: careers@thoughtbubbles.in

Post: Senior Social Media Executive

Company: Centum Advertising & Marketing Pvt Ltd

Profile: The candidate will have to create social media strategy focusing on LinkedIn, Twitter, Facebook, Google+ and YouTube. S/he should be able to make interactive content plan on a daily basis, work within Hootsuite, Radiant and other social media tools.

Exp: 1 to 2 years

Location: New Delhi

Email: hr@centumad.com

Post: Sales Assistant

Company: Attri Events Pvt Ltd

Profile: The ideal candidate should be target oriented, and do research and construct cost cards. S/he should define route-to-market, manage and build relationships with distributors and their teams, build trade relationships, formulate and implement research strategies to capture new clients, and develop strategies to retain existing clients.

Exp: 2 to 5 years

Location: New Delhi

Email: accounts@attrievents.com

Post: Graphic Designer

Company: Thoughttrains Designs Pvt Ltd

Profile: Looking for a graphic designer with at least one year experience for on-site operations. S/he should have hands-on experience in creating layouts for posters, brochures, logo designs, re-touching, colour corrections, etc. The candidate should be well-versed with Photoshop, Illustrator and Coreldraw. Excellent communication skills is required.

Exp: 3 to 4 years

Location: Navi Mumbai / Andheri, Vashi

Email: hr@thoughttrains.com

Post: Business Development Manager - Creative Brand Communication

Company: Rego Advertising

Profile: Getting new clients for mainline advertising and digital services, identifying new sales leads, pitching products and services, maintaining fruitful relationships with existing customers, and generating leads.

Exp: 3 to 7 years

Location: Mumbai / Chennai / Nagpur

Email: recruit@regoadvertising.com

Post: Creative Communication Manager

Company: Alaukik Group

Profile: Accompanying marketing team for presentations and meetings with clients to make impactful presentations with insight and industry overviews and agency ideas.

Exp: 3 to 5 years

Location: Mumbai

Email: career@alaukik.in

Post: Account Executive

Company: Janrise Advertising

Profile: Developing advertising campaign by liaising with client and agency colleagues, monitoring the effectiveness of the campaign, and writing reports.

Exp: 0 to 2 years

Location: Hyderabad

Email: hr@janrise.in

Post: Illustrator

Company: Sphinx Creative Communications Pvt Ltd

Profile: Creating conceptual and stock illustrations, developing characters, storyboards and illustrations for story books.

Exp: 0 to 5 years

Location: Mumbai

Email: illustrations@sphinxworld.com

Post: Senior Graphics Designer

Company: The Art Department Advertising

Profile: Record briefing with the client servicing team and / or the art director to determine the scope of a project. The candidate should have hands-on experience in print media, Photoshop touch ups, colour corrections. Candidate with the knowledge Coral Draw X7 and Telugu type setting will be given preference.

Exp: 4 to 6 years

Location: Hyderabad

Email: hr@tadglobal.in

Post: Assistant Manager (BD)

Company: Sun Vitality Systems (P) Ltd

Job Profile: Identifying new sales leads with pitching products / services, contact potential clients to establish rapport and set up meetings, preparing Power Point presentations, sales displays, and developing sales goals, quotes and proposals.

Exp: 1 to 2 years

Location: Delhi / Mumbai / Bangalore / Chennai / Hyderabad / Kolkata / Pune / Ahmadabad

Email: svsdigital2017@gmail.com



TO ADVERTISE, CONTACT:

Abhilash Singh

Ph: 09999989454

Email: abhilash.singh@afaqs.com

Aakash Bhatia

Ph: 09650544122

Email: aakash.bhatia@afaqs.com

jobswitch@afaqs.com

To view other jobs in Marketing, Media and Advertising, log on to: www.jobswitch.in

Join us on  : facebook.com/jobswitch

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

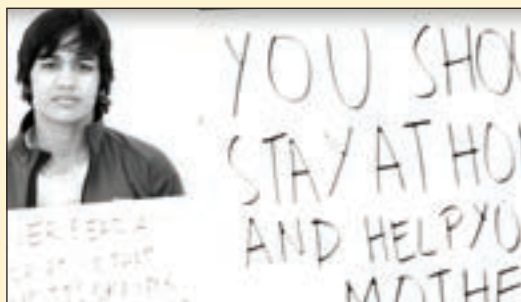
VIDEOS



OLX.IN

Online classifieds OLX has come up with a new campaign — '6 Months Break-Up Challenge'. The ad throws a challenge to people to sell pre-owned goods that haven't been used for at least six months. It targets the young, urban, and tech-savvy individuals.

Creative Agency: Lowe Lintas



MOTOROLA

Moto India's Women's Day campaign, '#Uncompromise' featuring Pooja Bhatt, Radhika Apte and Babita Phogat, celebrates the spirit of women who refuse to compromise. The film urges women to be confident and never give up on their passions.

Creative Agency: In-house



AIR ASIA

Air Asia's new digital campaign for Women's Day depicts women, across age groups living the lives they wish for themselves. It hinges on the thought that women, wherever they're from, have something in common; they all desire to spread their wings and chase their dreams.

Creative Agency: Circus Elephants



MOOV

Moov's campaign titled 'Apno ke liye Moov karo' features the new brand ambassador, Olympic medallist P.V. Sindhu. Through this ad the pain management brand wants to give out the message that it enables people to beat pain and live up to the expectations of their loved ones.

Creative Agency: McCann World Group India



GHADI

Ghadi detergent has released a new Holi-themed campaign which plays on the popular phrase 'bura na mano holi hai', and how it is abused by certain miscreants to take advantage of a situation. The ad encourages women to raise their voice against such harassment.

Creative Agency: ADK Fortune



ICC CHAMPIONS TROPHY'17

Star Sports, the official broadcaster of ICC Champions Trophy-2017 has unveiled a new campaign which builds the positioning of 'Champions Ka World Cup'. The anthem 'Har Koi Dekhega' highlights the quality of contest expected from the tournament.

Creative Agency: Star Sports creative communications team

PRINT

UNITED COLORS OF BENETTON

The Global fashion brand celebrated Women's Day with a campaign, '#UnitedByHalf' which urged people to unite for the equal half. The print ad featured actor Kalki Koechlin.



ONE PLUS

Smartphone brand One Plus' print ad campaign, featuring actor Amitabh Bachchan, invites readers to participate in the 'One Plus Best Smartphone Contest' and stand a chance to win ₹1 crore.



MERCEDES-BENZ

The new ad by the luxury car maker introduces the 'all-new E-Class' as a masterpiece of intelligence to readers. "A visit to your dealership is a must. The masterpiece awaits you," reads the copy.



afaqs! Reporter



The Steal-a-Deal Offer

Term	No. of Issues	Cover Price	You Pay	You Save
1 Year	24	₹ 2,400/-	₹ 1,800/-	25%
2 Years	48	₹ 4,800/-	₹ 3,120/-	35%



YES, I WANT TO SUBSCRIBE TO THE afaqs! Reporter RIGHT NOW ! (Tick whichever is applicable)

☐ I want a one-year subscription. ☐ I want a two-year subscription.

First Name	<input type="text"/>	Last Name	<input type="text"/>
Billing Address	<input type="radio"/> Home <input type="radio"/> Office		
Address 1	<input type="text"/>		
Address 2	<input type="text"/>		
City	<input type="text"/>	State	<input type="text"/>
Postal Pin	<input type="text"/>		
Designation	<input type="text"/>	Company / institution	<input type="text"/>
E-Mail	<input type="text"/>	Fax	<input type="text"/>
Phone (Please mention one number atleast)			
Residential Number	<input type="text"/>	Office Number	<input type="text"/>
Mobile Number	<input type="text"/>		



I am enclosing a cheque / DD (payable in Delhi) No. dated drawn on in favour of 'afaqs! Reporter' for Rs.

Cheque / DD should be in favour of afaqs! Reporter and mailed to the following address:

afaqs! Reporter, B&B Genesis, A 12/13, Ground Floor, Sector -16, Noida 201301 (UP)

For Enquiries:
Mail: subscriptions@afaqs.com

Terms & Conditions:

• Please mention your name and address on the back of cheque/DD. • Photocopy of this form is acceptable. • This is a limited period offer valid in India only. • Offer may be withdrawn without notice. • Offer valid for new subscribers only. • Please allow 2-4 weeks for delivery of your magazine. • All disputes subject to Delhi jurisdiction.

>> MOVEMENTS/APPOINTMENTS <<

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

ADVERTISING

Medulla

Healthcare communication agency, Medulla has hired key talent from leading mainline agencies such as JWT, Ogilvy, and DDB Mudra. Subash Franklin has joined as senior director - consumer, Healthcare. He comes from DDB Mudra with 15 years of experience. Franklin has worked with agencies such as JWT, Ogilvy, OMD, and Fountainhead across brand consulting, account planning and account management roles.

Ritu Sinha, who has joined as creative director, has 12 years of experience in advertising. She has worked with agencies including Ogilvy, DDB Mudra, Contract, and Capital.

Abhinay Patil has also joined the agency as creative director. A graduate from JJ Institute of Applied Art, he began his career with Leo Burnett. With over 11 years of experience before joining Medulla, Patil has worked for Evolution Bureau in San Francisco, and Grey and Ogilvy, Mumbai.



SUBASH FRANKLIN



RITU SINHA



ABHINAY PATIL

July 2010, before moving to JWT Delhi. At JWT, she has worked on brands from Unilever, Godrej, Kotak, Aditya Birla Capital, Kingfisher Airlines, Diageo, Kelloggs, Wills, Bata, Emami, World Gold Council, De Beers, Nestle and Nokia.



BABITA BARUAH

J Walter Thompson

J Walter Thompson India has announced the appointment of Varun Channa as senior vice-president and managing partner for JWT's business unit - Power of One (PO1) - that handles a large number of PepsiCo's flagship brands. He replaces Babita Baruah who moves to another role within the group. Channa will be based in Gurgaon and will report to Tarun Rai, CEO J Walter Thompson South Asia. An alumnus of the Jamnalal Bajaj Institute of Management Studies, he has over two decades of experience in marketing, advertising and media.



VARUN CHANNA

ADK Fortune

In a recent announcement, ADK Fortune, a WPP Group company, has hired Akashneel Dasgupta as senior vice-president and executive creative director. He will be based in Delhi. Dasgupta will handle the mandates for clients serviced out of Delhi NCR and Chennai. He has worked with ADK Fortune earlier and has been an integral part of its growth story over the last four years.

DIGITAL

Sapient India

Sapient, a part of Publicis Groupe, has appointed Sanjay Menon as managing director (MD) of the company. According to the press release shared by the agency, Menon will drive the strategy, capability development, and growth of Sapient's India presence and maintain its status as hub of the company's globally distributed delivery network. Menon, who will continue his responsibility of leading delivery out of India as global head of service lines for SapientRazorfish, takes on this new role from Rajdeep Endow. Endow has taken on the role of managing director, SapientRazorfish, Asia Pacific and is responsible for leading strategy and growth for the region and helping clients reimagine their business through radical customer-centricity.

MARKETING

ShopClues

In a recent announcement, ShopClues has appointed Harneet Singh as vice-president and head marketing. Singh in his last role was chief business officer at Zopper. At ShopClues, Singh will oversee marketing strategy and brand building across channels covering online, offline, mobile, digital and strategic alliance partnerships. Other focus areas would be media planning, rolling out campaigns in offline and online channels and activities directed at customer engagement/retention and acquisition. Singh is an alumnus from the Sydenham Institute of Management Studies, Mumbai where he did his Masters in Management Studies and prior to that he completed his Engineering.

Lenovo Mobile

Lenovo Mobile Business Group has appointed Sudhin Mathur as managing director - Motorola Mobility India. According to the press release shared by the company, Mathur has been inducted as a full-time director on the Motorola Mobility Board in India. He will also continue to serve as executive director for Lenovo MBG India. Mathur has been running the operations for Lenovo MBG in India since its inception in the country, and has been instrumental in leading the seamless integration of Motorola and Lenovo mobile businesses. He has over 20 years of experience in business management and consumer marketing in varied industries viz. telecom, services and office products and has been credited for significant contributions in catalysing growth of the telecom industry in India.



SUDHIN MATHUR

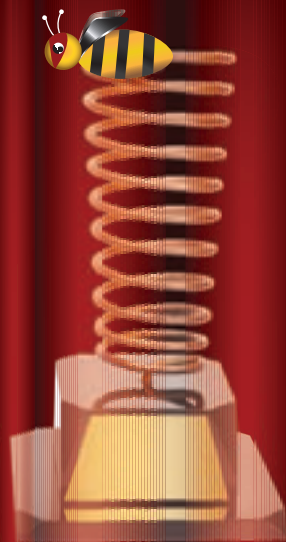
Veeba Foods

Badri Beriwal, general manager at GSK has moved to an FMCG food start-up, Veeba Foods as chief marketing officer. Beriwal has experience of nearly 14 years in marketing and sales roles across FMCG and OTC Healthcare categories. Having handled brands such as Britannia MarieGold, Horlicks and Eno, he now joins the food speciality company to build the brand. An alumnus of Narsee Monjee Institute of Management Studies, Beriwal has also worked at Walmart and Britannia Industries. He joined GSK in 2010 (LinkedIn). Veeba provides food intermediaries to leading quick service restaurants. It has made a recent foray into retail business and is planning to invest heavily in brand building.

MEDIA

iTV Network

iTV Network has elevated Varun Kohli to the chief executive officer of the network. Prior to this promotion, he was the CEO, India News. ITV network operates India News, NewsX, NewsX HD and Kohli's new role will include heading all the channels along with the digital assets, providing strategic direction, leading teams and strengthening revenues for the organisations. Prior to joining iTV network, Varun was the head of sales for IBN7.



FIND OUT WHO CREATED THE MAXIMUM **BUZZ** THIS YEAR!



Presents :

INDIA'S BUZZIEST BRANDS 2017



Powered by :



Final showdown - March 23, 2017 | Hotel Crowne Plaza, Gurgaon
07:45 pm onward

ENTERTAINMENT PARTNER :



RSVP : Ayush Pathak | +91 8447512979

For today's
RESTLESS
and
YOUNG.
For tomorrow's
WISE
and
EXPERIENCED.

afaqs!

3rd Edition

FOXGLOVE
AWARDS 2017

One of India's largest advertising awards.

ENTER NOW

www.foxgloveawards.com

Avail
early bird
discount till
March 20,
2017