

afags! Reporter

May 16-31, 2017

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INTERVIEW

Y S GULERIA
HONDA MOTORCYCLES
& SCOOTERS INDIA

16

Powered by its scooters, Honda stands poised to overtake Hero Motors in volume sales.
An inside view of the

SCOOTERISATION OF INDIA

10

BRITISH AIRWAYS
London Dreams

Cost-effectiveness is the name of the game.



COCA-COLA
When in India...

This adaptation of Coke's ad film has a twist.

14



HINDUSTAN TIMES
Calling Mumbai Home

What exactly does the campaign mean?

VIACOM 18
Talking Tamil 23

DB CORP
Bhaskar Lands in Surat 23

UBER EATS
Food on Wheels 24

WIPRO
A Fresh Look 27

72% growth in 3 years



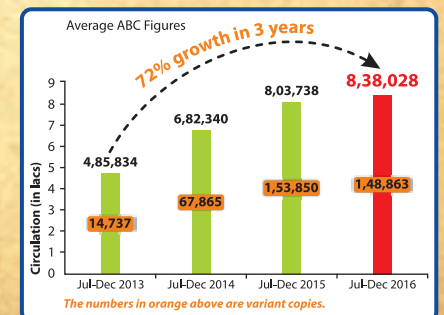
With Sustained Leadership

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This fortnight...



For a segment driven by passion and word of mouth, one in which brand loyalty is impossible to influence, what role does marketing play, really? And what exactly does the marketing head do? In the era gone by, two-wheeler advertising was about product specifications – today, people look for this information online. What role then, does mass media advertising play for this segment?

YS Guleria, the seasoned sales and marketing in-charge at Honda India, who has spent over two decades at the company, doesn't mince his words. He is frank and verbose and has been in the system long enough to answer questions like these in a straightforward-to-the-point-of-being-funny manner. While discussing SUVs and superbikes during the course of this interview, for instance, he told us that SUVs are cars people buy to, essentially, show off. "SUV is a way to say 'I am rich, I have arrived...'" and superbike culture is all about doing some vroom vroom in the evening..." he says, with a smile.

On the agency side of things, Guleria gets involved only during the ideation stage – when the creative brief is given to the team – and, "if there's a crisis."

Sales is a big part of his mandate at Honda, one that arguably, given the nature of this category and product, takes up more of his mindspace than marketing does. "Sales is massively stressful, your performance is always under scanner, your targets are always challenging..." he says about this part of his job. Keeping his on-ground staff pumped is the key, we learn. "The on-ground team can give up very easily. I have to make their job fun," he says.

He also spoke to us about the shrinking demand for motorcycles and the parallel "scooterisation" of the market. Compared to most of our recent marketing-based interviews, this one is rooted more in opinion and anecdote than in digits and data. "Too much analysis, leads to paralysis," he says.

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CONTENTS



COLORS

Changing the Game

"Have reality shows ever been so real before?" That is the question Colors poses with its adaptation of Win The Crowd.

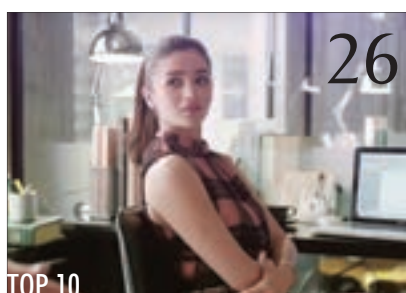


27

IAF

Giving Women Wings to Fly

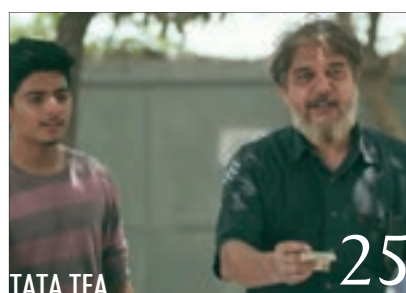
The Indian Air Force woos women in the new ad, Ek Ladki Hun Main.



TOP 10

YouTube Hits

A roundup of the most popular ads viewed on YouTube



TATA TEA

Easing the Pressures

The brand exhorts people to wake up to student suicides.

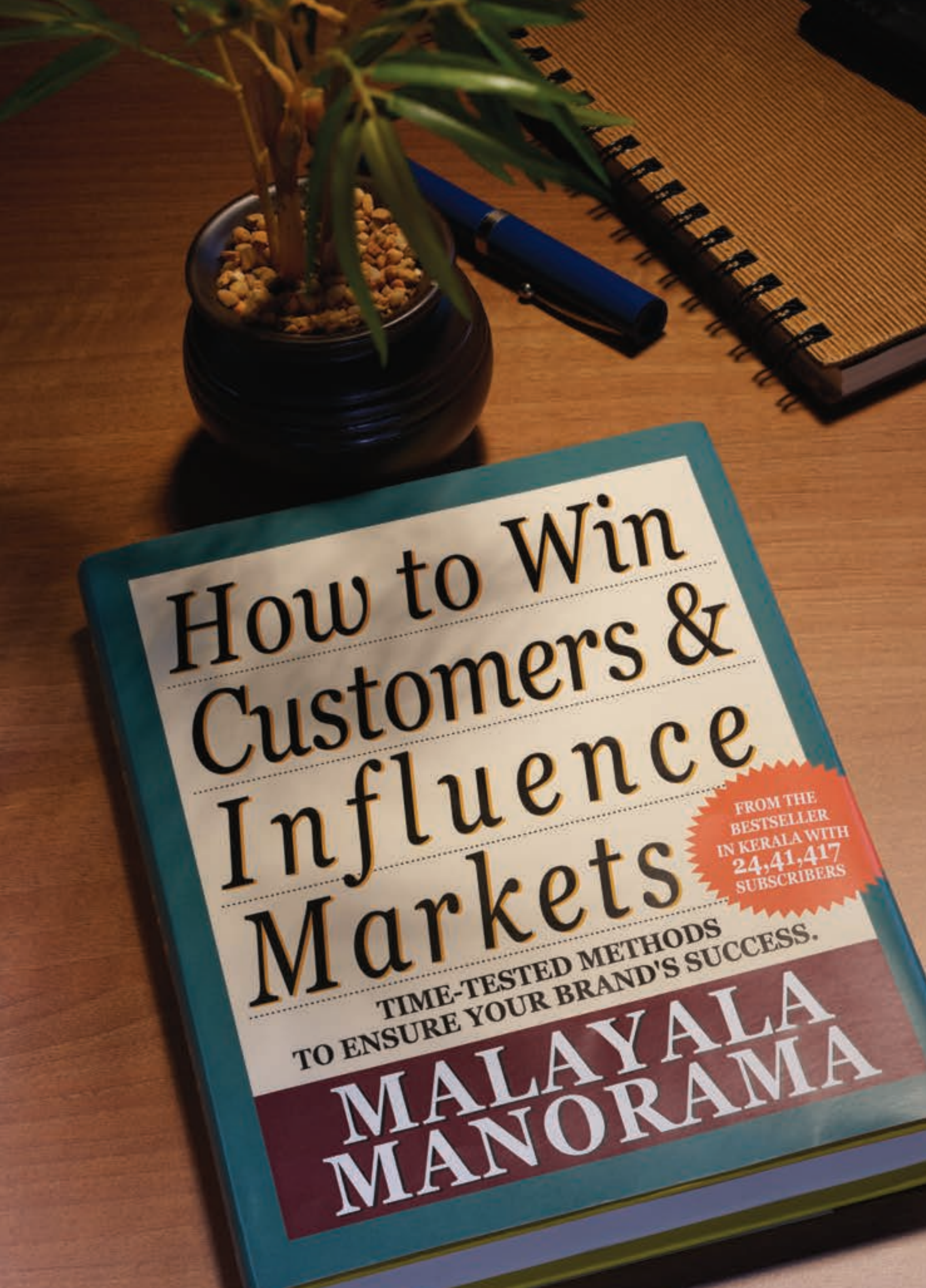


18

BY INVITATION

Abhik Santara

"Don't join advertising, don't stay in advertising."



How to Win Customers & Influence Markets

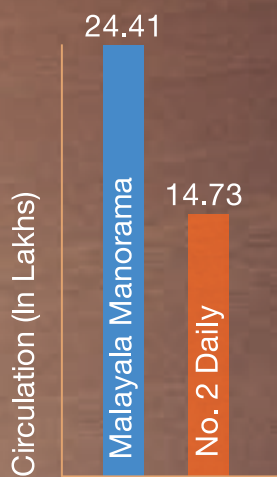
TIME-TESTED METHODS
TO ENSURE YOUR BRAND'S SUCCESS.

**MALAYALA
MANORAMA**

FROM THE
BESTSELLER
IN KERALA WITH
24,41,417
SUBSCRIBERS



Make your brand a bestseller with Malayala Manorama
that secured a formidable lead of 9.68 lakh copies
over the No. 2 daily and reaffirmed its leading position
in Kerala with 24.41 lakh subscribers.



Malayala Manorama, ABC (July - Dec 2016) report:

- Total circulation of 24,41,417 subscribers
- Lead of 9,68,364 copies over the No. 2 daily
- 98,670 new subscribers in one year
- No. 1 in all four socio-cultural regions

Malayala  Manorama
Nobody delivers Kerala better

Average Total Qualifying Sales, Source: ABC July - Dec 2016: Malayala Manorama: All India - 2441417 | Kottayam - 301633 | Kozhikode - 195514 | Kochi - 370441 | Trivandrum - 256358 | Palakkad - 151083 | Kannur - 146344 | Kollam - 217341 | Thrissur - 227413 | Malappuram - 154457 | Pathanamthitta - 166921 | Alappuzha - 177482 | Mumbai - 18200 | Bangalore - 28511 | Chennai - 11692 | Delhi - 13875 | Mangalore - 4152 No. 2 Daily: All India - 1473053 | Kottayam - 109680 | Kozhikode - 196324 | Kochi - 166513 | Trivandrum - 185035 | Palakkad - 108641 | Kannur - 188042 | Kollam - 123562 | Thrissur - 188985 | Malappuram - 77096 | Alappuzha - 96486 | Mumbai - 13251 | Bangalore - 10912 | Chennai - 5525 | Delhi - 3001 Source: ABC July - Dec 2015: Malayala Manorama: All India - 2342747 | Kottayam - 293931 | Kozhikode - 183379 | Kochi - 357385 | Trivandrum - 246330 | Palakkad - 143450 | Kannur - 137118 | Kollam - 206959 | Thrissur - 217740 | Malappuram - 143857 | Pathanamthitta - 160943 | Alappuzha - 170221 | Mumbai - 22162 | Bangalore - 28922 | Chennai - 11744 | Delhi - 14234 | Mangalore - 4372 Districts in each SCR: Malabar – Kasaragode, Kannur, Wayanad, Kozhikode, Malappuram | Central Kerala – Palakkad, Thrissur, Kochi | Central Travancore – Idukki, Kottayam, Alappuzha, Pathanamthitta | Travancore – Kollam, Trivandrum

PLANNERS ARE
FROM MARS.

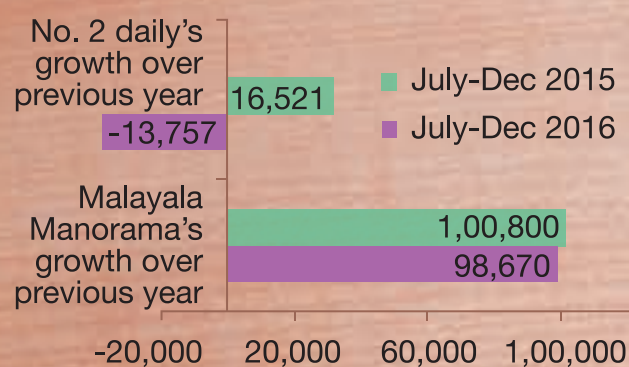
Clients Are
from Venus.

From the
front-runner in
Kerala with a
9,68,364
lead over the
competition

HOW TO CHOOSE THE MEDIA PLATFORM THAT
BEST SUITS YOUR CLIENT'S NEEDS.

MALAYALA MANOR

Make your brand a bestseller with Malayala Manorama that gained 98,670 new subscribers and reaffirmed its leading position in the State with 24.41 lakh subscribers, while the No. 2 daily lost a precious 13,757.



Malayala Manorama, ABC (July - Dec 2016) report:

- Total circulation of 24,41,417 subscribers
- Lead of 9,68,364 copies over the No. 2 daily
- 98,670 new subscribers in one year
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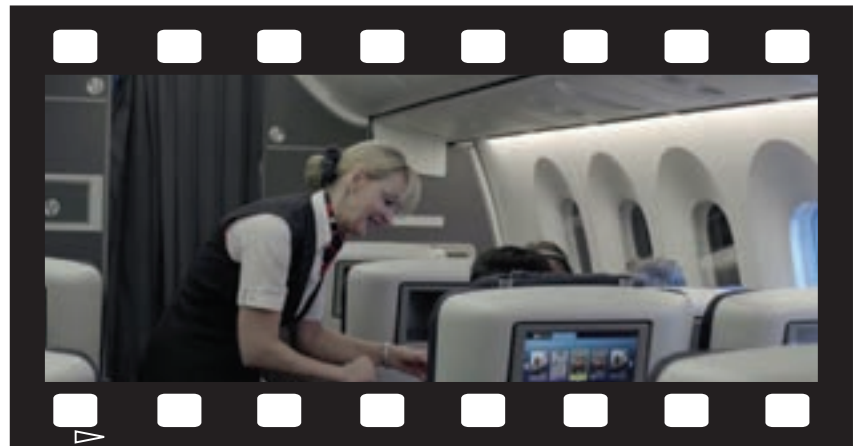
Malayala Manorama
Established 1888
Nobody delivers Kerala better

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BRITISH AIRWAYS

Making 'London Dreams' True

British Airways has launched a new ad campaign, **highlighting cost-effective airfare**. By Suraj Ramnath



British Airways, the airline that has been flying to India for more than 90 years, has recently launched its new digital campaign, 'Discover the London You Don't Know'. The three-minute film has been conceptualised by OgilvyOne Worldwide, New Delhi, produced by Q.E.D. Films and directed by Amit Masurkar.

The film is seen through the eyes of a young man from Chennai who discovers his grandfather's (Sethu Iyer) journal. The viewers are taken on a journey in which he relives his grandfather's time in London, eventually discovering a city he did not know.

'Is the ad based on a true story or is it part of a copywriter's imagination?' asked afaqs! Reporter "Over these years," answers Robert Williams, British Airways' head of sales - Asia Pacific and the Middle East, in an email, "we have witnessed countless stories of families reconnecting, friends reuniting, lovers defying distance and people discovering the side to their lives they never thought existed — much like how the young man in our film discovers London and in turn, himself. We are happy to have served as a medium and to have played a small part in all them. This film, though fictional, is a tribute to all those stories."

He adds, "The campaign positions British Airways as the catalyst of unforgettable experiences... The creative had to connect both rationally and emotionally with the India's younger population. The idea came from the insight that today's Indian travellers are more travellers than tourists, and London as a destination has something to offer to everyone



on a holiday in the city."

"This new campaign will also create awareness about the great value fares that British Airways is offering for travellers looking to discover and experience London," he says, adding about the timeliness of the campaign, "We just want to reiterate that flying to London has become even more cost-effective with the strength of the rupee against the pound..."

About the media plan, he says, "In India, most consumers have

creative director, OgilvyOne WW, New Delhi, says, "The idea was to show that no matter how many London stories you have heard, there's always one that you haven't. Because that story is for you to discover. And choosing to fly British Airways is the best culmination to any story about London. Also, there's the fact that Indians have been flying British Airways for generations. The challenge was to create a film that captures both these facets."

The film has been conceptualised by OgilvyOne Worldwide, New Delhi.

leap-frogged the desktop or laptop computer and graduated straight to mobile internet with online media consumption being the huge culture shift. British Airways understands that being present of platforms where the end consumer is present is key to ensuring selling success... British Airways has launched a number of promotional and marketing initiatives using digital and social media as the primary platform in the past few years."

Talking about the idea and challenge, Abhishek Gupta, senior



"This new campaign will create awareness about the great value fares that British Airways is offering for travellers looking to discover and experience London."
ROBERT WILLIAMS

a bit too predictable."

SMART MOVE?

The latest campaign is hinged on a very tangible market reality - rupee value has gone up relative to the pound, post Brexit. But nowhere does the ad mention cheap fares.

D'Silva says, "That would have been tactical and the content would not transcend time. The approach is correct... Invest in good content that is timeless in nature... the key word being good." ■

suraj.ramnath@afaqs.com

BRANDS AND SPORTS MARKETING

We as a brand feel proud to have partnered with the ICC Champions Trophy.

Will Yang

Brand Director, OPPO India



Oppo India's brand director talks to Diksha Seth about Oppo's cricket connection and its focus on the youth.

Describe the story of OPPO and the brand's journey in India.

OPPO's cultural core is Benfen. It has several levels of meaning and it gives us the criterion that we should do the right thing. At OPPO, we believe that the right thing is to provide the best of the best to our consumers since they are the very foundation for OPPO's strategy in India. We want to provide products that truly meet the customers' demand especially the youth and give them the best service.

Our product strategy is based on three key pillars: Design, Photography, and Battery solutions. In India, now we are focusing on photography especially selfie technology featured by delicately designed high-quality phones for the youthful consumers. This is why we came out with the Selfie Expert F series – F1, F1 Plus, F1s and the recently launched F3 Plus.

In India, we focus on a 360-degree approach to connect with our consumers across platforms through our marketing and branding strategy. We started out with ICC and are continuing to strengthen our relationship with cricket with the partnership with BCCI.

We have seen that OPPO has been

consistently coming up with new campaigns, which highlight the cool new features of the product along with the engaging insights (the recent campaign stars actor Deepika Padukone, for its 'Selfie Expert' smartphone - the F3 Plus that specialises in taking group selfies). How would you describe your TG?

As a Camera Phone brand, OPPO has always been focussed on Youth. Thus, we have been leveraging the two most followed platforms by youth in India – Cricket and Bollywood. Hence, all our activities are focussed on the same. We are trying to strengthen our focus on youth through associations with popular celebrities like Deepika Padukone. Since the millennials are the ones who coined the word selfie, we offer products catering to the same. We want to better connect with them and revolutionize the selfie taking experience in India.

In your opinion, what do brands stand to gain from sports sponsorships in India? What is your take on this?

Sport is a big entity in India with fans across the nation. For youth-oriented brands like us, associating with sports like cricket gives brands a plethora of opportunities to connect with consumers and create top of the mind recall. It is a brand building opportunity that helps one to go beyond the usual feature/benefit

led communication to a more relationship driven communication.

In a country like India, sports bring all of us together, especially when it is cricket. What is the basic motivation for OPPO behind targeting the Indian audiences through cricket given the recent sponsorship of ICC Cricket Champions Trophy?

The idea is to connect with the youth and offer experiences that go beyond the product experience. We as a brand feel proud to have partnered with the ICC Champion's Trophy. Since most of the people in India are inclined towards cricket, associating with cricket as a platform is a wonderful opportunity to connect with our audiences.

How do you think cricket would serve as a great platform to maintain an edge over other players in the (smartphone) category?

Just like I said, it's not just a marketing deal for us but an opportunity to highlight the brand, its passion and connect with our target consumers.

Does the association with mega properties like ICC Champions Trophy and Star Sports facilitates pushing your product through distributors, i.e. the trade channels?

We don't have an exact number for this, but for sure with these associations, more and more

consumers get to know about us and would like to try our products. We believe, with the best products that cater to consumers' real demands, the growth follows naturally.

What is the long-term vision of OPPO in India?

OPPO's products have pushed boundaries in terms of technology ever since its inception and have been a pioneer in providing the latest technology to its customers, especially in mobile photography. As a company, our endeavor has always been to bring the best products and excellent camera experience to our young consumers, especially the selfie experience. The great camera experience and high built-quality has enabled our brand to stand out in global markets, and this will continue to be one of our core advantages in the coming future as well. We aim to be one of best premium mobile brands in India.

What are your views on the other non-cricket properties, such as Pro-Kabaddi League, hockey etc.? Do you see them thriving and would you like to bet on any other sport besides cricket in future?

While other non-cricketing properties like kabaddi, hockey etc. have no doubt done well for the broadcasters as well as sponsors, we remain committed to tapping the cricket platform currently.

WINNING BEFORE THE GAMES BEGIN

COCA-COLA

When in India...

The Indian adaptation of Coca-Cola's international ad film, of which there are several versions, **features Bollywood actor Deepika Padukone**. By Sunit Roy

Coca-Cola has recently launched a new ad campaign, '#LiftTheFeeling', featuring actress Deepika Padukone. The ad titled 'Elevator' has been made under the 'taste the feeling' campaign keeping the Indian audience in mind.

The ad film is Coca-Cola's Indian rendition of the international ad campaign, and is in tune with Coca-Cola's "One Brand" strategy to unify all Coca-Cola Trademark brands under one creative approach. The narrative draws upon the significance of Coke in acting as a catalyst of social bonding and breaking the ice between a celebrity and a fan stranded in a stuck elevator. Keeping in mind the localised tastes and sensitivities of the audience in the country, this version is different from the global campaign, primarily in terms of the overall flavour which is rooted in the Indian context.

The '#LiftTheFeeling' campaign was launched first on digital media with exciting teasers featuring Deepika Padukone. Before the digital launch of the ad, the teasers of the campaign sent the consumers in a tizzy, guessing 'what's next?' Creating curiosity amongst viewers, the launch on digital media had consumers liking, sharing and commenting relentlessly, resulting in greater engagement between them and the brand.

Part of an integrated marketing campaign, the full commercial was

The Indian version of the 'Elevator' campaign has been conceptualised by McCann India.

launched by Deepika Padukone on her official Facebook page on April 19 (garnering over 20 million views in less than two days), before going on the television on April 21.

Of late, Coke has been trying to explore desi insights - such as '#CokeNawaazi'. Although, Coca-Cola rolled out an India-specific campaign under the '#TastetheFeeling' umbrella featuring Bollywood actor Sidharth Malhotra in March 2016, the brand came up with a concept - '#BrotherlyLove'



"This is an interesting twist, which would seem to suggest that unlike in the Western world, Coke believes that its core target consumers in India are more male than female."
SAMIT SINHA

that captures the camaraderie between siblings for the first time. The ad campaign, '#BrotherlyLove', released on YouTube in December 2016, was Coca-Cola's Indian rendition of the international ad campaign which was launched on YouTube in January 2016. The 'Taste the Feeling'

campaign was featured by more than 200 countries across TV, outdoor, print, retail signage and more. A number of versions of some of these ads were shot by Coca Cola with the actors differing for cultural relevance. The same approach was taken with 'Elevator.'

So far, three versions of the 'Elevator' campaign have been shot on the same set using different casting in different geographical locations. The storyline, art direction and overall creative quality remain



the same with small adjustments.

The Indian version of the 'Elevator' campaign has been conceptualised by McCann India. The ad has been directed by Hemant Bhandari and produced by Chrome Pictures. And while the desi version of the campaign showed a hotel service attendant sharing a light moment with Padukone as he promptly offers a chilled Coke to the hassled actor after they get trapped in a dysfunctional elevator, the global version of the ad is a modern day tale of a famous DJ and a hotel waitress.

"The objective was to come up with a concept which is both entertaining and universal in appeal despite maintaining a very local flavour. The 'Elevator' campaign is conceptualised in a way that it is truly enjoyable for everyone, especially due to the celebrity quotient of (Deepika) Padukone, upbeat music, great storytelling and the positive message that no matter what you do, you can always bond over Coca-Cola," says the official spokesperson of Coca-Cola India.

WELL ADAPTED?

And while the gender reversal is interesting, and campaigns such as 'Elevator' have universal appeal, we asked the experts, 'What are the thumb rules an agency ought to keep in mind while adapting international films for the local market?'

According to Azazul Haque,

executive creative director, Ogilvy, Bangalore, adapting international films is never the choice of any agency. It's always a mandate that comes from international headquarters. "So, I believe this must be a mandate from the global, which the local agency must have followed. Having said that, local insights always work a lot better in categories of mass appeal such as soft drinks and beverages. 'Thanda Matlab Coca Cola' is a great example of that," says Haque.

Samit Sinha, managing partner, Alchemist Brand Consulting, says one can't fault the local adaptation of the international campaign. In fact, it's almost a literal adaptation - in letter, not just in spirit, except for the gender reversal. "This is an interesting twist, which would seem to suggest that unlike in the Western world, Coke believes that its core target consumers in India are more male than female. That's probably why they've used a celebrity who is a male fantasy," he says.

Harish Bijoor, brand expert and founder, Harish Bijoor Consults Inc. feels that the adaptation is perfect and fitted to context. He, however, maintains, "It's not as purposeful as the idea of using (Deepika) Padukone. The biggest thing to keep in mind is to ensure that its not a dumb translation. What's important is to use the persona of the star well, and Coke does a good job." ■

sunit.roy@afaqs.com



15 MIN ACHCHHE HAIN

RADIO MIRCHI NOW ENSURES THAT YOUR BRANDS GET EXTRA ATTENTION.
BECAUSE WE'VE REDUCED OUR ADVERTISING TO
JUST 15 MINUTES FROM 22 MINUTES EVERY HOUR.

NOW, LISTENERS STAY TUNED IN WITH FEWER ADS AND MORE MUSIC,
ENSURING YOUR BRAND IS HEARD MORE. COME, GIVE MORE
TO YOUR BRANDS WITH LESS, ON RADIO MIRCHI.

HINDUSTAN TIMES

Calling Mumbai its Own

We spoke to Rajan Bhalla, group CMO, HT Media, about the 'Mumbai Meri Hai' campaign. By Sunit Roy



Hindustan Times has rolled out a campaign through which it celebrates the spirit of Mumbai — talking about nostalgia, the qualities of the metropolis and how the city accepts everyone while preserving a distinct culture of its own.

Titled 'Mumbai Meri Hai', the campaign aims at building an emotional connect with Mumbai and the Mumbaikars while emphasising on the fact that today, HT gets Mumbai better than others.

Conceptualised by RK Swamy BBDO, the campaign consists of three films which celebrate Bollywood, cricket and Irani cafes that are prevalent in the city. The first film, 'Bollywood', features a girl singing a song about the actors and their stardom, while the second film, 'Cricket', starts with a youngster playing gully cricket and progresses to the stadium as a Marathi song is played. The third film, 'Irani Cafes', depicts Mumbai's culture, and features a Parsi man singing about the famous dishes found in these cafes across the city. The films have a common message that takes further the brand's proposition, 'This is Mumbai. It accepts us all. HT gets Mumbai'.

Seen as a Delhi paper at the time of launch, HT has been relentlessly working towards helping address the issues faced by Mumbaikars through its strong and credible editorial and host of on-ground activations. In the past few years, HT has taken up various issues such as traffic through its 'Unclog Mumbai' campaign and has also launched the 'Clean Mumbai' campaign. It has also launched initiatives such as 'No TV Day', 'HT Most Stylish' and the HT Scholarship Program for kids, 'HT Paathshala', to



help educate unprivileged children.

So we asked Rajan Bhalla, group CMO, HT Media, 'Why did the brand plan to launch a Mumbai-specific campaign?'...

Pat came the reply. "Hindustan Times has been in Mumbai for almost 12 years. It entered a market which used to be a TOI (The Times of India) monopoly and has been growing since the time it launched in Mumbai... Today, it is seen as a Mumbai paper with almost 1.5 million readers and over 900,000 solus readers," says Bhalla. "The recent research done by us clearly revealed Mumbaikars having a strong

affinity for HT. This triggered us to celebrate the true spirit of Mumbai, which accepts people from all parts of the country."

Elaborating further, Bhalla says, "HT is now an extremely strong brand in Mumbai, a market where other brands tried to make a dent, but failed. It is now almost 2/3rd of TOI and fast closing the gap."

In addition, HT Media also has a very strong radio presence in the city with two leading stations (Fever 104 and Radio Nasha) along with a business paper — Mint. "All this, in addition to our digital platforms, give us millions of touch points with our consumers and customers. Its our way of thanking the city for not only accepting us but making us a part of their lives," says Bhalla.

Although the films will be seen more on digital and cinema platforms, the brand did not produce

classically has been the home turf (quite literally) of the largest selling English broadsheet in the country - the TOI (Bennett, Coleman & Co.). "I think the war is fought at the ground level, distribution and last mile hawkers conversion, more than at a communication level. The job of communication is simply to create awareness that HT has now entered the Mumbai shores... and to that extent, the communication does justice to its task," says Banik.

The other good thing Banik says about the campaign is about its extendability and how as a city, Mumbai has so many shades and dimensions to it. "For me, it's a pretty nice, eye-catching campaign with a very nice, hummable tune, well-packaged and presented with high eye ball grabbing quotient, which fully justifies its role in creating awareness about HT's entry into the fiefdom of

The campaign consists of three films which celebrate Bollywood, cricket and Irani cafes.

them specifically for a platform.

On choosing the topics for the films, Bhalla says it's always hard to create films that connect with the consumers without many added layers. "The toughest part of creating the films was keeping them simple, touching the right emotional cord, entertaining the viewer while not losing sight of the key message... And I think both RK Swamy and Venus Films have done a terrific job."

TOUGH COMPETITION

According Ayan Banik, head brand strategy, Cheil India, it's a huge, onerous task for Hindustan Times to enter the Mumbai market, which

its key competitor - TOI," says he.

Suman Srivastava, founder and innovation artist, Marketing Unplugged, says that the ads are well executed but he puts a question mark on the strategy adopted by the brand. "After so many years of being in Mumbai, does HT really have to tell us that it gets Mumbai? And if it does, then shouldn't it have something more insightful to say?" he asks.

"HT itself has been running the 'No TV Day' campaign for several years. This campaign looks good, but is a pretty superficial look at Mumbai and in my opinion, does nothing for brand HT," he adds. ■

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COLORS

Changing the Rules of the Game

'Colors' adaptation of Israeli format 'Win The Crowd', goes live. By Anirban Roy Choudhury

Not long back, there was a debate hotting up in the General Entertainment Channels (GEC) fraternity, "How real are the reality shows?" 'Colors', in the last couple of months, changed the argument to, "Have reality shows ever been so real before?" (in the Indian context). February beginning... Viacom18's GEC launched 'Rising Stars', a show where the performance was analysed by the audience through live voting through the Colors app.

Cut to May 7, 2017... the channel launched 'India Banega Manch', an adaptation of Studio Glam created Israeli format 'Win the crowd'. The show won't have a stage or judges. The performers, through their talent, need to grab the attention of people passing by in a busy location and the one who manages to get the maximum attention in a particular location, sits in the 'Jeet ki seat'. The show is produced by BBC Worldwide Entertainment and will be on air every Saturday and Sunday at 9:00 PM on 'Colors'.

EXPERIMENTATION IS NECESSARY...

"What we always try to do is offer a wide variety to the viewers who are becoming very discerning. The game is different now; you will have to keep throwing something different to them all the time. This, 'India Banega Manch' is another such initiative. At the end of the day, we want to attract as many eyeballs as we want," says Raj Nayak, chief executive officer, Colors.

The experimentation keeps the internal team going too, "The creative team gets bored doing the same thing again and again. You have to keep challenging their creativity. This is difficult and has never been done in India... the team will respond saying we will pull it off and that is the adrenaline rush you need to keep going," he adds.

CHALLENGES AND LEARNINGS...

"Doing 'Rising Stars' was not an easy decision at all, just imagine the screen going blank in the middle of the show. We were shooting during the day and showing at night. There were odds against us, but sometimes you need to go by your instincts and



have the self-belief that you will be able to pull it off," asserts Nayak.

There are multiple production challenges too, that such an experiment faces, "The first shoot of 'India Banega Manch' happened at Juhu beach. The cameras we were using melted because of the scorching sun. Then we had to bring in special cameras for outdoor," he informs.

The challenges are not limited to equipment only, "We had permission to shoot for a particular period of time and the shoot got stretched. People weren't moving. We were in Delhi and the temperature clicked 45 degrees, Calcutta (Kolkata) it rained... these are learnings that we can only attain once we try something. Next time, we will apply these learnings during execution," he adds.

"We had to put 12 hidden cameras. That was also a very challenging aspect. Where do you put them in a public place? Another thing that was always on our mind was that what if there isn't a crowd? We weren't announcing beforehand that we are doing something on this day at this place. So, there were many challenges, but at the end of the day, I have seen one episode and it is looking good," says Nayak.

MONETISING AN EXPERIMENT WITHOUT DATA...

"It's true that advertisers go wherever the eyeballs are," but for an experiment like 'Rising Stars' or 'India Banega Manch', there is no excel sheet



"What we always try to do is offer a wide variety to the viewers who are becoming very discerning. The game is different now; you will have to keep throwing something different to them all the time."

RAJ NAYAK

confidence for the advertisers... like what is probably there for 'Naagin', smiles Nayak. "Advertisers stay away also because of what we charge for 'Naagin'..." "See, advertisers punt on our experiments, and they punt on us because Colors as a brand, if we have taken up something, we have

delivered," he adds.

Oppo camera phone has partnered Colors as presenting sponsor of the show, "Oppo had also backed us for 'Rising Stars' and advertisers back an experiment for their benefit too. Say tomorrow, I would charge '50' because you are coming today I am giving you for '40'. Now next year, when the show has worked and delivered, you get the first right to refusal and your base price is 40, so it would be 40 plus something."

"Any new non-fiction show we launch in the first year, we won't make money. It is by the third year that we break even and then we make a profit. This is the way the business is at this stage."

LAUNCHING BANG IN THE MIDDLE OF IPL...

GEC numbers do go down while the IPL is on. We are already seeing Sony Max topping across genre chart, "And we are launching our show bang in the middle of IPL. See, there is a set of the audience which doesn't watch IPL, if I can get the majority of that audience, I can at times deliver better than IPL," says Nayak.

He adds, "IPL will be there every year, I cannot shut my operations because of that, and all advertisers cannot be on IPL because the ticket size is very high. So we are clear, we have our inventory sold out, we have a great idea, why wait for the IPL to get over?" ■

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INTERVIEW

Y S GULERIA
HONDA MOTORCYCLES
& SCOOTERS INDIA

The Scooterisation of India

Powered by its scooters, Honda stands poised to overtake Hero in terms of units sold. Y S Guleria talks about how Honda Motorcycles & Scooters is 'scooterising' India.

For the two-wheeler industry 2016-17 was a bitter-sweet year. The good news came with the Pay Commission announcement followed by a great monsoon. But in November arrived demonetisation which was soon followed by the BS-III to BS-IV transition (all vehicles had to comply with BS-IV). Overall, 166.5 million two-wheelers were sold in the year, with scooters accounting for 33 per cent of this.

Honda Motorcycles & Scooters India (HMSI) managed to secure a 12 per cent growth, nearly twice that of the industry's growth. HMSI sold over five million two-wheelers - the first time that a 100 per cent two-wheeler subsidiary of Japanese giant Honda Motors achieved that feat anywhere in the world.

HMSI makes motorcycles, scooters, superbikes and a moped - Navi - in India. Its bestselling scooter is the Activa (and its various models), which along with Dio and Aviator makes up the scooters range. Motorbikes include Shine, Unicorn, Hornet and Livo while the superbikes are the CB series and Goldwing. Last year, of its sales through 5,300 outlets, scooters weighed in with 71 per cent while motorcycles comprised 27 per cent and Navi the rest.

Yadvinder Singh Guleria, senior vice-president - Sales & Marketing, HMSI, who has been with the company since 2005, moved out for a year in 2011 to join Polaris as director. In 2012, he returned to Honda. In this interview with **Anirban Roy Choudhury**, he throws light on the 'scooterisation' of India. Edited excerpts:

Two-wheelers is a category where decision making is driven by word of mouth... What role does marketing play in the mix?

If the brand is a trusted one, the decision making is very quick. When you have high brand trust, the enquiry-to-purchase conversion is very high - we saw this for Activa.

Another example is that during the BS-III to BS-IV transition everyone was discounting but people went for Honda as their first choice. That's a victory of marketing and it was because of the trust in brand Honda.

Once you are in a crisis, it is how society stands by you and how the consumer perceives the brand during that difficult period that is the real test of a brand.

Activa is the largest selling two-wheeler in India... what about Dio and Aviator the other two automatic scooters you have in your portfolio? Is the TG different?

Activa was the first model that we launched. Then came the Dio and Aviator. The USP of Activa is that it's a complete family scooter. The other two are sub segments that we had created. There are a set of consumers who say that they want something different. We do not want to lose those consumers and hence we got these two sub brands.

Dio was customised for the youth - from the footrest, which is inclined and not flat to our marketing initiatives, we were clear that this is a trendy offering for the youth. Our recent launch, Activa I, is for consumers who like a lighter machine. Then we have the Aviator which is for tall people. All this helps us expand our market and not lose customers.

Geographically how does the market vary for Activa? You are yet to reach high numbers in East. Also, do you see distinct kinds of usage in different parts?

From Bihar to the North-Eastern part of the country we sell more 'Shines' than scooters. Digging deeper to find out why this is happening, we saw that many people used two wheelers to distribute milk. In Punjab, the sales of Aviator are high because Punjabi women are taller.

In Goa and Kerala, we sell more Dios than Activas. In fact, in Goa the colours which sell the most in the rest of the country sell the least - funky colours sell more in Goa.

When it comes to the East, the numbers are not that high compared to the South and the West. That is because the service sector is still growing and is yet to take full shape.

Is there a common trend that you witness across the country?

The common trend is that motorcycles sales are shrinking while that of automatic scooters is growing rapidly. People who use two wheelers as a means of communication do not want to switch gears. They prefer a comfortable automatic model.

A bike has limitations. It does not provide any carrying space while the scooter does. Another thing that has changed is the consumer base. Earlier, you used to have only the young male riding a two-wheeler, now it's a totally different consumer base using two wheelers. All these factors have resulted in the shrinking of motorcycles sales and the rise of 'scooterisation'.

Can you elaborate the change of consumer base? Do you witness a change in perception?

A generation earlier people, after retiring, used to save their pension for the next generation and not spend it. They would sit at home, read newspapers, watch TV and spend time. Today, senior citizens are living an active life and to do that they need a mode of comfortable communication and the scooter becomes their choice.

Earlier, if a woman was riding a two-wheeler the reaction would be 'yeh kar kya rahi hai aur kaise gharwale hai iske jo usey allow kar rahe hai'. That has changed. The scooter becomes an automatic choice for women because they can ride it wearing all types of clothes.

The typical middle-class life has changed. Kids go to school,

"People who use two wheelers do not want to switch gears. They prefer a comfortable automatic model."



housewives go for Zumba. In the afternoon the mother goes to pick up the kids from school. The scenario has changed in rural India too. Gone are the days when in villages women spend time chatting under a tree. Now they are employed in the health sector, education sector and they value their time.

Another change that has happened since is that there are multiple riders in the same house - the husband, wife and daughter can all ride - the common choice is the scooter. Earlier, it used to be the choice of the husband alone - or maybe the son - but now it's otherwise.

One funny perception is that parents consider the motorcycle to be unsafe and prefer a scooter for their kids. Actually, it is the person riding the vehicle who is responsible for the safety measures. These are the shifts in consumer base and change in perception that has resulted in the rise of scooterisation.

Leisure biking is becoming prominent in India. With superbikes coming in, is the two-wheeler emerging as a luxury?

Thirty-five per cent of the market

is 100 CC motorcycles and 32 per cent of the market is 100 CC scooters. So, close to 70 per cent of the entire market is 100 CC.

Whenever there is economic growth and purchasing power goes up there is a trend which follows. The simplest way to tell your neighbour that you have arrived is to park an SUV outside your house. Now an actual SUV is one which has a 4X4 facility. In India, the definition of an SUV is a vehicle with more ground clearance, bigger body and most importantly looking down at other cars.

Similarly, rich people buy superbikes only to do some loud vroom-vroom in the evenings. This is what the superbike culture is all about. A five-day work culture has resulted in the growth of leisure riding but this is not a trend - in fact it would be 3 per cent of the total industry size.

What has changed in the two-wheeler market in terms of marketing?

One big change is that there is a real scope for any brand to move from value for money to money for

value. There are many buyers ready to pay the money for what you create to deliver to them. That change has brought in a balance between the rational and emotional aspect of marketing.

And communication? In the past, all communication talked specs, but that kind of information is now available on the net...

As you rightly say, communication used to be specification centric - 'alloy wheel hai disc brake hai, le lo'. Now, storytelling plays an equal part in the thought process. A story about a queen and king who tied the knot and lived happily ever after won't sell. On the other hand, if the same king and queen fell in love but ran away to get married because the parents were against it and then lived happily ever after, the story will sell. Storytelling around the brand has changed with the change of generation.

What are the challenges?

Communication. For example, how do you communicate that a product like Activa caters to 20-80-year-olds. That is a big challenge. You have to make an impression on the consumer. You cannot show a well-built man riding a scooter - it won't cater to everybody.

Today's grandmas and grandpas are also new generation. They are on WhatsApp, on mobile gaming scoring more points than the grandson or grand-daughter. Choosing the correct medium and communication at the right time is a challenge that you need to crack.

You are at the helm of multiple portfolios. How much do you personally get involved in discussing ideas with agencies?

I only get involved in the ideation stage, when the brief is given to the creative agency and then when we discuss planning with the media agency. The team takes care of the rest. But the initial stages are time consuming and you need to toil hard. I also get involved if there is a crisis.

While you are achieving record numbers when it comes to sales, what keeps you awake at night on that front?

On the sales front, most of the time is devoted in coming up with ideas to keep the team on the ground motivated. Performance is always under the scanner, your targets are always challenging. The on-ground team can give up easily, so the task here is to add a fun element which encourages the team to achieve challenging targets happily. ■

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GUEST ARTICLE

“Don’t join advertising; don’t stay in advertising...”

... is what Ogilvy’s Abhik Santara says...



That’s right, I said it.

And that’s my advice to many youngsters who are either trying to get into advertising or trying to get out. That one’s on the house. To the small lot of people who in my limited understanding might contribute to advertising, the following checklist might just help decide whether joining and staying in this industry is a feasible career path. This might guide you through some of the myths associated with the way the industry functions.

Just for the record, a recent analysis by AdAge indicated that the turnover in the advertising industry is higher than that in related industries. It’s growing at a rate faster than competitive industries, with the gap increasing to 10 per cent in the past year.

“I LOVE ADVERTISING”

Really? Do you? What do you love about it? More importantly, do the two of you even make a good couple? Be very clear about your traits and interests that can be most appropriately played up. Just for the record, “I love Fevicol ads” is not a good enough reason.

However, that’s easier said than done. And one must get into the thick of things to know what gives you the kick. Craft is essential to know what discipline to choose, but if you’ve got tons of other human qualities like curiosity, observation, articulation (in any language) or just pure hunger to make things happen, you could probably swim with the sharks. So, introspect, identify and play to your strength.

If you think you don’t have these traits naturally (and it doesn’t make you less of a person if you don’t), don’t join.

“I CAN RUN IT MY WAY”

Here’s a fact - the most successful people in the business are supremely disciplined. They’re punctual and have a methodical approach to their

work. They take full ownership of every decision and don’t call it a day without getting the job done. Sure, we have flexible working hours and a slightly casual approach to dressing. But as the number of interactions with clients in every discipline is on the rise, we’re also seeing a rise in the number of people wearing *pajamas* not being taken seriously.

If being forever casual is your thing, don’t join.

“I CAN WALK INTO ‘MANNAT’ ANYTIME”

Sorry to burst your bubble, but selfies with Mr. Bachchan and Shah Rukh don’t happen at the drop of a hat. If you’re coming in for the glitz, I’d advise you to kindly reconsider.

There’s loads of grinding and hard work before you even get those chances. And when you do, it will be equally challenging to keep pace with their standards of output and professionalism. To be honest, in

The most successful people in the business are supremely disciplined.

your early years, you’re more likely to be handed over their pictures and asked to design a hoarding. And you know what? You’ve got to be okay with that.

If you think Karan Johar will invite you every day for coffee conversations, don’t join.

“I CAN HAVE A FULL WORK-LIFE BALANCE”

Recently, a very senior creative colleague told me that he doesn’t want to be an NCD if that means compromising his social life. Scary, but understandable. I’ve seen Piyush working from 7:00 am in the morning till late at night and then drive to Pune for a meeting early the next morning. I know of others at the top who follow a similar regime. They have a very rich social life, but when duty calls, they’re prepared to

sacrifice personal time.

“But smart people should be able to manage their work on time.” That’s not how it works in advertising. We’re in the business of ideas and interesting things happen when you jam with people, spend time spit-balling and chatting with each other. Not all days are bad, but there are those days.

If you’re not ready to ever miss your niece’s birthday, don’t join.

“I FEEL SETTLED”

People throw this word, ‘settled’, around a lot these days as a way to describe a risk-free career path. Risk comes from taking chances. I personally think that in advertising one always has to take chances. Advertising is interesting because it’s not repetitive, no two days are the same and that’s the charm of this profession. If you start getting comfortable on the job because you’re used to the same thing every

day, don’t give yourself a pat on the back. It should bother you enough to want to try a new role or a new craft or maybe even a new job. Not many professions require you to upgrade your skill set as frequently as advertising does.

If settling down is your thing, don’t join.

“I CAN SMOKE UP, ABUSE AND BREAK EVERY SOCIAL CODE”

Advertising is fun, period. It’s a happy industry. But don’t get swayed by this. Do everything if you must, but restrain yourself from overdoing anything at the beginning of your career.

I have, unfortunately, seen many bright young guns going astray trying to pack everything in at the start of their careers. I don’t mean to be judgmental of this generation and

I understand it’s a personal choice. But these things can just take your focus away from work. In your early years, spend more time travelling and meeting people, fortifying your skills, refining your theories, learning about cultures and engaging with your brands. Advertising opens you to new worlds every day; enjoy and learn from them.

If you feel like singing ‘Lucy in the Sky’ every night, don’t join.

“I WILL ONLY WORK IN A BIG AGENCY”

Yes, there are merits; there is scale, there are processes, there are big brands and there are big names. But that’s not the only way to learn the profession. In fact, it may not be the best way. Look around you; the biggest names have the humblest beginnings. Not everyone started with the big three. And it’s perfectly alright to join a smaller set-up. Learn the ropes, work your way up and get some exposure. Processes make departments and departments augment output. But smaller agencies are nimble. You can be taking a brief, making a presentation and writing copy all on your own. Working in such an environment certainly helps your all-round development and helps fast-track your understanding of the trade. Gradually, you should aim to move to a bigger agency. But preparing yourself well for a few years is not a bad deal.

If flashing only a red card can give you ‘the high’, don’t join.

Having discouraged you enough, let me assure you that there are many great reasons to join, and stay happy in, advertising. It is, and will be, one of the most interesting and fun professions to pursue.

I will talk about those reasons next time. ■

(The author is executive vice-president and cluster head, Ogilvy Mumbai)
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LARSEN & TOUBRO

Brand New Identity

Larsen & Toubro Infotech launches 'LTI' as its new brand entity. By News Bureau

Larsen & Toubro Infotech, a global technology consulting and digital solutions company, today launched its new brand identity as LTI. With the tagline, 'Let's Solve', LTI aims to partnering with clients to help them compete better in a world where digital and physical are converging.

Speaking about the transformation, Sanjay Jalona, chief executive officer (CEO) and managing director (MD), LTI, says, "Our clients want us to enable them to stay competitive in a more dynamic world where bricks and bytes are seamlessly connected. The stunning and purposeful transformation of our brand reinforces our strategic intent to build these capabilities and our deep commitment to bring new ideas and approaches to every partnership."



As per the press release shared by the firm, the company launched Mosaic platform with componentised solutions for digital, analytics, IoT, automation and cloud. The new visual language is designed around the concept of 'Mosaic' - an imaginative representation of how LTI brings together the power of exponential technologies to deliver real business outcomes. The colours



blue and orange are derived from the horizon, the ultimate symbol of convergence where the blue ocean and amber sky meet. This visual

language infuses renewed energy to every touchpoint symbolising LTI's passion for client success. ■

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ADVT.

SUBHASH CHANDRA

"Stay Ahead of the Curve"

Dr. Subhash Chandra Show (DSC Show), a motivational youth show hosted by the chairman of ZEE and Essel Group, returned to television screens on May 6 with new episodes that highlight inspirational stories of people from different backgrounds.

We caught up with the man himself on the sidelines of the DSC Show shoot and he spoke about various aspects of media and entertainment and his show. Edited Excerpts from a very interesting conversation:

What motivates you to do the Dr Subhash Chandra Show? Can you define the target audience...

I do the show to motivate youth to do something that they believe in. In the show, we speak to the youth present about various topics. One of them, which we are speaking about here today with the students of Whistling Woods International is, 'Job Creators vs Job Seekers' or in other words, MBAs versus Entrepreneurs.

We speak to the youth and the institution we go to and together we decide the topic. This year, we have made a few changes to the format. I won't be the only motivator, there will be others in the show too. I will be sharing my experiences...

Well, when it comes to the target audience, while we speak to only youth, 60 per cent of our television viewership is people over 40 years old. So I believe the parents are also getting motivated by the show...

Why do you think it is important to encourage the young lot towards entrepreneurship today? What advice will you leave for them?

We are a population of 1.25 billion. If we are left with only job seekers we will be in a place of trouble. We need to create jobs and entrepreneurship is the only solution to that.

My take on entrepreneurship is that if you want to make money from it, you will fail. Instead if you identify a problem and come up with an idea to solve it, you will succeed and that to me is true entrepreneurship.

When you look at your own business and how ZEEL (Zee Entertainment Enterprises Ltd) is shaping up, what is your take on that?

Puneet Goenka is the right person to speak on ZEEL and the vision. However, when it comes to me, my advice or mandate to them is, stay ahead of the curve and not fear to experiment. Zee, today, is a ₹60,000-70,000 crore company and it is a successful company. But if it gets complacent today, people will come from behind and run past Zee and we will stand still and watch. To experiment is the only way to avoid complacency...



"If you want to make money from entrepreneurship, you will fail. If you identify a problem and come up with an idea to solve it, you will succeed. That is true entrepreneurship."

You just said that Zee should stay ahead of the curve... What is the curve according to Subhash Chandra?

There are two definitions of staying ahead of the curve according to me. One, you have to understand the changing consumers and cater to their need and taste. You cannot be lagging behind when the consumer has already moved miles ahead. Instead, you being in the broadcast business should be ahead of time and that is staying ahead of the curve.

You should make content which others end up copying is my second definition of staying ahead of the curve. There are many channels today which have started copying our concepts like the DSC Show...

You mentioned channels - if we take the example of the Demonetisation coverage, Zee News showed that people are happy and unaffected. On the other hand, we saw on another channel, serious broadcast of people's plight. Same central movement, two different interpretations. Is it because news is getting more and more TRP driven?

Unfortunately, that is exactly what is happening... everybody wants to radicalise and sensationalise. They want to broadcast something which will either make you (the viewer) a very very happy person or portray doomsday.

The mentality is that only then will people sample the channel and as a result, channels are motivated to come up with various interpretations of what is happening, which is actually the news. The actual news is the same thing and one truth which cannot have various interpretations, it is the interpretations which are diverse. This is what it is and there is not much you can do about it...

OTT is considered to be the next big thing in the media and entertainment space. What is your observation when it comes to monetisation of OTT? Who do you think will survive in the long run?

Good quality content can only be maintained in the digital space if it is paid for by somebody. Advertisers today, are not ready to pay and hence you have to use the other option. OTT platforms cannot survive a longer term without monetising content.

The other thing that is important at this stage (in the digital space) is experimentation which can only come from deeper pockets. Let us consider that Zee's profit is around ₹3,000 crore. Now if we set aside 5 per cent of that for experimentation on content, it is big money. An individual content creator does not have this luxury.

Without experimentation and creating new content, survival is extremely difficult in the digital space.

In your book, "Z factor", you wrote about your love for sports broadcasting and cricket and drew light on the fights that you took on against several administrators including the late Jagmohan Dalmiya in order to own the broadcast rights of sporting events. Last year, the first year when Ten Sports made profits, you sold it off to a rival broadcaster. What triggered this decision?

Firstly, it was a business decision taken by the company. The other thing is that it is not in our DNA to lobby around cricket bodies to own broadcast rights. Thirdly, while in general entertainment, you own the intellectual property of the content and you spend money to create. In Sports, the IP remains with the boards and so it does not make business sense.

Also, in India, if you want to do a sports broadcast business, you have to have Indian cricket and only then does it make business sense. So all those aspects resulted in us taking the business decision. ■

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VODAFONE

From Real Life to Reel Life

Meet Padma Bhushan awardees turned Vodafone actors. By Suraj Ramnath

If you've been watching Indian Premier League (IPL) matches, you've probably spotted a grandpa getting a tattoo and a granny going parasailing. They're Vodafone India's latest brand ambassadors for 4G - Shanta Dhananjayan, 73, and V.P. Dhananjayan, 78, now famous as Asha and Bala from the Vodafone's SuperNet 4G ads. So far, six ads are out. The films promote the brand's data network that affords easy video calling, photo sharing, maps, video streaming and Facebook Live.

A real life couple from Chennai, Shanta and Dhananjayan are Padma Bhushan awardees (Arts); they're both award-winning Bharatnatyam dancers, who teach dance and run a business in Chennai.

So how on earth did they land up on our TV screens during IPL's ad slots? Dhananjayan tells afaqs! Reporter, "Nirvana Films (production house) approached us to do this campaign. When I heard that Prakash Varma is directing the Vodafone ads, which are written by Ogilvy, we ventured into it."

And guess what. Their Ogilvy connection runs deep; their elder son Sanjay works for Ogilvy New York. "He didn't know that we being approached to act in these Vodafone commercials," Dhananjayan says, "When they (Nirvana) explained the copy, we found it very interesting.

A real life couple, they teach dance and run a business in Chennai.

It was not like the usual ads. These were characters we were enacting."

Shanta adds, "When we were approached, it sounded pretty interesting and we really didn't think this was going to end up becoming such a large scale (campaign). It turned out to be very different from what we had envisaged earlier." No doubt. Shanta actually went parasailing to shoot for ad film No.4. Not to mention the other crazy things they did — riding a scooter, dancing on a boat, partying with strangers. No mean feat, all this.

Dhananjayan says, "It all happened suddenly in two days when we landed at Goa. Once we landed, the next day onwards, we were on the go. I don't know how to ride a scooter. I had a



tutor but that didn't work very well. Then, we came across a person who resembles me closely. He came to our rescue — a real God-sent."

He goes on about the experience, "At least Shanta was wearing saree; for me, wearing a shirt and shorts was difficult because I usually wear

a *veshti* (dhoti) and *jippa* (kurta). The last time I wore a shirt and shorts was when I was a little boy. But I am open minded and wanted to experiment."

The dancing-on-the-boat ad must have been a breeze for these two dancers, right? Shanta answers, "That was quite challenging because though we are dancers, this was a different take completely. I enjoyed it. Every moment was so enjoyable and the whole unit was so engrossed in everything that was happening there. It was very hot and uncomfortable at times and we were sweating it out, but all that was worth it. Prakash (director, Nirvana) would just come and tell us 'This is what you have to do. Now it's yours.

You can do whatever you want.' We had to also remember that we were not ourselves; we were playing someone else and had to be 100 per cent 'there'."

Interestingly, this is not the first time the couple has acted in ad films. Recalling a Nerolac Paints ad, Dhananjayan says, "I once worked with director Rajiv Menon for Nerolac Paints. That was in Malayalam for the Kerala market."

"Once I did an ad for Kumaran Silks. We've done an ad for a local ayurvedic oil company. The ad showed that after using that oil, we are still able to dance," laughs Shanta.

Taking about the reaction these ads have fetched, the couple tells afaqs! Reporter, "It has been fantastic. We have been getting calls and e-mails from all over the world. People are saying we are looking cute and natural — like we normally are."

Moments from the campaign, they tell us, that are being discussed the most include: the part where Shanta screams while parasailing, 'How do I come down?' and the part where she says, 'First time (in Goa) in 35 years' in the taxi segment. "People wait for those moments to come," Shanta laughs.



What has the Vodafone campaign done for the couple? Dhananjayan says, "People walking on the streets have started recognising us. They say, 'We thought you are only dancers... now you are acting as well...'"

He says, "Acting is a part of Bharatnatyam. It is exaggerated acting, but for this we need to have a natural flair," going on to tell us that he used to act in dramas as a child and that the experience came in handy here.

Shanta says, "We breathe Bharatnatyam. We have a company, we perform, travel and now in our late 70s we are now trying to take it a little easy... our students, younger son and daughter-in-law help us with more activities..."

What next for this spunky couple? Tamil movies? "Sure, if it is a good character that will fetch me best actor award then definitely yes," Dhananjayan signs off. ■

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GUEST ARTICLE

"Emojis are new-age hieroglyphs"

Twitter's Taranjeet Singh illustrates his view with eight brand examples.

Emojis are the new-age hieroglyphs. Their ability to transcend across boundaries of demographic and language has intensified their universal appeal. From being used only for creative expression by the millennials, to being Oxford Dictionary's Word of the year 2015, emojis are now being embraced by brands across the globe. An increasing number of marketers are learning to speak the language of expressive faces and everyday objects in the most basic yet technologically advanced format.

The usage of emojis on Twitter by brands has witnessed a 461 per cent year-over-year increase, and been on an upward trajectory ever since. According to a recent eMarketer research, this can largely be attributed to the belief that the little smileys and hearts elicit warm feelings and help develop an affinity toward brands that use them. While some brands are jumping on this bandwagon and making use of the already existing emojis, some other brands have already upped their game. On Twitter, brands are designing custom branded emojis that are triggered when a specific set of hashtags is used.

Research proves that custom branded emojis help you stand out. A Tweet that stands out and gets attention in the sea of Tweets is said to have 'stopping power'. A branded emoji expresses your brand's personality and immediately makes it a part of the conversation by adding a fun, visually appealing creative element whenever your hashtag is used on Twitter, thereby helping marketers capture the much coveted attention of the users.

The amount of attention ads receive increases by almost 10 percent when branded emojis are included in the ad. When branded emojis are paired with a promoted video, the emotional connection and interest in the ad increases six-fold as people are more focused on the

ad. Further, campaigns with branded emojis extend a brand's presence across Twitter in a way that is personal and authentic to the brand.

Several brands in India and even the Indian government, have been open to innovation and experimentation on social media and have adopted custom branded emojis to amplify their overall brand campaigns.

VIVO INDIA

In order to spark conversations and pump up the excitement level for the upcoming Vivo V5 Plus, Vivo India (@Vivo_India) co-created a custom emoji with Twitter. The emoji represents the 20MP Dual Front Camera lens, giving a sneak peek of the superior camera prowess of the smartphone. Additionally, Vivo India took its emoji game to the next level by coming up with a special IPL emoji to drive conversations around the country's favourite cricketing season.

MOTOROLA INDIA

Being the principal sponsor of the IPL team, Rising Pune Giants, Motorola India (@Moto_IND) partnered with



Twitter to co-create a custom emoji for the team. They drive great engagement around IPL that has recently been kicked off and also post reactions to the on-field activities.

OPPO MOBILE INDIA

Oppo Mobile India (@oppomobileindia) onboarded actor Deepika Padukone as Oppo's new Brand Ambassador. They had a comprehensive campaign around the launch of the Oppo F3 Plus smartphone and welcomed people to the new era of 'Dual Selfie Camera' with a custom emoji that represents

the two selfie cameras.

MARUTI SUZUKI - NEXA

Maruti Suzuki's much-anticipated hatchback, Ignis (@NexaExperience), made waves in the Indian auto sector with a custom car emoji. The Indian automaker's first launch of 2017 managed to create buzz and generate excitement amongst car aficionados prior to the launch of the vehicle and drove a significant amount of conversations with the hashtag #Ignis. It brilliantly managed to target the millennials by organising the Electronation concert for the launch and conversing in the language of emoji.

NISSAN

For the India launch of GT-R, a legendary car model in the Japanese automobile giant's stable, Nissan (@Nissan_India) adopted an innovative visual content route with customised Twitter emoji, targeting aspirants as well as creating a halo effect for brand Nissan. In order to drive excitement for the launch, a special emoji was modeled after the car's design on Twitter, keeping in mind the growing interest for visual content among users. The hashtag #OMGTR was used in this case to deepen engagement with car enthusiasts.

AMAZON PRIME

Amazon Prime Video (@AmazonVideoIN) activated a special Twitter emoji for the launch of the streaming service in India. The emoji



represented the Amazon Prime Video logo, which is a play icon in green, to spread awareness regarding the arrival of Prime Video in India.



The custom emoji generated a lot of curiosity and interest amidst the target audience and definitely contributed to the successful launch of Amazon Prime Video in India.

VODAFONE

Vodafone India (@VodafoneIN) decided to leverage the popularity and the highly positive sentiment around its Brand Mascot, the Zootoo, becoming the first brand in India to launch a customised branded emoji during the IPL in April last year. By associating it with the launch of their 4G "SuperNet" network, they formed a delightful brand connection to their users every time the hashtags #BeSuper or their IPL cheer-slogan #HakkeBakke were used. The campaign generated phenomenal results, achieving an estimated 90 million impressions within the first five days of the emoji launch and a surge of 250 percent in their category share of voice.

GOVERNMENT OF INDIA

The Indian government became the first non-US based brand to have a Twitter emoji with #MakeInIndia which aims to promote the country as a global manufacturing hub. The 'Make In India' story is increasingly resonating with business leaders around the world and the emoji has proven to be a valuable and effective channel to tell the highly engaging story to an influential global audience.

Brands are constantly looking for innovative ways of targeting millennials and leveraging the power of social media to connect with their audiences that are 'always on'. Incorporating emojis in brand campaigns to magnify engagement is a great way of driving deep engagement and ensuring that your message reaches your audience through a format they appreciate. ■

(The author is business head, Twitter India)

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VIACOM18

Talking Tamil

The broadcast conglomerate recently announced **the upcoming launch of new channel — Colors Tamil.** By News Bureau

When Viacom18, chief executive officer Sudhanshu Vats in an interview with afaqs! Reporter said the network will both widen and deepen its regional presence he certainly had a plan. The broadcast conglomerate recently announced the upcoming launch of its seventh Regional General Entertainment brand — Colors Tamil. The network plans to launch the channel in Q4, calendar year 2017 (October, November, December)

Viacom18 operates GECs in the Kannada, Marathi, Gujarati, Odia and Bangla markets. The network has been bullish on the future prospect of regional entertainment and had launched a second GEC — Colors Super — in the Kannada market, in July, 2016.

Vats says in a media statement, “Driving Regional aggressively is one of our foremost strategic thrusts. Given that almost 60 per cent of our country speaks in regional languages and this market is under-indexed on television, it



Sudhanshu Vats: looking for new pastures

is imperative that this segment will continue to grow rapidly in the years ahead. While ‘Colors Super’ was aimed at deepening our presence in the Kannada genre where ‘Colors Kannada’ is an undisputed leader, the launch of ‘Colors Tamil’ is a step towards widening our reach in regional markets by entering the largest regional market in the country. The Tamil content market is highly competitive and well-primed for disruption, making this the opportune time for our entry. We look forward to delighting the Tamil content aficionado with the latest offering from the house of Viacom18.”

Currently, as it stands ‘Sun TV’ leads the Tamil market with 10,41,687 impressions (BARC India Week 16: Saturday, 15th April 2017 to Friday, 21st April 2017) followed by ‘KTV’ with 3,27,391 impressions. ‘Star Vijay’, ‘Zee Tamil’ and ‘Polimer’ are the other three channels among the top five in the market. ■

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BBDO

On a Winning Streak

The agency’s ‘Dads #ShareTheLoad’ **wins the Yellow Pencil at D&AD 2017.** By News Bureau

In the 2017 edition of the D&AD awards, India went on to win a total of 16 Pencils - one Yellow, three Graphite and 12 Wood. The Yellow Pencil was won by BBDO for Ariel’s Dads #ShareTheLoad campaign in the Professional Awards category (Sub-category



- Integrated & Collaborative/Earned Media/ Large Business - over 500 employees - 2017). The agency also won a Graphite for the same campaign in the Professional Awards category (Sub-category - PR/Integrated Campaign - 2017)

Over the years, India has won 136 Pencils which include two Yellow ■

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DB CORP

Dainik Bhaskar Lands in Surat

The TG comprises readers from **multicultural, industrialised households who have migrated to Surat.** By News Bureau

Print media company DB Corp has announced the launch of Dainik Bhaskar’s Surat edition.

The circulation is double that of Surat’s existing Hindi newspapers, claims the group.

Girish Agarwal, promoter-director, DB Corp, says, “With the launch of Dainik Bhaskar in Gujarat, we have consolidated our presence in Gujarat. Surat, a developed industrial belt, is home to some of India’s leading corporates, across sectors like textile, information technology and diamond polishing... our launch planning has been meticulous...”

He adds, “While Surat is a very competitive



market with formidable print media companies catering to a large Gujarati reader base, it has significant untapped potential within a very large non-Gujarati speaking base - that’s an important target audience for Dainik Bhaskar.”

His TG comprises people from multicultural, industrialised households who have migrated to

Surat from neighbouring Hindi-speaking states, and are looking for Hindi newspaper options.

Before launching the edition, the team conducted a survey to identify non-Gujarati areas (including localities thick with markets, MNCs, corporate houses) that have high “Hindi newspaper readership potential.”

The non-Gujarati-speaking population of Surat, finds the group, is 28 lakh.

Satyajit Sengupta, chief corporate sales and marketing officer, DB Corp, says, “... At Bhaskar, brand building begins when our survey/research team interacts with potential customers to introduce the product and solicits views/feedback on their requirements. This forms the basis of our product creation... We look forward to emerging as the choicest medium for advertisers (in Surat).”

Flagship newspapers from the house of DP Corp include Dainik Bhaskar, Divya Bhaskar, Divya Marathi and Saurashtra Samachar.

The group publishes seven newspapers, with 63 editions, across 14 states in India. ■

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VENTURELAND ASIA

Opening New Vistas

Creativeland's Sajan Raj Kurup launches Ventureland Asia **that will guide the marketing efforts of budding entrepreneurs.** By News Bureau

Sajan Raj Kurup, founder and creative chairman of Creativeland Asia (CLA), is launching Ventureland Asia. The new venture will fund, partner and guide the marketing efforts of budding entrepreneurs and businesses to make sure that they capture and create maximum economic value for their ideas.



Sajan Raj Kurup: on a new voyage

Continuing on the inception of Ventureland Asia, he adds, "10 years back I saw a business gap in the marketing communications business and out of nowhere created the buzziest advertising agency in the country which today is still one of the most sought after name in advertising. Now, I am

ready to enter the next level of brand building with a legacy of successful brand launches, brand refreshes and path breaking creative solutions."

Leading this venture for Kurup is his old hand at Creativeland Asia and chief operating officer Srijib Mallik. "(Srijib) Mallik is a mathematician at heart. His instinct for creative solutions and thorough understanding of complex business models makes him the right choice to lead. He has put a great team of financial analysts, fund managers and advisors at Ventureland Asia," says Kurup. ■

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MADISON WORLD

Acquiring Majority Stakes

Madison World has acquired **a majority stake in brand-comm.** By News Bureau

Madison World has taken a controlling stake in Bangalore-based consultancy and PR agency, Integrated brand-comm. brand-comm, founded by Ramanujam Sridhar, is an 18-year-old communications consulting company with six offices across India.

Speaking on the development, Ramanujam Sridhar said through a press statement, "Sam Balsara is a legend in the communications industry in India and it is a privilege to be a partner of Madison World. We see significant benefit to our clients and employees from this partnership."



Ramanujam Sridhar: on a new partnership

Madison World operates in the public relations space through Madison PR, headed by Paresh Chaudhry and has a 80-member strong team across offices in Mumbai, Delhi, Bangalore, Hyderabad, Pune and Chennai. It works with a blue chip client list including Procter & Gamble, ITC, GSK (vaccines division), Kellogg's, Wella, J W Marriott, Abbott Healthcare, Tata Power, Café Coffee Day, Crompton, amongst several other



marquee brands.

Commenting on the association Balsara, chairman and MD, Madison World, says, "Brand-comm is a well-respected communications company in the South and (Ramanujam) Sridhar is a recognised name in the field. We believe both parties will gain significantly from the synergies of this partnership."

Lara BalsaraVajifdar, executive director, Madison World, adds, "We are always open to partnerships to grow and strengthen the reach of our various units in PR, creative, digital, mobile and retail, besides media and outdoor. We hope to close many more new relationships in the near future."

brand-comm has clients from across sectors like education, FMCG, technology and healthcare, to name just a few and has over 40 PR Consultants. ■

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UBEREATS

Food on Wheels

Uber has launched food delivery app **UberEATS in India that allows consumers to track the delivery on the app.** By News Bureau

In a recent development, Uber has launched food delivery app UberEats in India. The app helps bring food to consumers in a convenient and reliable manner. The services of this app are currently only available for the residents of Mumbai. Uber has plans to expand UberEATS to other cities in the near future.



and showcases our commitment to the region. The app brings the perfect pairing of amazing restaurant partners, innovative technology, and the efficient Uber delivery network at a tap of a button to people in India. The wide selection of meal choices delivered at Uber speed will open new economic opportunities for delivery partners, enable restaurants to connect with more consumers and make eating effortless, everywhere and for everyone."

UberEATS was started in 2014 as a small delivery pilot in Los Angeles and launched as a separate application in Toronto in December 2015. ■

feedback@afaqs.com

Commenting on the launch, BhavikRathod, head of UberEATS India, says in a press release, "Mumbai is home to a booming food industry with a vibrant food culture offering both global and local cuisines. The introduction of UberEATS in India, with Mumbai as the first city, is a major step in our global expansion

TATA TEA

Easing the Pressures

The latest film '#ItsOk' is an attempt to wake up to the issue of student suicides. By Sunit Roy

Tata tea has once again launched an ad campaign under the 'Alarm Bajne se Pehle Jaago Re' thought umbrella. The new film '#ItsOk' demonstrates how simple gestures can go a long way towards relieving the immense pressure that students undergo when it comes to performing well during exams. It highlights the pressing issue of depression and suicide among students and the need for parents to do something about it before it's too late.

In the year 2007, Tata Tea for the first time, introduced its iconic 'Jaago Re' campaign which created a strong impact in the minds of the viewers. Ever since, a number of ad films were launched under the campaign, focusing on various topics ranging from corruption and bribery to voting and women empowerment. Earlier this year, the tea brand released the first TVC of 'Alarm Bajne Se Pehle Jaago Re', urging people to stop reacting after tragedies hit and instead start 'pre-acting' to prevent them from happening.

The digital film, conceptualised by Mullen Lintas, takes forward the conversation on 'pre-activism', and captures how every timely action works towards preventing a future tragedy. Part of the Jaago Re 2.0 campaign, the film is inspired from a report released by the National Crime Records Bureau (NCRB), which states that 8,934 students committed suicide in 2015. And this number doesn't even take into account the plethora of attempted suicides that go unreported.

"We've always spoken about issues which are plaguing the nation. Student depression and suicide is an increasingly relevant issue in India today as these students are the future of our country. Therefore, as a brand that rallies for behavioural change, we took the conscious decision to address this issue and showcase ways in which the simple gesture of saying '#ItsOk' to a student, can make a difference," says Sushant Dash, regional president - India, Tata Global Beverages.



"We've always spoken about issues which are plaguing the nation. Student depression and suicide is an increasingly relevant issue in India today."
SUSHANT DASH

Post launching 'Alarm Bajne Se Pehle Jaago Re', the brand introduced films on International Women's Day, World Water Day and Sports Day. Each ad film focused on the issue at hand and showcased how we can pre-act to address and combat these issues. "The Jaago Re campaign was visualised for societal good while achieving business objectives... we are looking at more ad films to take this conversation forward," says Dash.

For quite some time, Tata Tea has been doing stellar pieces of communication around the core brand thought of 'Jaago Re' to create social awakening around chronic societal issues. However, it's not the first time any brand has addressed this issue. Bournvita did a beautiful piece of communication on the same subject with the launch of their Almond flavoured drink - Badaam Booster, titled 'Tayari Har Exam ki.' Similarly, Mirinda recently got teens to write candid open letters to their parents for its '#ReleaseThePressure' campaign. So in that sense, it's not a very fresh topic to begin with.



Also, societal evils have become the holiest of the holy cows for brands to create clutter breaking communication. Of late, it has been kind of a trend for brands to be the voice of society and create awareness about societal prejudices/injustice from Idea Cellular (Taxi Wala) to Myntra Anouk (Bold is beautiful - The visit) to even Havells (Respect For Women). The problem is, after a point of time not only does it start looking preachy, but even shallow because these brands are not doing much to mitigate the issues, they are only capitalising the issue to sell products.

So afaqs! Reporter asked Shiram Iyer - national creative director, Mullen Lintas, "What gave you the confidence to take up this subject as a theme?"

"We know that the youth of today

The film has been launched under the 'Alarm Bajne se Pehle Jaago Re' thought umbrella.

are under tremendous pressure to deliver when it comes to education. So much pressure that sometimes they tend to break down mentally... This realisation made us feel that we must talk to the parents because as parents, it is important to be cognizant of the pressure and help them ease it. A simple act by the parents can help kids deal with the fear of failure before the results come out," says Iyer.

MAKING AN IMPACT?

afaqs! Reporter asked the experts "Doesn't this ad dilute the original (anti-corruption, pro-voting) flavour of the line?"

According to Bikram Bindra, vice-president and strategic planning head - Delhi, GREY group, this ad will stand out, not just because it is making a powerful point, but it also seems like a departure from the usual brand voice. "The beauty of 'Jaago Re' as a brand philosophy is that it can be seamlessly used to highlight anything that requires an awakening, as is this case. The subject is topical, but more than that this is a subject that truly needs people to 'wake up'. I don't think this dilutes the original, in fact it is a surprisingly new take on the larger theme," he says.

On the other hand, independent advertising and marketing consultant

Vibha Desai says, "As Indians, we have always taken our family obligations very seriously. We are a rooted in culture. Still, there will always be challenges which require you to look at life anew. The ad falls into that category and to my mind does not have the civil society angle. It's dangerous to weaken a strong proposition and I worry that is what happening here." ■

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GUEST ARTICLE

Very Popular

MakeMyTrip tops the charts. By Subrat Kar



With the end of the fiscal year, April is considered as the first launching phase for many products and advertisers.

Fuelled by a stable recovery post demonetisation, sectors such as beauty, auto and travel dominated the top viewed advertisements for

the month of April. Talking about the automobile industry, most of the passenger vehicle manufacturers have reported double-digit growth

on the back of the new product launches, thus giving TATA Motors and Ford India a chance to reconnect with their brand admirers.

Cut above: The top 10 ads in April

1. MakeMyTrip International - Ranveer, Alia & Diana

The Indian hotel market is one of the most fragmented and under-penetrated markets. Their focus on converting the 'offline' traveller to make his/her bookings online, is now showing signs of success as people are connecting with the funny yet to-the-point characters that we see every day. This is the reason why this video is the most viewed advertisement for the month of April with more than 10 million YouTube views.

2. Pond's White Beauty Cream: The secret to spotless skin!

Coming second is the beauty cream advertisement from Ponds. This ad shows Ileana D'Cruz revealing the new anti-spot formula of Pond's White Beauty cream and the advantages of it. This ad is carefully crafted by showcasing the problems of customers and how the product will solve them. Considering the Indian summer, April was the perfect time for Ponds to target its audience.

3. #MakeMostOfNow - Find your way with the Data Strong Network™ - Vodafone SuperNet™ 4G

Vodafone's new ad campaign shows a brilliant way to showcase the benefits of its 4G services in India. This ad is conceptualised by team Ogilvy and captures the elements of how elders can use the high-speed internet to re-explore their daily life with a touch of comedy. This is the reason why this advertisement generated more than 10 thousand YouTube likes in a span of merely 20 days.

4. #ChooseStrength with Fall Resist 3X by L'Oréal Paris

With two decades in the Indian market, L'Oréal is one of the most trusted hair care brands at present. With more than 4 million views on YouTube, the '#ChooseStrength with Fall Resist' advertisement it's the fifth most viewed



ad for the month of April.

5. The Drive With Besties | Vipul Goyal, Mallika Dua, Kaneez Surka

When you buy a new car, all you want to do is take it out for a drive. This tagline may sound a little preachy, but this is the exact thing anyone would do upon purchasing a brand new car. Cars in India are so special, that they are often counted as one of the family members. People usually hate longer advertisements on YouTube. This ad, even though it is a three-and-a-half-minute-long one, has an average watch time of over two minutes!

6. Introducing the Happy Price Combos!

Created by Leo Burnett India, the TV-led integrated campaign showcases people's diversity and celebrates their choices, even though they are different. This video has generated more than 3 million views.

7. An Uncomfortable Question - Ford Safety | Ford India

Over the years, India has seen a steep rise in road accidents. As per the

statistics of Indian road accidents, a life is lost every four minutes. In India, rules and regulations won't bring many changes until automobile brands take responsibility and provide enhanced safety features preassembled in the car.

8. Inspired by style, the #TigorStyleback is here to make heads turn

In the midst of summer, Tata launched its third and one of the most awaited compact sedans. TIGOR is positioned below the current crop of compact sedans with an intention to overtake TATA - Indigo's place. With a touch of both minimalism and modern art, the advertisement reflects the values upon which the sedan is crafted.

9. MMT Assured - Conversion Hindi (40 Sec)

There are times when the appearance of high profile celebrities change the core values that the brand wants to express. But, when these two quirky duos appear on screen with their comic avatars, YouTube users tend to appreciate the humorous tone of the advertisement by

watching it again and again.

10. Vaseline Healthy White for healthy, visibly fairer skin

Neglecting the sun in the summers, especially in India, is easy. The sun-kissed look of a tan with pollutants can harm your skin in many ways. This TVC is the perfect example of a crisp product message describing its variants and effects in just 20 seconds.

(The author is co-founder and CEO at Vidooly, a YouTube audience development and analytics firm.)

NOTE -

All the stats here are updated on May 5, 2017.

• Only advertisements launched in April 2017 are considered.

• The list does not include ads (about the video content) by another content provider platform like Netflix India and Hotstar.

INDIAN AIR FORCE

Giving Women Wings to Fly

IAF woos women in new ad film titled 'Ek Ladki Hun Main', crafted by Grey. By News Bureau

The Indian Air Force (IAF) recently launched a new film titled 'Ek Ladki Hun Main'. It celebrates India's first batch of female fighter pilots.

Grey Group India is the agency behind this minute-long film that was released on YouTube on April 28, by 'Disha', the publicity cell of the IAF. The advertisement is part of a larger campaign titled 'A Cut Above', also created by Grey Group India.

The film starts with a female voice-over (VO) that alludes to all the stereotypes that continue to plague the women of India, at many levels. The VO is accompanied by empowering visuals of women in the IAF; the contrasting audio-visual narrative is interesting.

Sandipan Bhattacharyya, chief creative officer, Grey Group India, tells afaqs! Reporter, "Generally, Disha (publicity cell of the IAF) releases ad campaigns around the time of recruitment. This campaign has been launched in time with recruitment season at the IAF. The campaign attempts to invite more female candidates to apply for positions that, historically, have been perceived as those for men only..."



Part of 'A Cut Above' campaign, the film celebrates India's first batch of female fighter pilots.

About the execution of the ad, he says, "The film has been shot in and around the Air Force bases in Pune, Leh, Hindon and Bidar, and the explosion shots have been shot in Pokhran."

It is interesting to note that the women in this ad film are no actors. Bhattacharyya shares, "They're all real Indian Air Force pilots. Having actors would have defeated the purpose."

The film urges women to transcend their 'home-maker role' and consider a new one – that of 'protector of homes', by enrolling in the IAF.

"... On the one hand, there was the daunting challenge of capturing the action across multiple far-flung geographies, while on the other, it was absolutely essential to not allow the magnificence of the visuals to overpower the authenticity and

intent of this film," Bhattacharyya tells afaqs! Reporter, when asked about the most challenging part of shooting this ad film.

Grey's Bhattacharyya informs us that as of now, the campaign will be visible across digital media only.

For the record, Avani Chaturvedi from Madhya Pradesh, Bhawana Kanth from Bihar and Mohana Singh from Rajasthan were inducted in the IAF fighter squadron in June 2016. Their induction was historic. They are India's first three female fighter pilots. ■

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WIPRO

A Fresh New Look

Wipro unveils its new brand identity and logo. By News Bureau

Wipro a global information technology, consulting and business process services company, recently unveiled its new brand identity. The new brand identity signifies a higher level of engagement and brand permission that helps clients leverage Wipro's expertise to address their business requirements and drive future opportunities in this digital era.

The new brand identity marks Wipro's emergence as a trusted digital transformation partner to clients, delivering at global scale with increasingly localised capabilities, and leveraging hyper-automation, robotics, cloud, analytics, cognitive and emerging technologies.

This new brand identity also mirrors two key attributes cited by clients as unique to Wipro's brand: the integrated perspective that Wipro



brings across multiple industries, technologies and geographies; and its ability to deliver innovation in ways that are most relevant for clients.

As part of the new brand identity, Wipro unveiled a new logo. The new logo represents the way the company connects the dots for its clients: integrating deep technology and domain

expertise, applying insights from across industries, and consistently delivering world-class integrated, end-to-end capabilities and services.

Along with its new identity, Wipro has also rearticulated the Spirit of Wipro, its core values: be passionate about clients' success, treat each person with respect, be global and responsible, and unyielding integrity in everything they do.

Azim Premji, chairman, Wipro, says "Our brand identity is a visual expression of what we do and mean, for our clients. And this is directly energized by our Values. The Values are our core and our beacon, the bedrock of our culture. Our rearticulated values connect and resonate deeply with the new, vibrant, brand identity."

Abidali Z. Neemuchwala, chief executive officer and executive director, Wipro, says, "The new brand identity marks our journey of transformation in the digital world. Our brand refresh signals an even closer engagement with clients, greater innovation, and a deeper impact on their business. It is contemporary, reflecting the diversity and aspirations of our employees." ■

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

VIDEOS



SUNFEAST

Shankar, Ehsaan and Loy have come on board for a five film ad campaign, 'Sunfeast Mom's Magic'. The videos feature the musical trio requesting fans to share their Mother's Day ideas by replying with '#MomsDayMagic'. In the final ad, the film shows people singing, 'Tujhe Sab hai Pata, Meri Maa', song for their mothers. With this ad campaign, Sunfeast aims to make this Mother's Day the 'sweetest' ever.

Creative Agency: OgilvyOne



SHAN FOOD PRODUCT RANGE

Shan Food Products have come up with a new ad film which is set in Lahore, Pakistan. The ad film follows the efforts of a young Chinese woman as she cooks her way into the hearts of her new Pakistani neighbours. The woman uses Shan Food products and cooks 'biryani' for her neighbours who welcome her with open arms despite difference in nationality and culture. The ad film brings together India, Pakistan and China like never before.

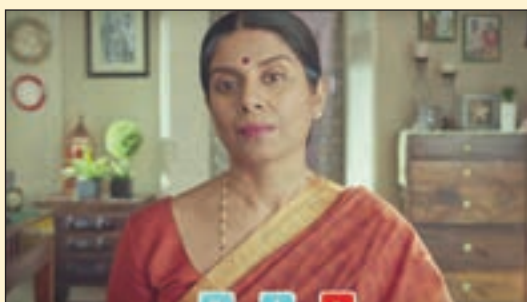
Creative Agency: Ogilvy & Mather India and Pakistan



COCA-COLA

The third rendition of Coca Cola's 'Elevator' ad film is here. After Deepika Padukone, it's Diljit Dosanjh's turn to get caught in the elevator for the Punjabi edition of the brand's ad. The film begins with Dosanjh getting stranded in an elevator with a waitress, who wastes no time in handing him over a Coca-Cola bottle and soon both start grooving to a Punjabi number. '#LiftTheFeeling' is the tagline for the film with 'Taste The Feeling' being the campaign name.

Creative Agency: McCANN Worldgroup India



PAYTM

Paytm launched its '#TravelMeinTwist' ad which is aimed at simplifying the travel booking process. The minute-long ad film takes us to a funny banter between a mother-son duo where the mother is cajoling her son to come home early in order to have lunch with a potential bride. Throughout the conversation, the son is able to change his travel booking swiftly — from train to bus and finally to an aeroplane, all thanks to the single click booking option available at Paytm.

Creative Agency: McCANN Worldgroup India



DABAR AMLA

Dabar Amla has come up with a new ad film under 'Barson Ka Sach, Aaj Bhi Sach' thought umbrella. Featuring brand ambassador Kareena Kapoor Khan, the film takes us through the dos and don'ts during pregnancy such as opting for 'ghee' over a fancy diet plan or choosing peaceful 'Yoga' sessions over gym routines. In the end, the films highlights the fact that Dabar Amla remains as a constant companion, whether pregnant or not!

Creative Agency: Ogilvy & Mather



TREEBO HOTELS

Treebo Hotels have launched an ad film that shows Irrfan Khan with the Treebo staff, welcoming doubtful customers who after examining the rooms and quality of services have a smile on their face, and rates Treebo as the top-rated budget hotel chain. The ad film goes by the line, 'Hume Shakki Log Pasand Hai'. The ad articulates brand's commitment to quality and service at affordable prices.

Creative Agency: Enormous Brands

PRINT

VIVO SMARTPHONE

Vivo, a global smartphone company, has come up with a new print ad. Brand ambassador Ranveer Singh can be seen flashing the Vivo smartphone. Singh's autograph can be seen on the print ad as well. The brand has been aggressively promoting its products keeping the phone's camera for clicking perfect selfies, as its unique selling point. This is evident in this print ad as well, which boasts Vivo's 20 mega pixels 'moonlight camera'.



MIRROR NOW

Times Network, part of The Times Group, has released a new print ad for its second English general news channel, Mirror Now. The print ad claims that the news channel is 'unlike any other' and that it would keep the audience's interest at top priority, no matter how big or small is the story. With 'You. First.' as the catchphrase, the print ad aims to disseminate channel's ideology of fighting for people's rights.



CHERIO

Global Consumer Products, an FMCG company, has released a new print ad promoting Mango CheriO, a soft drink. With the tagline, 'Always much more!', the print ad claims the fruit juice to be juicier than fruit and fruitier than juice. The ad comes just in time for the summer season, tapping in to consumer's need for refreshing and cooling drinks.

JOB SWITCH.in

Post: Web Developer
Company: Coconut Media Box LLP
Profile: We are seeking an individual with expert level experience with PHP, HTML, CSS, JS and WordPress to enhance, improve, and implement web solutions. The ideal candidate will have both architecture and design experience along with hands on development experience.
Exp: 1 to 2 years
Location: Mumbai
Email: hr@coconutmediabox.in

Post: Business Development Manager
Company: Coloursquare Marketing Pvt Ltd
Profile: We are hiring business development professionals who are self starters, have an in-depth knowledge of the advertising industry, and experienced in exhibitions, digital marketing, events.
Exp: 2 to 5 years
Location: New Delhi
Email: hrcoloursquare@gmail.com

Post: Sr. Visualiser (Graphics/Print)
Company: Adworth Media Pvt Ltd
Profile: Campaign Conceptualisation, Brand Architecture, Designing, Knowledge of preparing printable files.
Exp: 3 to 5 years
Location: New Delhi
Email: info@adworthmedia.org

Post: PR Manager
Company: Equations PR and Media
Profile: Creating PR plans and strategies for clients; media relations and pitching stories to the media; client servicing and managing client expectations on an ongoing basis; managing a team and executing PR plans independently; reporting - creating month reports, writing press releases and briefing documents for clients.
Exp: 3 to 6 years
Location: Mumbai
Email: priyanka.bhatt@equationsmedia.com

Post: Sr. Art Director
Company: Janrise Advertising Pvt Ltd
Profile: Interpreting the client's business needs and developing a concept to suit their purpose by liaising with account managers; using innovation to redefine a design brief within the constraints of cost and time to develop an interactive design
Exp: 5 to 7 years
Location: Hyderabad
Email: hr@janrise.in

Post: Business Development Executive
Company: Sphinx Creative Communications Pvt Ltd
Profile: Client Management, Communication Strategy, Business Development and Operations.
Exp: 2 to 5 years
Location: Mumbai
Email: hello@sphinxworld.com

Post: Administrative Assistant / Computer Operator
Company: Centum Advertising & Marketing Pvt Ltd
Profile: S/he will have to handle administrative work for govt. clients like filling e-tenders, tender documentation preparation, bills, e-mails, etc. Good knowledge of computer hardware and software. English/Hindi typing is a must.
Exp: 3 to 4 years
Location: New Delhi
Email: hr@centumad.com

Post: Sr. Client Servicing Executive
Company: Aakanksha Healthcare
Profile: Interaction with clients, writing D-Briefs, writing strategy for brands and briefs for creatives, presenting and selling creatives
Exp: 0 to 3 years
Location: Mumbai
Email: careers@aakankshagroup.com

Post: Senior Account Manager
Company: Pharma Vertical (4 Vacancies)
Company: Aspire Cerebro
Profile: Operate as the lead point

of contact for any and all matters specific to your customers; build and maintain strong, long-lasting customer relationships; negotiate contracts and close agreements to maximise client engagement; develop a trusted advisor relationship with key accounts, customer stakeholders and executive sponsors.
Exp: 4 to 7 years
Location: Mumbai
Email: fearless@aspirecerebro.com

Post: Client Servicing / Account Executive
Company: Quotient Communications Pvt Ltd
Profile: Sales driven strategising, day-to-day interaction with clients, understanding briefs and executing them in the most creative, yet solutions-oriented manner possible.
Exp: 1 to 2 years
Location: Mumbai
Email: team@quotientcomm.com

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

Post: Business Development Manager
Company: 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; generating leads, day-to-day duties typically

include: researching organisations and individuals online new leads and potential new markets researching the needs of other companies and learning who makes decisions about purchasing planning and overseeing new marketing initiatives.

Exp: 3 to 7 years
Location: Mumbai/Chennai/Nagpur
Email: recruit@regoadvertising.com

Post: Sr. Copy Writer (only local candidates should apply)
Company: Thoughtrains
Profile: The candidate should be proficient in English language and grammar (both written and spoken). S/he should be able to convert client briefs into incredible ideas of communication; be a team player with capacity to work closely with art directors, visualisers, designers and Jr. copywriters; should have basic computer operating skills including MS Word, MS Excel, Powerpoint and similar softwares. Knowledge and proficiency in any other language(s) will be added advantage
Exp: 4 to 10 years
Location: Mumbai
Email: hr@thoughtrains.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

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>> MOVEMENTS/APPOINTMENTS <<

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

ADVERTISING

Infectious

Infectious, an independent agency started in April 2013 by Ramanuj Shastry and Nisha Singhania, has recently appointed Vimesh Shah as vice-president (VP). He will be responsible for managing all existing businesses. A commerce graduate from Mumbai University, Shah has over 19 years of experience in brand building.



VIMESH SHAH

award-winning work on brands such as Saffola, Parachute and Bournvita, not just in the Indian market but also in some of the prestigious global platforms and juries such as Festival of Media Asia Pacific.

Happy mcgarrybowen

In a recent announcement, Happy mcgarrybowen, the creative agency from Dentsu Aegis Network, has appointed Samarjit Choudhry as chief operating officer, advertising. With more than 20 years of experience, Choudhry's mandate here will be to run and grow the agency's advertising business across the country. Prior to this, Choudhry was with Ogilvy Bangalore where he held the position of chief growth office. He was also instrumental in setting up Orchard in Bangalore and Black Pencil for the Leo Burnett Group.

SapientRazorfish and DigitasLBi

In a recent announcement, Himani Kapadia has been appointed as chief executive officer, India at SapientRazorfish and DigitasLBi. In this new role, Kapadia will be responsible for the growth of both businesses in India by leveraging the complementary propositions and offerings of the brands, to help clients re-imagine their business through radical customer-centricity.



HIMANI KAPADIA

TBWA India

TBWA India has announced the appointment of Abhijit Dube as general manager, Mumbai. Dube has been with the agency since February and is responsible for driving growth for the agency and its clients. Dube has more than 15 years of experience in the advertising and digital space, having worked in some of India's most reputable networks. Most recently Dube was senior vice-president at Lowe Lintas and Partners where he was responsible for managing the global portfolio of Lifebuoy Soap, where he led the global roll out for the brand's most recognised communications.



ATUL SHARMA



SWATI JHA

Zenith

Zenith, part of Publicis Media India, has announced three senior-level appointments. Atul Sharma and Love Guglani joined as senior vice-president (SVP), New Delhi while Swati Jha joined as SVP for the agency's West India operations.

A marketing post-graduate with more than 16 years of work experience across multiple marketing and media functions, Sharma will be the business head for strategic business unit (SBU) that includes Nestle, Truecaller, Yatra, Hotels.com and others.

Guglani will lead the other SBU for Cargill, LVMH, Jabong, Micromax, Hennes and Mauritz (H&M), Aviva amongst others. He too, comes with over 16 years of experience in media across strategy, planning, buying and implementation.

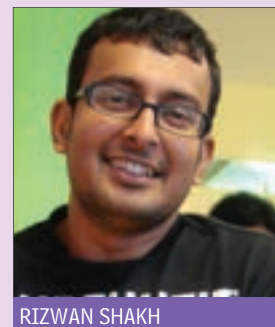
Jha will be based in Mumbai. She has over 14 years of media agency experience to her credit, which includes

MARKETING

Performics.Resultrix

Performics.

Resultrix has strengthened its leadership team with the appointment of Rizwan Shaikh, Avinash Vanpal and Nishant Gopalia as associate vice-presidents, who will lead the Mumbai operations. This has taken place as a part of company's western operations expansion.



RIZWAN SHAIKH

Voltas

Prasenjit Basu who was senior vice president, head marketing Ten Sports has moved on from the sportcaster to join Tata Group's Voltas as general manager marketing. At Voltas he will report to Deba Ghoshal, vice-president - marketing and key accounts, Voltas. IIM Delhi alumnus Basu started his career with Kodak in 1997. He then had stints with DLF Universal, LG Electronics, Reliance Digital, and Videocon Consumer Durables. In 2012 he joined Ten Sports as vice-president - head marketing, in 2014 he was elevated as SVP- head marketing and audience strategy.

TataCLiQ.com

TataCLiQ.com, Tata group's multi-brand 'phygital e-commerce' player, has appointed Kishore Mardikar as chief - brand marketing and institutional sales. Prior to this, he was vice president, marketing at Tata SIA Airlines (Vistara) where he played key role in the launch of brand Vistara and building its frequent flyer program - Club Vistara. As chief - brand marketing and institutional sales, Mardikar will spearhead the marketing and customer retention initiatives at TataCLiQ.com, and will also build the institutional sales setup.

MEDIA

Viacom18

In a recent development, Viacom18, the media and entertainment company, announced an organisational rejig led by the elevation of Raj Nayak to chief operating officer, Viacom18. The role of Ferzad Palia, head - youth, music and english entertainment, has been further expanded, to include two new businesses as the network dials up its content and music offerings. With a clear focus on strengthening its rural presence, Viacom18 has also elevated Anuj Poddar from his current role at Colors Marathi and Colors Gujarati to lead the rural expansion as head - rural business, including Rishtey Cineplex.

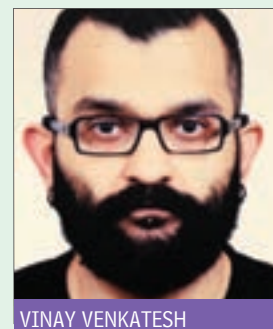


RAJ NAYAK

DIGITAL

Fountainhead MKTG

Fountainhead Digital MKTG, the digital and experiential innovation division of Fountainhead MKTG, a Dentsu Aegis Network agency, has roped in Vinay Venkatesh as chief creative officer (CCO). He will be based in Mumbai and represent creative as a core strategic function of the digital business of Fountainhead MKTG. Having spent more than 16 years in the creative communications industry, Venkatesh is a seasoned creative leader. He has worked across brands including Emirates, Vodafone, several Unilever brands, Red Bull, Johnnie Walker, Smirnoff and Tata Motors.



VINAY VENKATESH

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