

afags! Reporter

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Volume 6, Issue 2 ₹100



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“WE HAVE A WARSHIP”

How two people built up a new age media network and a commanding digital presence

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Here comes a fresh rendition of DD's hit show.



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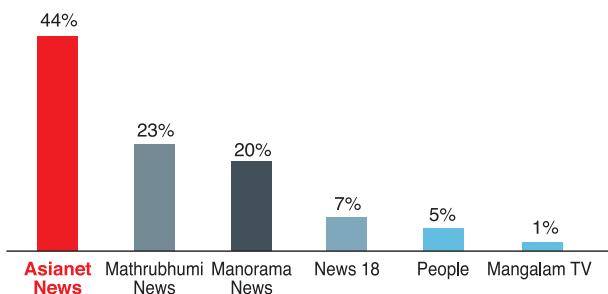
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ISN'T IT TIME YOU TUNED IN TO KERALA'S PRIME NEWS CHANNEL?



Source: BARC, GRPs, Male AB 22+, Kerala Total Market, Wk 23 & 24, 2017, 18.00 - 24.00 hrs.

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This fortnight...



Fate. Serendipity. Luck. Watch or read any interview of Sameer and Venkat, the founders of Culture Machine, in which they recall the chain of events that, about four years back, put them on the path that eventually led them to their now successful digital venture, and you'll hear at least two words that allude to a higher power. You'll also spot many metaphors; they fleetingly called their venture a digital raft-turned-canoë-turned-warship during this interview!

They describe themselves as a 'digital media company for the internet generation'. Investors, we hear, call them the 'web equivalent of a television network like Star'. Culture Machine has two main revenue streams – media and tech; that, in a way, is reflected in their name.

We at afaqs! began this calendar year with a mega-event called vdonxt asia, a masterclass on the business of online video. We concluded the two-day-long affair with a promise to keep a finger on the pulse of the booming online video industry. This interview with this affable and razor sharp duo – (I sourced these adjectives from the reporter who met them for this cover story) – is a step in the same direction – our effort, as a publication, to take note of the goings on in the digital space.

Among other things, we asked Sameer and Venkat about the online video consumption trends that they think are here to stay. They named live video, machine-assisted content and artificial intelligence-based trends. Culture Machine owns five digital channels – Being Indian, Blush, Put Chutney, Viva, and Awesome Sauce India. The company has offices in Mumbai, Pune, Chennai, Hyderabad, Delhi, Singapore and California.

Starting this month, the company's Tamil digital media brand Put Chutney, known for its comedy content, will foray into the linear television space, via Star Vijay. The big question Sameer and Venkat are asking themselves now is: Can we be bigger than the big media networks on TV?

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The Great Indian Show

The Indian agencies who won at Cannes.

SAB TV

'Tenali Rama' Returns

SAB TV will air a fresh rendition of Tenali Rama, DD's hit show from the 1990s, beginning next month. **By Anirban Roy Choudhury**



Tamma Tamma' and 'Raabta' are busting the charts when it comes to Bollywood music, Hotstar recently launched the sequel of Star's iconic comic series, 'Sarabhai vs Sarabhai'... and remakes seem to be the new trend in the entertainment space.

This trend now seems to be heading towards the TV screen too. Recently, Sony Pictures Networks India (SPNI) "refurbished" its comedy focused Hindi General Entertainment Channel (GEC), Sony SAB and among the new titles, one that managed to raise many eyebrows is 'Tenali Rama'.

Yes, SAB is all set to bring back the story of the legendary poet in Krishnadevraya's court who uses his ingenious methods to solve the trickiest of problems. People still remember 'Tenali Rama' as one of the Doordarshan classics of 90s. The show was made by film

SAB and MAX cluster of channels.

N.P. Singh, CEO, Sony Pictures Networks India, adds, "Tenali Rama is a loved character and has not been seen on TV for a long time, so we thought we should bring back the show. With his wit and humor, we believe he will bring smiles to a lot of faces. Keep an eye on the Choti (ponytail)." Hints Singh, "It will do a lot of interesting things."

Vyas feels that apart from historical value, the show has another vital tool in its kit and that is the actor playing 'Rama', "Krishna Bharadwaj is playing the lead and he is something to watch out for," he adds.

Contiloe Pictures, over the years has made the mythological-historical space its own in Indian television. The television software company has titles like Sher-e-Punjab: Maharaja Ranjit Singh, Sankatmochan Mahabali Hanuman and Chakravartin Ashoka Samrat among others in its portfolio.

Contiloe Pictures' CEO Singh pitched 'Tenali Rama' to SAB as a 'natural extension'

director T.S. Nagabharana who was very popular in the Kannada film industry. 'Cartoon Network' aired an animated series on the Indian mythological character, the show was created by Toonz Animation.

The upcoming SAB version will be produced by Contiloe Pictures. "It took us only half an hour to say yes to Tenali Rama, the proposal was on the table and after I took over (as head of Sony SAB) it was the first show we green lit," asserts Neeraj Vyas, senior EVP and head, Sony

"Abhimanyu Singh is an expert in the mythological/historical space and it's great what he has done with the show," Vyas adds.

Contiloe Pictures' CEO Singh pitched 'Tenali Rama' to SAB as a 'natural extension', "Historical comedy is something nobody has done before and we thought it would be a great space for us to be in and that is where the idea came from," informs Singh.

While the show is based on tales of the historical figure and many



of them have already been adapted before, Singh firmly believes that his version is unique and has not been seen before. "The scale, characters, interpretations, sets... every aspect is unique. The tales are different, it will be a totally different experience," he adds.

Historical and mythological shows are more expensive than daily soaps. The channel bears around ₹6-8 lakh as cost per episode of a fiction show whereas it escalates above ₹15 lakh for a mythological show.

"This is the most expensive historical that we have made," Singh asserts. And what makes it so expensive? "We have put up a huge set, his empire was one of the richest of medieval times and we tried to recreate every minute aspect. We created bullock carts and everything else that was there. Also, the costumes and cast; we wanted to make this a visual delight and that is what has made it one of the most expensive historical projects that we

have ever worked on," he adds.

"Historical and mythological dramas attract a lot of family audience and that is why brands like to punt on them," adds a brand custodian who prefers not to be named. "SAB has done very well with clean comedy so far, but the channel has to overcome two challenges. One, it is often considered as big as 'Taarak Mehta Ka Ooltah Chashmah' and the second is that it is a Hindi channel for the Gujarati people."

The media planner thinks that the kind of content they generally air is what develops the Gujarati perception. "It is good that this channel is bringing up shows like Tenali Rama who is a South Indian figure. They should be able to monetise the show well," he adds.

Now it remains to be seen if the show manages to make a mark in the rating charts. SAB is yet to disclose the date and time of the show, for now, it's coming soon. ■

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RELIANCE FRESH

"We celebrate every event"

afaqs!Reporter met Lalatendu Panda, marketing head, Reliance Value Format, in the context of the brand's Eid-themed film. **By Suraj Ramnath**

Reliance Fresh recently released its new Ramadan campaign, #ChhotiSiAchhai. The digital ad has been conceptualised by Utopeia Communicationz, a Mumbai-based ad agency, produced by Ignition Films and directed by Rensil D'Silva. Meanwhile, Lowe Lintas released its Ramadan campaign #NekiEkIbadat for Surf Excel Pakistan. The ad focused on a kindhearted child helping an old man in his neighbourhood during Ramzan. This ad, #ChhotiSiAchhai by Reliance Fresh, made for the Indian market, also focuses on a child showing the true spirit of Ramadan by trying to make the world a better place with his good deeds.

Reliance Fresh in the recent past, has mainly focused on topical ads and mainly on the digital platform. We asked Lalatendu Panda, head of marketing, Reliance Value Format about the reason behind mainly doing topical ads and not being on TV on a consistent basis.

He says, "Today, digital creates a beautiful opportunity at a very low cost. Without spending too much of money, you can leverage various occasions. If you look at the latest trends, mobile is the biggest medium and not TV anymore, if you want to reach people. As a brand, we have been celebrating each and every event in our store since ages. We have a very strong customer activity plan. Be it Eid, Diwali, Pongal or Sankranti, we celebrate via in-store communication."

He adds, "There are various big events like Diwali where there is a large audience and that's where we end up doing a TVC and you also see that it reaches a large number of people. But a Women's Day, Mother's Day or a Father's Day, these are highly emotive issues. These don't have the business or number guiding objective. As a brand we feel we are in the right space and have been using a mix of both on such occasions."

The core target audience for the brand is housewives and immediate family members which is primarily the kid and the husband. Currently, there are more than 500 Reliance



Fresh stores across 14 states in India.

Sean Colaco, managing partner and head of creative, Utopeia Communicationz, says, "We wanted to tell the story of Roza and this whole period of Ramadan. What the small boy in the film does is exactly that, because he can't keep the Roza, instead in an ingenious way, he interprets what it stands for. The message is a very universal one, not necessarily in religion per se."

The core target audience for the brand is housewives and immediate family members.

AD REVIEW

Prithviraj Banerjee, head of agency, DigitasLBi India, says, "The thought of 'ChhotiSiAchhai' is powerful and makes for great storytelling. This specific piece of creative is a mix of great casting, well written lines, high production quality, good emotional tempo and seamless brand integration. Additionally, the topical nature of the video allows for immediate relevance. I see no problem with

it becoming popular online." He adds, "It would be interesting to see how this overall thought is further explored across the digital medium, as it is perfect for extensions."

Honey Singh, co-founder, #ARM Worldwide, says, "The recipe behind making good content to go viral is an exact and opportune mix of timing, audience targeting, distribution channels, amplification, seeding, and cross promotion on

multiple platforms. The creative and production quality is good as it touches human emotions, a little bit inspired by Surf Excel's #NekiEkIbadat."

According to Singh, the video could have garnered much more attention if it had gone live at the beginning of Ramzan. "Parents (especially moms), relatives and neighbours are the perfect choice in terms of audience targeting. Amplification and seeding via third



"Today, digital creates a beautiful opportunity at a very low cost. Without spending too much of money, you can leverage various occasions."

LALATENDU PANDA

party Facebook groups or platforms could have given triple the reach to the video," he adds.

Singh says, "Velocity defines the probability of any content going viral, which is = (views + articles + conversations + impressions + share) / time. In terms of execution, the same video could have received much better results if the timing had been better."

Giving his views on whether it is well directed and on the challenges faced while shooting such films, Luv Kalla, an ad film maker and director at Bubblewrap films, says, "In films like these which have multiple scenes, it's always quite tough to find distinct imagery in the same location for each of the scenes. But here, the director and production house have used the space very nicely by finding interesting nooks and corners for each of the scenes."

He adds, "The film has been shot really well. The director has done justice to the script, casting, performances, music, cinematography. Everything works!" ■

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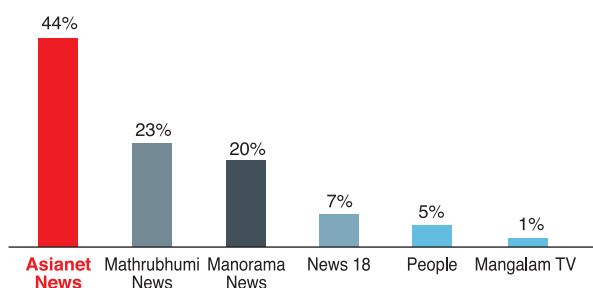
PRIME TIME

LEAD OF 91 %

WE HAVE MADE

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LITERALLY INVISIBLE



Source: BARC, GRPs, Male AB 22+, Kerala Total Market, Wk 23 & 24, 2017, 18.00 - 24.00 hrs.



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Is 'residual equity' enough for brand Nokia?

What's the most important tool in Nokia's comeback kit? What role will marketing and advertising play?
By Anirban Roy Choudhury

AMBI PARAMESWARAN
author and brand consultant



NOKIA HAS A GREAT AMOUNT OF RESIDUAL GOODWILL IN INDIA. THEY NOW NEED TO PITCH

their brand to the old loyalists and go after upper-end customers who may be with Apple or Samsung. It is a difficult task but if they are patient and diligent they can build the brand once again. They should not be in a hurry to go after multiple segments and confuse the consumers.

SANTOSH PADHI (PADDY)
co-founder and chief creative officer, Taproot Dentsu



THOUGH THE BRAND HAS THE LEGACY OF BEING NOKIA, IT'S GOING TO BE A CHALLENGE BECAUSE

of the Vivos and Oppos of the world that have a lot of mass appeal and are very affordable. Quality along with quantity and price is the game that they need to play. Nokia will certainly come up with something that is more substantial than just features. In this category, you need to be present every hour - brands in this category need to be ultra aggressive. Brands like Oppo are present everywhere, from 'Kyunki Saas Bhi Kabhi Bahu Thi' to cricket to movies to everything... It's a great time for Nokia to come back. But they need to overshadow Vivo, Oppo and Gionee.

DHUNJI WADIA
president
Rediffusion Y&R



MARKETERS AROUND THE WORLD STRIVE DAY AND NIGHT TO ENSURE BRAND LOVE AND NOKIA

commanded that in India. But right now, we are talking of 'betrayed love' - the brand deserted its lovers and went into oblivion. So the first and most important task for Nokia will be to win back consumers' trust. The reassurance that once they buy Nokia, they will not be left high and dry anymore - that's critical. But that's not all. The world has moved on and mobile phones are attaining newer levels of smartness and aesthetic cool. The company must focus on delivering on the 'design' and 'cool' scales. The entry-level products need to have that 'wow' factor.

HARISH BIJOOR
brand expert and founder,
Harish Bijoor Consults Inc.



THIS SECOND COMING OF NOKIA IS GOING TO BE A CHALLENGE FOR THE BRAND BECAUSE THE

market is very cluttered. In a cluttered market people are going to evaluate the product very, very carefully. Nokia needs to overcome the initial product evaluation process, which the consumer will unleash on the brand as soon as it hits the market. If Nokia can hold on to the product solidity, I think it will do exceedingly well in the future. The starting point is the robustness of the product, which everyone in the market will expect. No longer can they sell only on the basis of the brand name; it will have to be a combination of the brand name, physical trial and experience. Fancy advertising will do them no good.

PRASID BANERJEE
assistant editor,
Digit (tech-magazine)



I THINK AS FAR AS INDIA IS CONCERNED, THE KEY TO NOKIA'S RETURN LIES IN RAISING

consumer awareness on the back of its brand value. Nokia's phones are nothing special so far, but if they can educate customers on the need for regular Android updates, and how doing so can help product longevity, it might make a difference. If not, Nokia is just another seller vying for attention in a market that's already overcrowded.

*Additional inputs by
Suraj Ramnath*

#ToughLove

 HYUNDAI

EASY TRENDING FOR HYUNDAI'S #TOUGHLOVE

For long, Mother's day has been about showering mothers with mushy messages. Hyundai Motor India Ltd, however, assumed a different and a bold stance this year. Created by Innocean Worldwide India, the mother's day video launched by **Hyundai salutes tough mothers for saying no to underage driving**. We see teenagers expressing their anger towards their mothers. Riding as pillion, sitting in a school bus, local train, these teenagers roll their eyes, pucker their brow and utter harsh words. All these reactions conclude with a mother's 'I-know-what-is-best- for-you' smile.



Puneet Anand
Senior General Manager,
Group Head - Marketing, HMIL

The power of the video is the truth - teenagers don't like it when they are told not to drive. This angst holds true for teenagers across the world. Undoubtedly, it is a challenging as well as crucial time for mothers. This is when love needs to turn into #ToughLove. After all, only a mother's decisions can go a long way and play an important role in tackling underage driving which is fast becoming a cause of concern. So, very strategically, it addresses both teenagers and mothers. That it is tough for mothers to say no to children and that teenagers need to know it is all out of love is put through in one stroke. Laying emphasis on the bigger purpose of the video, **Puneet Anand, Senior General Manager, Group Head Marketing of Hyundai Motor India Ltd.** said, "The average age of kids who drive has gone down from 16 to 11 years in the last three years which is a serious concern that can lead to extreme consequences. As a socially responsible brand, our focus was on starting a conversation about this concern and establish realisation in the minds of audiences to bring a behavioural change. We wanted to honour all mothers by celebrating their #ToughLove as it is that tough decision they take that keeps their children safe."

#ToughLove campaign made extensive use of all popular social media platforms. On Facebook, engagement was created by asking people to take a pledge and say no to underage driving. Close to 21 million were reached on the first day of the campaign and more than 7 million people took action. On Twitter, over 8 million were reached and more than 19K people tweeted about the campaign. On YouTube, close to 4.6 million users were reached and over 3.4 million people viewed the video. ScoopWhoop and Logical Indian were some of the many popular platforms that featured #ToughLove and made it reach more people. The success of #ToughLove campaign can be attributed to its relevance. It is not just bold, it is what we need in our times and country since India has the highest number of road accidents in the world. Underage driving is one of the biggest causes of road fatalities in India. It is noteworthy that the average age of underage drivers is found to be 11 years. Even though a lot of lives have been lost, underage teenagers driving bikes and cars in violation of rules and safety norms is a common sight.

Follow Hyundai India to discover more innovations in the digital world. Log onto www.youtube.com/HyundaiIndia



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8.3 M
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8 M
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Youtube

4.6 M
REACH

3.6 M
VIEWS

VIKAS AGARWAL, GENERAL MANAGER - INDIA, ONEPLUS

“Digital will be our primary medium. The rest is tactical”

Chinese handset brands' have become a homogenous mass of brands vying for the attention of the selfie-obsessed Indian, all at once. In a volatile smartphone market, one poised for mega growth, creating product - and brand - differentiation has never been more crucial. On the communication front, is it all about out-shouting one's rivals through a celebrity-shaped bugle?

In a quick interview with Anirban Roy Choudhury on the sidelines of a recently held event in Mumbai, Vikas Agarwal, general manager - India, OnePlus, was asked this and more. OnePlus, which began its India journey through an exclusive tie-up with e-commerce site Amazon, will be made available offline later this year.

The brand has fetched a fair share of visibility (through integrations) across web-series and is endorsed by actor Amitabh Bachchan across platforms including TV. To Agarwal, it's important that two sets of people like his product - users and interestingly, critics.

What media channels will you mobilise for this new variant?

We will be on TV with new ads but that won't be on a very large scale. We would like to focus on digital channels...

Why?

We see digital as a more honest medium - you get feedback, you can check if the campaign is working or not, and if it is working, you can amplify it. That's why we're bullish on web-series - we can gauge people's sentiments.

So digital will continue to be our primary medium. The rest is tactical.

What do you mean by tactical?

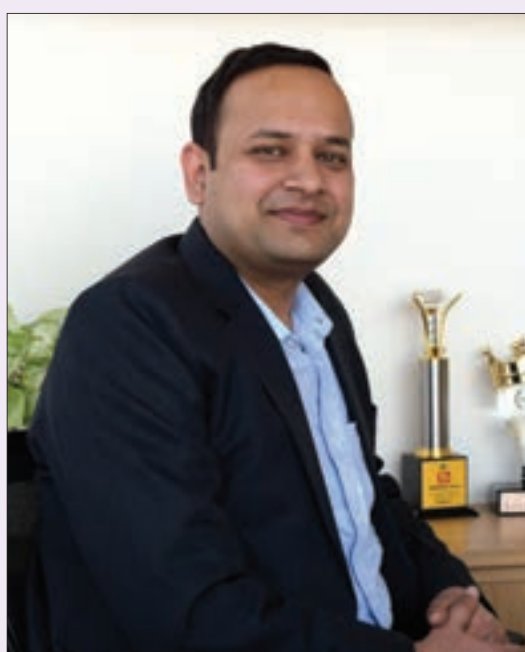
If we do a print ad, it will focus on sales. If we do a TV ad, it will be to increase our awareness beyond our core community.

Speaking of web-series, OnePlus was present across quite a few - Humorously Yours, Official Chukyagiri and others. What was the play there?

For the first two years, we did not do any marketing; we were only present in these web-series... integrating the brand into the story. The idea was to show the features of the phone, such as dash charge which turned out to be a game changer for us. We (positioned) OnePlus as a phone for educated affluent (people).

In fact, OnePlus is perceived as a 'complicated' phone for tech aficionados, isn't it...

Yes, that perception is there... the perception that OnePlus is for the 'techie' user, but that's



“Our goal is to be the No. 1 Android device in the premium category - be the No. 1 when it comes to user experience”
VIKAS AGARWAL

not the case. We are seeing scenarios where people are gifting a OnePlus to their spouses...

The Indian smartphone market is inundated with brands. Therein lies a sub-segment of Chinese brands. And all are doing the same thing - high decibel media splash, big celebrities, the same selfie proposition. Comment.

We need to understand that no industry can support so many players... at best, it can support around four to five players. When it comes to investment, the smartphone industry is one of the most expensive. So it's just not possible to have so many players.

Previously, the market comprised 'Indian products' and 'Chinese products'. Indian companies did not focus much on the product; they paid all their attention to distribution. So once bigger companies came in and began

understanding the pulse of the market, these distribution-focused companies lost their way.

But the fact is, there are one too many at the moment. How do you see things panning out for this segment?

Over time, I see it converging into just three or four players, like we saw in the case of the TV, washing machine and laptop (segments). Feature phones will get upgraded to entry level smartphones, which will get upgraded to premium phones... that's how companies will gain market share.

Our goal is to be the No.1 Android device in the premium category. It may not be No.1 in terms of latest technology... but it's really about being No.1 when it comes to user experience.

We are seeing many conversions from other premium brands to OnePlus - not just Android users, but even iOS users. Now Android has become a lot more refined and not everybody is comfortable with a closed iOS system. That's the main reason for the switch.

The premium category is just three per cent of the total smartphone market in India. So there's a lot of room for growth.

And today, the lifecycle of a smartphone is one-two years. At this stage, our goal is to make a great product. Even if people are not buying it, they should consider it.

As of today, what's the profile of a OnePlus user?

Primarily, they're consumers from tier I cities, where the tech penetration is strong and people are equipped to shop online. Most of them are educated users. Around 60-70 percent of them are graduates and postgraduates. In terms of age, they're primarily between 18 and 35 (years).

We don't have the resources for deeper penetration at this stage, but in the long run, we will.

Many Indians still think Chinese products are 'cheap'. How do you battle this long-standing mass bias?

We haven't come across the 'cheap Chinese' perception. Yes, those who are not aware of what OnePlus is and what it offers might consider us as a 'Chinese brand' and hence trust an Apple or a Samsung instead. That's something we are trying to overcome. We are making some investments to build trust. Roping in Mr. Bachchan was a part of that. ■

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MARICO

Making Time for Grooming

A look at Marico's new ad for 'Parachute Advanced Men Hair Cream', a product targeted at men who're too busy to preen. **By Sankalp Dikshit**

When was the last time you saw a men's vanity product ad that was devoid of gloss and charming male models flaunting uber cool good looks? Marico has done just that with its latest ad film for the new Parachute Advanced Men's Hair Cream, which is part of Marico's larger range of Parachute men's grooming products which includes hair gel brand, Set Wet. The hair cream comes in three variants - Classic After-Shower Hair Cream, Anti-Dandruff with Lemon & Neem and Anti-Hair Fall with Almond.

With the new line of products, Parachute marks a foray into a specialised segment that is dominated by key players like the British brand Brylcreem and the Indian brand, Himalaya. Parachute aims to target men in the 29-plus age bracket.

In order to better understand the campaign's pitch, afaqs! decided to speak to the lady at the helm of Marico's marketing affairs. Anuradha Aggarwal, chief marketing officer, Marico tells us, "The brand is a representation of men who take little or no care of themselves as they prioritise their duty or work over their looks. Indian men usually use a combination of water and hair oils or creams for styling after a shower. We felt that it was important to introduce a brand to those men who neglect their looks, one that will take care of them while they take care of their duties. Hence, functionality was limited to the digital platform, and was not showcased in the TVC."

When a company has two brands competing in similar categories, product differentiation can be tricky, particularly in terms of marketing campaigns. Aggarwal explains, "Set Wet is a brand for a younger age group (19 years to 24 years), looking to make an impact - for it, anonymity is death. For Marico, the task was to create a second male grooming brand apart from Set Wet. While the Parachute Advanced Aftershower variant has been in existence, the Parachute



"We felt it was important to introduce a brand to those busy men"

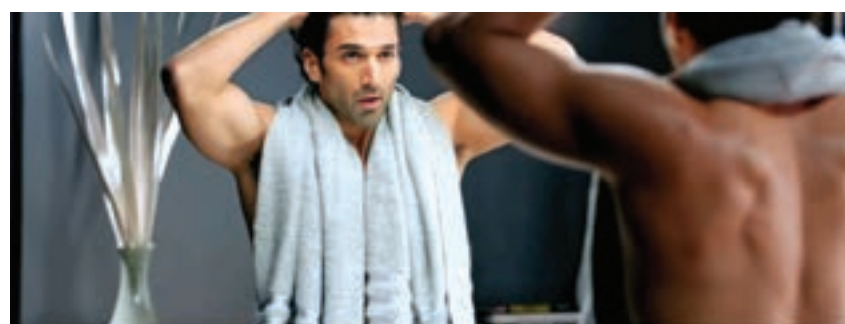
ANURADHA AGGARWAL

Advanced Men range is expanding the relevance of the brand, and plans to go across hair nourishment products."

LOOKING GOOD

The minute-long ad film is based on the idea that good men deserve to look good. The TVC was first released by the brand's YouTube channel on June 2. Crafted and conceptualised by Ogilvy & Mather India, the ad film features men in uniform - a sharp contrast to the glossy ad films that one is accustomed to viewing for hair grooming products. The film starts with a male voice-over (VO) that alludes to several hardships that men in uniform have to go through on a daily basis. The VO is accompanied by powerful visuals - a soldier is fighting a war but yet cleans up well to meet his loved one at a party, a doctor who stays up late taking care of his patients tidies himself to meet his family, and a firefighter who risks his life for people although they are not related to him.

Speaking on the campaign, Kainaz Karmakar, executive creative director, Ogilvy & Mather India has this to say: "Through the film we see the



Marico's earlier glossy ad (bottom) and the new ones (top) shorn of gloss

philosophy of 'good men deserve to look good' come alive through various situations. In the last sequence, we see that a fireman saves a life and then when his duty is done, he uses the product and heads out for the evening. This shows the role of the brand and how to use it. The term '*achhai andar se bahar tak*', applies to the men in the ad as well as the product."

Harshad Rajadhyaksha, executive creative director, Ogilvy & Mather India, adds, "Consumers don't need to be spoon-fed every detail. They are intelligent individuals who absorb communication and take away the correct message. We have no doubt that this piece of work will be received well and the logic and the magic will both be appreciated."

GLOSS VS CONTENT

Marico is no stranger to men's grooming products. Set Wet is a glaring example of how one markets vanity products for men in a traditional way - Remember Aditya Roy Kapoor and Ranveer Singh teaching you how to make the right impression with the 'Sada Sexy Raho' ad campaign?

We asked our experts if they felt that the concept driven approach towards marketing this new product works or not. Says Vibha Desai, director, Vibha Desai Consulting, "It's nice to see a non-glossy film, without everyone

preening in the mirror. They seem to be targeting a more rugged audience who feel hair creams as such are sissy and feminine. It's a clear attempt at expanding the market."

Speaking about the execution, Desai says, "What I feel is that the ad could have done better if it had stronger writing. It tries to go to a higher place but the writing restricts it. The visuals hold together the storyline pretty well."

Upon close scrutiny, one can observe that the ad hardly has any elaborate demo shots that generally dominate the TVCs of almost all rival brands. "It's (demo shots) obviously important but is secondary to a strong storyline. I think the non-glossy feel to the ad is deliberate and works for the desired objective. It has strong brand communication which is focused and targeted," Desai adds.

Agreeing with Desai, Paddy Rangappa, author of Spark - the Insight to Growing Brands, observes, "I think this is a bold attempt by Parachute to position a male grooming product against the concept of grooming. And the ad is consistent to this messaging, highlighting the lifestyle of such men and showing why they have no time for grooming." Rangappa feels that the ad could have done wonders if it had stronger emotional connect. ■

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GUEST ARTICLE

Split Beyond Repair?

They split the atom, we had Hiroshima; they split agencies, and... it led to a different kind of bloodbath... By Ayan Banik



Many moons back when the legendary George Lois was asked what he did for a living, he simply replied that he makes unheard entities like Tommy Hilfiger famous in a matter of hours. That was the power advertising wielded back then.

Cut to today. An unheard of a start up, whose very existence can become a question if it doesn't get its next round of funding, calls for a pitch on Facebook Live, and close to 100 odd agencies fight against one another like a pack of hyenas.

How did we become so abysmally weak in just a few decades? When did we lose our swagger, arrogance and negotiation powers? What went wrong with us?

THE GLARING MISTAKE

One of the glaring mistakes was when we separated media planning and media buying from creative, and let media departments operate as separate profit centres. Creativity is a mix of tangibles and intangibles. It's the holy culmination of a great idea leading to great execution. The idea is intangible and the execution, tangible.

Earlier, there was one unified agency that would create both the intangibles and the tangibles, and charge one 'unified' amount of money from the client. The understanding being, bigger the idea, bigger the execution... and therefore, bigger the money.

Now, by separating media from the mainline agency, we broke that creative output into intangibles and tangibles. While the media units, operating with tangible outcomes (GRPs - or gross rating points - bought, newspapers taken, out of home or OOH sites booked, etc.) could still extract the right money from the client, it became extremely difficult for the creative agencies to justify the money that they were charging. Rightfully so, because how can you put the right price tag (without getting into heady debates

and arguments) on something as intangible as a creative idea?

AN EXAMPLE

Say there's this nice, upmarket coffee shop right in the heart of the city that sells a cup of coffee for Rs.150. Now think of a similar upmarket coffee shop, that sells exactly the same cup of coffee (same coffee beans, same cream, same sugar) but at Rs. 200, simply because it offers a wonderful view of the sea. Here the coffee is tangible, the final cost of the cup is also tangible, but the view of the sea is intangible. It's an unwritten understanding - customers are willing to pay the extra 50 bucks for the view.

Clients need leaders. Clients need legends. It's a pity we don't have legends anymore.

But that argument works as long as we don't split the cost by saying "The coffee costs Rs. 150 and the view costs Rs. 50..." because the moment we do that, we get into an argument of the tangible vs the intangible. The same people who were happy paying the extra 50 bucks (without the coffee shop spelling out the details) would now argue "What's so special about the view that they are charging an extra 50 bucks for it? Bring that down to 10 or 20 bucks..."

And that's exactly the problem that creative agencies have been facing ever since this split - trying to justify the cost of intangible creative outputs. We had lost the battle, then and there.

GROWING DIVIDE

And we kept losing more battles and kept suffering, as agencies were further fragmented into specialised-subunits like PR, events, activation and finally digital... all with separate profit centres. There's a running joke around advertising agencies: agencies are more adept at doling out fancy designations and roles than pay cheques and increments.

Everyone is a head. Everyone gets to run one's own unit. Everyone's ego is massaged. And because these units have tangible outputs in terms of execution, they can effectively monetise their work.

However, since their core expertise lies more in execution, they still have to either outsource their thinking (strategic planning) and creative ideas from a third party (creative agency) and split the share of their earnings, or with their limited resources, produce average/below average thinking and creative outputs on their own.

In both scenarios, the people who are responsible for the thinking and creative ideas (a crucial part of any

creative agency set up) tend to lose. We may have the best time sheets in place, but it's virtually impossible to quantify the creative process - at times it takes a couple of days, at times it takes a couple of months. And there's no way to evaluate the exact worth of that output.

HALF-HEARTED COLLABORATIONS

Then, there was this mad rush for agency consolidations. Creative agencies started tying up with independent media agencies, PR agencies, activation, digital and event management companies. All under one name. And one roof. But the problem remained. Because more often than not these 'so called unified entities' have different - and often conflicting - accounts. Merely sharing the same name and sitting under the same roof doesn't result in miracles. When you have separate profit and loss accounts, you are like different tenants, sharing the same address and landlord but eating out of different kitchens. This kind of an arrangement hampers profits... and creativity.

CREATIVITY SUFFERS

Creativity is a collaborative process. And when we split agencies into separate business units, we break that natural collaboration. It's a known fact that in every job, one team (which has natural expertise) leads and the rest follow.

However, it's the nature of the job that should dictate which team leads and which one follows, rather than 'who is earning how much from that project'. More often than not we end up bickering.... "it's an ATL account, why should digital resources be used?" or "It's an activation account, why should mainline planning strategise?"

Earlier, in a unified agency set-up, different departments not only sat together, they also shared the same P&L. Each one contributed its own expertise to the same pie; if one department fell short on revenue targets, other departments would compensate for it. And that's why when agencies of yore went out for a client pitch, they went together as one unit, one family. It was a 'Do or Die' situation for every department. If the business came in, everyone won.

Unfortunately, today, we are pit against one another, trying to fight while staying in the same pool. The more we fight for every morsel, the more we lose negotiating powers with the client.

And this fragmented arrangement doesn't seem to help the client much either. Unus Sed Leo. Only one, but a lion. Clients don't need multiple agencies making the same point but in different power point presentations over and over again. They need one agency that can do all the jobs for them. End to end. One agency - but a unified, committed one.

Clients need leaders. Clients need legends. It's a pity we don't have legends anymore. We only have fancy designations and fancier offices. ■

(The author is head, brand strategy, Cheil India)

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MYNTRA

'Look East' policy

The brand has released a new digital campaign targeting the north-east market. By Ashee Sharma

Myntra, the online fashion destination, has released a new digital campaign targeting the north-east market. The three-minute video features Novi - a fashion enthusiast and homemaker from Aizwal (Mizoram).

Given the geo-climatic and socio-political dynamics of the region, it has largely been under-represented in the media, advertising included. Haven't all of us, at some point, been embarrassed about raving and ranting over non-issues while a flood disrupted life in the north-east? What's interesting is that, the more significant news was delivered to us through the internet which has played the role of an equaliser for the seven sisters.

This development however, has been so subtle that sometimes even brands were able to spot it only in hindsight, thanks to the measurable nature of the digital medium. Myntra's campaign is based on data-driven insights which indicate that Novi had been a consistent shopper on the platform, especially during the EORS (End of Reason Sale) - Myntra's flagship biannual sale. She also purchased her daughter's first dress from Myntra.

In a recent interview with afaqs!, - part of the Marketers' Special Issue (afaqs!Reporter magazine, June 16-30, 2017), Gunjan Soni, Head, Jabong and CMO, Myntra, said, "We now see close to 50 percent of our sales coming from tier II and III cities - this is a big shift. Previously, this



However, looking at the data, we realised it needs a focused effort now."

Sharing some insights on what differentiates this market, he tells us that because north-eastern societies have generally been matriarchal and more progressive, the percentage of women shoppers is higher in the region. Also, as compared to other

region can be covered well between English TV and Digital."

Sudhakaran, however, cautions against considering the north-east a homogeneous market because of the cultural differences that define each state. For instance, while customers in Guwahati understand Hindi and also like to purchase Indian wear, Aizawl with its large Christian population is heavily influenced by international trends and personalities. Christmas is the buying season there.

BULL'S EYE?

According to Mikhail Verma, associate creative director, DigitasLBI, while it's easy to mistake the ad for another consumer testimony, delving deeper makes one realise that it is a success story of sorts, for the brand and the consumer.

"On the brand side, it's the success of entrenching itself into a consumer's lifestyle and for the consumer it's about finding that perfect one-stop-shop for her entire family's fashion needs. The title suggests that this is possibly a series, so I'd like to see how they give more meaning to 'Myntra Unforgettables'



"As the most fashion-forward market, the north-east was always on the radar. But looking at the data, we realised it needs a focused effort now."
SUJITH SUDHAKARAN

Sudhakaran cautions against considering the north-east a homogeneous market because of cultural differences that define each state.

revenue used to be predominantly contributed by the metros. We have seen disproportionate growth and popularity of international brands over the last 12 months. Myntra sees very high traction coming from the fashion-forward north-east market."

For the next set of 10 million consumers, Soni is betting on tier II cities and smaller towns. Sujith Sudhakaran, senior director - brand marketing at Myntra adds, "As the most fashion-forward market, the north-east was always on the radar.

markets, there is more demand for international brands.

Explaining the second observation, Sudhakaran states, "The north-east is usually considered a 'media-dark' region. There is TV, but without any regional channels. So, people mostly consume English entertainment because they are more comfortable with the language. Internet proved to be the game-changer and today, a lot of international content is being consumed on the medium. Hence, from a media buying perspective, the

as a title," he states.

Appreciating the documentary style treatment of the film which gives an honest perspective into Novi's life, he adds that a more thematic approach to the edit, perhaps, carrying on the juxtaposition of old world charm and new world fight from the opening line, or a shorter edit could have ensured a higher video completion rate.

Commenting on whether brands have adequately leveraged the digital medium to reach out to the north-east, he shares, "The north-east is home to a geographically remote consumer set, whose growing needs and demands are on par with, if not more than, the rest of India. It has huge growth potential. While brands have boosted their presence in the region, its representation has fallen way short of the mark compared to the digital revolution. There is a treasure trove of untapped stories, and Myntra is one of the few brands, apart from Samsung and Amazon to name a few, who will reap the long term benefits of being first movers within this space." ■

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SAMEER PITALWALLA AND VENKAT PRASAD

**FOUNDERS
CULTURE MACHINE**

Culture Machine's founders on how they built up a new age media network.
By Shweta Mulki

Back in 2011, two guys who met at Vidcon in the US, got talking about the digital media ecosystem. It was a meeting that resulted in the birth of Culture Machine, a media and tech digital network, two years later.

Founders Sameer Pitalwalla and Venkat Prasad have clocked 15 years collectively in the video domain (Pitalwalla at Disney and Times, and Prasad at Google and YouTube, among others) before setting up Culture Machine. Culture Machine's business model is centred around media and technology.

In media, it operates 715 YouTube channels and owns five brands - Being Indian (youth entertainment); Blush (a lifestyle channel for the modern Indian woman); Put Chutney (entertainment and comedy, Tamil); VIVA (entertainment and comedy, Telugu) and Awesome Sauce (food). The average monthly views for the five channels are 167 million on Facebook and 27.9 million on YouTube so far.

In tech and data intelligence, it has tools that analyse content (travelling through 2.5-3 billion videos daily) and gauge viewer preferences to provide video solutions. Recent developments include a new studio for premium long form content, a content deal with messaging service Hike while Put Chutney will go on linear TV via Star Vijay. While business development, sales, content is under CEO Pitalwalla, Prasad is the CTO/COO looking at products, engineering, tech, products, finance and analytics. Edited excerpts from an interview with the duo:

Going back to your 2013 launch were there any 'aha moments'.

Sameer: The 'aha moment' was built over 10 years. Venkat's been working on YouTube since it was acquired by Google, I've been working on it since it entered India. We've seen the space grow from the pre-iPhone times to iPhone then to YouTube.



Is it really a good thing to be that early in this space?

Sameer: It's bad to be too early but good to be arriving a 'little before the guests do'. When we met for the first time, I remember us thinking 'what would it take to put technology in every step of the way - not just for distribution and creation - but right down to production? Tech was absolutely necessary to the way we designed the company.

Venkat: Earlier business models centred on talent or content aggregation, but we saw a much quicker way to grow, similar to the West, where certain companies scaled up quickly and pivoted to

original content or other models. Here, we saw innovation happening with distribution and personalisation through Facebook and OTT players. But there was no innovation upstream - in content production itself - which was inherently not scaleable in the traditional way. We wanted to use technology to first personalise, and then produce at scale which led to our tech platforms.

Did you see more markets open up as your products took shape?

Sameer: While the core technology helped us scale our own brands, we also realised that the tools need not be limited by our physical infrastructure

in terms of content production because our tech could travel. We began to experiment 8-9 months ago to see if there was appetite in other markets. The initial success in South East Asia gave us an impetus to look at that as a separate revenue line item.

Did it all happen too big, too fast in terms of funding too?

Venkat: I've seen three booms and busts - two in the US one in India. Every business plan was getting funded - few survived, but those that did became the Amazons and the big networks today. When the market realities change, you need to rein back and focus on unit economics.

“
We want to build media brands that are loved across platforms. That’s our North Star.
SAMEER PITALWALLA
CEO, Culture Machine
”



“
When the market realities change, you need to rein back and focus on unit economies.
VENKAT PRASAD
CTO, Culture Machine
”

Where do you think you are now, in that context?

Sameer: Somewhere in between both. We’ve been well-capitalised as a company but the main change came in eight months after the second round of funding. What was needed in the long term? We decided to focus on our own properties. In fact, many who brand themselves differently in the market are essentially aggregators. For us, that has come down to 20 per cent revenue contribution from 60-70 per cent. It is decreasing every month while revenue base is increasing.

How crucial is this kind of (forward) thinking?

Sameer: In our industry, when global platforms make changes those results vis-a-vis growth are seen immediately in terms of the consumer. The advertiser takes more time as there’s money involved. Technology predicts demand and everyone is a laggard inherently because of the way platforms work. But we have the ability to not just react, but adapt and then thrive, which comes down to capability.

Venkat: Two years ago, we were already pushing for Facebook video (it was in beta) and vertical videos.

Is the market dynamic enough?

Sameer and Venkat: For the consumer it is. The advertiser is catching up. Look at Youtube - 15 per cent fill rate on the inventory - because they couldn’t react to Jio. The world has been waiting for this rollout for five years and when it did, it came like a Tsunami. We’re lucky with the way our company is. We already had a raft which we built into a canoe, and today we have a warship, which we are arming constantly!

Video was touted to drive digital advertising this year, what’s been Jio’s impact?

Sameer and Venkat: Roughly 10 per cent of the total digital ad market (which is \$2 billion) is the video

ad market. Of this \$200 million, YouTube takes up \$120 million - that has come in just three months. Movement will happen now that the guy sitting in Panipat has come because of Jio. We are in the deep breath phase. Inventory has exploded and catch-up is happening this fiscal.

How does the absence of third party measurement (and currency) affect the space?

Sameer: Moat is the only one that’s got access to the likes of Snapchat but they are caught up in the US with the sheer quantum of the business there.

Venkat: Currently, we have integrated our owned and operated properties in the US in the Nielsen system, so Indian buyers can look at our Nielsen-ratified rating.

You have multiple revenue streams. That’s a lot of processes...

Venkat: There are two key areas - media and tech. Our media business is about our digital presence, media distribution systems and our owned and operated properties.

The technology side comprises our Intelligence Machine (analytics), Video Machine (helps create videos at scale) and Business Machine (helps to scale operations and workflow of the media business). Both IM and VM help clients create the right content. The vision is to bring all of this together.

Why did you get out of talent management?

Sameer: Building media brands is the cumulative effort of multiple people not one individual. This is the modern-day sort of MTV with its VJs - some of them growing older, some the audience falls out of love with for whatever reason. A Cyrus Broacha reinventing himself won’t have a team around him but ‘Being Indian’ reinventing itself does. Media gives the individuals the ability to have a following and a voice, but when we stop following them passionately, individuals have to reinvent.

What insights did you lean on when launching your own media properties?

Sameer: ‘Being Indian’ started 5 months into our launch and many shoots were done in my one BHK in Bandra. It scaled up due to analytics. ‘Blush’ happened because of IM insights on women’s empowerment. ‘Awesome Sauce’ was on FB because we knew discovery would be better and food as a category was getting a lot more viewership on FB than on YouTube. One goes multi-pronged and you play to your strengths, look at the advertisers you can leverage and factor in production setup, talent and investment into the decision.

Your parent brand is becoming more visible now....

Sameer: Until now, we’d not branded our media properties with the corporate brand. The thought was always that the company is bigger than the products, but of late we decided to make it more apparent that they belonged to us. What often happened was that as we were into talent management earlier, the faces were assumed to be managed by us, but the overall channel was owned or built by us. We wanted to communicate that these brands belonged to Culture Machine.

What are the consumption trends you feel are here to stay?

Sameer: ‘Live’ is big and we haven’t done anything to explore the format yet. Our idea of live is sport and news. ‘Stories’ is also growing.

Venkat: Machine recommended - or assisted - content is becoming the standard now, and personalised AI is key. Live and Snap Spectacles are big in video. The other day I got a ping about some event for a topic I follow. I clicked and saw it live for half an hour. I normally consume half an hour of video per week, but that day I saw two live videos for an hour.

Sameer: On our channel Om Bhajan Bhakti, we went live with MahaShivratri, and had 30,000

concurrent visitors and 250,000 shares in those two hours in the morning. This is just the beginning.

Has Live’s consumption met with the hype? How much do you look at FB to understand audiences?

Sameer: We look at FB closely in terms of conversations which apply to it and also to understand what is going on in society in general. It’s quite powerful. Live is doing well though monetising is a challenge. But from a usability perspective it has a lot of impact in news especially.

Netflix and Amazon are pumping money into slick content. Where does that place machine-led content?

Sameer: It’s all about the difference between subscription video on demand and advertising video on demand, which is primarily watched on the phone. There’s a clear wall there. Customer behaviour is different when it comes to reading the newspaper and watching television news, for example.

Put Chutney will create content for Star Vijay. Who’s the intended audience here?

Sameer: Star wants to engage millennial audiences by taking brands that they are familiar with and upstreaming it.

Netflix recently partnered with mobile and DTH here. Is that a game-changer?

Sameer: If consumers spend more time on digital over TV or print, it’s our playground. Eventually, all television will be an extension of an app, with properties competing across spectrums

Have you thought of putting up your own platform?

Sameer: No, there are enough platforms in the ecosystem. We want to build media brands that are loved across platforms. That is our North Star. ■

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MICROMAX

"Chinese brands are a challenge"

A look at the brand's recent ads - including the one released around Father's Day - and communication strategy. **By Sankalp Dikshit**

The story of an ex-convict being narrated in an Indian consumer electronic company's ad film may not sound like the quintessential assortment for a Father's Day ad. Micromax clearly thinks otherwise. On the occasion of Father's Day, the Gurgaon based company decided to tell the story of an auto driver, T. Raja in a three-minute-plus video film.

The video, which is titled 'Meet Daddy: The Selfless Father to Thousands' has no mention of the brand's products throughout its long runtime. Only towards the end does one see the Micromax tagline - 'Nothing like Anything'. The ad film has been crafted and conceptualised by The Logical Indian and was released on June 16 by the brand's YouTube channel.

Upon close scrutiny, one can see that Micromax's TVCs focus

inspiring story that we thought had to be taken to millions of people. It's a story that embodies our philosophy of 'Nothing like Anything', he adds.

Pal, who recently re-joined Micromax, explains the new challenges in the Micromax universe. He says, "Earlier, we had the onslaught of the Nokias, Blackberrys and Samsungs of the world." That challenge is now redundant as technology has helped homegrown brands like Micromax compete with global rivals on level ground.

Pal adds, "Now we have Chinese brands coming in so it's a big challenge for me. It's now down to (competing with) Chinese brands. I keep saying this and I'll say this again - we'd love to have Chinese for lunch!" The current lot of prominent Chinese handset brands in India includes Oppo, Vivo, Xiaomi, OnePlus and Gionee, among others.

There is a clear divide in how Micromax is advertising on TV and digital.

solely on the product and its features (Remember Akshay Kumar's flashy ad?) while the recent Mother's Day digital ad film (What Mom Really Wants) utilised a strong emotional connect to advertise the brand's mobile phones in an indirect way. Micromax even chose to associate itself with an ad campaign by Corning Gorilla Glass that followed the strenuous routine of Mumbai's Dabbawalas. With the new Father's Day ad, which is silent on the brand's products, a clear divide can be seen in the way Micromax is opting to advertise its products on television and digital platforms.

In order to better understand the brand's advertising strategy, afaqs!Reporter spoke to Shubhodip Pal, chief marketing and commercial officer, Micromax. He says, "We often ignore things and moments that matter the most. However the storytelling and narrative are different in both. In the Mother's Day film it was the generalised story of a mother and son that many could relate to. In the Father's Day film, it was a real story. It's a moving and

The ad follows the journey of T. Raja, an ex-convict, who founded the New Ark Mission in the year 1997, to rescue and rehabilitate deserted and dying people from the streets of Bangalore. The shelter home is located in Doddagubbi Village, Bangalore and around 200 residents live here. Raja is popularly called 'Daddy' by the inmates.

Speaking about discovering Raja, Abhishek Mazumdar, founder and CEO, The Logical Indian, shares, "We got to know about Raja's work while interacting with an IAS officer in Bangalore. We were amazed to know the effort he has put in and the magnitude of change he has brought. Whatever is shown in the video, especially the helping moments, is all candid," adds Mazumdar.

CONTENT VS THE BRAND?

In the recent past, we witnessed a wave of content-heavy ads that allowed the story to shine while the product was mildly advertised in a blink-and-you-miss-it format. (Remember Marico's no-nonsense hair cream ad, Samsung's



"It's now down to (competing with) Chinese brands. I keep saying this and I'll say this again - we'd love to have Chinese for lunch!"

SHUBHODIP PAL

#SapneHueBade video or LazyPay's comedian gimmick?) But it remains uncommon for a durable goods brand to let content eclipse the brand.

We asked the experts. Pramod Sharma, executive creative director,

Rediffusion Y&R feels that something is amiss. He explains, "The ad should have a stronger brand connect. A lot of ads having similar content are floating around - someone doing something for society. The Bajaj Invincible series is about individuals who help others. Even Vodafone's ad had at least some connect to the brand. On one hand, everyone is telling you to go online but here's a category leader that tells you to go offline with your father. I find no brand connect. That's my biggest worry with the new ad."

Our second expert believes that the ad strikes the right chord. Ram Subramanian, ad film-maker/peace and equality activist, Handloom Picture Co, tells afaqs!Reporter, "This video helps brand Micromax and deposits a positive emotion in the minds of the consumer for the brand name. What works for the video is Auto-Raja's story, the execution does not have any production value but since the story is the execution, it works. It's heart-warming to see that we have heroes like Raja who are making a difference in society and brands like Micromax are promoting such individuals." ■

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VINEET BAJPAI, CHAIRMAN, MAGNON GROUP

“Frankly, I feel the simplicity of being an agency is lost”

Vineet Bajpai, 39, former Group CEO, TBWA India, and present day chairman, Magnon Group, has written his debut fiction novel ‘Harappa – Curse of the Blood River’, a blend of history, mythology, religion and crime. It took him two years to write it. This is Bajpai’s third book; existing (non-fiction) titles include Build From Scratch, The Street to the Highway and The 30 Something CEO.

Bajpai set up Magnon, a digital agency, in 2000; it was acquired by TBWA after 12 years, giving birth to Magnon\TBWA. Magnon, we learn, has pulled in clients on the back of Bajpai’s books: “...simply because they read my business books and wanted to do business with the author...” Edited Excerpts from an interview with Ashwini Gangal:

You’ve written three business and management related books. What prompted the desire to veer towards fiction?

Creatively exploiting India’s rich history, mythology and heritage has been a missed opportunity. Harappa is an effort in that direction. When we read books written by brilliant western authors like Dan Brown (The Da Vinci Code, Angels and Demons), we love them. The way a contemporary thriller is written around the Knights Templar or the Holy Grail is absolutely mind-blowing. But it compels me to think about the content that can be created around the mystical past of India.

A book like (Brown’s) Inferno takes you on a mysterious trip based on the western classic Dante’s Inferno or The Divine Comedy. But why hasn’t a book ever taken us on a fantasy ride through, say, the great warrior-saint Parashuram’s battle with Sahastrabahu Arjun, the Kshatriya king with a thousand arms? Why hasn’t a book explored the dark and terrifying narratives of the Garuda Puraana?

The work that is being done (around our heritage) can hardly be called fiction. Authors are writing about established and revered characters like Shiva or Rama or Sita or Karna, and are simply reinterpreting - or even misinterpreting! - well-known figures. But the characters in Harappa are all sculpted afresh.

You were 22 when you quit GE India to set up Magnon, an agency you continue to run. What, to your mind, has been the biggest change in the agency business since then?

Frankly, I feel the simplicity of being an agency is lost. When we started as a small but effective digital agency many years ago, we did not work in a complicated environment of resources vs cost vs competition vs build or



“Digital has brought in harsh measurability. With measurability comes contempt, perhaps?”
VINEET BAJPAI

buy vs vendor vs delivery vs procurement...we worked with clients as close strategic advisors and partners. Clients did not treat us as ‘vendors’. We were their sounding-boards.

But now digital has brought in harsh measurability. With measurability comes contempt, perhaps? Suddenly the world of ‘gut creativity’ and subtle consumer behaviour (analysis) has given way to cold analytics and proof-of-deliverables. It threatens to take the creative ‘purist’ from the business of advertising.

And has the ‘the client’ changed too?

The client has changed in both positive and negative ways. The positive aspects are her sharp eye on every dollar spent and the bang-for-the-buck approach.

The speed at which bright brand managers, marketing heads and CMOs are absorbing the nuances of tech-based advertising and its empirical nature is dazzling. But any debate with your agency on the merits of advertising expertise is drastically counter-productive.

Marketing has to be different from advertising – both are specialist zones. The day you feel one of them can outperform the other... will take away the soul from the client-agency partnership.

Before Govind Pandey took over as CEO of TBWA India last January, you ran the agency for close to two years. What was that experience like?

Rewarding. As a young entrepreneur who built a digital agency from scratch, created value around it and sold majority share to a global powerhouse like Omnicom, I was living any advertising/digital entrepreneur’s dream. And then the opportunity to be the Group CEO of a leading multinational network at the age of 35 was a terrific platform.

What’s your take on the matter of pressure of business on agency folk?

The ever-increasing pressure and emphasis on the bottomline and relentless cost-control by procurement teams at the client’s end are compelling agencies to squeeze more from limited resources. This manifests itself in the strain on agency executives.

The problem is compounded by what can sometimes be a regressive ‘agency culture’. Why should ad executives be over-worked at all? If other service-based businesses like software companies or law firms or investment banks can evolve into well-structured, metrics-based workplaces, why can’t advertising?

Here I feel some agencies - and leaders - take pride in the chaos, which will eventually damage the quality or profitability of the creative output.

Many young agency executives want to write books. What advice do you have...

You don’t have to write books on the things you know. As fiction writers, you can write on the things you can imagine... one man combatting a hundred serpents, a woman falling in love with a stone... it’s up to you.

Secondly, remember over 1 lac books are released in India every year; 95 per cent of them don’t sell even a thousand copies. The marketing part is - unfortunately - more critical than the writing part. I don’t want to name writers here, but they write garbage in the name of fiction or mythology, and then spend ₹2 crore marketing that trash. They are the best-sellers of today.

So if you are planning to write, plan to market as well and marketing will take money, whether we like it or not. ■

ashwini.gangal@afaqs.com

CANNES LIONS 2017

The Great Indian Show

A complete list of winning agencies from India and what they won.

McCann India

- Immunity Charm Campaign for the Ministry of Public Health, Islamic Republic of Afghanistan
Pharma Category - 1 Grand Prix, 4 Gold and 4 Silver
Health & Wellness Category - 1 Bronze
Direct Category - 1 Silver
Product Category - 1 Silver
Media Category - 1 Bronze
- World For All Campaign for Animal Care and Pet Adoption
Outdoor Category - 1 Silver
- Sweet Change Campaign for Paytm Wallet
Media Category - 1 Bronze
- Dermaclinix - The Scientist Campaign for Dermaclinix Hair Transplant Clinic
Radio Category - 1 Bronze

Ogilvy & Mather India

- Healthy Hands Chalk Sticks Campaign for ITC's Savlon
Health & Wellness Category - 1 Bronze
Outdoor Category - 1 Gold
PR Category - 1 Gold and 1 Bronze
Promo & Activation Category - 1 Bronze
Design Category - 1 Silver
Product Design - 1 Bronze
- Beauty Tips by Reshma Campaign for Make Love Not Scars NGO
Creative Effectiveness Category - 1 Silver
- #NotMusicToMyEars Campaign for RNW Media
Radio category - 1 Bronze

Taproot Dentsu

- Odds Campaign for Adidas
Health & Wellness Category - 1 Bronze
Direct Category - 1 Silver
Design Category - 1 Silver

BBDO India

- #ReleaseThePressure Campaign for PepsiCo's Mirinda
PR Category - 1 Silver
- Ariel Share The Load Campaign for P&G's Ariel
Creative Effectiveness Category - 1 Gold
Creative Effectiveness Category - 1 Silver

Wieden + Kennedy

- Da Da Ding Campaign for Nike
Film Craft Category - 1 Bronze
Film Category - 1 Gold

Law & Kenneth Saatchi & Saatchi

- #GiveHer5 Campaign for The Ammada Trust
Glass Category - 1 Gold

Leo Burnett India

- Roads That Honk Campaign for HPCL's HP Lubricants
Innovation Category - 1 Silver
Design Category - 1 Bronze
- Bajaj V — The Nation's Bike Campaign for Bajaj Auto
Creative Effectiveness Category - 1 Gold

Medulla Communications

- Last Laugh Campaign for Indian Association of Palliative Care
Pharma Category - 2 Silver

Famous Innovations

- Proposal Box Campaign for Tata's Caratlane
Design Category - 1 Bronze

At a glance

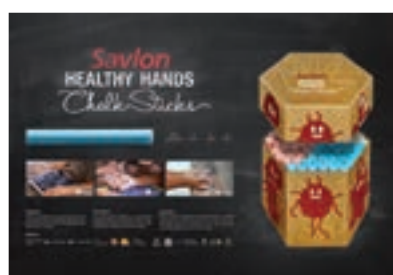
Agency	Grand	Gold Prix	Silver	Bronze	Total
McCann India	1	4	7	4	16
Ogilvy & Mather India	0	2	2	5	9
BBDO India	0	1	2	0	3
Leo Burnett India	0	1	1	1	3
Wieden + Kennedy	0	1	0	1	2
Law & Kenneth Saatchi & Saatchi	0	1	0	0	1
Taproot Dentsu	0	0	2	1	3
Medulla Communications	0	0	2	0	2
Famous Innovations	0	0	0	1	1
Country Total	1	10	16	13	40

The Cannes Gallery

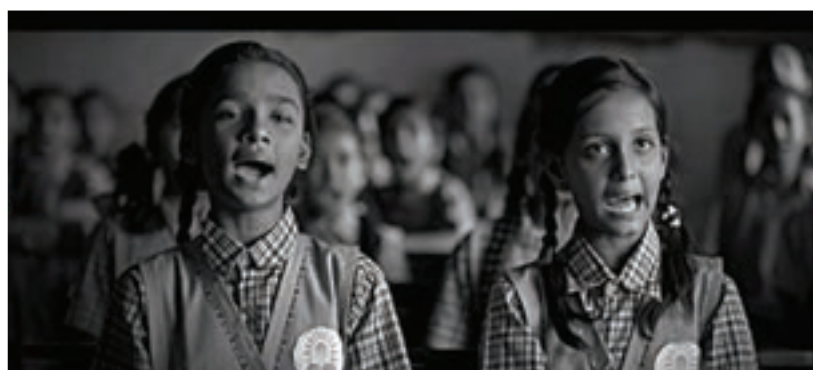


From left to right, Joshna Chinappa, Shweta Hakke, Rani Rampal, Gabriella Demetriadou, Ishita Malaviya, Jale Bhadani, Deeolika Padukone, Naina Mansukhani, Sweetha Subbiah, Jucy Ann Bunnett and Tanvika Hans

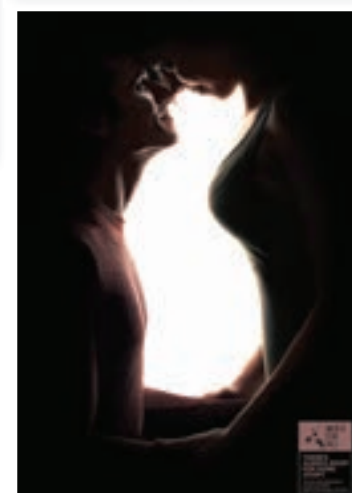
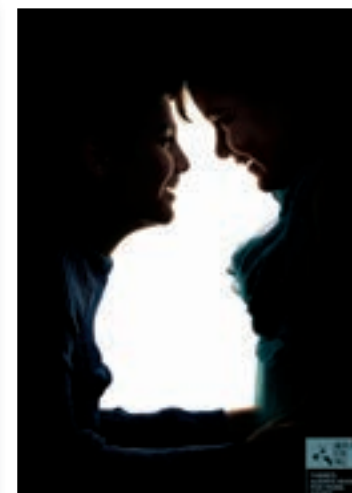
Da Da Ding Campaign of Nike



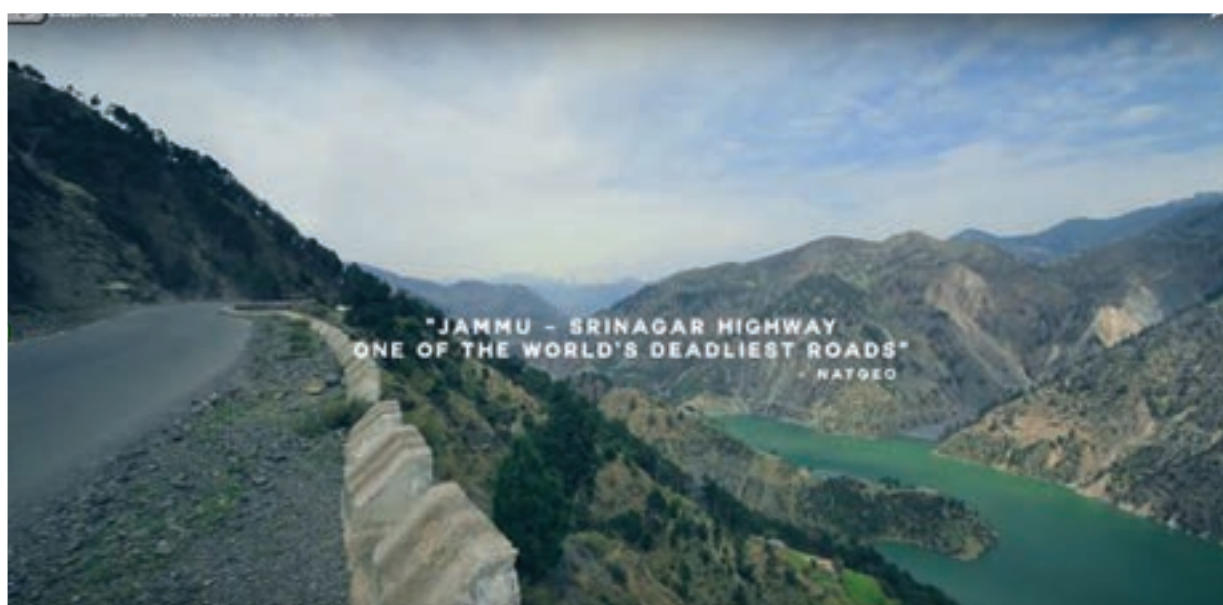
Healthy Hands Chalk Sticks Campaign for ITC's Savlon



#GiveHer5 Campaign for The Ammada Trust



World For All (Animal Care And Adoptions) campaign



Roads That Honk Campaign of HPCL's HP Lubricants

The Cannes Gallery



Immunity Charm Campaign for the Ministry of Public Health, Islamic Republic of Afghanistan



Beauty Tips by Reshma Campaign of Make Love Not Scars NGO



Proposal Box Campaign of Tata's Caratlane



Sweet Change Campaign of Paytm Wallet



#ReleaseThePressure Campaign for PepsiCo's Mirinda



Bajaj V — The Nation's Bike Campaign for Bajaj Auto



Adidas Odds Campaign



Ariel Share The Load Campaign of P&G's Ariel



Last Laugh Campaign of Indian Association of Palliative Care

JOB SWITCH.in

Post: Business Development Executive

Company: Sphinx Creative Communications Pvt. Ltd.

Profile:- -Client Management, Communication Strategy, Business Development, Operations

Exp: 2 to 5 yrs.

Location: Mumbai

Email: hello@sphinxworld.com

Post: Visualiser/ Art Director
Company: PALASA CREATIVE PLACE

Profile:- Understanding Briefs Coming up with Ideas on the brief, Good at designing skills. Hands-on experience with Adobe illustrator and Photoshop

Exp:- 0 to 3 yrs.

Location: Mumbai

Email: careers@palasa.in

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 developing an interactive design

Exp: 5 to 7 yrs.

Location: Hyderabad

Email: hr@janrise.in

Post: Sr. Client Servicing Executive

Company: Aakanksha Healthcare

Profile: Interaction with Clients, Writing D-Briefs, Writing Strategy for Brands & Briefs for Creatives, Presenting & Sealing Creatives

Exp: 0 to 3 yrs.

Location: Mumbai

Email: careers@aakankshagroup.com

Post: Administrative Assistant/ Computer Operator

Company: Centum Advertising & Marketing Pvt Ltd

Profile: Handle administrative work for govt. clients like filling e-tenders, tender documentation

preparation, bills, emails etc. Good knowledge of Computer hardware & software. English/Hindi typing is a must.

Exp: 3 to 4 yrs.

Location: New Delhi

Email: hr@centumad.com

Post: Senior Account Manager
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 maximize client engagement Develop a trusted advisor relationship with key accounts, customer stakeholders and executive sponsors Ensure the timely and successful delivery of our solutions according to customer needs and objectives

Exp: 4 to 7 yrs.

Location: Mumbai

Email: fearless@aspirecerebro.com

Post: Client Servicing / Account Executive

Company: Quotient Communications Pvt. Ltd.

Profile: Sales driven strategizing, day-to-day interaction with Clients, understanding briefs and executing them in the most creative, yet solutions-oriented manner possible.

Exp: 1 to 2 yrs.

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. And is passionate about delivering solutions. The candidate must have knowledge of print and designing softwares.

Exp: 5 to 7 yrs.

Location: Mumbai

Email: nandini@collateral.co.in,prasad@collateral.co.in

Post: Senior manager/ Chief Manager Business Development / Client servicing

Company: Essence Transmedia Private Limited

Profile: Seek, process and execute client requests and Briefs Answer queries regarding Brief / services, processes and if required direct them to the BD Head Assist clients to understand concepts, ideas and services and keep them updated about the progress Coordinate with internal teams to ensure timely fulfillment of requirements and meet deadlines successfully Maintain trackers, reports for client interaction, briefs, event calendars etc Collect feedback and resolve client feedback and queries

Exp: 6 to 7 yrs.

Location: Mumbai

Email: alifiya.jillisger@essencetransmedia.com

Post: Account Director

Company: Indo Aryan Publicity

Profile: The ideal candidate would preferably be an MBA with around eight years' experience in a reputable advertising agency with exposure to BFSI clients. He/she should possess the ability to understand the client's requirements and convert it into inspiring briefs. Excellent communication skills – both oral and written—are a prerequisite. We are looking for a pro-active person with the ability to spot opportunities. He/she should be able to work independently.

Exp : 8 to 10 yrs.

Location: Mumbai, New Delhi, Bangalore

Email: utpal.panda@gmail.com, csuhadip@gmail.com

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 yrs.

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 yrs.

Location: New Delhi

Email: info@adworthmedia.org

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 yrs.

Location: Mumbai

Email: hr@coconutmediabox.in



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Aakash Bhatia (North)

Ph: 09650544122

Email: aakash.bhatia@afaqs.com

Ajay Jha (West)

Ph: 09599773262

Email: ajay.jha@afaqs.com

jobswitch@afaqs.com

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

VIDEOS



MYNTRA

Myntra's new ad film marks the launch of its 'End Of Reason Sale'. The minute-long film shows people awkwardly requesting each other to be part of their 'Myntra Shopping Group' to avail discounts and offers. **Creative Agency:** Myntra's in-house agency



LUX

Lux has released its latest ad film featuring Deepika Padukone. The ad starts with a voice-over by Padukone and is accompanied by visuals of her getting ready for a movie premier which obviously involves an elaborate bathing session using Lux soap, of course! In the ad, viewers are informed that modernity does not necessarily mean forgetting your roots. The ad film has a run-time of forty-five seconds.

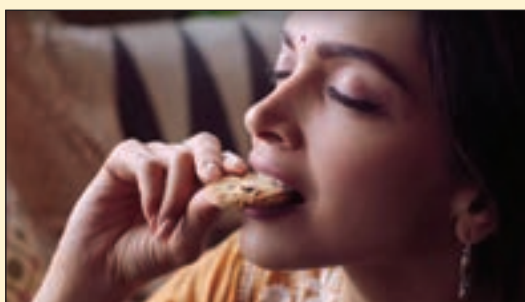
Creative Agency: Native Films



FBB

Retail brand FBB has come up with a new ad which celebrates the #MissIndiaWaliFeeling. The ad brings home the idea that every girl harbours the feeling or desire of becoming Miss India. The ad features models from across the country and was released by the brand's YouTube channel in the month of June. The minute long ad is released in association with Colors Femina Miss India 2017.

Creative Agency: Social Kinnect



BRITANNIA GOOD DAY

Britannia Good Day's recent ad film for its new product — Britannia Good Day Wonderfulls features Deepika Padukone. The ad captures endearing moments between Padukone and an elderly lady while they enjoy Britannia biscuits. The ad which is less than a minute in duration, goes with the hashtag, #WonderfulWhenShared. The new biscuit range comes in three variants — Choco & Nuts, Berries & Nuts and Butter Almond.

Creative Agency: McCann India



GODREJ AER

Godrej Aer has casted 'sanskari babu ji', Alok Nath, for its Father's Day ad film. The ad is a monologue in which Nath tells us to go offline with our father and wish him personally. He urges viewers to take their father on a long drive and gift him Godrej Aer Car Fragrance. Nath is seen mocking the popular culture of posting selfies and writing sentimental captions on Father's Day when in reality most fathers are not on the social media platforms.

Creative Agency: Creativeland Asia



GST

Indian government has released a new ad to introduce the Goods and Service Tax (GST) which will be implemented across country starting July 1, 2017. The ad features Amitabh Bachchan and goes with the slogan of one country, one tax and one market. Bachchan takes the example of the three flag colours and the national anthem to explain how they unite us as a nation. The ad aims to create a positive image of GST in the minds of viewers.

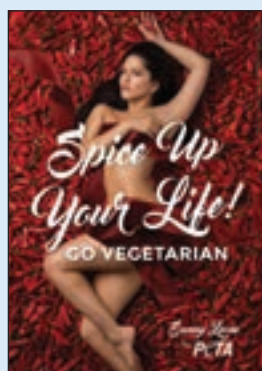
Creative Agency: Square Communications

PRINT

PETA

Peta has released its latest print ad featuring Sunny Leone. Keeping PETA's tradition alive in terms of its bold content, Leone can be seen posing with red chilies, or rather only red chilies. The ad mentions in bold — 'Spice up your life!' and urges viewers to turn vegetarian.

Previously, celebrities like John Abraham, Sonakshi Sinha, Sidharth Malhotra, Tamannaah Bhatia and Shahid Kapoor, among others were seen in PETA's ads.



SUNSILK

FMCG brand Sunsilk has come up with a new print ad on the occasion of Eid. The ad features brand ambassador Alia Bhatt who is flaunting her long and shiny tresses. The ad goes with the title of 'Eid hogi aur khushal iss sal with gorgeous lambe baal'. The ad mentions a promotional discount of ₹ 30 on the product.



TAG HEUER

Tag Heuer's new print ad has actor Ranbir Kapoor advertising the brand's high-end watches. Kapoor can be seen clicking a picture while we see him wearing a Tag Heuer watch. The ad goes with the hashtag

— #DontCrackUnderPressure. The Swiss manufacturing company has previously had actors like Shah Rukh Khan and Priyanka Chopra gracing their print ads for the Indian market.



LAZYPAY

Mocking the great Indian OTP

These stand-up comedians make a case for PayU, a payment gateway brand. **By Sankalp Dikshit**



PayU India has launched a new ad campaign which celebrates laziness. The campaign titled, '#BeLazy' features stand-up comedians such as Cyrus Sahukar, José Covaco, Jeeveshu Ahluwalia, Biswapati Sarkar and Kaneez Surka in short videos of around 30 seconds each. As of now, six ad films have gone live on the brand's YouTube channel - the rest will be released in coming months.

The payment gateway brand has expanded its service offerings to include a deferred payment scheme that goes with the name of LazyPay. The aim is to drive faster purchase experiences and convenience by reducing friction on online checkouts and achieving a zero-drop situation for online payments. In simpler terms, the facility works like a credit card where one can avail the product/facility and pay later. The credit limit can extend from ₹3,000 up to ₹10,000 depending upon the purchasing behaviour of the customer.

Says Abhijit Bhattacharya, head marketing, consumer business, PayU India, "LazyPay is targeted towards savvy users in the age group of 18-30 years who transact frequently on the internet and are very active in the digital space. We want to provide them with a premium experience for payment akin to the privilege they experience at an airport check-in if they travel frequently."

The first ad featuring Sahukar was released on YouTube on June 8, 2017 and has till now fetched over a million views. The comedians narrate their online shopping ordeal to an audience. In the ads, One Time Password (OTP) dominates



"It is pertinent that we talk to the audience in a language that they understand through people whom they understand."

**ABHIJIT
BHATTACHARYA**

the discussion and claims the top spot as the most irritating part about online shopping.

Bhattacharya elaborates, "It is pertinent that we talk to the audience in a language that they understand through people whom they understand. Stand-up comics come in and create content that leads to real life situations of inconvenient payment check-outs. The brand films are going to be content driven and the comedians are given free rein to create their own content which culminates in a comic real-life situation. Our first film has a complete view rate of almost 2 times

more than the industry average on YouTube - which demonstrates the power of content-driven advertising."

The ad campaign has been crafted and conceptualised by The Glitch. We got in touch with Varun Duggirala, co-founder & content chief, The Glitch who says, "We are calling these ads, 'advertainment' - they are entertaining and also communicate brand features. The trick was to make sure that at no point is the balance lost. Humour should not dilute brand communication. This was the toughest part for us."

Stand-up comedians are not new to promoting financial services. Remember this year's ICICI's ad campaign featuring comedian Abhish Mathew? Speaking about casting, Duggirala says, "Online influencers right now are stand-up comedians and people who really like watching their content. We wanted to leverage

solving a problem? Today, signing up for a financial transaction is not very complex, they don't really ask for the kind of details that the comedians are making fun of. I think the ads are well meaning, but the tonality and the promise are so over the top that they may have a very short shelf life."

Going by past examples of ads featuring comedians, it can be observed that such campaigns generally have high ad recall while brand recall is low. Gupta explains, "I don't see LazyPay having a 15 year perspective on the brand because the technology evolves so fast that the next version of LazyPay maybe completely different from what they have put out right now."

For long, Indians have viewed digital platforms for financial transactions with scepticism. Does the new ad campaign make any progress in familiarising the digital

Such campaigns generally have high ad recall while brand recall is low.

that and then build on top of it."

For the record, LazyPay has clocked over 9,000 transactions with an average ticket size of ₹600-650 in the initial days of its pilot launch in April 2017.

BUT DOES IT CUT?

Naresh Gupta, managing partner and chief strategy officer, Bang in the Middle, tells afaqs!Reporter, "The issue with finance as a category is that if you trivialise it, you are trivialising people's hard earned money." Speaking about LazyPay's concept of simplifying online transactions, Gupta says, "Are these ads really

process with the 'desi' audience? K. Vaitheeswaran, serial entrepreneur, internet and e-commerce pioneer, tells afaqs!Reporter, "Using humour to communicate the message is unique and different but that is exactly why I would worry about since it links financial services to humour which can be risky."

He goes on to add, "The celebrity will override the brand's features since you are trying to use an attribute of the celebrity which is not in sync with your brand. My first response to this ad is that the brand is not standing out as much as it should." ■

sankalp.dikshit@afaqs.com

>> MOVEMENTS/APPOINTMENTS <<

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

MARKETING

Volkswagen

Volkswagen has appointed Steffen Knapp as director, passenger cars, India. In his new role, Knapp will be responsible for driving the passenger car business in India. Knapp has held leadership roles at brands like SEAT and Ford across Europe. In his previous roles, he has been responsible for several strategic and managerial roles.

Kellogg

The breakfast cereal maker has announced the resignation of Sangeeta Pendurkar as managing director, India and South Asia. She will continue to lead the business for the next few months; her successor, who is yet to be announced. Pendurkar had joined Kellogg six years ago. As a part of Kellogg's Asia-Pacific leadership team, she has made significant contributions to the development of the region.

Blue Star

In a recent development, air conditioning and commercial refrigeration brand, Blue Star,

has announced the appointment of Sam Balsara as an additional director of the company with effect from June 20. Balsara is chairman and managing director of Madison World, the media buying and communication agency.

MetLife

Metlife has appointed Sanjeev Kapur as senior vice president and chief marketing officer for Asia market. Kapur will report to Esther Lee, executive vice president and global chief marketing officer, Metlife and Chris Townsend, president of Asia, Metlife. He will also join the Asia Leadership Team.

In his new role, Kapur will lead the acceleration of MetLife's brand transformation across the region.

His focus will be on strengthening the insurance major's digital, data and design capabilities to help deliver personalised and engaging experiences to the existing customers and new prospects, with a particular focus on mobile.

Paytm Mall

As per an announcement made by Paytm on June 11 on its official blog, Amit Sinha has been appointed as chief operating officer, Paytm Mall. In his previous role at the company, he was senior vice president of business. Sinha, in his new role, will be responsible for Paytm Mall's overall operations, including expanding the team to ensure customers across India are able to buy the products offered.

Coca-Cola

Vijay Parasuraman has been appointed as vice-president, marketing at Coca-Cola. Previously he was working as general manager, Sparkling Brands, China Mainland, The Coca-Cola Company.

Parasuraman will be replacing Debabrata Mukherjee who will now work as vice president, South West Asia, after working for four years as the marketing lead. Mukherjee will now work towards growing the soft drink company's South West Asia business.

DIGITAL

FCB Ulka

FCB India has appointed Vikas Parihar as president, digital integration. Parihar will be driving digital transformation and business, partnering individual CEOs, implementing global digital practices and providing strategic leadership for digital integration.

Culture Machine

Culture Machine, has elevated Tuhin Menon as president. Previously, he was head – business development and talent. Menon will be setting up a studio model to create long form slates of original programming, working with top notch creative talent, targeting the growing need for digitally native content from platforms and publishers alike.

The Viral Fever

The digital content creator has announced that its founder, Arunabh Kumar has decided to step down as CEO. He will be replaced by Dhawal Gusain who has been with TVF since 2015 as the COO.

LinTeractive

LinTeractive, the digital agency of MullenLowe Lintas Group, announced the appointment of Deepak Agarwal as executive creative director. Agarwal will be based in Mumbai.

MEDIA

Publicis Media India

Publicis Media India, has appointed Urvashi Khanna as associate director, content and brand solutions to strengthen its content practice. She will report in to Gautham Pingali, content practice lead, Publicis Media India.

Khanna has been producing and writing for television for many years. She started her own production house and promo launched shows on leading GEC channels. She also produced TVCs and digital ads for brands. As a creative director, she has executed various shows, documentaries and web series and has explored branded content both as digital brand solutions and short form programming.

Viacom18 Motion Pictures

Viacom18 Motion Pictures has appointed Nikhil Sane as business head to lead its enhanced focus in Marathi cinema. Sane will report to Ajit Andhare, chief operating officer, Viacom18 Motion Pictures.

Sane had previously been managing the Marathi film division

of Zee Studios. Sane's producer credits have some of the Marathi industry's successful films which includes 'Sairat'. The other prominent films include Natsamrat, Lai Bhaari, Time Pass, Katyar Kaljat Ghushi and Duniyadari and critically acclaimed award winning films such as Natarang, Fandry, Killa and Elizabeth Ekadashi.

Amagi

Ad-tech agency Amagi Media Labs has announced the appointment of Amol Dighe as business head of the company. His mandate spans across channel strategy and media buying along with adding new revenue streams targeted at both national and regional advertisers.

Prior to joining Amagi, Dighe was the head of investment at Omnicom Media Group India and led strategic insight and analysis over the OMD and PHD investment portfolio.

Dighe has also worked in Jakarta in a leadership role at Mindshare. He had stints with Unilever in a regional buying and operations role for the Asia Pacific Region.

ADVERTISING

Creativeland Asia

Creativeland Asia has appointed Manas Lahiri to lead Delhi-NCR region. Lahiri will be responsible for driving the Creativeland Culture, new business and managing overall operations of the Delhi branch. With a total experience of over 15 years in the industry, Lahiri has worked with brands such as Samsung, Motorola, GM, Amazon, Lenovo and Dabur.

TBWA India

Vaybhav Singh joins TBWA\India as managing partner of its Digital Arts Network. Singh's role at Digital Arts Network would involve leading TBWA's digital first clients like MasterCard and Airbnb as well as creative custodianship of Nissan United. With over 15 years of experience across various advertising agencies, Singh has led work on brands in the telecommunication, consumer electronics, retail, fashion and automobiles categories.

M&C Saatchi

N. Ramesh, has been appointed as president, creative, at M&C Saatchi

February. He will be based in Gurgaon. Ramesh replaces Nirmal Pulickal, one of the founding partners and creative head of the agency.

With more than 25 years of experience and multiple awards to his credit including Cannes Lions, Clio, London International Awards, The One Show and D&AD; Ramesh has handled clients such as American Express, Britannia, Coca-Cola, Dabur and Unilever.

Enormous Brands

Enormous Brands, has appointed Ajeet Shukla as executive creative director, Mumbai and Khurram Haque as senior creative director, Gurgaon.

Shukla who has 12 years of advertising experience has worked with Zee Group, Euro RSCG (Havas), FCB ULKA and more. An alumnus of NIFT Delhi, Haque has over 10 years of experience. Eight of those years were spent in advertising with agencies like Ogilvy, Rediffusion and JWT working on clients such as Seagram, Nokia, Frito-Lay, Nestle and LG.

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with the renowned award show Sera Bangali.
To know more, visit serabangali.abpananda.in




সেরা বাঙালি
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