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INTERVIEW

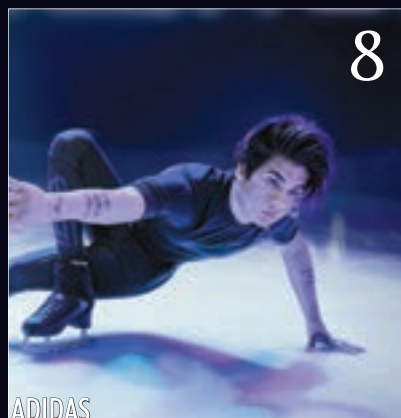
PUNIT MISRA

CEO, Zee
Entertainment
Enterprises -
Broadcast Business

“WE NEED TO BREAK THE TYRANNY OF SAMENESS”

From selling one kind of soap to selling a totally different kind, the new boss of ZEEL has come a long way – and has a long road ahead.

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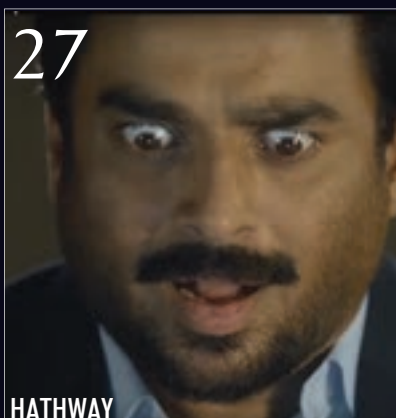


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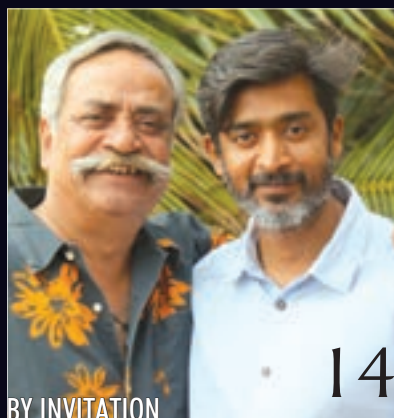


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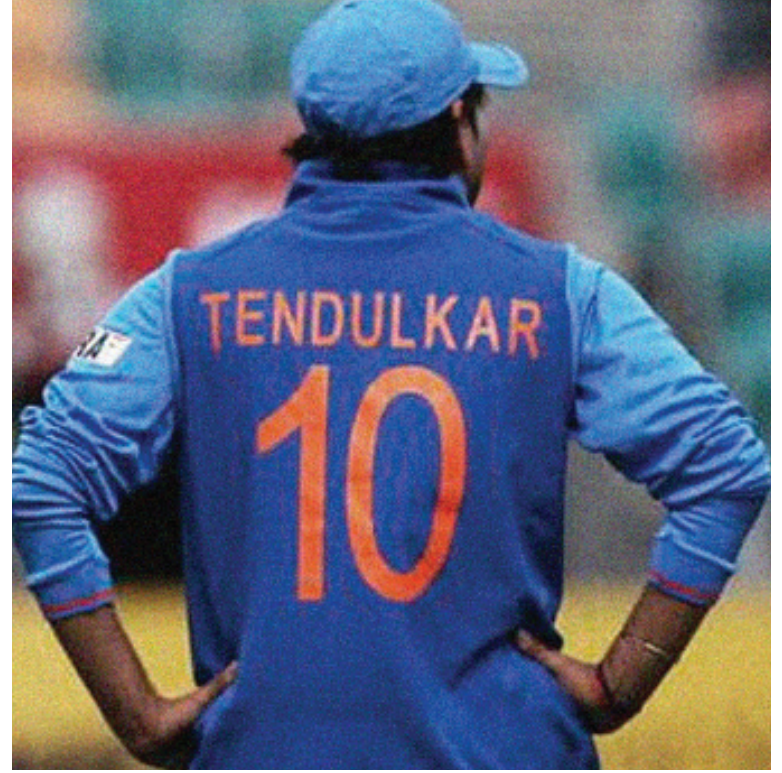
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This fortnight...



Starting a new journey - from managing business of selling one kind of soap to another kind! - This is the preamble to Punit Misra's LinkedIn profile, one dominated by senior roles within the Hindustan Unilever system.

After spending around two decades at HUL - he joined the company as a management trainee back in the mid-1990s and went on to handle several categories including the skin cleansing portfolio, which is where his soap pun comes from - Punit moved to Zee Entertainment Enterprises (ZEEL) around nine months back to take charge of the network's broadcasting business in India. His appointment came soon after the network re-structured its departments into five distinct verticals - domestic broadcast, international business, live events, films and digital.

Psst: The last Unilever exec-turned-broadcast supremo we interviewed (afaqs!Reporter, October 1, 2016) was Viacom18's Sudhanshu Vats; responsible for Unilever's laundry business in the South Asia region, Vats, over a decade, oversaw the creation of over 200 ads. Do we see a pattern here? Or is FMCG-to-broadcast still an atypical transition?

Punit, a self-confessed "newcomer" in the broadcast business is charming, cool and composed. Over an hour-long interview at his Mumbai office, he spoke to us about the need gaps in the network, and the industry. His views on matters in the television industry, by virtue of his being a newcomer here, were refreshing and unlike those we typically get from network heads. Having seen the product marketing and sales business from close quarters at HUL for over twenty years, Punit is of the view that broadcasters will do well to approach pricing and revenue the same way advertisers do.

We at afaqs!Reporter are thrilled to be the first to publish a detailed interview with Punit, after his move to ZEEL. We used the opportunity to ask him questions on several topics including video-on-demand, BARC and its universe, the English entertainment space, urban and rural viewers, regional markets, and FTA channels.

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POINTS OF VIEW

Can fake news be weeded out?

What can online publishers and editors do to kill fake news? Can it be done?

NACHIKET PANTVAIDYA, CEO, ALTBALAJI

"Competition is everywhere"

Balaji Telefilms' online video on demand platform, ALTBalaji has been active since April. Shows that have begun generating buzz include *Karrle Tu Bhi Mohabbat*, *Dev DD*, *Romil and Juggal*. The content, that features TV and film actors, is aimed at redefining the web-series format, popularly considered a launch pad for newcomers.

We spoke to Nachiket Pantvaidya, CEO, a veteran in the broadcast space who has experience of leading TV programming in Star Plus and Sony. He is looking to target the addressable market perched bang in the middle of *Naagin* and *Narcos*. Edited excerpts:

What do early data trends suggest about the way your content is being received? What part of the data has surprised you?

We are moving towards four million downloads; our registered users are watching 50 minutes a day. We are seeing billings from over 25 countries and there is a wider age group (18-40 years) - than we assumed - watching content.

How do you zero in on your shows? What kind of research goes into the process and how is it different from that which is done before green-lighting a TV show?

Unlike TV, our research is show-agnostic... it's done to understand trends. There's an incredible demand for regional content. About 1.7 per cent of the TV viewing audience watches English (content). But on the internet that number is 10-15 per cent. So the 85 per cent - who are not watching English content - points us towards languages other than English.

The internet is not limited to big cities. In the list of the top 20 cities in which ALTBalaji's content is consumed are cities like Anand and Jaipur, alongside Dubai and Mumbai.

Why did you get into regional content?

Seventy per cent of our (projected) business, at least in the first year, in India, is through subscription and 30 per cent, from outside. So, a



language like Bengali finds traction also among the Bangladeshi audience.

We have done one Tamil show and that found traction in Singapore and Malaysia. Also, in the regional content space, there's a huge gap between TV content and movies. Regional TV content is created at one-sixth or one-seventh the cost of a Hindi TV show. So we become an 'upgraded offering' for them.

How expensive is it to create shows?

The per episode production cost of an ALT show roughly is 2.5X of TV. On TV, when you are making 200 episodes you can take your fixed cost and divide it. But when you divide it for 10 episodes, the cost per episode is much higher.

What is the strategy when it comes to content? What gaps are you looking to fill?

There is a huge gap between *Naagin* and

Narcos - that is our target. We do 'badge value programming' by getting people like Nimrat Kaur and Rajkumar Rao.

We do not believe that the TV audience is drastically different from digital. We need to upgrade them from home food to a *thali*... not to sushi. TV does not cater to males as much as it does to the female audience. This is the gap between programming in the West and in India. We want to create content for the spectrum.

Aren't many players trying to do the same thing? What differentiates ALT?

Our business model is different... We do not offer 'one free month' like others. For each show, we keep five episodes available for free, three of which are available on YouTube. After that one needs to go to the app. A consumer will only pay once she/he wants to watch beyond five episodes. This is a unique model.

We are a subscription-driven platform with Indian original content, making us the only platform to target the urban masses across 50 cities. Western content will narrow the audience.

You're charging ₹300 per year. How soon will that change? You have a 36-month break-even plan...

The current packages are introductory offers. We'll keep the pricing between ₹1 to ₹2 per day. When we planned our content, there was no demonetisation, there was no Jio, the internet was not as affordable. So our timing turned out to be good. We're taking things one quarter at a time. We'll be able to break even as planned.

What is your biggest competition?

There are TV channels putting shows on digital, global players are coming in with the intention of creating original shows, there are teams with strong technological backbone entering. There's competition everywhere. ■

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ADIDAS

Who is Nishchay Luthra?

Team Adidas has taken it upon itself to make sure you know. By Sankalp Dikshit

The story of an 18-year-old Indian who has won four international medals and is a nine time national gold medallist is meaty enough to warrant the attention of several viewers across the nation. Adidas has taken it upon itself to tell the story of Nishchay Luthra, an Indian figure skater who is training in Florida for the upcoming 2018 Winter Olympics.

The ad film which goes by the hashtag, '#FanTheFire', is a part of the brand's initiative to focus attention on athletes who pursue lesser followed sports. The ad begins with a voice-over (VO) by Luthra's mother in which she narrates the story of her son's journey in pursuit of his dreams. Throughout the VO, we are bombarded with lessons on hard work, determination and grit. The VO is accompanied by powerful visuals of Luthra training on an ice rink and at the gym. However, the most striking visual can easily be the one where we see his alarm going off at 3 AM (morning blues, anyone?).

Unlike cricket, figure skating is a sport with which many Indians do not associate or relate. In order to understand the brand's perspective behind selecting this sport, we decided to speak to Sean Van Wyk, senior marketing director, Adidas India. He tells us, "As a sports brand, our endeavour is to inspire the next generation athlete to take up sports. Whatever the sport, it shouldn't stop you from pursuing your dream. Unfortunately, there are various barriers that limit the focus of athletes to look at alternate sports, no matter how good an athlete is.



Nishchay is fit for our brand and that resulted in figure skating being the sport represented. But this is just the beginning, and more sports and athletes will be celebrated."

The two-minute-long ad has no mention of the brand's product range. Adidas has even changed its Twitter handle name to 'Nishchay Luthra'. Wyk explains, "The #FanTheFire initiative is not about the brand at all, the initiative needs to bring Nishchay into limelight and thereby trigger

social media, to set a digital chain that goes beyond simply delivering the ad message. We did use the tool of influencers and better known athletes to seed the voice. With friends in media, we are confident about widening the reach through radio, print and television," adds Wyk.

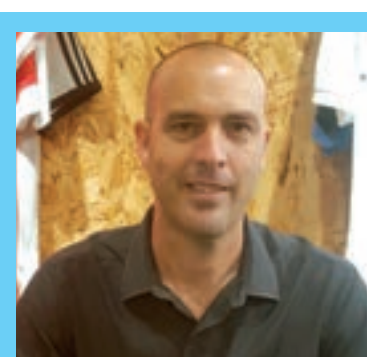
The digital film which has been crafted and conceptualised by Cheil India, has been mostly shot in Florida, USA. Speaking about discovering Luthra, Vijay Simha, group creative

Luthra is garnering support on Twitter from the Indian sport fraternity post the ad launch.

the underlying question, 'Have we done enough to provoke people to recognise athletes that deserve to be in the spotlight, before they go and win a medal on the big stage?' #FanTheFire isn't an advertising pursuit; we will be very happy if this can lead to a collective war cry where other brands, people, athletes, all step in and own Fan-the-Fire."

"The idea behind this initiative is to create a ripple effect, starting with

director, Cheil India tells afaqs!, "A year ago, we noticed a series of articles about athletes of non-mainstream sports, who were reeling in obscurity despite achieving a lot at the national as well as international level. A track and field athlete working as a maid, a wrestler picking garbage, etc. This was in stark contrast to how cricket players were living. It all seemed so unfair. So, we felt an instinctive urge to do something about this. We started



"Nishchay is fit for our brand and that resulted in figure skating being the sport represented."

SEAN VAN WYK

talking to Adidas about using the social media clout of their assets (the haves) to lift the less fortunate athletes (the have-nots) out of obscurity. It was around that time that we spotted an article about Nishchay. He was just 17, young and full of hope. More importantly, he dedicated himself to a sport that most Indians cannot even fathom. We found that aspect extremely inspirational. So we decided to kick start #FanTheFire with him."

Luthra who was a contestant at Colors India's Got Talent Season 7, is garnering support on Twitter from the Indian sport fraternity post the ad launch. Cricketers such as K.L. Rahul, Rohit Sharma and Rishabh Pant have pledged support by changing their Twitter handle name or display picture. ■

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EKTA KAPOOR

"At this stage, what I really want to do is make a mark in the digital space"

An interview with Ekta Kapoor, joint MD and creative director, Balaji Telefilms.

As Zee TV gears up to release 'Kundali Bhagya', a spin-off (new show with existing characters) on its popular fiction property 'Kumkum Bhagya', we spoke to Ekta Kapoor, joint MD and creative director, Balaji Telefilms.

Kundali Bhagya went on air on July 12, at 9:30 pm on weekdays.

What prompted the idea of a spin-off for Kumkum Bhagya? Are you a fan of the concept?

The show had this simplicity, an innocence... that we lost over time. There is no way we can get that back in Kumkum Bhagya. I was missing the simplicity, so I suggested, in a jamming session with Zee, the idea of bringing these missing aspects back in a new show. That's how Kundali Bhagya happened.

I am a fan of Shonda Rhimes and after watching 'Grey's Anatomy' (American TV show that led to a spin-off, 'Private Practice') I always wanted to do a spin-off. So it's a long awaited innovation. We've seen spin-offs doing well in so many American series.

I thought about doing a spin-off with 'Yeh Hai Mohabbatein' (Star Plus) but it would have been very difficult to execute. It was the same with my other shows too.

If this one (Kundali Bhagya) works, we'll try it with other shows too.

Kumkum Bhagya got good ratings. There must be pressure on the team handling the spin-off to match up...

We are making it with the same intent and execution. Will the show match the ratings of Kumkum Bhagya? We cannot say anything at this moment. It all lies in the future...



One of the characters in the show is a cricketer. An attempt to ride the cricket wave, some may say...

Whenever Sachin Tendulkar played a great innings, it meant my shows took a hard beating. We would see a significant drop in the ratings of our top rated shows whenever he played... that was the only time we used to get affected. So I thought, 'Why not give an ode to cricket by including a cricketer (character) in the show?'

I am not a cricket fan, but have heard a lot about this IPL sensation Hardik Pandya... so we decided to make him part of the character.

How closely do you observe your competition? Are there shows you wish you had created?

Recently, Gul Khan made some fantastic shows. I love Mahi Way (produced by YRF). I always wished I had done Jassi (Jassi Jaissi Koi Nahin). Rashmi Sharma and Benaifer Kohli are doing some great work.

You now have a digital platform of your own and are creating content for online

viewers. How different is the creative process, as compared to TV?

Completely different. When I am making a show for TV, I am reaching out to the entire family; I have to respect the moral values therein... but on digital, I am reaching out to a single individual. That changes everything.

Broadcasters are now putting their shows on their digital platforms. In what way has this changed the equation between TV channels and show producers? Now that multiple platforms are involved, should producers try and own the IPR (Intellectual Property Rights)?

There is an ongoing war on who should own the IP, and the common thought is... yes, the producer should own it.

But we need to understand that there are some shows through which channels make huge profits and some through which they make huge losses.

There is another aspect to it: Say, tomorrow, producers own the IP... monetising it would become a huge challenge because you will have only one show to monetise, whereas the channel has the bulk of them. A channel can monetise (shows) much better, because they can offer discounted rates and play the volume game.

Profit sharing is a debate that we producers must take up; owning the IP may not be the best thing at this stage, given the way TV economics are today. I also feel the quality of the shows would be much better if the producer owns the IP or some part of the software.

As of now, their (TV channels') digital monetisation of a show is not a part of the discussion when it comes to the economics between channels and producers... In fact, show budgets are way lower than they were four years ago. ■

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GUEST ARTICLE

"You are a true son of Ogilvy India"

An open letter from Piyush Pandey to Ogilvy India's outgoing national creative director, Rajiv Rao. By News Bureau

It is not at all easy for me, as I inform you that Rajiv Rao moves on from Ogilvy India to become a film maker. It has been Rajiv's dream to make films for the last four years. I have nothing but a deep sense of gratitude to Rajiv, that he respected my request to stay on to help make a better and stronger Ogilvy. There are not too many in this business who make a sacrifice of this magnitude.

Rajiv joined Ogilvy in 1999 with his partner V. Mahesh. And shortly thereafter, they started blazing new trails.

In 2002, I had the joy of partnering him as a copywriter to create the legendary 'Second hand smoke kills' campaign for Cancer Patients Aid Association. This campaign won India's first double Gold at Cannes.

Whenever the Orange/Hutch/Vodafone history is written, Rajiv Rao's name will feature in golden letters. Every piece of work on these brands has Rajiv's personal stamp on it.

The 'silent killer', Rajiv has always



Pandey (left) and Rao

The 'silent killer', Rajiv has always displayed phenomenal leadership skills without saying very much



displayed phenomenal leadership skills without saying very much. Along with Mahesh, he led Ogilvy Bangalore from 2003 to 2006 and gave the office a renewed energy. In 2009 Rajiv and Abhijit Avasthi took on the role of National Creative Directors and raised the bar up many notches of creativity at Ogilvy India. And since 2015, Rajiv has played the role alone and compensated for his partner.

Loved and admired by one and all in the industry, nationally and internationally, Rajiv is one of the finest creative people and the gentlest giant I have met in my life.

I am sure Rajiv will be no less a film maker than the creative leader he has been. We will stay connected in more ways than one.

Meanwhile, Rajiv will continue as Ogilvy India's National Creative Leader till Sonal takes over and a smooth transition is complete.

I will refrain from being personal and just say, "Thank you Rajiv. You are a true son of Ogilvy India. Keep the flag flying." ■

(The author is executive chairman and creative director, Ogilvy South Asia)
feedback@afaqs.com

STAR INDIA

First of its Kind

The private free to air channel will be launched on July 21. By News Bureau

Shortly after foraying into regional market with the launch of Star Sports 1 Tamil, Star India announces the launch of India's first private free-to-air sports channel, Star Sports First.

The channel will go on air on July 21, 2017 on DD's FTA DTH platform Freedish. This will allow sports fans and enthusiasts to watch sports action in Hindi, without paying any subscription fee.

The channel will air the Pro Kabaddi League Season 5, which will begin in Hyderabad on July



28, 2017. In addition, the channel's programme calendar will also include BCCI domestic cricket tournaments, domestic football tournament etc.

Star India spokesperson says in a media statement "Television penetration in India has grown exponentially. We recognise that there is a very

sizeable subset of this universe that is not on conventional pay TV. In the 'Free-to-air' content that they have access to, sports content is mostly absent and only sporadically available. It is our belief that there is, however, an eager appetite for it and that is the reason to launch SS First. We believe tens of millions of fans will be created for many different sports offerings through our content bouquet."

"Kya aapki life se sports action missing hai", asks former Indian captain Mahendra Singh Dhoni, in the film 'Star Sports First, Aana Hai First', capturing the essence of the launch of the FTA channel. The TVC runs fans through the sports that will now be accessible on the Star Sports First channel.

The launch of Star Sports First is supported by a 360-degree marketing campaign, Star Sports First, Aana Hai First, which includes television, radio, OOH and on-ground activations. ■

feedback@afaqs.com

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 years
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 years
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 years
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 and Briefs for Creatives, Presenting and Sealing Creatives
Exp: 0 to 3 years
Location: Mumbai
Email: careers@aakankshagroup.com

Post: Administrative Assistant/ Computer Operator
Company: Centum Advertising & Marketing Pvt Ltd
Profile: Handle administrative work for govt. clients such as filling e-tenders, tender documentation

preparation, bills, emails, etc. Good knowledge of computer hardware and software. English/Hindi typing is a must.
Exp: 3 to 4 years
Location: New Delhi
Email: hr@centumad.com

Post: Client Servicing Executive
Company: ANGLE ADVERTISING
Profile: Graduate/post graduate in any discipline with 2/3 years of client servicing experience. The job involves field visit and internal coordination and interaction with clients. The candidate should have excellent communication and briefing skills.
Exp: 2 to 3 years
Location: Pune
Email: hr@angleadv.com

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

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

Post: Senior manager/ Chief Manager Business Development/ Client servicing
Company: Essence Transmedia Pvt Ltd
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 years
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 years
Location: Mumbai, New Delhi, Bangalore
Email: utpal.panda@gmail.com, csubhadip@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 years
Location: New Delhi
Email: hrcoloursquare@gmail.com

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

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



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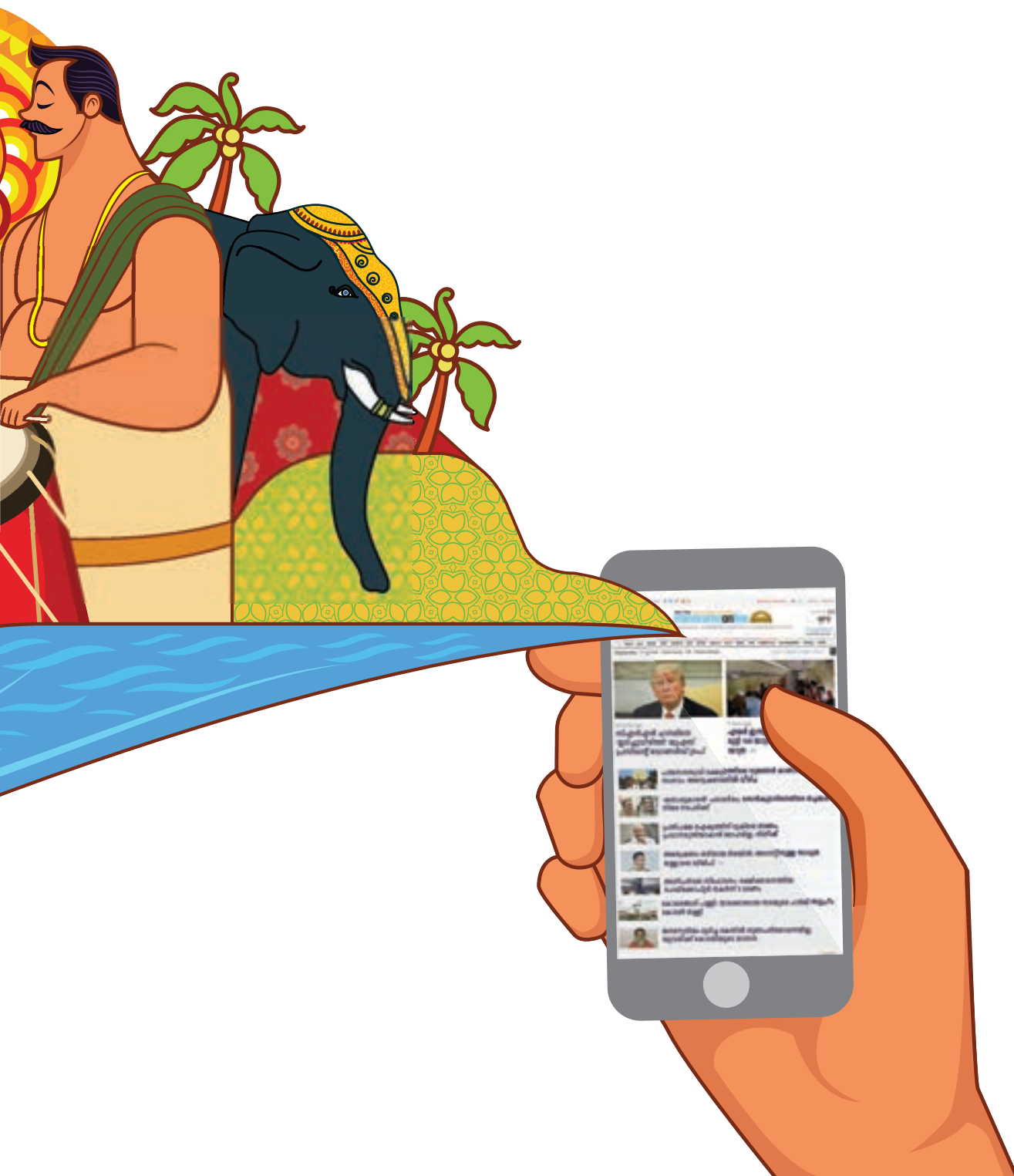


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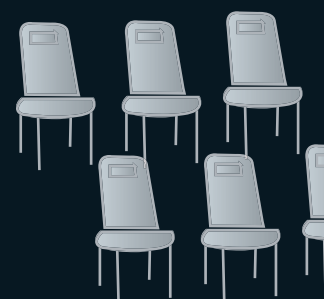


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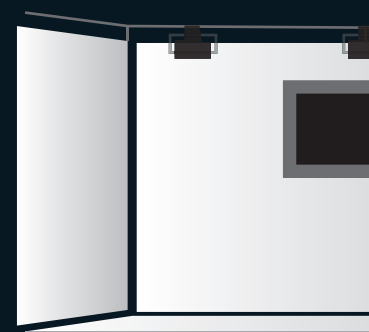
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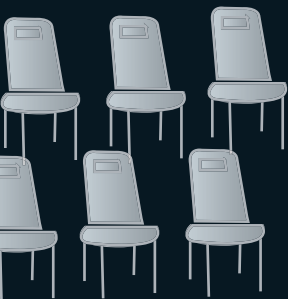
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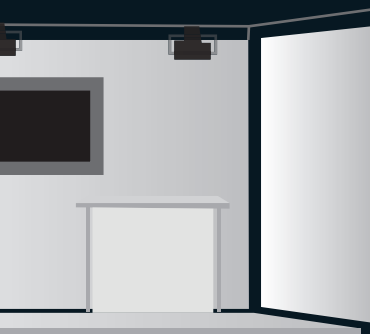
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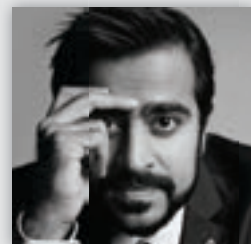
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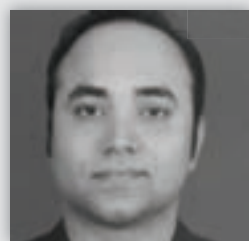
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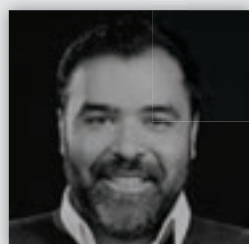
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Are creative awards a waste of money, after all?

Here's what some creative minds said in response. By Sankalp Dikshit

ASHISH KHAZANCHI
managing partner,
Enormous



AWARD SHOWS ARE CERTAINLY ON THE DECLINE AND THERE IS NOBODY ELSE TO BLAME APART FROM THE award shows themselves. They serve the purpose of providing a benchmark where people can see what is good in advertising and what is it that is creating a newer paradigm in the way communication can be done. However, these days commerce has taken precedence and award shows are no longer about showcasing creativity which is why there exist categories that are hardly relevant today, like the print ads.

Clients still love the Effies across the globe. Many creative people prefer the Effies to some of the other creative awards since the Effies are creating a difference in the real world.

AJAY GAHLAUT
executive creative director,
Ogilvy North



I DO NOT THINK THE IMPORTANCE OF CREATIVE AWARDS WILL DECLINE. THE BASIC PURPOSE they serve — of being a bellwether of creative excellence, remains as relevant today as it ever was. They celebrate innovation and excellence and there is nothing wrong in that. However, we are witnessing a course correction of sorts. The industry has woken up to scams and ads created purely for the agency's benefit as opposed to the client's. That of course is not acceptable.

Therefore, I do not think that creative awards will become less important in the future. However, there is no doubt that these award shows are becoming expensive. Unless they (award shows) rationalise their charges, it might soon get to the point where it becomes difficult for agencies to participate, enter and travel.

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



I FEEL AWARDS AND REWARDS ARE IMPORTANT TO ENCOURAGE, PUSH AND APPLAUD FRESH EDGY IDEAS in the field of creativity. However, these days there are too many award shows taking place due to which awards are losing their credibility. Be it local or international, awards are being run as businesses and not for the core purpose for which they were created, i.e., to motivate the industry or nurture/attract young talent. I won't be surprised if some of the award shows' profit margins are higher than that of some of the advertising agencies.

Also the greed and demand from big hungry global networks are making the game a bit ugly and filthy. It's high time all the big daddies came together to solve the problem.

RAHUL MATHEW
national creative director,
DDB Mudra Group



I THINK WE'RE MIXING TWO ISSUES - AWARDS AND THE AWARD SHOWS. THE RECENT TALKS have actually been about a certain award show but somehow it has turned into a smear campaign against awards. So if the question is, 'Can award shows be made better?' Of course, they can be. A forum to celebrate creativity and break new grounds in thinking should strive every year to make itself more inclusive.

But if the question is, 'Are awards important?' I believe they are. Awards move the industry forward and raise the bar for all of us as a whole. Coming from the land of Eklavya, one doesn't need to be told how important it is for the young to look up to the best; no matter where they maybe. Awards make everyone braver. The work inspires agencies to push themselves out of their comfort zones.

RAJ KAMBLE
founder and chief creative
officer, Famous Innovations



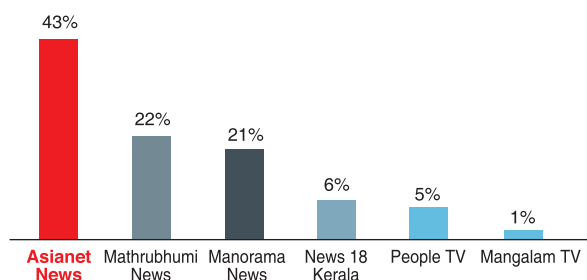
AWARDS ARE SIMPLY THE INDUSTRY'S COMING TOGETHER AND APPRECIATING GOOD CREATIVE

work. In a profession as subjective as ours, we need a common yardstick that tells us what's good and what's great. It is motivating for creative folks and helps push the industry forward. The problem arises when awards become too commercial and the money involved starts taking over everything else. An approximate valuation of all the money that goes into the Cannes Lions reveals that one metal trophy is worth nothing less than ₹1 crore. I think all agencies and creative people need to make the most of their victories to be able to realise this value and progress in their careers/businesses.

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“WE NEED TO BREAK THE TYRANNY OF SAMENESS”

INTERVIEW

PUNIT MISRA
CEO, Zee
Entertainment
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Broadcast Business

From selling one kind of soap to selling a totally different kind, the new boss of ZEEL has come a long way – and has a long road ahead. **By Anirban Roy Choudhury**

Last summer, ZEEL (Zee Entertainment Enterprises) changed its organisational structure. Five verticals were formed: domestic broadcast, international business, live events, films and digital. The Shubash Chandra-led media giant announced that each vertical will have a head, who will report to Punit Goenka, managing director and chief executive officer, ZEEL.

Soon after that, Punit Misra, a HUL hand was appointed as chief executive officer of the domestic broadcast business of the company.

Misra joined HUL in 1996 and over the years, worked on several categories including ice cream and skin cleansing (soaps). His most recent position at HUL was executive director and vice-president, customer development. We interviewed him about the lessons from the past, present day challenges and goals for the future. Edited Excerpts.

HUL to Zee – what made you veer towards the broadcast industry after spending 20 years at an FMCG company?

When you take a call like that, you do so with due consideration. What will I get to do when I join the group? That was important. The broadcast industry is growing. People ask me about the issues and challenges, but I see only opportunities in the broadcast industry. It plays a big role when you are making a decision like this. Secondly, ZEEL, as an organisation is entrepreneurial. Though it is a well-oiled machine, are there spaces and opportunities where you think you can add value.

You joined Zee around nine months back. How have these initial months been? Were you given a brief to help you focus on specifics?

I had no idea about the industry when I walked in last October. That happened to be a big ‘plus’, actually. You ask very basic questions. You see how best you can take lessons from your past experience and apply them in a very different context.

The brief, more or less, was: How do we make sure we continue to get fitter for growth in a changing environment? How do we grow the viewership share? How do we grow the revenue share? How do we drive value for the organisation?

Often, when senior leadership changes, there’s a clear need gap that needs filling. In your case, is there a ‘wrong’ you are expected to right?

Approaching it like that in business is a problem, because in business, fact is, if everything everyone did was right then all organisations and individuals would be great and all résumés would look fantastic. So, I don’t look at business from the point of view of ‘Yeh galat kiya...’ It’s important to not repeat mistakes, but I am perfectly okay with making them. Not making mistakes is actually a bigger problem.

Okay, to rephrase, what ‘opportunities’ need your immediate attention?

One is content: What can we do to enhance the quality of content? What does the consumer want to see? The second is: How do we make sure that in the next 10 years the industry becomes stronger to pull in the brightest talent in the country? There is a strong need to build our own capabilities – consumer insights, data analytics, social listening – at the institutional, that is, organisational level. Then each vertical won’t need to build these strengths individually.

ZEEL was an early mover in the digital space with DittoTV, but over the years, with the arrival of new players, somehow it has lagged behind...

We are in the process of strengthening and hitting the high notes. It’s work-in-progress, so I won’t talk much about it. Early entry and experiments have given us a lot of lessons and those lessons are helping us now. It is all a business of content; we do not see the digital business as any different from the TV business.

Speaking of digital, on one side we have subscription-based VOD platforms and on the other, there's YouTube – open and free. Then there are broadcasters armed with catch-up TV content on their own VOD platforms. What's the best revenue model here?

I don't see money getting made from digital anytime soon, globally. I'd be surprised if money is made from digital in the near future. A lot of people are probably betting big thinking about the future... but when it comes to the monetisation of it and the business models, there's still some distance to walk. Experiments need to be done, you need to get the equation right; currently, the equation is: 'Just get the eyeballs'. We don't know the economics of it yet. Those things are still evolving.

And how do marketers view the digital space? Of late, the spotlight is on accountability and return on digital investments...

See, today marketers are asking the question: By using digital communication, are we really doing stuff that's building the brand's strength over a long period of time? Fundamentally, digital gets used a lot for quick call-to-action, say, a promotion or some quick 'couponing'. You get a good response and you say it's effective. But is it leading to a better emotional connect between the brand and the consumer? That is what marketers are starting to wonder. If more and more money is moving into what you might call short term sales related stuff, am I losing out in the long run? That's what they want to know. TV will continue to be mainstream – there is no debate about it.

And on TV, do you see the regional space growing vis-à-vis Hindi, in terms of viewership and revenue?

Let's talk about viewership first. The Hindi to non-Hindi speaking split is 45:55. There's also a debate on what's 'Hindi' and what's 'non-Hindi', so let's presume it's even. So there's no difference between the viewers of one state from those in others, in terms of the fundamentals.

Over a period of time, viewership in the Hindi and non-Hindi genres should, logically, move in the direction of the constituents in terms of languages in the country. The challenge is giving people quality content in their preferred language. Growth in competition will lead to better quality content.



And... in the context of revenue?

The revenue part is a slightly different conversation. Broadcasters should look at revenue the same way advertisers do.

What does that mean, exactly?

Say, a car brand is getting great revenue from four states. The price they should be willing to pay for communication in those markets should be commensurate to the size of the profits they make there. If there's a dearth of both, media availability and money, where will they advertise? They'll spend where the opportunity is more.

However, in broadcast, the way media is bought and sold (at present) has nothing to do with the size of the market of different categories. As a newcomer in the industry, my take is – There should be value-based pricing. But that's not the case today. So, to answer your question, I don't see this 'equalisation' of revenue happening, though conceptually it should.

We see a dip in the time spent on Hindi GECs. Do you think this has something to do with the changes in BARC's universe?

Fact is, the total time spent on television has not dropped. It's Hindi GECs that have seen a drop and that's something which has happened at an industry level. I am sure everyone is looking to find a solution to it. Is that

happening because of the expansion of (BARC's) universe? Or is FTA playing a vital role? We need to figure this out. Also, we need statisticians to tell us whether the expanding universe is reflecting viewership correctly. I am not very clear on this as yet. The question in – As we are expanding the universe, as we are putting more meters, as more rural representation is coming in, is the measurement reflecting reality or not?

Sure, but don't you think content can be a reason for the drop in viewership too?

In my opinion, we need to spend a lot more time figuring out a way to break out of the tyranny of sameness, something we see today. One thing works... it is repeated everywhere. We need to create more compelling content.

As a former advertiser, how do you process the difference between urban and rural viewers? How do marketers view the consumer pie today?

A large chunk of advertisers still look at the urban viewer as the 'monetisable viewer'. That, to my mind, is completely incorrect. The consumption (of categories) split between urban and rural, volume wise, is roughly 50-50. So in terms of the value of consumers, both are the same. As an advertiser, why pay less to reach out to the rural consumer

versus an urban consumer? In fact, for most categories, growth is much higher in rural markets, so as an advertiser you should be willing to pay more for rural consumers. But that's not the reality. Revenue and pricing should be based on the value of consumers in a market, and not on the cost of creating content in that market.

Is re-running content on Free-To-Air channels, a good model?

In the longer term, FTA channels will pose a challenge to the industry. The way it exists today, while there are some positives – it's already monetised content, I incur no cost in airing it and I earn revenue in the process – it may impact the other part of the business. Then, where will the equation settle? I think this is something the industry should be concerned about. We need to understand the right way of doing this. Our approach is clear – we do not air a show on FTA till it's over on the pay channel. It's not necessarily what others are following, though.

How big a threat is English entertainment on digital to English entertainment on TV? Do you think it's possible for both to grow simultaneously?

The penetration of English as a language is still miniscule. It has a long way to go... the consumption of English content will grow, as more and more people learn the language. Imagine a scenario in which the English speaking population of the country becomes ten times what it is today, at par with what it is in many other countries. In the long run, I see both pipes (TV and digital) staying relevant. Even today, though the viewership share of English entertainment is only one per cent (of total TV viewership), the revenue share for the same is three to four times more. So revenue will always stay ahead of viewership. The challenge is – how can we market it properly?

What are the areas you will focus on hereon?

Two areas: One is advertising-based revenue; we are seriously under indexed and it has to grow. The fact that advertising is growing at 12 per cent in a country which is growing at seven per cent is a great achievement in itself. So even if continue to grow by 12 per cent, it's incredible. The second is distribution-based revenue; currently, 70 per cent of the revenue comes from advertising and 30 per cent from distribution. There is no reason why it shouldn't be 50:50. ■

anirban.choudhury@afaqs.com

OGILVY

The Dabral-Ogilvy History

A look at Dabral's career so far and the changes in Ogilvy's leadership over the years. By News Bureau



Recently, Ogilvy India announced a high profile appointment - Sonal Dabral has come on board as group chief creative officer and vice chairman of the agency.

There's no better time than now to re-look Dabral's career so far.

Before he joined the ad industry, Dabral, an NID graduate, was a TV host. As mentioned on Dabral's LinkedIn page, he joined Ogilvy Mumbai in 1991. In what is still remembered as a great partnership, he worked closely with Piyush Pandey and "drove the agency from creative anonymity to India's No.1 creative agency."

In fact, it was Pandey's work on brands like Luna, Fevicol and Cadbury that inspired Dabral to join him at the time. The duo's *Kuch Khaas Hai* ad (1994) changed the way the agency – and the chocolate segment – was perceived.

After that, Dabral worked at Ogilvy Kuala Lumpur (1999) as ECD, after which he joined Ogilvy Singapore. In 2011-12, he joined DDB Mudra India as chairman and chief creative officer, before which he led Bates across India and Singapore.

Dabral spent five years at Mudra before moving to Ogilvy. A couple of weeks back, Mudra announced that Rahul Mathew and Brijesh Kacob would take the mantle forward in the wake of Dabral's exit from the agency.

Each time Dabral's journey in advertising is recalled, his Humko Binnies Mangta ad comes up.

Meanwhile, Bobby Pawar (managing director and chief creative officer, Publicis Worldwide, South Asia) writes on Facebook, "The corridors of Ogilvy will once again echo with Sonal's puns and



Piyush's subsequent laughter. It's been what, nearly two decades since that happened. Damn, it brings back some great memories," adding, "PS: Many of us who were a part of the 90s Ogilvy gang, knew Sonal would return home, the only question was when."

Now's also a good time to re-look the leadership of Ogilvy India over

to Bangalore in September 2003. Rao has now moved on from the agency to pursue ad film-making.

At the moment, Kunal Jeswani heads Ogilvy as CEO; he was promoted to the position early in 2015 before which he was the agency's chief digital officer. At the time, it was an important appointment for two reasons:

Each time Dabral's journey in advertising is recalled, his "Humko Binnies Mangta" ad comes up. It is also a good time to re-look the leadership of Ogilvy India over the years.

the years – recent and remote.

In 2014, Abhijit Avasthi moved out of Ogilvy, after leading the agency's creative department as co-NCD, along with his partner Rajiv Rao. Speaking of whom, recall that, in a move that impacted the agency's creative product significantly, Rao and Mahesh V – (who worked on brands like Hutch/Orange back then – now, Vodafone, a brand that Rao has famously created the Zoozoos for) – moved from Ogilvy Mumbai

Ogilvy filled the CEO's chair after a gap of six whole years; the last time the agency had a CEO was in 2008 – Pratap Bose. And, more importantly, it was the first time a digital brain was made CEO of a creative ship.

At present, Piyush Pandey is executive chairman and creative director, Ogilvy & Mather, India and South Asia. As he mentioned – in upper case – in his book *Pandeymonium*, "I have no intention



Pandey's work on brands like Cadbury inspired Dabral to join him at the time.

The duo's *Kuch Khaas Hai* ad (1994) changed the way the agency – and the chocolate segment – was perceived.

to work anywhere other than Ogilvy."

Pandey joined Ogilvy in 1982 (he was 27), back when Suresh Mullick (who spent his entire 35-year-long career at Ogilvy – (his Gale mein khich khich line for Vicks is still used in local parlance today!) – was the hot creative spark at the firm. However, it was an era when the agency's creative product wasn't its "lead weapon" as Pandey, in a 2009 interview with afaqs!, put it. Agencies like Rediffusion and Lintas were hotter on the creative front. (In the '80s, another strong leader who shaped Ogilvy's product was Roda Mehta).

One of the defining moments for Ogilvy was when Ranjan Kapur joined the agency in 1994, as managing director. It was Kapur, in fact, who made Pandey creative director of Ogilvy Mumbai. Kapur, then, had taken over from Mani Iyer and changed the lens through which the agency approached its end product... the lens he fixed, one that stays firmly in place today, was the creative one. ■

feedback@afaqs.com

ROYAL ENFIELD

On a Different Ride

Through a new spot, the brand is looking to promote its protective gear. By Sankalp Dikshit

Picturesque landscape, virgin locations, dramatic background score and breath taking cinematography - that is Royal Enfield's new ad in a nutshell. The Chennai based motorcycle brand has released a new ad film for its protective riding gear.

The ad film which hinges upon the tagline, 'All Weather. All Terrain Gear', is shot across different locations in India. Starting from Darjeeling's swampy areas of Lepong Valley to Maharashtra's muddy stretches of Hemalachi Tanda and finally concluding at Sikkim's chilly glaciers of Yumthang Valley, the ad takes inspiration from real riding experiences of Royal Enfield riders.

While reports are doing the rounds that Bajaj's new offering, Bajaj Dominar 400 has eaten away twenty percent of Royal Enfield's market share; Royal Enfield is unfazed. The new ad positions itself in a way to which many city based consumers might not relate. After all, not everyone is a weekend adventure enthusiast, are we? We asked Samrat Som, head, apparels and accessories, Royal Enfield, to better understand the brand's strategy which seems to be alienating a segment of consumers.

He says, "Royal Enfield offers a range of protective as well as and urban gear. The latter has a gamut of textile jackets, t-shirts, denims, etc. for the leisurely city runs, suited well



plan is focused on targeting involved customers (purists, adventure enthusiasts, motorcyclists) through video commercials on Youtube, Google, Facebook and Instagram. "These commercials are led by a sixty second film that helps establish the core idea of 'All Weather. All Terrain Gear' followed by multiple fifteen second videos to strengthen messaging recall through remarketing efforts," adds Som.

The ad which aims to advertise the brand's protective riding gear, strictly restricts itself to that. The motorcycle is kept on the back burner to focus attention on the riding gear. Som explains, "Our motorcycles enjoy a certain recall amongst riders. With this campaign, the focus was to build awareness for our Protective Gear offering and in many ways it was

and as a result, more satisfying. This of course, meant trudging through knee-deep snow at 3 am, dealing with 50 degrees temperature at one in the afternoon, endlessly clambering up and down the Himalayas and making our way through the back of beyond in Maharashtra. A very tiring, unsettling task."

"Authenticity was crucial. This is what almost all Royal Enfield riders inevitably hope to do with their motorcycles. The locations had to say "Hey, you haven't been here yet" and entice people to ride a little more. Hopefully they'll see the sense of being well-kitted out and equipped while they're at it," adds George.

ROARING THUNDER OR AN ADVERTISING BLUNDER?

In recent times, there have been several ads that feature rocky terrains, expansive mountain ranges and awe-inspiring landscapes. Take for instance the recent ad by Shell for its lubricant oils or the 'Bajaj Avengers' ad campaign; even the award winning campaign of HP Lubricants (Roads that Honk) - all have a similar backdrop in their films. So just like that, a question comes to mind, how does one ensure brand recall when all these ads look and feel the same?

Throughout the one and a half minute long ad, the logo of Royal Enfield makes a blink-and-you-miss-it appearance. In today's day and age, where ads are screaming brand names, is it there room for subtle branding?"

Kartik Smetacek, executive creative director, Law & Kenneth Saatchi & Saatchi, tells afaqs!, "While it's true that several ads today feature similar imagery, no one has a more rightful claim to it than the Royal Enfield



"Our range of jackets, trousers, gloves and boots allow the rider to pursuit his adventures and explorations while we have him covered."

SAMRAT SOM

brand. Of course, simply showcasing beautiful vistas could get repetitive over time, however it is for the idea and execution to add freshness to each ad. In an age of 5 seconds and skip, the video kept me watching till the end. The sheer scale and drama of the visuals punctuated with only SFX and sparse percussion sets it apart from other ads."

Smetacek adds, "The ad firmly fits in the Royal Enfield brand world. Every aspect of the video, from the locations to the realistic way it's been shot, points to brand. In my opinion, that is better brand connect than multiple shots of the logo. Also, I think it makes sense that they didn't focus on the bikes too much, making it clear that this is an ad for Royal Enfield gear."

Appreciating the ad's background score, Utkarsh Singh Payal, creative director, Bottle Openers, tells afaqs!, "... as the bike rolls through the slush and the water, the subtle thump, the sparse drum beats, there are no sunshiny, mood-uplifting alt rock songs. Just raw, natural sounds as you hear them while you're riding. It all came together nicely."

Agreeing with Smetacek, Payal adds, "When a Royal Enfield cruises across the road, people notice (even without that annoying non-stock firecracker silencer)." ■

sankalp.dikshit@afaqs.com

The ad has been crafted and conceptualised by Wieden+Kennedy India.

for both on and off the motorcycle. While the protective gear on the other hand, befits a more challenging terrain and long riding distances where the rider will encounter many rough stretches, some places with no sight of even the tarmac, water crossings, temperatures ranging from 50 degrees to sub-zero, to downpours etc. So to answer your question, it was imperative for us to traverse authentic/real terrains and weather conditions to illustrate the idea of protective gear. Our range of jackets, trousers, gloves and boots allow the rider to pursue his adventures and explorations while we have him covered."

Speaking about the media plan for this ad film, Som tells that the

intentional that the spotlight doesn't go back to our motorcycles, thereby diluting the task at hand. On our motorcycles, we end up going to some of the coldest, driest, muddiest, warmest and most humid places on earth. This time it's the gear that has you covered."

The ad has been crafted and conceptualised by Wieden+Kennedy India. Speaking about the toughest part behind shooting this ad, Jonathan George, creative director, Wieden+Kennedy India, tells afaqs!, "We intentionally chose places that were tough to get to and tough to ride in. Places that really put our gear to the test. Places that Royal Enfield riders would enjoy - other-worldly, out of most people's ambit, unforgiving

How can online publishers kill the fake news virus?

The all pervasive, language-agnostic issue of fake news is a great example of a modern day problem faced by an age-old industry. What can online publishers and editors do about it? We spoke to a diverse set of experts in the field. **By Ashwini Gangal**

SIDHARTH BHATIA,
founder-editor,
The Wire (thewire.in)



THE PHENOMENON OF FAKE NEWS HAS BECOME A TALKING POINT ONLY BECAUSE OF THE TECHNOLOGY

that allows it to spread — through social media, etc. — and allows people to create content that sounds and looks like news but actually isn't. So it's technology that has changed the name of the game... it's not like this (fake news) wasn't a problem in print or TV journalism.

It also spreads because of the confirmation biases of people; people post news without bothering to check the name of the website, if the story is one that serves to confirm their beliefs and ideologies. So this is another reason why it has become such a nuisance.

Fake news is a menace. There's no doubt about it.

SAMIR PATIL,
founder and CEO
scroll media (scroll.in)



WE SHOULD NOT HAVE THIS PROBLEM OF FAKE NEWS TO BEGIN WITH BUT IT IS A REALITY TODAY.

When it comes to fake news, I think there are two problems — a 'soft' problem and a 'hard' problem.

The soft problem can be handled by dealing with the inadvertent errors and rookie mistakes journalists make. This can be done by checking the sources and facts better before rushing to publish something... and by having more experienced people do the job.

The hard problem is re-building public/reader trust that has eroded. Also, when people say 'fake news', they often mean 'news I don't agree with'. But at the same time, yes, there really is fake news out there. So organisations are stuck between these two challenges.

AJ CHRISTOPHER
national head, sales and marketing,
Eenadu Group



WESTERN MEDIA IS PLAGUED WITH FAKE NEWS BECAUSE OF SOCIAL MEDIA. IN INDIA, IT'S PRIMARILY

because of WhatsApp... there are people out there who want to 'create' news.

Within the news medium, the TV and online news players are keen to be the fastest 'breaking news' guys. Then there are the brick-and-mortar newspaper brands that have more time to verify their news before publishing it.

For publishers like us, who are getting onto the online medium, there's some kind of responsibility already fixed in the way we have been publishing news, in terms of verifying information. This is primarily because of the policies that govern newspaper journalism.

ANANT GOENKA
executive director,
The Indian Express Group



PUBLISHERS ARE NO LONGER IN THE BUSINESS OF NEWS; THEY ARE IN THE BUSINESS OF

credibility. And that's the only differentiation between us and the next '.com' that launches tomorrow.

I think one of the reasons The Indian Express has grown rapidly on the digital platform in the recent past is because Indian readers are growing to be discerning consumers of news. They recognise brands that they can trust from those that they can't.

HATHWAY

Creating a Buzz

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



Hathway may not be a high flyer when it comes to power advertising, but in a recently launched ad film, the broadband internet service provider brand has decided to make its consumers fly. No, they are not entering the airline business; Hathway's new ad portrays several awkward situations where people are literally blown away thanks to the brand's lightening fast internet speed.

After a test run in December 2016, Hathway officially launched its broadband services in the Chennai market from May 2017. Along with the TVC, the campaign will also be live on other mediums including print and digital across India.

The ad which is around half a minute long, features Tamil and Hindi film actor, R. Madhavan in the lead. The 47-year-old actor's last successful film (Tanu Weds Manu Returns) dates back to 2015 and

appeal. A person who could cut across seamlessly through the south, north, east and west; Madhavan fit the bill perfectly. Maddy's (Madhavan's) huge popularity, him being an upright netizen, pan India acceptance and charismatic personality as a youth icon, will help us increase our customer footprint across India."

Coming to the more appropriate analysis of Madhavan's presence in the ad, which can be gauged by the brand's foray into the South Indian market of Chennai, he adds, "Hathway has launched its services in Chennai and with our Gigabit Passive Optical Networks technology, we will be a game changer in this market and will be redefining broadband benchmarks by giving Chennai consumers a globally benchmarked fibre-to-home product. While most of the operators in Chennai have been offering fifty and hundred GB data limits, Hathway plans to offer

The ad which goes by the title — 'Speed so high everything will fly', has been designed and conceptualised by Enormous Brands. The film has been created by Paper Planes Productions. Speaking about the toughest part behind shooting this ad, Shubhojit Sengupta, senior creative director, Enormous Brands tells us, "The toughest part was getting the hair and clothes right. We were actually trying to capture motion in a static form. We had several trials days before the shoot just to make sure we keep CG as the last option. Thankfully, the

team did a wonderful job. One can easily see the hard work in terms of the overall look of the film."

"Unlike other celebs, he (Madhavan) does not have face fatigue and can pull off any role given to him...", adds Sengupta.

BUT DOES IT TAKE OFF?

afaqs! Reporter got in touch with James Gersham Cornelious, associate creative director, DigitasLBI, to understand whether this ad has what it takes to be an instant hit. He tells us, "When I saw Hathway's new ad, my first reaction was that of surprise and intrigue. Until the end, I had no clue that the product is an internet service provider. While the advertising scene for this category is pretty active, it's mostly dominated by major telecom players. So it won't be easy for Hathway to stand out. Having said that, they seem to be steering in the right direction, by talking about their speed, in a unique way. Although really crisp and short, the ad delivers the message very clearly and in a memorable way. This kind of gimmicky storytelling pattern is not new and neither is it very common. So that could work either way for the brand."

Moreover, Cornelious believes that the ad is evidently made for TV and the only way it could work in digital is on YouTube's pre-roll. Cornelious explains, "For a product so intrinsically digital, the brand should be focusing more on the digital platform rather than TV, given that most first-time internet users are coming online through their mobiles rather than laptops or desktops." ■

sankalp.dikshit@afaqs.com

The ad features Tamil and Hindi film actor, R. Madhavan in the lead.

since then (albeit a few unsuccessful projects) he has been missing from the spotlight. However, Madhavan was recently in the news when he shared his 'after shower selfie' across his social media accounts. Fans were caught in a frenzy because rumour has it that the actor has apparently knocked off 11 kgs.

Although the critically acclaimed actor may not be ad land's favourite poster boy, Hathway has an agenda. Rajan Gupta, managing director, Hathway Cable and Datacom, tells afaqs! Reporter, "While considering brand association, we had to consider someone who has a nationwide

two hundred Mbps and thousand GB at a much more attractive pricing. The same technology is being rolled out across the country and hence the commercial."

Along with 200 Mbps internet speed, the brand is also providing one thousand GB data — a tactic that has become increasingly popular thanks to the arrival of Reliance Jio. Be it Airtel's revised ad campaign, 'Har Ek Friend Zaroori Hota Hai' or Vodafone's 'Ab Internet Kar, Befikar' ad campaign; brands in the internet service segment have rolled out a number of ads shouting out offers in all packs and sizes.



"We were actually trying to capture motion in a static form. We had several trials days before the shoot just to make sure we keep CG as the last option. Thankfully, the team did a wonderful job."

SHUBHOJIT SENGUPTA

ADVERTISING CLUB

Jury released for Marquees 2017

The debut edition of the awards is slated to premiere on August 11, 2017 in Mumbai. By News Bureau

The Advertising Club which is set to present the first edition of Marquees 2017, has announced the jury panel for the awards. In partnership with News18 India, COLORS and MTV, Marquees 2017 aims to recognise brands for their excellence in building effective and sustainable equity. The jury includes —

- Harsh Goenka, chairman, RPG Enterprises
- Ronnie Screwvala, co-founder, UpGrad
- Agnello Dias, chairman and co-founder, Taproot India
- Navin Chopra, Ex-chief operating officer, Vodafone & Sr Advisor, TPG Capital
- Dilip Cheria, founding partner, Perfect Relations, CVL
- Srinivas, chief executive officer, south asia, GroupM.
- Sanjiv Mehta, chief executive officer and managing director, Hindustan Unilever Limited

The debut edition of the awards is slated to premiere on August 11, 2017 in Mumbai. Speaking about the jury panel for the awards, Raj Nayak, president, The Advertising Club, says in a press note, “The illustrious

jury for Marquees 2017 that consists of stalwarts from across categories brings in great diversity of experience and vigor into the deliberation process. This diversity is set to provide significant insight mining potential and range in perspective into the evaluation method, ensuring that only the most deserved and path breaking marketers facilitating social and behavioural change emerge victorious.”

Avinash Kaul, managing director, A+E Networks | TV18 and president, strategy, product and alliances, Network18, says, “Network18 through its front-running Hindi General News brand News18 India believes in acknowledging talent that has transformational potential. As a news organisation, we bring cutting-edge stories that prompt authorities into action. Similarly, we believe Marquees 2017 will recognise forward thinking marketers who create campaigns to inspire positive change. The multi-disciplinary jury panel of industry legends is sure to bring further credence and value to the awards, making it a much sought-after event for marketers.”

Talking about Marquees 2017



Marquees 2017 aims to recognise brands for their excellence in building effective and sustainable equity.

awards jury, Partho Dasgupta, chairman, Marquees 2017, says, “The debut edition of Marquees has already set a significant benchmark by bringing together a highly respected jury panel that consist of media legends. The combined experience,

wisdom and technical know-how of the jury is sure to recognise and validate brands and marketers that have redefined and challenged the conventional communication paradigm.” ■

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PUBLICIS

Arc Worldwide Unveiled

Arc Worldwide is Publicis Groupe's brand activation and experiential shopper agency in India. By News Bureau

Publicis Communications has launched Arc Worldwide — Publicis Groupe's brand activation and experiential shopper agency in India. Arc will work closely with all Publicis Communications India agencies — The Leo Group, Publicis Worldwide (including Marcel), Publicis Beehive, L&K Saatchi & Saatchi, and MSLGroup.

Arc Worldwide specialises in creating shopper interactions with brands. Its expertise lies in crafting ideas that move people to like, share, participate, advocate and explore, thereby moving them to purchase. Arc in India will provide

clients with the same core expertise through acts and activations, events, exhibitions, shopper and rural marketing and retail design across metros and smaller towns and cities.

Speaking about the launch, Saurabh Varma, chief executive officer, Publicis Communications India, and Leo Burnett South Asia, says, “Arc Worldwide is a critical piece in our ambition for Publicis Communications in India. Arc will create more momentum for our ‘Power of One’ platform. With Arc Worldwide we hope to create meaningful ACTS for our clients using data and technology.”



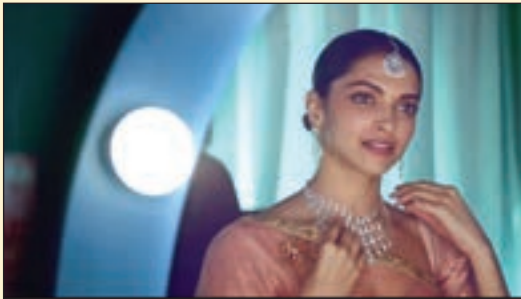
Saurabh Varma (left) and Vandana Verma.

Leo Burnett India's below-the-line and experiential arm, Leo Burnett Experience, will now merge into Arc Worldwide. Vandana Verma, executive vice president at Leo Burnett Experience, will head the new entity. Arc Worldwide currently employs over 2000 employees in over 37 countries. ■

feedback@afaqs.com

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

VIDEOS



TANISHQ

Jewellery brand Tanishq has released a new ad film featuring brand ambassador Deepika Padukone. The ad film, which is over a minute long, was released on the brand's YouTube channel early this month. Titled 'Jewels of Royalty', the ad is based on Padukone's upcoming movie set in which she plays an Indian queen. Narrated by Padukone herself, the ad hinges on the tagline — 'Some things you would like to keep forever'.

Creative Agency: Lowe Lintas



IDBI FEDERAL LIFE INSURANCE

IDBI Federal Life Insurance has launched its new ad. The ad features Sachin Tendulkar and aims to inspire people to transform their lives by telling them to run. The ad starts with Tendulkar telling us how it took him more than just skills to clock over 34,000 runs. The ad showcases several motivating stories of people who took to running in order to become fitter and healthier.

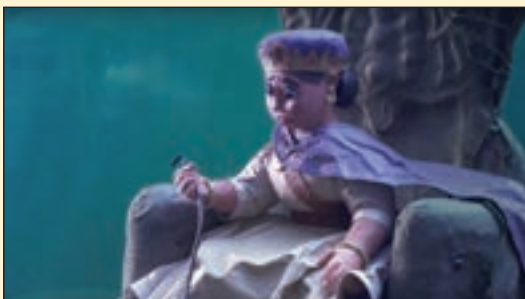
Creative Agency: L&K Saatchi and Saatchi



SHELL

Shell has come up with a new ad film for its motorcycle oils — Shell Advance. The film has a long runtime of around three minutes. The ad starts with a voice-over (VO) that alludes to various obstacles with which one chains themselves and not live freely. The VO is accompanied by interesting visuals of bikers dissecting the lengths and breadths of the mountainous terrain. Surprisingly, the narrator of the story turns out to be a 72-year-old man.

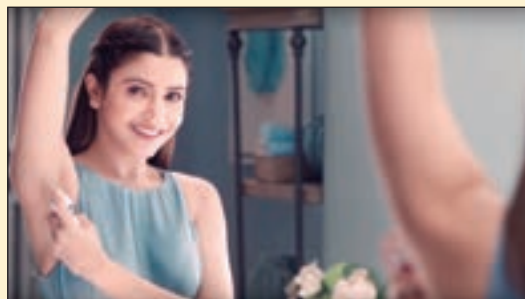
Creative Agency: J. Walter Thompson India



BAJAJ ELECTRICALS

Bajaj Electricals has launched a new television campaign comprising of three short films conveying three different real life stories from the hinterlands of India. The films are about hope, despair and dilemma of a world without light. It captures various unsung human emotions such as those of a girl wanting her dreams to come true or a child wanting her father to come home through animated puppets.

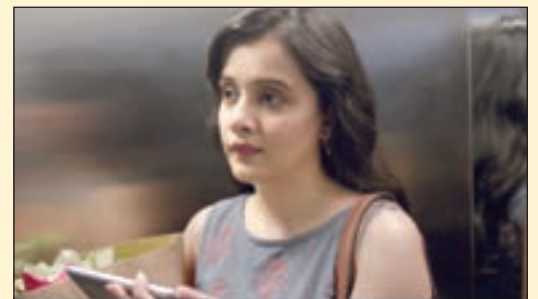
Creative Agency: OnAds Communications



NIVEA

Nivea's new digital film plays on the eccentricities of digital content and its consumption habits, especially the much spoken about impulse of the viewer to skip a film within the initial five seconds. In a humorous manner, the film depicts the director's plan to create an ad within this stipulated time frame, which goes haywire when brand ambassador Anushka Sharma goes about with her usual brand talk. We see Sharma as a fan of the product.

Creative Agency: FCB Interface Communications



BRITANNIA

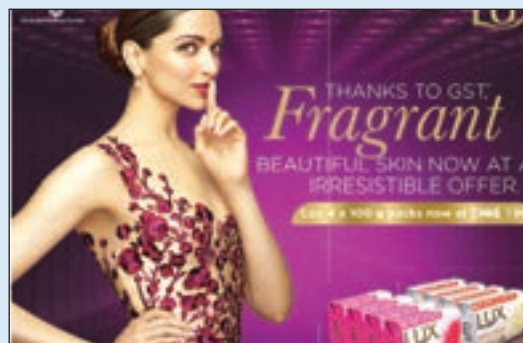
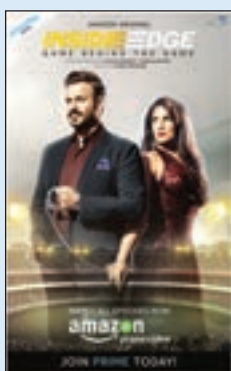
Britannia's latest ad for its brand — Britannia Vita Marie takes viewers through the busy schedule of an urban working woman who has '30 things to do before it's Seven O'Clock'. The ad touches upon the topic of multi-tasking in order to derive more from the limited time. The ad is less than a minute long and was released in the month of June.

Creative Agency: Mullen Lowe Lintas Group

PRINT

AMAZON PRIME VIDEO

Amazon Prime Video has launched multiple print ads to promote its new show titled, 'Inside Edge — Game Behind The Game'. The web series features Bollywood actors Vivek Oberoi and Richa Chadha in lead roles. The show, which has been produced by Ritesh Sidhwani and Farhan Akhtar, is based on the politics that goes behind cricket tournaments. The series has a total 10 episodes. The ad invites viewers to watch this series on Amazon Prime Video.



LUX

Hindustan Unilever's soap brand, Lux has released its new print ad featuring brand ambassador Deepika Padukone. The ad conveys to viewers that in the post GST (Goods and Service Tax) era, Lux soaps would come at an attractive new reduced price. A four soap pack would now cost ₹90 as opposed to ₹104. The ad reads 'Thanks to GST, fragrant beautiful skin now at an irresistible offer.'



AIR INDIA

Air India has come up with a new print ad to mark the launch of its new air route from New Delhi to Washington DC, USA. Washington DC will be the fifth destination in the USA where Air India planes will directly land from India. The print ad features Air India's mascot and also specifies the date and time of the flight. The ad goes with the slogan, 'Dil mein India, Aasman mein Air India.'

>> MOVEMENTS/APPOINTMENTS <<

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

MARKETING

Ziox Mobiles

In a recent announcement, Ziox Mobiles has appointed Vikash Chandra as general manager eCommerce and TV shopping business. Chandra will be responsible for carving strategies for Online & TV Shopping business, nurturing partnerships, bringing fresh and exclusive offerings. In the current quarter, he will oversee exclusive launches with major online marketplaces. Prior to Ziox Mobiles, Chandra was associated with LeEco India where he played a key role in launching LeTV's big screen smart TVs. He has also been associated with Intex, ZTE India and Brightpoint India.

POPxo

POPxo has appointed Rana Handa as chief business officer. Rana was previously the head of revenue at ScoopWhoop Media. Handa has an experience of 15 years, working across networks, brands and digital media. He has in the past worked with ScoopWhoop, 9X Media, Time Warner Inc. and STAR India amongst others.

COMIO India

Sanjay Kumar Kalirona has been appointed as the chief executive officer (CEO) and director of COMIO India, a smartphone maker. In his previ-

ous job, he was CEO at Zen Mobile. Prior to his association with Zen, he led the mobile business at Intex Technologies India. A post graduate in business management from Fortune Institute of International Business, New Delhi, Kalirona has almost two decades of experience in the telecom industry.

Havells

After being associated with Philips India for almost a decade, Amit Tiwari has joined Havells India as vice-president, marketing. He will be based in Delhi. With more than 16 years of experience in the field of branding, marketing, media, digital and communications, Tiwari has last served as director — marketing, Indian subcontinent — brand, communication and digital, Philips India. He joined the company in 2008 as country manager, marketing communications and media.

Transsion

Chinese handset maker, Transsion has appointed Tathagat Jena as senior vice president — marketing. Jena has been entrusted with the task to build a strong brand and run a efficient demand generation programme for the Tecno and Infinix brands. Jena is a seasoned marketer with nearly

DIGITAL

Asymmetrique

Prabhakar Jampa has joined Asymmetrique as chief experience partner. He will be based in Mumbai. Previously, Jampa was working with Idealake as executive director, strategy and creative. In the past, Jampa has worked with Rediffusion Y&R, iContract, Clairvoyanz, Wunderman, Result McCann, MAA Communications Bozell and Pressman Advertising & Marketing, amongst others.

Hotstar

Hotstar's creative producer Sidharth Jain has decided to move on from the company. He was appointed on October 2015 to look after content, both original and licensed, for Star's online video on demand platform. After spending a year and a half year at Hotstar, Jain is now looking for new opportunities, afaqs! Reporter learns.

two decades of experience, almost half of which have been spent at Samsung. In his nearly nine year journey at Samsung, he has handled multiple roles in marketing and communication. Before that he had worked at advertising agencies such as Leo Burnett, Ogilvy and Lowe.

ADVERTISING

Creativeland Asia

In a recent announcement, Creativeland Asia has appointed Rana Barua as chief executive officer. Barua will drive business for the group across its verticals of Creativeland advertising, Baaash Digital, Creativeland Pictures (films and content), Creativeland HOSPITALINMENTS (experiential, events and entertainment). His mandate will also include setting up and driving new strategic tie ups across media, creative technology, design, PR, experiential, events and shopper marketing functions. Barua will work closely with Sajan Raj Kurup, founder and creative chairman, Creativeland Asia.

Madras Global

Vikram Menon has quit OgilvyOne Worldwide and Neo@Ogilvy as president and country head. He has joined Madras Global, a creative agency, as president. Menon worked with OgilvyOne Worldwide and Neo@Ogilvy for more than four years. Prior to that, he worked with Ogilvy & Mather as senior vice president for 12 years. In the past, Menon has also worked with Everest Advertising

as group account manager and BPL as marketing assistant.

DDB Mudra Group

DDB Mudra Group, has announced a transition in the group's creative leadership. Effective from July 01, 2017, Rahul Mathew, currently the creative head, DDB Mudra West will be appointed as the national creative director, DDB Mudra Group and Brijesh Jacob, currently the joint managing director, 22feet Tribal Worldwide will be appointed as chief creative technologist, DDB Mudra Group.

FCB India

In a recent development, FCB India has appointed Vikas Parihar as president, digital integration. In his new role, Parihar will be driving digital transformation and business, partnering individual CEOs, implementing global digital practices and providing strategic leadership for digital integration, paving the digital roadway for FCB India. Parihar will be based out of the Mumbai office, reporting to Rohit Ohri, group chairman and CEO, FCB India.

MEDIA

BARC India

Broadcast Audience Research Council (BARC), the TV viewership measurement provider in India, has roped in Rohit Sarma as the business head for its TV business and Kumar Rao as the chief of measurement science. Both of them will be based out of BARC India's Mumbai office.

Sarma has spent over 20 years in the FMCG and Media sectors across India and South Asia with companies such as ITC, Diageo, Turner and HT Media. He has managed brands as well as run large business operations and will work closely with both Partho and Romil in his new role.

Having worked with Nielsen, GfK and Gallup Organisation, Rao brings in 17 years of global work experience in the space of research, analytics, statistics and measurement. He will be reporting to Partho Dasgupta.

Maxus Global

R S Suriyanarayanan, who was business director at Initiative, has joined Maxus Global as buying head, ITC. While he was unavailable for comment, a senior official at the agency, close to the development, has confirmed the news to afaqs! Reporter. "He will be based in Bangalore and is expected to join soon," said the source, who preferred not to be named. Initiative is a business unit of Interpublic Group (IPG).

Sony Pictures Networks

Kedar Teny, former director of marketing and digital, McDonald's, has joined Sony Pictures Networks India's (SPNI) sports cluster as senior vice president, marketing and on-air-promotions (OAP). He will report to Rajesh Kaul, president, distribution and sports business, and will be responsible for marketing the channels in the cluster, as well as for content promotion.



The world's biggest football league is here!

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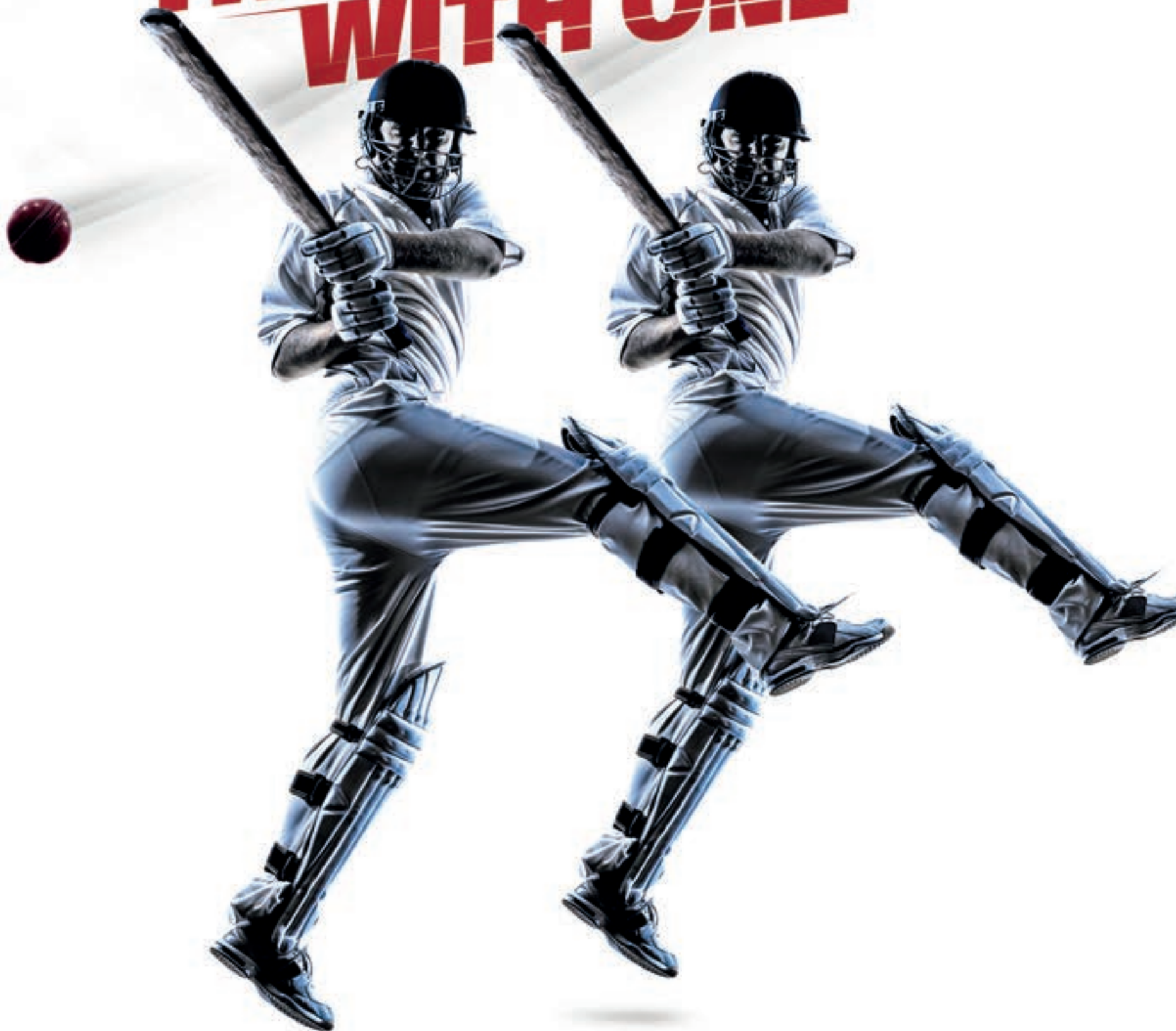
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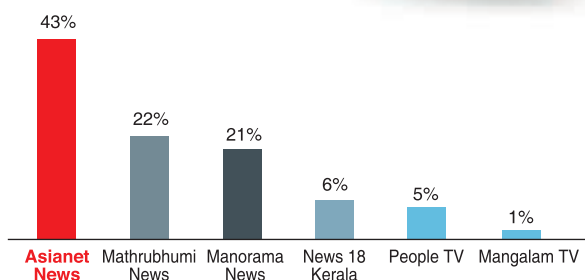
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