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This fortnight...



How best can we capture the changes in Ogilvy India's creative leadership? That was the big question facing us at afaqs!Reporter about a fortnight back, when the agency announced the promotion of six creative professionals – Ajay Gahlaut, Suresh Nayak, Kainaz Karmakar, Harshad Rajadhyaksha, Azazul Haque and Mahesh Gharat.

Sumanto Chattopadhyay, who has spent nearly two and a half decades at Ogilvy, was tasked with leading Soho Square, Ogilvy India's second agency, nationally.

The Kinu-Rajiv Rao era is over. Sonal Dabral, Piyush's partner in creative crime from the '90s, and man of Ogilvy vintage, is set to come back and lead the new team. Should we interview Sonal? Should we ask Piyush about these changes? We tossed questions like these around till we noticed the elephant in the room... err, seven elephants. What better way to capture the dawn of Ogilvy's creative new era than by interviewing the new creative leaders? All the times I've mocked Hindi news reporters who thrust a mike into someone's face and ask, 'Iske baarey mein aapko kaisa lag raha hai?' came flooding back, for I was about to do just that!

So I spoke to these talented folks one by one – they fielded my questions, and my photographer's lens, patiently and enthusiastically – to get a sense of what their new-found positions mean to them. Hereon, everything they do will become synonymous with Ogilvy India's creative product. Now, whenever a marketer says, "I want an 'Ogilvy kind of ad'..." she will be, without necessarily knowing it, be referring to the copy and art that Ajay, Suresh, Kainaz, Harshad, Azazul and Mahesh create and approve.

Are they nervous? What about? Does that even happen at their position? Why, it was heartening to learn, it does. Motivating "everyone on the floor" to be as excited as they are, is on all their minds. That, and making good on the creative legacy they have suddenly inherited.

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CONTENTS



26

THE NEW BUSINESS A New Beginning

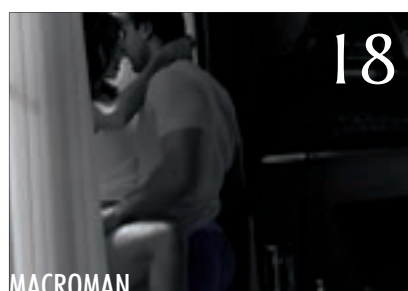
Shiv Sethuraman has launched a new business acquisition service for communication agencies of all disciplines and sizes.



23

RISO RICE BRAN OIL Well-oiled Strategy

A campaign that features – and addresses – the Indian housewife.



18

MACROMAN Breaking the Rules

Ranbir Kapoor dons new innerwear from Macroman.



12

HOTSTAR The Game Begins

Bringing Game of Thrones fans onto the VOD platform.



27

VODAFONE Smart Net-working

Gurugram's first wi-fi enabled bus shelter comes up.

KRISHNA RAO, CATEGORY HEAD, PARLE PRODUCTS

“Leverage the parent brand”

During the Indian Premier League (IPL) 2017, Parle Products launched an ad campaign ‘Naam Toh Suna Hi Hoga’, in which it reminded consumers that brands like Krackjack and Monaco Biscuits, among several others, come from the house of Parle.

In its most recent burst of communication titled ‘Naam Toh Yaad Rahega’, the company, again, reiterates the fact that brands such as Mango Bite, Kaccha Mango Bite and Melody, among several others, belong to Parle. The company has been trying to make this point through its packaging as well.

The ads are by Taproot Dentsu. The films target youngsters and kids. The ads will be visible on GECs, movie, music and kid’s channels — both national and regional. Besides TV, other media platforms include print and digital.

“About 85 per cent of our spends will be on television, about 10 per cent on print and five per cent on digital. Earlier, digital was almost not there; it used to be hardly one or two per cent but now the digital component is growing,” Krishna Rao, category head, Parle Products, tells afaqs! Reporter

Edited Excerpts...



Parle Products has released two TV-led campaigns in quick succession to the same end. Why is it so important to remind consumers that these brands belong to Parle?

For the second phase of this campaign we identified a few confectionery and biscuit brands (within our portfolio) and we looked for the challenges these brands face. We found that certain brands are extremely popular in terms of sales but in terms of ‘mind recall’ they are relatively low. That’s how we realised the need to come up with a campaign like this, to bind all the sub-brands... and to form clusters. For example, Mango Bite, Kaccha Mango Bite and Melody form a cluster.

Now, the challenge for these brands is that there are a number of pass-offs or lookalikes in the market, the sales for which are as high as the

sales for the original brands. That’s why we are reminding people that these original brands are irreplaceable.

Although these snack and confectionery sub-brands are strong individually, the connect with Parle is not there much. Through our advertisements, we want to connect the mother brand with our individual brands.

In the case of Kaccha Mango Bite, are you feeling the heat from Pulse, a brand that has a similar flavour (raw mango)? Is that partly why you feel the need to ride on the equity of the mother brand?

Actually, ‘Kaccha Mango Bite’ and ‘Pulse Candy’ operate at different price points — Pulse is priced at ₹1 per unit while Kaccha Mango Bite is sold at 50 paise per unit. So, while confectioneries compete with one another

because of their low price point, there is no direct competition between the two. However, there is always the possibility that a consumer of Kaccha Mango Bite may shift towards Pulse Candy, and vice versa.

Kaccha Mango Bite continues to register good year-on-year growth. It has not been impacted by the launch of Pulse. Having said that, to take on Pulse Candy, last year we launched ‘Spicy Kaccha Mango Bite’ in the market. The product is doing fine and we are planning to increase the reach and penetration for it.

It becomes important to leverage the parent brand (objective of the current campaign) to take on the likes of Pulse.

The biscuit and bakery segment is growing in India. Is this campaign, in part, spurred by the noise that your rival brands are making on mass media?

Not at all. Competition has been there for several years due the presence of brands such as Britannia and ITC and also newer players such as Mondelez that otherwise have had a very limited play in the biscuit segment.

What about Patanjali? Has its presence in the biscuit segment changed the game?

Frankly speaking, as far as the biscuit market is concerned, Patanjali has not been successful at all.

As far as Britannia is concerned, we have been around for decades together and we have had very healthy competition in the biscuit segment. Over a decade ago, ITC also entered the segment and they have also been able to carve their share. But in terms of volumes, we are by far the market leaders in the biscuit category. We lead with 33-34 per cent market share whereas Britannia has 24-25 per cent market share. The third spot is held by ITC with 11-12 per cent share while Patanjali holds less than one per cent. ■

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ONE DIGITAL ENTERTAINMENT

Huge Aspirations

afaqs! Reporter spoke to Gurpreet Singh, COO and co-founder, **One Digital Entertainment**, and got to know his company a little better. By Anirban Roy Choudhury

Veera Desai Road in suburban Mumbai is loosely dubbed the filmmakers' lane in the country, for there stand tall Yash Raj Studios, Balaji Telefilms and a slew of television production houses. Somewhere there, is also the office of One Digital Entertainment (ODE), the online video player.

In 2012, former director, digital media, MTV, Gurpreet Singh, partnered with Shabir Momin, CEO, Zenga TV to start a new Multi Channel Network (MCN) — One Digital Entertainment. "Yaar, MCN has become an abusive word... people think of one as only a YouTube Multi Channel Network," Singh, chief operating officer and co-founder, ODE, tells afaqs! Reporter, adding, "Ours is a more hybrid business model... Yes, everyone started out by being an MCN and so did we. In fact, we are a YouTube certified network. But now even YouTube is doing away with the 'MCN' tag... they now call us 'Enterprise Partners'."

When Singh says "hybrid," he means a multi-specialty floor, filled with 35 odd young professionals wearing whatever they want to. "We have a full-fledged, in-house production team and editing suites. We produce massive videos, we have audio studios where we create music, operate like a music label and sell that music to various distribution platforms."

ODE spots talent and then helps it evolve. With this evolution of talent comes money and that is an avenue for revenue for the digital network. But how is the talent



spotted?

"No, we don't have scouts or agencies 'on field' auditioning talent for us. It happens through our daily interactions with people, in normal life. You need to keep your eyes open. We also get around 200 emails

And then? "She did not reply for three months," he says, "... then she came to our office thinking we were keen on interviewing her for a job. That's when we told her that we believed in her talent and that she should use it in video."

One Digital Entertainment spots talent and then helps it evolve.

every day from people who want to collaborate with us; we do filter from there too," answers Singh.

The result of one such 'real life' interaction is Prajakta Koli, of 'Mostly Sane' fame - that's the name of her YouTube channel. "Fever (FM Radio Station) is a client of ours and we were there for a meeting. That's where we found her. She had no plans of launching a YouTube channel. We insisted."

After the talent mining phase, the network assists them with in-house production facilities to create content, after which comes step two - distribution. ODE uses its network to promote the content. About this, Singh says, "Gaurav Gera ('Chutki' on YouTube) is our client, as is Raftaar (the rapper)... we collaborate across our network to promote content through each other's channels."



"Everyone started out by being an MCN and so did we. In fact, we are a YouTube certified network."

GURPREET SINGH

After she was 'discovered', 23-year-old Prajakta, who wanted to be a radio jockey, landed over 165K subscribers on her aforementioned YouTube channel. She has recently inked a deal with Yatra.com and her video 'Shameless', is touching distance away from a million views and has become a new anthem of sorts for a lot of young eves. It features artistes like Raghav, Mithila Palkar and Raftaar.

"The video was shot in-house," says Singh about 'Shameless', adding, "The reach increases with the presence of other artistes..." He adds about the inception, "While going through Prajakta's fan-mail, we read many letters from young people going through depression. That's when we said, 'Let's do this.'"

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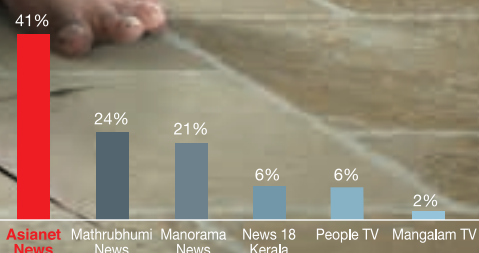
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SONY

Branching Out

Sony has created a new vertical 'Sony Pictures Sports Networks' and has launched two new channels. **The media conglomerate now has 11 sports channels in its portfolio.** By News Bureau

Sony Pictures Networks India (SPNI), on July 18, 2017, announced the launch of a new vertical called 'Sony Pictures Sports Networks' (SPSN), which will represent the entire sports bouquet.

The media conglomerate also announced the launch of two new high definition sports channels, namely, Sony Ten 2 HD and Sony Ten 3 HD, to further strengthen the sports portfolio.

Recall that last year, SPNI acquired Ten Sports Network from Zee Entertainment Enterprises (ZEEL), a move that took its sports portfolio to nine channels (by adding five to its existing four).

With the addition of Sony Ten 2 HD and Sony Ten 3 HD, the portfolio is now 11 channels strong.

The network has also re-branded the entire sports bouquet; Ten 1 will now be Sony Ten 1. Similarly, the other 'Ten' channels will have Sony as a prefix.

About the name, that is, about retaining the word 'Ten' in it, NP Singh, chief executive officer, SPNI, tells afaqs! Reporter, "Ten Sports Network has been there since 2002 and it is an established brand by now. So we decided to keep the same brand name and add Sony instead of making it Sony 1, Sony 2 and so on."

As a part of the re-branding, logos of the other sports channels have also been changed. "The re-branded version and the two new channels will go live today (July 18, 2017), 8:00



pm onwards," informed Rajesh Kaul, president, Sports and Distribution, Sony Pictures Networks India.

To market the sports cluster, the media conglomerate has roped in cricket champion Sachin Tendulkar as brand ambassador; he is part of the new TV commercials. Creative agency JWT has worked on the campaign.

Sony marked its entry into sports broadcasting in 1998 by acquiring the media rights for Sri Lanka Cricket

to air sports on its movies channel Sony Max. In 2008, the network invested in acquiring broadcasting rights of the Indian Premier League, a tournament that had no past glory to bank on.

In 2012, the network launched its first Sports channel Sony Six and then added Sony Kix and Sony Six HD to make it a three-channel network. In 2015, the conglomerate announced a partnership with global sports giant ESPN. In 2016, the

To market the sports cluster, the media conglomerate has roped in cricket champion Sachin Tendulkar as brand ambassador.

Board, followed by the broadcasting rights of the ICC Cricket World Cup (2003 and 2007).

The network did not have any sports channel back then and used

network completed the acquisition of Ten Sports Networks from ZEEL.

The network also has the broadcasting rights of five cricket boards: South Africa, Pakistan,



"Ten Sports Network has been there since 2002 and it is an established brand by now. So we decided to keep the same brand name and add Sony instead of making it Sony 1, Sony 2 and so on."
NP SINGH

Zimbabwe, Sri Lanka and West Indies. It also has the rights to broadcast the FIFA World Cup till 2018. International football viewers can also access Serie A, La Liga and FA Cup football on Sony channels. ■

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MUSCLEBLAZE

Working Hard on Fitness

MuscleBlaze, marketer of sports nutrition products, will release its first 30 second on TV soon. **In the meanwhile, sample the longer, digital film.** By Suraj Ramnath

Sports nutrition brand, MuscleBlaze, has recently launched its new digital film 'Tum Nahin Samjhoge'. The ad, conceptualised by Medulla Communications, focuses on hardcore gym goers who always work out and stay fit, no matter what. The brand plans to launch its 30 second TVC soon. The ad film has been produced by Storytellers and directed by Arun Gopalan.

According to the data provided by the company's spokesperson, the size of the protein supplement market in India is about ₹1200 crore. More than 30 supplement products are available from MuscleBlaze.

Speaking about the brief given to the agency, Amit Tandon, associate vice president, MuscleBlaze, says, "As a brand we always put our customers first and acknowledge that the journey of fitness is full of sacrifices and hard work. That's why, in our brand film, we wanted to bring forth the lifestyle of fitness enthusiasts and gym goers and recognise their efforts and sacrifices."

The brand's core TG is 18 to 30 year old males from metro and non-metro cities.

Talking about the challenges, Kaustuv Paliwal, marketing manager, MuscleBlaze, says, "One of the major challenges is fighting against counterfeit products and the mindset of consumers that imported is the best. These are the major battles that you fight as a brand."

He adds, "The marketing



The brand's core TG is 18 to 30 year old males from metro and non-metro cities.

challenge gets in the way of reaching consumers because there is no mass channel that we can use. There is a lot of wastage that happens. What we mostly rely on is digital marketing which helps us reach our particular TG. We as a company rely heavily on below the line (BTL) activities. We do a lot of sampling by going to the gym or a small workshop and get them to taste our products."

About the media mix, Paliwal says, "Since we are not a mass brand, our background study was mainly about who our consumers are and what their affinity to consume the channels is. We did a certain study and according to those affinities, some channels were selected. It is not as easy as a hair oil company where you end up taking a Kapil Sharma show or some sports tournament.

We will be present on music channels and news channels since most of the gyms put on MTV and let it run for two hours so that people are entertained with the music. So it is totally affinity based."

Praful Akali, founder and managing director, Medulla Communications, in conversation with afaqs! about the challenges, says, "The biggest challenge that we faced was getting into the mind of the gym goer. The second one was talking to serious gym goers but at the same time, not pissing off the non-gymmer."

Yes the ad focuses on hardcore gymmers but a lot of people make new year's resolutions to hit the gym for fitness. So afaqs! Reporter asked our digital expert if the timing of the brand releasing the ad is correct and



"As a brand we always put our customers first and acknowledge that the journey of fitness is full of sacrifices and hard work."

AMIT TANDON

if it is well executed.

Carlton D'Silva, chief executive officer and chief creative officer, Hungama Digital Services, says, "People make resolutions on new year's eve only to break them the very next day. The brand is speaking to the serious kind and not to these individuals who merely put fitness on their list once a year... I loved the ad. It beautifies the art of discipline for fitness/body building. It's a difficult job but this one hit the nail on the head." ■

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eBay

On a Musical Note

eBay India has launched a campaign '**#NoWorldWithoutGirls**' for which it has collaborated with YouTube band Sanam. By News Bureau

Online market place eBay India has recently launched a new digital campaign '**#NoWorldWithoutGirls**'. For this, the e-comm brand has collaborated with YouTube band Sanam. The band has made a video song that sends out a message on prohibition of sex determination kits. eBay India and band Sanam, launched the music video across all digital platforms.

Talking about the campaign, Shivani Suri,

director marketing, eBay India, says, "This is an initiative towards our content marketing through pop-culture, through today's youth icon that is band Sanam. We are trying to bring this key issue to the forefront. It's a big cause because today India still ranks the third lowest country in the world when it comes to sex ratio between female to men. Also, India has fourth highest female infanticide cases in the world. So given these



stark realities while we are today propagating or talking about the one thing we don't have on our platform, the reason that we have picked it up is because it is an important cause." ■

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HOTSTAR

The Game Begins

Sidharth Shakhder, head of acquisition and brand development, Hotstar, [talks about the campaign that attempts to bring Game of Thrones fans onto the VOD platform](#). By Anirban Roy Choudhury

Winter is here.' These three seemingly regular words bear special meaning for a Game of Thrones (GOT) loyalist; it's what a character called Sansa said to another one called Jon in the final episode of Season 6. In a bid to bring fans of the show onto its video-on-demand (VOD) platform, Hotstar, for Season 7, Star network has rolled out a multimedia campaign.

Titled 'Torrents Morghulis', which means 'torrents must die', in 'Game of Thrones' tongue (the campaign title is a pun on the phrase 'Valar Morghulis' or 'all men must die'), the ads highlight the downside of watching the show through torrents and illegal streaming sites.

And torrents are what impatient fans of the show have infamously been resorting to, because in the early days of the show (the drama first began in 2011), the episodes (censored versions) would reach TV screens in India months after their US release.

The first episode of Season 7 went live on Hotstar Premium on July 17; every Monday at 7:30 am, a new episode is made available on the subscription-led section of the platform (at ₹199 per month).

Torrent addicts have, collectively, been in a quandary since last year, because 'torrentz', the largest torrent search engine, was rendered defunct.

Star India's VOD platform, Hotstar, now streams the series (uncensored version) within a few hours of the US TV premiere.

The 'Torrents Morghulis' campaign comprises three TVCs and 50 billboards across Mumbai, Delhi and Bengaluru. "Though this may not be a large number per se, we have targeted specific locations and used OOH as an 'impact medium' to fuel the conversations around the campaign," Sidharth Shakhder, head of acquisition and brand development, Hotstar, tells afaqs! Reporter.

The campaign was created internally by Hotstar's marketing and creative communication teams. A production house called 'Dukaan' was roped in to produce the films.

"The films are running on select channels within the Star network as well as on channels outside the network that reach audiences with



premium English content affinity," Shakhder says, adding, "We have used digital platforms in a targeted manner."

"Print media has not been utilised for the 'Torrents Morghulis' campaign," he clarifies.

Recall that recently, Hotstar's rival, Amazon Prime Video, a subscription-driven VOD platform, used print (ads

desirous of consuming the world's best stories at the same time as anyone else, unspoiled and without ads or interruptions. With Hotstar, we have a platform that strives to reduce the time gap between India and the west by bringing premium content minutes after it is aired in its home territory. In fact, Hotstar Premium is the only bona fide online

The 'Torrents Morghulis' campaign comprises three TVCs and 50 billboards.

in the Times of India) to promote a show called 'Inside EDGE'.

"In terms of spends, share of voice or the number of activations, this may not have been our most aggressive, non-sporting marketing deployment. But in terms of messaging, this has probably been our boldest statement yet," Shakhder says.

The campaign, he says, is "a direct outcome of consumer closeness as well as consumer research."

Explaining the insight, he tells, "Indian audiences are increasingly

service that has brought 'Game of Thrones' to India," he says.

The campaign is designed to reward loyalists of the show, as is evident in the copy; for example, 'Putin' and 'Broski' are references that only those familiar with the show will understand.

"Even beyond the loyalists, we are equally enthused about getting first-time 'Game of Thrones' viewers to experience this show, unspoiled, ad-free and minutes after America," says Shakhder.



"The campaign is a bold way to condone the behaviour of illegal downloading of the show through torrents; GOT is the highest illegally downloaded content in the world."
GOPA KUMAR

PROMO REVIEW

Gopa Kumar, VP, Isobar India, a digital agency, from the stable of Dentsu Aegis Network, says, "I think the campaign does reach out to the hardcore GOT loyalist and also reaches out to an extended audience - people who may have heard of GOT from their friends who are hardcore followers of the show. The campaign is a bold way to condone the behaviour of illegal downloading of the show through torrents; GOT is the highest illegally downloaded content in the world."

He goes on, "The campaign also works because of its humorous tone; it deals lightly with the trouble people put themselves through to find and download illegal content... the communication also pushes in key USPs - ad-free, no pop-ups, English subtitles. These are all important to any discerning viewer today. The communication is not preachy, the way most anti-piracy messages tend to be." ■

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VENKE SHARMA AND HUSHIDAR KHARAS

“Digital marketers have stressful lives”

Venke Sharma and Hushidar Kharas have co-authored a book titled ‘The Indestructible Brand’. **We bring you a quick chat with the authors.** By Ashwini Gangal

In the age of social media, a virtual landmine for brands, the word ‘crisis’ has taken on a whole new meaning. In a book titled ‘The Indestructible Brand’, one peppered with real brand examples of social media disasters, and tips on how to tackle them, authors Venke Sharma (a former Tribal DDB, Leo Burnett hand) and Hushidar Kharas (former Star, KFC, Future Group hand and present day in-charge of customer engagement and social media at Amazon Prime Video) discuss crisis management in the age of social media.

Published by Sage, the book has 142 pages. Sanjay Behl, chief executive officer, Raymond India, has written the foreword. The book was unveiled at an event in Mumbai. Edited excerpts...

What’s the core TG for this book? What change are you hoping this book will help bring about?

Venke: Custodians of brands and organisations are the primary target audience. While the CEO is the ultimate brand custodian, the responsibility is shared with CXOs, marketing heads, brand managers, digital managers, and corporate communication/PR, social media, legal, HR and IT teams. Also by extension, by all the agencies that partner brands.

What prompted you two to pen down a book on this subject?

Venke: We’ve both lived and worked through social media crises in different organisations... While the nature of the crisis was different in each case, the similarities were clear: a crisis always comes out of the blue, the first reaction of most internal teams – legal, product or business owners – is to ignore it, not respond, and hope it goes away, and external agency teams are not part of the internal dynamics to anticipate, and execute a swift response to, a crisis.

We interacted with brands around the world and understood how some of them have successfully pre-



empted and resolved such cases. We felt we had some practical, real world insights to offer.

Most brands have digital managers and agency partners to handle this side of things. What, to your mind, is the one weapon they all lack... and would do well to include in their arsenal?

Hushidar: Digital marketers have incredibly stressful lives. They’re expected to be the first channel that goes live on each campaign, often with just a few hours’ notice, and are always focused on what they need to be telling the customers, what messages they need to convey, and what metrics they need to measure.

In the midst of all this, they often ignore the stray pieces of negative feedback that seem random and disconnected... until suddenly they aren’t. The weapon I’d love to give them all is the time to stop, look, and listen to what customers are saying. In the absence of that luxury, there are keyword-based listening tools, automated alerts on email, and better organisational awareness that a crisis is everyone’s problem, and the whole squad needs to pitch in to solve it.

Name a brand that, in your view, has used/is using social media well. Explain why you picked this one.

Hushidar: Southwest Airlines and

Taco Bell do a great job in the United States. Zomato has created a strong niche for itself in India. Oreo’s ‘Dunk in the dark’ campaign (the brand won hearts with an opportunistic tweet during the 2013 Super Bowl blackout) is now the stuff of legend.

From a crisis management point of view, we’d rate Amul’s response on social – Facebook, not Twitter – to a split milk complaint from Gurgaon as one of the best we’ve seen. It was prompt, transparent and heartfelt. Also, Lipton Tea in the Middle East did a great job dealing with a malicious consumer complaint about worms in the tea bag.

And now for the converse of the previous question – name a brand that, in your view, did not use/is not using social media optimally.

Hushidar: In September 2012 Volkswagen launched the Polo with a national print campaign in India. It surprised newspaper readers with a motorised device attached on the back page that vibrated automatically when the paper was opened. This was meant to make them curious enough to walk into a Volkswagen showroom for a test drive. The campaign received humongous chatter on social media, not all of it positive... some users called it a vibrator.

In response, the official Volkswagen India handle tweeted back – ‘Women would be dumb to

call it a vibrator. Or maybe they do not understand real driving experience. #PunIntended #Volkswagen #Creative’.

This crass sexist response earned the brand the ire of the Twittersverse. Volkswagen promptly deleted the tweet, but several users had taken screenshots of it (see image) and the brand continued to receive flak. Volkswagen did not respond for almost three days, and when they did it was the clichéd explanation that their handle had been compromised.

You mentioned metrics and measurement earlier. What’s your take on the matter of ROI on digital? What’s the best way to measure return on the digital dollar?

Hushidar: (This issue marks a) seminal shift in the way all marketing activities are measured. The fact that digital activities can drive direct business returns – easier to track if your business has an online sales component – makes marketers ask the same question of TV, print, radio and outdoor. Having said that, there’s a huge amount of smoke-and-mirrors in the way digital is measured today, with multiple vanity metrics clogging up precious bandwidth and genuine debate about the right attribution methodologies (first click versus last click). ■

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(Don't ask a Malayali friend)



Can video deliver on its promise to publishers?

afaqs! Reporter asks the experts where does video stand when it comes to the priority of online publishers? **Has it managed to live up to its expectations?** By Anirban Roy Choudhury

SAMEER PITALLWALA

CEO,
Culture Machine



WITH THE DIGITAL MEDIA ECOSYSTEM EVOLVING TO AN ENGAGEMENT-LED MODEL, THE ROLE VIDEO

will play cannot be overstated. Globally, online video commands the lion's share of the digital advertising pie, and this shift is becoming apparent in the Indian context as well. The money tends to follow usage patterns, and Indian audiences are increasingly consuming video content on mobile owing to cheaper data prices and a drastic reduction in the cost of smart phones. Publishers will directly benefit from this upsurge in video inventory, provided they are able to find scalable solutions for video content, and channel their content effectively across the plethora of video platforms available to viewers today.

MEGHANA BHAT

Chief Strategy Officer at
ScoopWhoop Media



SCOOPWHOOOP IS A BIG BELIEVER IN THE POWER OF VIDEO - BOTH AS A WAY TO REACH AND CONNECT

with our audiences and as a growth driver. Currently, ScoopWhoop creates about 250 videos a month & this number is only going up. The great thing about video is that it's an incredibly flexible medium that allows us to create all kinds of interesting content and constantly innovate with formats - from meme videos to documentaries, to DIY to news bulletins. In fact, ScoopWhoop news on Facebook is amongst the top 10 most viewed video publishers on Facebook. By 2021, video is expected drive over 70 per cent of traffic in India. So, there is a big enough reason to continue to be bullish about web video.

BHAWNA AGARWAL

CEO,
Gadgets 360



VIDEOS HAVE BECOME AN INCREASINGLY POPULAR MEANS OF CONSUMING CONTENT AND THIS MEDIUM IS

definitely capable of delivering the potential it promises. It would be interesting to see how well publishers innovate in the long run to get the best output, and that too without disruption of the current consumption patterns of viewers."

SUCHITA SALWAN

CEO and Founder at
Little Black Book / LBB



I THINK WHAT VIDEO BRINGS TO THE TABLE IS A NEW WAY TO CONSUME CONTENT - IT'S A BREAK FROM

the usual listicles, click-bait headlines, memes and GIFs that used to dominate most social media timelines. So is it more engaging, interesting, and is it getting more impressions in a shorter period of time? Yes. However, the big challenge with video lies in the fact that it is not an easy medium to crack, and what is unfortunate is that most lifestyle video content ends up being a copy-paste of the same old Things You Say If You're ABC, or an imitation of BuzzFeed's Tasty video format, which users have seen dime a dozen. The trick lies in creating concepts and story-telling in ways that help you stand out and differentiate yourself as a content creator or platform, from everyone else.

VEETIL NINNUM
MALAYALIYE
ENGANE
PURATHIRAKKAAM?

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MACROMAN

Breaking the Rules

As he dons new innerwear from Macroman, **Ranbir Kapoor has two words to say.** By Suraj Ramnath



Kolkata based Rupa and Company, that produces an entire range of knitted garments from innerwear to casual wear has recently launched a new digital campaign, 'Live Open', for its premium innerwear, sportswear and leisure-wear brand, Macroman M-Series. The ad film, featuring Bollywood actor Ranbir Kapoor, has been conceptualised by Publicis Ambience.

Talking about the business objective, Vikash Agarwal, president and brand director, Macroman and Macrowoman, says, "The business objective is to connect with the youth. Our core TG is 18-35 male and female, so yes, we are targeting the youth and they are the ones who drive this segment."

Currently, the brand is promoting the ad on the digital platform. The film was uploaded on YouTube. The brand has plans to promote it on TV in the near future along with print and outdoor ads.

Talking about the challenge, Paritosh Srivastava, chief operating officer, Publicis Ambience, says, "The only challenge was how to sound credible in this category of briefs and vests. A lot of celebrities do it and do a lot of ridiculous stuff and our agenda was not to fall into the trap of another celebrity doing some ridiculous stuff. The good thing was that Ranbir was aligned with that idea and we were not looking at a stereotypical thing. Also, we thought about whether he can bring belief into what we are saying and the fact that we were trying to talk to the youth and tell them not to bother about people who are judgemental. We have not gone into unnecessary



glorification. We have stuck to the script and delivered the message."

The brand's core TG is Male, 18-35 - the affluent lot from metros and non-metros. Publicis Ambience will soon release an ad for Macrowoman.

In the past, Hrithik Roshan was the brand ambassador for Macroman.

When it comes to advertising, the underwear-baniyaan segment in this market has been about machismo, brute strength and winning for a

hidden under the testosterone driven images. There was nothing new that hasn't been said before."

He adds, "Numbers will tell you that the 'sexy quotient' works in this category. But a scantily clad youth icon and a dusky beauty by his side, simmering in the intensity of intimacy is the algorithm that every condom commercial follows. So does every run-of-the-mill deodorant ad. And the garnish of grayscale to keep it premium has

The film was launched on YouTube. The brand has plans to promote it on TV in the near future along with print and outdoor ads.

long time. This ad by Macroman takes it into a slightly new territory.

We asked our experts to comment on the execution and whether the sexy quotient is justified or makes it look like a condom ad.

Arko Provo Bose, group creative director, Lowe Lintas, says, "It definitely pushed the boundaries at an execution level vis a vis other ads in the segment, but the attempt to attain a fashion label vibe did stay

been overused lately. 'Live Open' is nice but the commercial along with its corresponding voice over fails to capture the essence of the same. Looks good. Sounds heard."

Akshat Bhardwaj, creative director, DigitasLBi, Mumbai, says, "I think it's a welcome change. Going from machismo to open mindedness might seem like a new take on the category, but it isn't really. True machismo is no different from being



"The only challenge was how to sound credible in this category of briefs and vests. A lot of celebrities do it and do a lot of ridiculous stuff and our agenda was not to fall into the trap of another celebrity doing some ridiculous stuff."

PARITOSH SRIVASTAVA

truly open minded."

Bharadwaj adds, "I think the 'sexy quotient' is fine, but I am not sure if it has been explored to its full potential, or if it has been showcased in the best possible way. It would have served the ad better had it been a little less aggressive and a little more cheeky."

A look at some of the ads that the other brands have done in this category. ■

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THE NEW ORDER

Meet Ogilvy India's newly crowned creative leaders. By Ashwini Gangal

“It's all about how you perceive the South market”

Mahesh Gharat, Chief Creative Officer, Ogilvy South

Mahesh has been with Ogilvy for around a decade. How different are the pressures of the Bengaluru advertising market as compared to Mumbai? Mahesh, who moved down from Mumbai last year, says, “The difference is that the South has bigger international, national, as well as local accounts. So, you keep getting an interesting mix of briefs, challenges and clients: In the morning, you're meeting a traditional client looking for cutting-edge work. At noon, you meet a young, risk-taking brand manager who wants you to create a great campaign for his crore-plus consumers. And by evening, you meet a start-up genius who's ready to launch a unique service or product...”

Is the Chennai market as hard to crack as it is said to be? Answers Mahesh, “It's all about what you perceive the South market to be. Once you're in the thick of it, like Azaz and I have been, you realise that business pressures there are quite like those in every other market. For local work, our Chennai office helps us learn the local nuances... with the right collaboration great work can come from any nook of the office. We're learning new things about the local market. There are a lot of challenges, but the biggest one for us is to come up with the next big idea.”

About his clients, Mahesh says, “We believe in classic, simple and effective advertising, but there's a clear change now: Today, what really cuts it for a brand is integrated advertising. It's the ‘call of tomorrow’. We have to adopt it... It's what clients want. It's what consumers like. It's what is going to create stickiness and fondness for any brand. What we want is to create a culture at Ogilvy South, for people to come together and create more integrated work.”



For Ogilvy India, it's the end of an era – and the beginning of a new one. A few weeks back, the news of Sonal Dabral's return to the agency as group chief creative officer and vice chairman, generated a great deal of buzz in ad-land. Sonal, who is currently wrapping things up at DDB Mudra, worked at Ogilvy India between 1991 and 1999, during which time he famously partnered Piyush Pandey to create some memorable ads, including Cadbury's ‘Kuch khaas hai’.

The Rajiv Rao-Abhijit Avasthi era ended when the latter quit three years back; his co-NCDC Rao, credited with creating the ‘Zoozoo’ campaign for Vodafone, moved on pursue ad filmmaking, last month.

All these changes have now given the agency's second line of defence – the recently promoted Ajay Gahlaut, Sukesh Nayak, Kainaz Karmakar, Harshad Rajadhyaksha, Azazul Haque and Mahesh Gharat – a chance to come into their own. What they do hereon will become synonymous with Ogilvy's creative product and culture. Meanwhile, Sumanto Chattopadhyay, who has been with Ogilvy since 1993, has been named chairman and chief creative officer of Soho Square, a WPP agency that's part of the Ogilvy group in India.

How has life changed for this band of creative leaders after their promotions? What's their brand of leadership, both individually and collectively, like? For the most part, they speak of Ogilvy like it's some sort of mutation in a gene they inherited on joining the agency. And the sense of having been handed the proverbial baton is shared by all. For some, the change hasn't sunk in. For others, it's business as usual with a stiffer collar and a new-found swing in their step.

Another question lurks: In what way will reporting to Sonal change their lives? A common sentiment is – his ‘Ogilvy-ness’ is a big plus; it's comforting to report to someone who has helped create the very system they now inhabit, they reason. We got to know Ogilvy's new creative army a little better, through a series of mini-interviews. Edited Excerpts.

“The initial challenge was to get the client to start believing in Bangalore as an office”

Azazul Haque, Chief Creative Officer, Ogilvy South

For Azazul, who moved from Ogilvy Mumbai to Ogilvy Bengaluru with his creative (art) partner Mahesh Gharat last year, the task was clear – that of bringing sexy back. “Ogilvy Bangalore didn't have creative leadership for almost four years, because of which people here looked forward to the work Ogilvy Bombay did. We didn't create the kind of magic Ogilvy Bombay did. In the past, though, Ogilvy Bangalore was one of hottest places – Rajiv (Rao)-Mahesh V were there, later Amit (Akali)-Malu (Malvika Mehra) were there. They've done some cult campaigns. So that vibe had to be re-created in the office. The initial challenge was to get the client to start believing in Bangalore as an office. Thankfully, we've done it.”

About the leadership changes ‘above’ him, Azazul, who has spent four years at Ogilvy, says, “Though Rajiv, Kinu have gone, the DNA is set. Now we have to make sure it carries on. When Kinu left we were scared. But he said, ‘Azaz, nothing will happen... nothing will change...’ And it didn't... because the creative culture was intact.”

The challenge now, is to “instill that creative culture in all of Ogilvy South. Even a trainee should imbibe the ‘Ogilvy philosophy’. I need to make sure that happens. Right from planning to servicing... even the security guard at Ogilvy is a creative person. We take pride in everything we create – a film, a poster, a banner or a full-scale campaign.”

“I’m scared as hell”

Sukesh Nayak, Chief Creative Officer, Ogilvy West

Sukesh got into advertising as a “stop-gap thing” about 17-18 years back, as “something to do” to bide his time before deciding what to do next. That’s when he first heard about some of the work coming out of “this agency called Ogilvy, done by a man called Piyush Pandey and his many men, including Sonal Dabral at the time.”

Recalls Sukesh, “I thought, ‘If this is what I want to do, I should be there...’ I had to go through several ‘rounds’, before I finally got in, in the year 2000. That was my first official job, technically. Before that I was just interning somewhere. So, I’ve been doing this for 17 years now. I just never left.”

For Sukesh, the recent elevation is a career dream realised. Over these years, he has often wondered what running this place within the capacity of leader would feel like. “If I ever wanted to run something, it was this place, no other. So, it’s a privilege. Sure, we’ve been running our respective brands under Kinu (Abhijit Avasthi). I was reporting to him. Yes, we were very hands-on with the brands, but this is the first time the organisation has given us the opportunity – to Harshad, Kainaz and me in Bombay – to run it!” he enthuses.

“The idea,” he explains, while discussing the agency’s creative culture, “is bigger than anything. The idea

could be on film, radio, digital, branded content, activation... anything. We’ve always solved a problem with an idea. First have an idea, then think of the medium. Don’t think of the medium before you think of the idea. That has been instilled in me all these years. Am I going to think ‘digital-first’? No, I’m not going to do that! I am not a media seller. I am an idea seller. And ideas are independent of the medium. I will never make technology bigger than the idea. The medium can’t be king. If medium was king then amazing 30-second-long pack shots would also be fun to watch.”

New mediums and technology are important to Sukesh, insofar as they help keep the entire organisation abreast with changing times. “We’re in a collaborative era today,” he says, taking a then-and-now view for a moment, “Today, with technology, we can solve problems in many more ways than we could earlier; there are newer ways to execute solutions... but it’s important to never make them bigger than the idea.”

About the road ahead, Sukesh has no qualms saying, “I’m scared as hell. If I’m not scared, I should leave the job tomorrow and go. Fear makes me do better. I have the same butterflies in my tummy that I used to get before exams. One can’t be cocky and complacent...”



“We’re not home-grown”

Kainaz Karmakar, Chief Creative Officer, Ogilvy West

When Harshad and Kainaz were outside Ogilvy – (the two worked as an art-copy team for three years at JWT before joining Ogilvy in mid-2010) – they admired the agency’s work. “When we joined the agency, we didn’t have an agenda; we joined only to experience the

place. And it’s been such a ride. See, we’re not homegrown. To come from outside, and be told that we’d be one of the people who would be leading the place, was a tremendous feeling,” Kainaz says with candour.

About being just about a month shy of reporting to a new boss, she says, “I’ve never had a problem with any boss. I’ve worked for 18 years now. Anybody I report to, I get along with famously,” adding about her first meeting with Sonal, someone she classifies as “home-grown”, in the context of Ogilvy, “I had a brief two-day session judging an awards show recently – that’s the only window I’ve ever had with Sonal, who was head of the jury. I found him fair and funny... and he backed the correct kind of work. At the time, I didn’t know he’d be coming back to Ogilvy.”

Is there a sense of liberation now that she, along with Harshad and Sukesh, will be running the show at Ogilvy Mumbai? “Even as ECDs, we functioned pretty independently, with Piyush and Rajiv stepping in only when we or a client required them to. They have never kept us on a short leash,” she answers.



“I’m part of the van-guard now”

Ajay Gahlaut, Chief Creative Officer, Ogilvy North and Deputy CCO, Ogilvy India

Ajay worked at Ogilvy as creative consultant between 2001 and 2005 after which he left and re-joined the agency in 2007. He has been there since. About his recent elevation, he says, “It is a clear change in the system, a clear statement of intent. It feels good to be part of the company’s future plans. As a professional, you feel valued. Immediately, things won’t metamorphose into something different. The core remains the same, but yes, there is a certain level of responsibility that one feels... of being part of the van-guard now.”

What changes will he use his new-found power to make? “More than on the outside, I’d like to make some changes within myself. Maybe become a little more disciplined with things, a little less ad hoc, manage time better perhaps,” he says with a laugh, sounding every bit the frank, humorous adman he is. He adds, “As boss, I can now pick and choose whatever I want to work on. For example, I do all the Imperial Blue films myself.”

Ajay has a strong view on the manner in which ‘the client’ has changed over the past few years: “They experiment a lot more and are more open to projects. Longer-term relationships with agencies might not be the norm now. There’s more flirtatiousness on part of clients today; they’re willing to work with multiple agencies. Perhaps, clients today have a shorter fuse – pitches might now be called a little more often than they would, earlier. This is especially the case with newer, younger people. New-age tech companies work at a frenetic pace themselves and expect that kind of pace from their agencies, which is a challenge because agencies are used to working in a certain way. But we are learning as we go along.”



“The challenge is to balance work and admin”

Harshad Rajadhyaksha, Chief Creative Officer, Ogilvy West

Harshad (Kainaz’s partner) has spent over seven years at Ogilvy. He says, about his new role, “The fact the organisation has given us this bigger role does make us introspect and ask ourselves what this bigger role means.” And what does it mean? “In many ways,” responds Harshad, “It’s an acknowledgement of having done a few things right. So now we have to do the same things on a larger canvas.” He reminds us, however, that even as an ECD at Ogilvy, he alone – as is true for the other ECDs he worked alongside – was handling the amount of work an average mid-to-small sized agency would handle. “So now we have to do it on an even larger scale,” he deduces.

When quizzed about whether this elevation will bring with it more people management and

less time to indulge in the craft, he says, “The administrative side came when we became ECDs. The challenge is to balance work and admin. Piyush often says, ‘Be a playing captain. Don’t get too swayed by the admin part of the job.’ It is a challenge but we’re sure we can surmount it.”

Another challenge, according to him, is something the industry is facing: The effort of creating a campaign has become more collaborative than ever. “Earlier,” he explains, “a client sought a solution from one agency and that was the be all and end all. Today there are multiple partners that collaborate on a project. So, co-ordination and ensuring the freshness of the idea remains intact despite these multiple collaborations is something we’ll need to keep an eye out for.”



“I would wish for advertising professionals to be treated with greater regard”

Sumanto Chattopadhyay, chairman and chief creative officer, Soho Square

Sumanto, who has been with Ogilvy since the early 1990s, has, arguably, developed deep relationships with many a client (like Dove, Pond’s). Is it safe to assume these accounts may follow him to Soho, over time? It’s natural if it happens and almost strange if it doesn’t.

“I would be delighted to keep working with some of my existing clients. But we are assessing what works best for them and will decide the way forward accordingly,” he answers, divulging little.

For Shumo, as he is known in the ad industry, the task of leading Soho nationally must come with its share of pressures, we assume. “You’re right,” he says, “The prospect of leading an agency nationally is both exhilarating and challenging. Times are tough. With the global recession, advertisers have tightened their budgets, but need the same level of service. Moreover, the advertising Rupee is spread thinner, with more categories of communication, such as the ever-multiplying subsets of the digital medium, coming into the mix. Add to that questions about the true efficacy of some of these channels, the lack of accurate, straightforward metrics and, sometimes, the lack of a genuine understanding of how it all works, and the scene gets messier. But it’s all par for the course in an industry in the middle of a major transformation.”

About leaving Ogilvy, he says,

“It is hard for me to move out of Ogilvy. It has been home. And school. I did have a number of discussions with Piyush (Pandey), Kunal (Jeswani) and members of the Ogilvy board such as Hephzibah (Pathak) and Madhukar (Sabnavis)... They saw it as a great opportunity for me, as well as for the group. Talking to them helped me clear my thoughts and see the move in the right perspective.”

That Soho Square is, at the end of the day, an Ogilvy group company, helps. “It does not seem like I am going into alien territory. Of course, emotionally it is a big step for me...” he shares. Owned by WPP, Soho Square is Ogilvy India’s second agency. The firm employs over 50 people across Mumbai, Delhi and Bengaluru. Its clients include Tata Motors, Lava, Cipla, Yes Bank, Piaggio, Voltas, Bisleri, Franklin Templeton and Himalaya Herbals, among others.

What’s the one thing Shumo would like to change about the advertising industry as it stands today? “Respect! I would wish for advertising professionals to be treated with greater regard...” he rues. While agency folk are expected to do their best, “in exchange, our time, our expertise, ourselves as human beings, need to be better appreciated.”

He goes on, “From stories heard from industry colleagues, and instances where I have been on the receiving end, I am perplexed by the behaviour of a few individual clients towards their agency partners. I do not know what it stems from. Is it just an unpleasant assertion of power in a situation where you know the other party needs your business? Whatever it is, I do not think it leads to great outcomes for either party in the long run. This is not a rant or a whine but genuine curiosity about a phenomenon that I don’t quite understand.”

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RISO RICEBRAN OIL

Well-oiled Strategy

Riso Ricebran Oil has released a video that **features and addresses Indian housewives**. By Sankalp Dikshit



What are the odds that you see an Indian woman with a backpack traversing the beautiful landscapes of Europe, all alone? No, we are not talking about Kangana Ranaut's daring act of going to her honeymoon alone in the movie Queen. Neither are we talking about Sridevi's movie English Vinglish where she challenged her family's status quo by leading a secret life in the Upper East Side of Manhattan. We are in fact, talking about Riso Ricebran Oil's latest ad that takes us through the holiday of a married Indian woman who decides to travel alone in order to live life to the hilt and on her own terms.

There are no piping hot 'samosas' or crispy 'pakodas' to feast your eyes on in the new ad. The cooking oil brand takes a bold new turn by looking past traditional advertising strategies. Vinay Chawla, chief executive officer, Kamani Foods, tells afaqs! Reporter, "I trust you recognise that this video is not meant to be a product commercial. When my team thought of this video, it was to convey the belief that life is meant to be lived 100/100. In every choice that we make and the way we live, being 100 per cent in everything we do is what makes our lives meaningful. This is what Riso stands for and we wanted to say this as honestly and directly as possible - so yes, it didn't seem to be risky in any way."

Ever since the film was released on YouTube, it has been garnering traction on social media platforms. However, the media plan for the same has not been decided yet. "We are working on it. The larger brand communications will be around this in the future," says Chawla.

The ad film which has been



"The film was never a part of the original plan, but the response to the print ad was very special and that's when the client wondered if there is something bigger than can happen here."
VISTASP HODIWALA

crafted and conceptualised by the creative agency, Underdog, is not a stand-alone communication medium in this campaign. Two months back, a series of outdoor ads, print ads and radio spots along with mall activation initiatives were carried on for the brand. afaqs! Reporter got in touch with Vistasp Hodiwala and Vikram Gaikwad, founders and chief creative officers, Underdog, who said that the ad film was not a planned one - destiny had a role to play.

Hodiwala says, "The film was never a part of the original plan,

but the response to the print ad was very special and that's when the client wondered if there is something bigger than can happen here. We got in touch with Ram (Subramanian) and then conceptualised this from scratch. There was a lot of back and forth but the client was a delight to work with and backed us all the way. We wouldn't have wanted this any other way, frankly!"

The concept, which seems interesting isn't exactly a novelty anymore. In times when concept is the king, how does one ensure freshness, especially when one has already seen something similar before? Gaikwad explains, "We think the only way to make a difference is by being 'interestingly different' and compelling in the content one creates for the brand. Also, the idea of 'breaking the norm' assumes even more challenging overtones in the case of women because of the boundaries and expectations that

of the shoot. One thing that I would like to share in particular, is the shot where the Eiffel Tower is seen in the background. We shot at the same time that the current French president was announced as the country's leader. The energy in Paris on that day, was something else."

BUT DOES THIS EURO TRIP HAVE A HAPPY ENDING?

The film which is a treat to watch certainly has a bigger agenda than just pleasing your eyes. We asked the experts to gauge their views on this ad film. Kailash Surendranath, director Kailash Picture Company, says, "My first response after seeing the film is that I quite liked the concept. I was watching and listening throughout the length of the film with full attention waiting to see what it was about, though eventually, I did feel a bit let down by what seemed to be a forced connection between living life a 100 per cent and the 100 per cent

The ad film has been crafted and conceptualised by Underdog, a creative agency.

society has unfairly imposed upon them. In that case, it is storytelling that makes a real difference in the sense that when it plugs a deep-seated gap in the consumer's life, its freshness becomes something to celebrate by default."

We spoke to the director of the film to get an insight into the action behind the scenes. Ram Subramanian, ad film-maker/peace and equality activist, Handloom Picture Company, tells afaqs! Reporter, "It was a physically exhausting schedule, racing to multiple locations while we were keeping an eye on the light conditions. My feet were covered with blisters by the end

'Ricebran' oil. I did feel somewhere, that the client's purpose was lost with such a superfluous connection."

Nilesh Vaidya, director, Workshop Communications, says, "The film dragged for me. I think, 'Live 100/100' is a really nice position to take, but let us put things in context. There have been dozens of escape/travel/backpack films before this one, and after a point, it started looking and sounding like any one of those. The narrative could have been a little more flavourful. Apart from being too long, there was nothing really wrong with the film, but nothing too right, either." ■

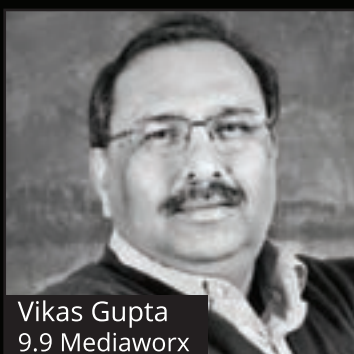
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THE NEW BUSINESS

A New Beginning

Called 'The New Business', the firm is positioned as a business acquisition service for communication agencies. By Ashwini Gangal

Shiv Sethuraman, former Group President, Cheil, South West Asia, has launched a business acquisition service for communication agencies of all disciplines and sizes. He has named his firm 'The New Business' (TNB). In a nutshell, the service includes end-to-end handling of an agency's pitch. Operations in Delhi and Mumbai have begun. "As of now, we have three people," Sethuraman tells afaqs! Reporter, "I don't see us ever becoming more than 10..."

"Delhi," he goes on, "is a far more buoyant new business market, with many more pitches happening at any given point in time." Mumbai, of course, is where many agencies are head-quartered and is the "traditional home of advertising."

According to Sethuraman, the reasons an agency may need this sort of service include "resource bandwidth issues, insufficient pitch experience, lack of rigorous project management and poor ownership within the agency teams," among others.

Firms such as Spatial Access and AT Kearney offer similar services. What makes The New Business different? Answers Sethuraman, "Firms like that work on managing the pitch process and derive their mandates from clients. TNB is meant to be an agency partner. It's about helping agencies

prepare better pitches and create a culture of winning."

As he goes to market with this service, what is his biggest apprehension? Isn't he expecting initial resistance? "Hand on heart, back when you were at TBWA and Cheil," we ask, "wouldn't you have approached the idea of a service like this with some amount of hostility? It's almost like conceding that one's agency team can't handle things on its own."

He responds, "There aren't that many agencies that win on a regular basis and have the necessary infrastructure and spare bandwidth. For many agencies new business acquisition can become an expensive distraction from the day-to-day business of client management. And if they don't win regularly then new business can become very painful, both in terms of revenue and agency morale."

While agencies do have the option of outsourcing part of the workload when it gets heavy, as it typically does during pitches, freelancers have little or no stake in the outcome, Sethuraman points out.

Now, for the most important question: Does pitch outcome have any bearing on his fee? "Yes," he tells us. It does.

Before joining Cheil in January 2015, Sethuraman was Group CEO,



Sethuraman: on a new voyage

TBWA India, for six years. He had a very short stint at Percept One in-between. Over the last two decades he has led agencies and teams that

have won several global (Louis Vuitton, Abbott) and local pitches (adidas, Nissan, Jet Airways). ■

ashwini.gangal@afaqs.com

IPG MEDIABRANDS

MAGNA unveiled

MAGNA is the centralised IPG Mediabrands resource that will develop strategies for agency teams and clients. By News Bureau

IPG Mediabrands, part of the Interpublic Group of Companies, has launched MAGNA in India. MAGNA is the centralised IPG Mediabrands resource that develops intelligence, investment and innovation strategies for agency teams and clients. The agency aims to utilise key insights, forecasts and strategic relationships to provide clients with a competitive marketplace advantage.

IPG Mediabrands India will roll out MAGNA

IPG MEDIABRANDS

in India from this month. Hema Malik, COO, Lodestar UM and Arun Sharma, managing partner, Initiative, will be joint heads of MAGNA in India in addition to their current roles.

Shashi Sinha, CEO, IPG Mediabrands India, says, "We spent the last five years integrating and aligning the IPG Mediabrands businesses in India

and in the process we have consolidated ourselves at the second largest media investment network in the country. Going forward our aim is to make IPG Mediabrands the most sophisticated and cutting-edge media holding company in India."

Speaking about the launch, Hema Malik, says, "I am extremely charged up for this new responsibility. Our scale backed by market intelligence and strong relationship will give us a competitive advantage in the dynamic media marketplace."

Arun Sharma, adds, "There is lots of latent potential within the agency that's going to be unraveled with launch of Magna for the betterment of the whole ecosystem, i.e., our clients, media partners and the agency. I believe the timing is just right and I am absolutely delighted with the new responsibility." ■

feedback@afaqs.com

VODAFONE

Smart Net-working

Vodafone introduced Gurugram's first **Wi-Fi enabled bus shelter** at the **HUDA City Centre**. By News Bureau

Vodafone India has launched Gurugram's first Wi-Fi enabled bus shelter at the HUDA City Centre. The Wi-Fi bus shelter allows customers to enjoy complimentary Wi-Fi for up to 20 minutes per day. An operator agnostic offering, this Wi-Fi service can be availed by users of any Indian telecom operator. Through this innovative offering Vodafone aims to develop seamless, technologically-backed, Wi-Fi networks that will help enhance data consumption among Smartphone users in the region.

Speaking about the initiative, Alok Verma, business head, Vodafone Delhi-NCR, says in a press statement, "Vodafone is committed towards making the entire Gurugram a Smart City. We are very happy to enable citizens across the city to experience world-class internet services on the go. The Wi-Fi initiative is a step towards 'Digital India' and creating networked and connected societies that will help citizens get on the digital highways and stay connected for good... The Wi-Fi service at the Bus shelter can be availed by all mobile users irrespective of their network provider."



In the next few days Vodafone will be setting up a few more Wi-Fi bus shelters on its data strong network.

Vodafone WiFi Hot-spot network is also available across 115 prime locations of Delhi-NCR, which

includes popular market places/malls, hospitals and colleges. ■

feedback@afaqs.com

HARPIC

On a Cleanliness Drive

Through the new print ad campaign, **the brand aims to sensitise and dissuade women from defecating in the open**. By News Bureau

Harpic, the toilet cleaner brand, recently launched a first-of-its kind 'matrimonial' campaign focused towards curbing open defecation. As a part of the initiative, the brand aims to sensitise and dissuade women from defecating in the open and encourages them to demand their right for hygiene and sanitation.

According to the press note received from the brand, nearly half a billion people defecate in the open in India and while men are casual about it, the worst affected are women since open defecation exposes them to various health issues and even assault. Hence, as an extension to 'Harpic Banega Swachh India', this effort aims to develop a social and behavioural change strategy to trigger people's mindset to build and use

'clean toilets' and establish the new way of life.

Addressing this issue, Harpic intended to strike a chord with families of prospective brides who often list down their priorities in matrimonial classified ads filled with status connotations. Harpic reached out to these families, urging them to include five more words — 'Ghar mein saaf shauchalay zaroori' to emphasise the need for securing a woman's privacy. In order to encourage more people to come on board, Harpic also bore ad costs for families who agreed to incorporate these five words in their ads.

Speaking on the campaign, Rohit Jindal, marketing director, RB India, says, "As a brand, Harpic intends to not just assist people in using clean and hygienic toilets but aims at



attacking the mindset which is callous towards defecating out in the open. Harpic is committed towards building Swachh India and hopes more and more people will introspect and make a conscious decision towards adopting a dignified and respectable lifestyle."

This initiative was carried out in Uttar Pradesh, Uttarakhand, Jharkhand and Bihar. As a result, Harpic received 56 entries which converted into 30 per cent advertisements carrying the special five words, 'Ghar mein saaf shauchalay zaroori', making matrimonial pages into a resounding call for clean toilets and leading behaviour change. ■

feedback@afaqs.com

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

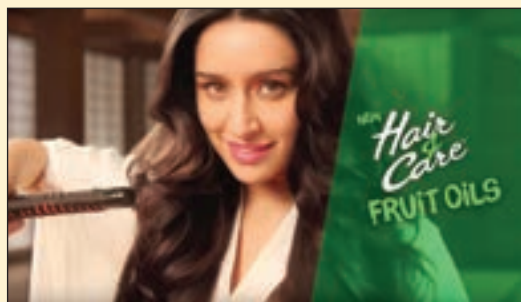
VIDEOS



MACROMAN

Macroman has released its new ad film featuring brand ambassador Ranbir Kapoor. The ad hinges upon the brand's new philosophy of 'Live Open'. The ad targets the millennial and talks about the unconventional choices and modern philosophies that defines today's new generation.

Creative Agency: Publicis.Ambience



HAIR & CARE

Marico's Hair & Care has come up with a new ad film for its new offering, Hair & Care Fruit Oils. The ad features brand ambassador Shraddha Kapoor in the lead. The actor is seen playing the Candy Crush game which soon becomes a live match where Kapoor is seen squashing real fruits with a sword. The fruit oils come in two variants — Orange, Anaar and Strawberry variant, and Olive, Mosambi and Green Apple variant.

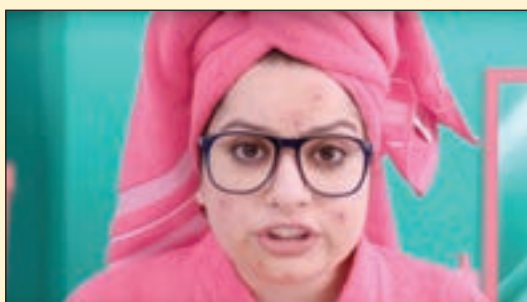
Creative Agency: BBH India



TANISHQ

Tanishq has come up with a new ad film on the occasion of 'Teej'. The ad film depicts an endearing conversation between an elderly married couple. The husband tries to dissuade his wife from keeping the 'Teej' fast, however the wife is in no mood to listen. Towards the end, the husband gives in and declares that he too will keep the fast. As a token of love, the husband gifts his wife Tanishq jewellery.

The ad which was launched on the brand's YouTube channel. **Creative Agency:** Lowe Lintas



MOTILAL OSWAL

Motilal Oswal has launched a digital campaign called '#TheOnlyTIP'. The campaign features stand-up comedian Mallika Dua and actor Manav Kaul. In the video, Dua plays multiple characters who have fallen victim to unsolicited advice. The benefits of TIP (Target Investment Plan), a goal based investing platform are also highlighted in the video. The ad film was released on the brand's YouTube channel later in the month of July.

Creative Agency: WATConsult



JAYPORE

Jaypore, an online platform for Indian craft based designs, has launched a new ad campaign titled, '#SelfieWithDidi'. The ad features actor Sayani Gupta, and is being advertised across Jaypore's social media platforms. The ad celebrates the tireless efforts of the unsung heroines of our lives, our maid help. The campaign urges viewers to click a selfie with your domestic help and send it to the brand which in-turn will send a special gift for the 'didi'.

Creative Agency: Jaypore's in-house agency



TATA SKY

Tata Sky has released its new ad campaign featuring Amitabh Bachchan. The ad film, directed by national award-winning director Shoojit Sircar, portrays a grumpy yet loveable shop owner, 'Uncleji' whose life has been turned upside down due to the success of the 'Dhamaka 199' pack. The pack, selling like hot cakes, forces him to keep stocking ₹1 coins as change to give back to the customer.

Creative Agency: Ogilvy, West

PRINT

INDICA HAIR COLOUR

CavinKare's Indica Hair Colour has released a new print ad. The ad features national award winning actor Irrfan Khan. The ad claims to provide one hundred per cent grey hair coverage, no ammonia and long lasting hair colour. The ad specifies its per unit price to be ₹40 for 25 ml. The ad questions viewers, 'Still Struggling with Brush & Bowl to Colour Your Hair?' The ad promises to provide 'natural looking' colour in just 10 minutes without any hassle.



ROYAL STAG

Royal Stag, also known as Seagram's Royal Stag, is a brand of Indian whisky, owned by Pernod Ricard India, and launched in 1981. It is a blend of Indian grain spirits and imported Scotch malts. The liquor brand has come up with a new print ad that aims to promote The Royal Stag Cup for which Indians will be touring Sri Lanka. The ad reads, 'The Lions Just Became Endangered'. The first test match began on July 26.



SKODA

Skoda Auto, more commonly known as Skoda, is a Czech automobile manufacturer founded in 1895 as Laurin & Klement. It is headquartered in Mladá Boleslav, Czech Republic. The brand has released a new print ad that reads, 'The new Skoda Octavia. Tough Meets Smart'. The ad provides viewers an inside view of the car by showcasing the interiors from different angles. The ad promises a four year warranty on its cars.



JOB SWITCH.in

Post: Programming Head
Company: Radio Mango
Profile: Ideation of new concepts Grooming team system and process execution; conceptualise station; programming plans and regular show plans by ideating with the programming team.

Exp: 8 to 15 years
Location: Kochi and Calicut
Email: hr@radiomango.in

Post: Artist
Company: Bronze Communication Pvt Ltd
Profile: Campaign conceptualisation; branding, design ideation for print/web media.
Exp: 2 to 5 years
Location: Bengaluru
Email: hrbronze@gmail.com

Post: Business Development Officer
Company: Baldev Advertising Agency
Profile: New business development and revenue generation from existing clients by understanding their market needs; attend meetings, taking client brief and work on required presentation to close the deal.
Exp: 2 to 3 years
Location: Mumbai
Email: baldev.ads@gmail.com

Post: Sr. Client Servicing Executive
Company: Aakanksha Healthcare
Profile: Interaction with clients, writing D-Briefs, writing strategy for brands and briefs for creatives, presenting and 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 like filling e-tenders, tender documentation preparation, bills, emails, etc. Good

knowledge of computer hardware and software along with English/ Hindi typing is a must.

Exp: 3 to 4 years
Location: New Delhi
Email: hr@centumad.com

Post: Sr. Visualizer
Company: Addnectar Solutions Pvt Ltd
Profile: The candidate should have 4- 6 years of experience as a visualiser in an advertising agency; has a decent creative portfolio of work done independently - mostly comprising print ads, brochures/ POS and brand identities.

Exp: 4 to 6 years
Location: Mumbai
Email: hr@addnectar.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 the desired client time lines are being met; ability to work / think independently, and lead a team, as well as ideation qualities; be passionate about delivering solutions. The candidate must have knowledge of print and designing softwares.

Exp: 5 to 7 years
Location: Mumbai
Email: nandini@collateral.co.in, prasad@collateral.co.in

Post: Group Head (client servicing)
Company: Greysell Marketing Promotions Pvt Ltd

Profile: Managing the team of account managers and executives; delivering deliverables through your team on time and of required quality. All the deliverables should be having a high quality of thought and creativity, through group discussions, research, etc; managing and generating additional revenue from existing clients. Adding SBUs.
Exp: 6 to 8 years
Location: Mumbai
Email: hr@greysell.in

Post: Account Director
Company: Indo Aryan Publicity
Profile: We are looking for a pro-active person with the ability to spot opportunities. The ideal candidate would preferably be an MBA with around eight year's experience in a reputed advertising agency with exposure to BFSI clients. S/he 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. S/he 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: Graphic Designer
Company: Moving pixels Pvt Ltd
Profile: Creating good layout and typography. Understanding of colour combination, aesthetic sense of design, photo editing/image editing/photo retouching, drawing and sketching is added advantage.
Exp: 4 to 8 years
Location: Ahmedabad
Email: hr@movingpixels.in

Post: Creative Designer - Digital (Senior Visualiser)
Company: People Interactive Pvt Ltd
Profile: We are looking for somebody who challenges conventions, thinks outside the box, and is not afraid to take risks

and push the boundaries of creative on online and offline. The person will be responsible for all creative for people interactive and will have a role to play in marketing communications, digital advertising, retail design, social media, website looks, television and PR and HR initiatives.

Exp: 6 to 10 years
Location: Mumbai
Email: amruta.s@peopleinteractive.in

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



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>> MOVEMENTS/APPOINTMENTS <<

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

MARKETING

Comio India

Comio India, has appointed **Sumit Sehgal** as chief marketing officer. Previously he was working with Intex Technologies as chief marketing officer. An alumnus of IMT Ghaziabad, Sehgal's prior assignments have been with JWT, ITC Ltd., Bharti Teletel, Max Life, and Intex Technologies.

Future Company

In a recent announcement, Devendra Chawla, chief executive officer, Future Company has quit. Chawla's last day at the company was July 31, 2017. **Sadashiv Nayak**, a member of the company's strategic business team, will fill in.

Nestle

Rashi Goel has joined Nestle India as vice president, consumer communications and e-commerce. She is based in Gurugram. Goel replaces Chandrasekar Radhakrishnan who recently moved to Nestle's headquarters at Switzerland.

Previously, Goel was working with Heinz as chief marketing officer and vice president marketing, India.

Chandrasekar Radhakrishnan, popularly known as Chandru, will be heading a major project at Nestle's headquarters in Vevey, Switzerland, aimed at driving greater efficiency in the company's marketing investments worldwide.

Uber

Sanjay Gupta will now be heading the marketing operations at Uber India. He will be based in Gurugram. Previously, Gupta was working with Urban Ladder as chief marketing officer. Prior to that he was with Marico and Accenture.

Urban Ladder

Urban Ladder has appointed **Ajit Joshi** as president and chief operating officer. Previously, he was working with Reliance Industries as chief executive officer, BKC. Joshi will be based in Bengaluru.

He started his career in 1987 as head of department, F&B services with Welcomegroup Graduate School of Hotel Administration. He later went on to work with Shopper's Stop, Orian Capital, Tata's Croma, among others.

Asymmetrique

Asymmetrique, a digital, marketing and brand solutions company, has recently made new appointments to their senior leadership team. Following are the new members:

- **Prabhakar Jampa**, chief experience partner
- **Aneetha Kasuganti**, director, Analytics and Insights
- **Shuvadeep Nag**, partner, Brand Development (head - Kolkata operations)

Harley-Davidson

Pallavi Singh, director, marketing, Harley-Davidson India, has moved on from the company. Singh has been with the company since it commenced operations in India, in August 2009.

DIGITAL

Tata Sons

Tata Sons has appointed **Aarthi Subramanian** as Tata group's chief digital officer. She will report to N. Chandrasekaran, executive chairman, Tata Sons, in her new role. A professional with over 26 years of experience in the global technology sector, Subramanian started her career with Tata Consultancy Services (TCS) and worked in diverse roles in India, Sweden, the US and Canada. She is currently executive director at TCS, responsible for driving the company's digital foray, excellence in customer engagement and delivery governance. Subramanian will continue to serve on the board of TCS as a non-executive director.

GoDaddy India

GoDaddy has appointed **Nikhil Arora** as vice president and managing director, India. Arora will lead corporate strategy, business development and customer experience for GoDaddy in India. Prior to joining GoDaddy India, Arora led the Asia and India operations for WeWork. Previously, he served as vice president and managing director of Intuit India, where he led Intuit's India business strategy, strengthened partnerships and capitalised on social, mobile and global market trends impacting small businesses.

MEDIA

Ministry of I&B

Union Textiles Minister **Smriti Irani**, in addition to her existing mandate, has been appointed as the new Information & Broadcasting (I&B) Minister. The development follows the resignation of former I&B Minister Venkaiah Naidu. PM Narendra Modi tweeted about this appointment recently.

The Indian Express Digital

Sandeep Amar has decided to call it quits as he puts in his papers and resigns from the role of chief executive officer at The Indian Express Digital. Amar leaves the organisation by the end of August.

BrandAd Emedia Solutions

Bharat Kapadia, a media professional, joins the board of BrandAd Emedia Solutions, promoters of Dollartune. Dollartune is an opt-in Android based application offering brand communication delivery on pay per delivery model.

Madison Media

Madison Media has appointed **Saurabh Tyagi** as general manager.

Based in Bengaluru, Tyagi will lead Titan's business. He joins the agency from Times Network where he was the head of revenue strategy and planning.

In another announcement, Madison Media has appointed **Saif Shaikh** as vice president; he will head the Godrej business which comprises Godrej Consumer Products, Godrej Industries, Godrej Agrovet, Godrej Properties and Godrej Natures Basket. Shaikh will be based in Mumbai. Most recently, he was with GroupM, where he spent the last seven years.

Balaji Telefilms

Sameer Nair has stepped down as Group CEO of Balaji Telefilms. He will now work within the capacity of advisor to the company. Nair says in a press release, "It's been an amazing experience working with Ekta, Shobhaji and all my other wonderful colleagues at Balaji. The company is in great shape - the TV business is doing well; we'll soon add the DD shows to the mix in which the company retains IP."

ADVERTISING

Pitchfork Partners

Former Saatchi & Saatchi India, chairman, **V Shantakumar** has joined Pitchfork Partners Strategic Consulting as a senior strategist and board member. Shantakumar will work closely with co-founders Sunil Gautam and Jaideep Shergill, and the team at Pitchfork Partners, to support its growth and diversification plans. Shantakumar has been involved with Pitchfork Partners for more than two years as a consulting partner on several assignments.

Dentsu Media

Anupam Tripathi has been elevated to a new role of senior business director at Dentsu Media. The promotion was effective from July 1, 2017. He will be based in Mumbai. Tripathi started his career in 2010 as deputy manager with Kotak Mahindra Bank. He joined Dentsu Media as business group head in the year 2015.

MullenLowe Lintas Group

Joseph George (Joe), Group Chairman and CEO, MullenLowe

Lintas Group, India and Regional President, MullenLowe Group South & Southeast Asia, has decided to move on from the agency network at the end of September 2017. After an uninterrupted stint of over 26 years with the company, where he played numerous growth, brand management, client management and leadership roles locally, regionally and globally, he now plans to pursue what he calls "his big dream".

Indigo Consulting

Indigo Consulting, a digital agency from the stable of Leo Burnett, has appointed **Jose Leon** as president. Leon comes in from Adobe, where he was responsible for the digital marketing business across multiple domains in collaboration with digital agencies. At Indigo, the strategy, technology, project management, delivery and operations teams, across Mumbai and Delhi, will report directly to Leon. He will report to Rajesh Ghatge, chief executive officer, Indigo Consulting, and will be based in the agency's Delhi office.

आतंकवाद से आजादी कब?

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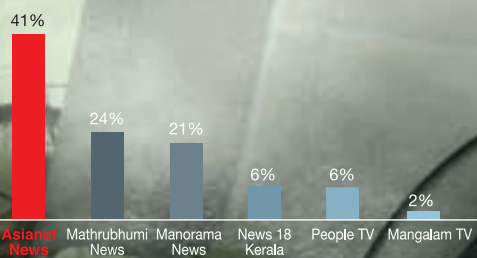
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