

afags! Reporter

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INTERVIEW

**NINA ELAVIA
JAIPURIA**
BUSINESS HEAD,
KIDS CLUSTER
VIACOM 18

24

**“There is no
non-prime time rate
in my channel”**

After a decade in the business of entertaining children,
there is nobody else who understands kids better.

4



BIGROCK

A Different Take

What's the difference
between .com and .net?

6



SKODA

An old Strategy

The brand takes a dig at
SUV owners in a new ad.

10



MATHRUBHUMI

Disruption Angle

The daily targets brands
and their media agencies.

UBER

Role Reversal

12

K V SRIDHAR

30-second Thrillers

14

BY INVITATION

The Popularity Stakes

26

WAGGA WAGGA

Foreign Twist

27

INDIA^{TV}



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This fortnight...



A grouse most pediatricians share has to do with the fact that their patients can't articulate details about their aches and pains as well as adults can. So a lot of the time, this breed of doctors relies on secondary information received from parents and guardians. They then do a fair bit of intelligent guesswork to arrive at the right diagnosis and treatment plan. But what's that got to do with a cover story in a business magazine about the Indian media industry? A lot, actually.

When it comes to the mysterious world of kids programming, television executives have to be a great deal smarter, sharper and more instinctive than their counterparts in other genres. What do kids want to watch? Other than official ratings, where will the popularity of a kids show be reflected? How best can these programming executives engage with their core viewers to really understand what they think and feel about the shows they put out there? When it comes to these little viewers, what really drives loyalty towards a show or a character?

This issue, we interviewed the smartest, sharpest and perhaps the most instinctive mind in the space – Nina Elavia Jaipuria, the lady who understands kids programming better than any of her peers... and whose efforts placed Nick, Viacom18's kids channel, at the No.1 position in its segment – a position the channel has held for three years now.

Nina entered the broadcast industry around 14 years back and has worked in the kids space for over a decade now, over which time the genre has undergone a sea of change on several fronts – content, language, and most importantly, the viewers' habits and psychology.

Looking back, she calls her move, from Sony, into the kids genre a "brave" one because it entailed taking on the likes of Turner and Disney. Having a toddler at the time, whom she has "experimented on" over the years, helped.

A.R. Gangal

Ashwini Gangal
ashwini.gangal@afaqs.com

afaqs! Reporter

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EDITOR

Sreekant Khandekar

PUBLISHER

Prasanna Singh

EXECUTIVE EDITOR

Ashwini Gangal

ASSOCIATE EDITOR

Sunit Roy

PRODUCTION EXECUTIVE

Andrias Kisku

ADVERTISING ENQUIRIES

Shubham Garg
81301 66777 (M)

Apoorv Kulshrestha

9873824700 (M)
Noida

Nikhil Jhunjhunwala

9833371393 (M)
Mumbai

mktg@afaqs.com

MARKETING OFFICE

B&B Genesis, A 12/13,
Ground Floor, Sector - 16
Noida - 201301

MUMBAI

302, Makani Center, 3rd Floor,
Off Linking Road, Bandra (W),
Mumbai - 400050

SUBSCRIPTION ENQUIRIES

subscriptions@afaqs.com

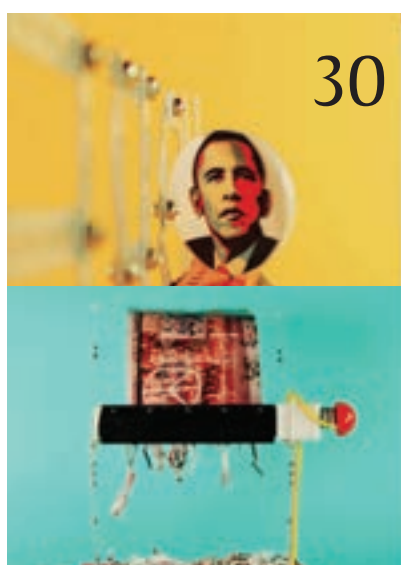
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CONTENTS



30

GIF Marking an Occasion

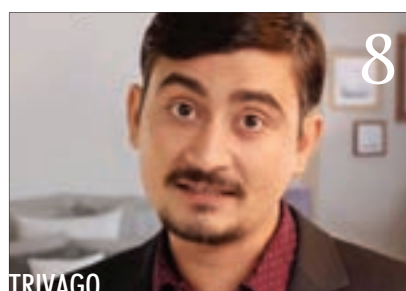
ScoopWhoop and Dentsu Webchutney come together to celebrate GIF, a tribute to the 30-year-old digital art form.



18

SPARTANPOKER.COM A Smart Gamble

Why do 18,000 rickshaws in Mumbai have the hard-to-miss Spartan stickers on them?



8

TRIVAGO In for a second innings

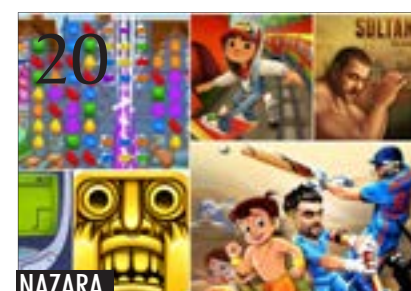
Abhinav Kumar is an unlikely brand ambassador.



16

RJ MALISHKA Viral Fever

The lady in the eye of the storm speaks out.



20

NAZARA Game for More and More

Mobile gaming could hit \$1.1 billion in revenues by 2020.

BIGROCK

A Different Take

What's the difference between .com and .net? **Nothing, insists BigRock, in a new film.** By Sankalp Dikshit

Opening scene, two guys sporting unkempt, curly hair are strumming and singing about a society with no gender discrimination, no religious intolerance and no economic divide — basically a utopian society with ‘#NoDifference’. No, we are not reporting about JNU students. In fact, we are talking about the latest digital video released by the domain registration and web hosting company, BigRock.

For the uninitiated, BigRock is a company that enables you to set-up your own website. Notable competitors of BigRock include, Go Daddy, Domain.com, HostGator and DreamHost, among others.

The two-minute-plus video is crafted and conceptualised by Enormous. The video, starring singers Nikhil D'Souza and Pankaj Awasthi, aims to create awareness about the similarity between ‘dot-net’ and ‘dot-com’. By keeping social issues as the base, the ad tells us that dot-net and dot-com are only different in name.

We got in touch with Ashish Khazanchi, managing partner, Enormous, to understand the relevance of this ad. He tells us, “We live in times when enterprises are popping up everywhere and there is a large market of self-employed people in India. There is a lot of traction towards dot-com since there has been a dot-com revolution, however, there was never a dot-net revolution. Since both are similar, we need to advertise it.”

Both dot-com and dot-net came into existence in the year 1985. While the dot-com websites flourished in no time, dot-net domain was restricted to the network providers only, particularly the internet service providers. As the name suggests, dot-com was created to represent commercial usage and with passing time, business websites grew in unprecedented numbers and led to a situation of a ‘dot-com crunch’. Websites ending with a dot-com became increasingly tough to register and hence a need was felt to scout for alternative domain extensions. Even when dot-net along with other alternatives — such as dot-in and dot-org — are available, people continue to work all sorts of permutation and



combination to get the prized dot-com domain at the end of their web address.

The ad utilises an indirect model of advertising whereby the brand message is hidden somewhere between the multiple folds of analogy. So, what was the agency's perspective while opting for this mode of execution? Khazanchi explains, “Owing to the limited budgets, we aimed at doing something digital in nature that could possibly serve as a starting point and provide disproportionate results. For

another option is available.”

Elaborating further, Khazanchi adds, “We had choices - from doing something way more targeted to making something much more relevant for a small number of people. Except that, any such video would have barely garnered 800 to 1,500 views online. Since it would have been targeted and relevant, we wouldn't have got any disproportionate effect. With the music video, you are in a slightly more broad based territory enabling access to a larger audience.”

The video is crafted by Enormous, and stars Nikhil D'Souza and Pankaj Awasthi.

it to spread wide enough we need to keep pushing it in other people's feed so that it garners a lot of views - that's the law of virality. Therefore, we went a little rock based score and kept all key elements fairly young as youngsters are the primary target audience. Since youngsters are more willing to experiment and try new things instead of just going with default domain choices. The ad is not meant to create a complete cause and effect kind of an atmosphere. The ad may not even coincide at the exact time when you are going to register for your website. However, it will be there in the back of one's mind that the two domains are similar and that

Khazanchi tells us that along with the video there are print ads to supplement the campaign.

When quizzed about the toughest part behind shooting this video, Khazanchi shares with us, “From the point of view of execution, the budget was not enough and that's what made it so challenging for us. Also, the director was in another country (USA) and bringing together various people to get things done was a tough task.”

CRYSTAL CLEAR OR A WIRED MESS?

afaqs! Reporter asked the experts if they too struggled to absorb the ad

message or could they unravel this dot-net-dot-com algorithm maze in a single ad view?

Madhura Haldipur, creative lead, copy, DigitasLBI, tells, “To be honest, I was slightly unsure of what to expect from the rest of the film when I saw two indie musicians crooning next to the Sea Link. Thankfully, it took a turn for the better. While it tugged at the right heartstrings, the intended message that there's ‘#NoDifference’ between a ‘dot-com’ and a ‘dot-net’ wasn't as apparent. It's a good attempt - they have shown people holding tablets with the different domains in the end - but unless you read the description under the video, the message may not register as easily.”

Not one to mince her words, Sunila Karir, founder and creative partner, Boing!, declares herself to be a big fan of the BigRock's ads. She terms them as ‘hilarious’, ‘high recall’ and ‘spot-on’, in terms of brand proposition. However, she is not too impressed with the latest musical offering. She says, “My first thought is - ‘What's this ad about?’. It brought to my mind a similar campaign by McDonald's ‘Hum hai different, but together.’ Coming to this (ad) communication, I haven't understood what they are trying to sell or establish via this video.” ■

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SKODA

Opting for an Old Strategy

Skoda takes a dig at SUV owners in its new Onida-esque ads. By Suraj Ramnath

Typically, car ads are all about sleek product shots, still and in motion. In a noteworthy departure from category codes, Skoda Octavia has recently launched a TV-led campaign that highlights a slew of product features (panoramic sunroof, LED headlights, fatigue-alert and hands-free parking) through conversation, not visuals.

In both ads, the bitter envy of SUV owners is highlighted. The campaign objective is to position Skoda Octavia, a sedan, as a much better option.

The ads have been created by Publicis Communication, produced by BCWW and directed by Kay Kinzler. The media agency for the brand is PHD India.

Talking about the reason for going easy on the 'product demo' - in this case, car shots taken from different camera angles - and focusing, instead, on verbal communication, Tarun Jha, head of marketing and product, Skoda Auto India, says, "It is always good to experiment and do something different and we are bold enough to do it. This one doesn't follow the norms. We are focusing on our customers, the ones who buy our cars. It comes from a deeper insight into who these Octavia customers are. So it speaks to them in their language. That's why, we went for a different kind of automobile advertising. Most of the time it's all about romancing the car."

Jha adds, "Octavia has been in the market for a long time and is a well-known car. It has been our flagship car and has built our reputation in the country and globally. Octavia is our best-seller, so we don't have to establish the credentials of the car so much."

Conceptually, the ads remind us of the old 'Neighbour's envy - owner's pride' theme.

The core TG for the brand comprises men in the 30-45 year bracket, from metros and second level metros, who like technology, understand finesse and are passionate car owners who buy cars for themselves and not to show off.

The TVC will be present across entertainment, infotainment, sports and regional news channels. The brand is currently also advertising on



out-of-home channels.

About the campaign, Bobby Pawar, MD and CCO, Publicis South Asia, says, "The whole idea is based on the regrets that people who have bought some other car will have when they find out what the new Skoda Octavia has. It's about the envy that people will feel."

CAMPAIGN REVIEW

We asked our reviewers if it was a good enough idea to verbally explain the features of the car rather than focus on different camera angles.

Saji Abraham, executive director,

Lowe Lintas, says, "This is an interesting way to describe features. We see Skoda talking not just about features but the effect that features have on other car owners. This is interesting and does make the features stand out as compared to merely stating or showing them."

Abraham feels that while this is interesting, the ad leaves a couple of questions unanswered.



"We are focusing on our customers, the ones who buy our cars. It comes from a deeper insight into who these Octavia customers are."

TARUN JHA

He adds, "Why do they call out SUV owners? Is it something to do with their tagline 'Where tough



"What this campaign does do though, is create playful banter between two individuals to showcase product superiority interestingly."

BIKRAM BINDRA

meets smart"? In which case only the smart aspect has been shown and not the tough. In the second execution without the reference of the SUV, the tough aspect is even more lost. Personally, I like the handshake ad better as it captures the human insight of feeling diminished when someone buys a better car. On the whole, an interesting approach but they could have worked harder at the execution."

Bikram Bindra, vice-president and strategic planning head, Grey Group, says, "Word of mouth to highlight desirability isn't really a new creative device in automobile advertising. What this campaign does do though, is create playful banter between two individuals to showcase product superiority interestingly. This builds a certain stickiness and is certainly more memorable than the classic 'romance the car with a lot of product shots' kind of advertising."

He adds, "The execution of the ad is rather typical - in terms of setting and casting, it is classic corporate hyper male. It would have been interesting to break the mould and look a bit beyond the obvious demographic." ■

suraj.ramnath@afaqs.com

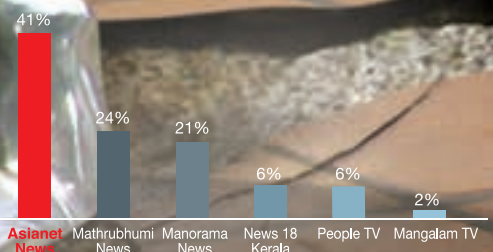
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TRIVAGO

In for a Second Innings

afaqs! Reporter spoke to Abhinav Kumar, **country head - and the face of - trivago India**. By Suraj Ramnath & Ashwini Gangal



When the relatable, common-man-ish 'trivago guy' first hit TV screens (March, 2017), the ad got its much desired 'Who's that guy?' reaction. It was soon learnt that the ad featured trivago's country head — 29-year-old Abhinav Kumar — who is based at the company's headquarters in Dusseldorf, Germany.

More recently, a fresh batch of similar ads, featuring Kumar, were released. In the ads Kumar speaks Hindi and English. The brand classifies these ads as 'edu-commercials'.

We assumed the first ad was a one-off owing to a casting problem. So, was this campaign a result of data/consumer reaction? What made the team create yet another campaign featuring Abhinav? "All our markets have a local spokesperson educating people on how to use the product," Kumar tells afaqs! Reporter. "So far, the reaction to the spokesperson in India has been great and so naturally a second campaign is worthwhile. All we want to do is show people how easy it is to find the ideal hotel with trivago. And if people are most responsive when I am the spokesperson, then so be it. For the next campaign, will people want me to return? We'll have to wait and find out!"

Reactions to his second outing as the face of the brand have been

mixed. "Some are funny and some negative as well," Kumar concedes, "We have engaged with netizens and have accepted some of the improvements in the new version. Yes, I do reply to tweets when it is funny or when time permits."

By the time Kumar became the face of the brand in India, trivago had already garnered a fair share of interest among TV viewers, thanks to a single ad film — the one in which a girl in a white bathrobe is jumping for joy, while (as shown with the help of the age old split screen technique) her less prudent counterpart curses

The brand classifies the ad films as 'edu-commercials'.

his luck. This TVC was a replica of the brand's overseas ad.

We just had to ask him: Why not get a model or celebrity for these ads, hereon? Will changing the face of the brand now hurt continuity? Kumar responds, "We generally don't use famous faces for our advertising efforts. Our brand and what it offers people is more important than putting a famous face next to our name. We want to focus on educating people on the simple ways that trivago can save them time and money. Having a local spokesperson, who is no different from the people who use trivago is more telling than



a celebrity endorsement."

In other markets, though, ads by trivago feature paid models. The ads, however, are all identical in format — the model uses zoomed in graphics to show the viewer how easy it is to use the site.

What's the most difficult part of facing the camera - and what did Kumar do by way of preparation? "Yes," he admits, "it was difficult in the first shoot. Like most people, I too, was (camera) shy... But practice makes a man perfect and you can see a lot of improvement in the second batch of creatives. And it will improve more going forward. And no, I was not given any special course or grooming session. Remember the lines properly and one can do it."

The talking points of the ads (search and compare hotel prices),

we want to communicate our product features to the public we are testing with different languages and optimising each ad with the response. But we have a long way to go in the Indian market," he says, while discussing the challenges unique to the Indian market.

trivago's rival brands in India include ixigo, TripAdvisor, Wego and Google hotel search.

What are the biggest psychological barriers that dominate the segment trivago operates in? What keeps Indian travellers from using price comparison sites such as trivago? Kumar answers, "Ours is a free tool for hotel search and price comparison; no one can book directly with trivago. So with our new stories, we are trying to explain to the user that they can continue to be loyal to their favourite booking engine but always come to trivago to check if they are getting the best deal or not." By booking engine, he is referring to OTAs (online travel agents) such as MakeMyTrip, Cleartrip and Yatra among others.

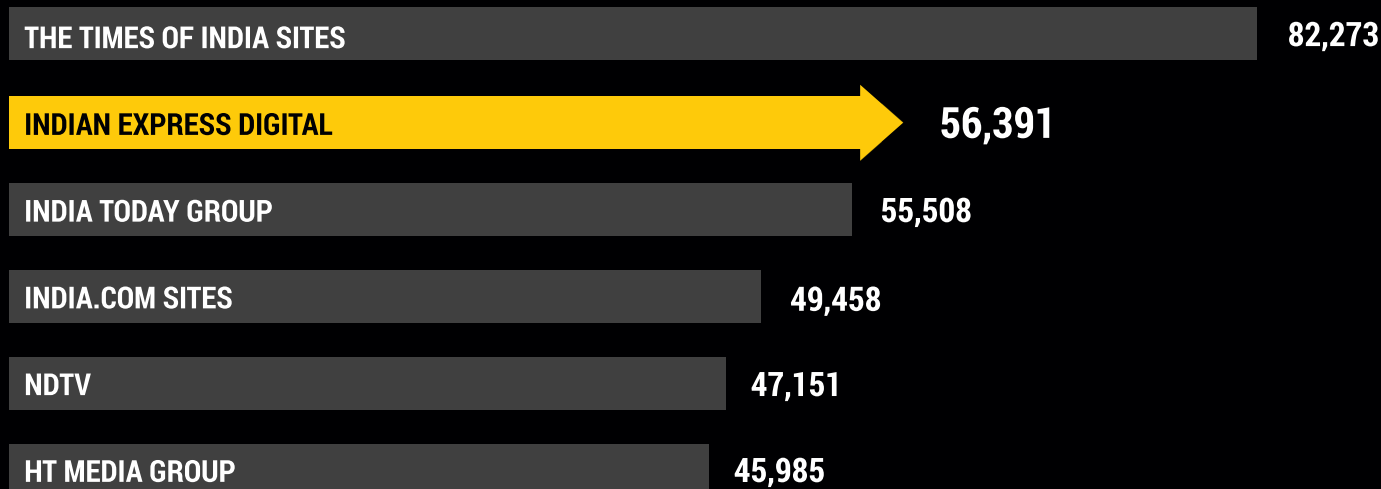
trivago India does not have any media buying agency. Also, all the creatives are produced in-house. "Our TV plans are complex and ever-changing with the market's needs. We don't follow the same strategy, when compared to our peers in India. Our target group is everyone who has access to the internet. We are trying to reach more and more new audiences with particular focus on first-time users. We want to make it very simple for anyone to search and compare hotels." ■

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FOR ADVERTISING, PLEASE CONTACT

MUKESH SINGH (NATIONAL SALES HEAD)

M: +91 9810060439, E: mukesh.singh@indianexpress.com

ISHAN KHANDPUR (REGIONAL HEAD - NORTH)

M: +91 9999464734, E: ishan.khandpur@indianexpress.com

NITIN SHARMA (HEAD - BRANDED CONTENT & SOLUTIONS)

M: +91 9999837776, E: nitin.s@indianexpress.com

SACHIN DONGRE (REGIONAL HEAD - WEST)

M: +91 9892414314, E: sachin.dongre@indianexpress.com

MATHRUBHUMI

Disruption Angle

In its latest campaign, the Malayalam daily **targets brands and their media agencies.** By Sunit Roy



Mathrubhumi, a Malayalam daily, recently launched a unique campaign on integrated media solutions for Kerala. The move comes in as Onam — Kerala's biggest festival — is round the corner. During this time of the year advertisers begin to turn their attention towards media channels in the southern state of India.

The 'Mathrubhumi Brand Brew Kit' campaign aims to demonstrate various combinations of media that can effectively drive response across target groups. It combines print, TV, radio, digital, activations and more, and disrupts the traditional approach of claiming leadership.

Talking to afaqs! Reporter Kamal KrishnanPS, national head-Integrated Media Solutions, Mathrubhumi Group says, "During Onam all advertisers and media planners are bombarded with exaggerated claims of market coverage. Breaking away from these stereotypical claims, we wanted to focus our communication on what we as a group can deliver for our clients to help them achieve their festival goals."

Although, it is predominantly a digital campaign, there are many more interesting ideas surrounding the central theme. A series of print ads appeared in trade publications in phonetic Malayalam. Readers were prompted to know what the gibberish looking questions meant via QR codes or to key in a link. Each QR code or link throws up a unique tongue-in-cheek film of Malayalees and their Onam purchase decisions and ends with a call to action to explore Mathrubhumi Group's custom integrated offerings. A simple interactive contest follows, giving an



opportunity for participants to win an all-expenses paid trip to Kerala.

The campaign is clearly targeted at the marketing and advertising fraternity across the country. Hence, very specific media vehicles are used, which includes trade magazines and selected digital platforms. In addition to digital and print, it will also be extended through direct mailers to advertising partners in media across the country. The mailer, Brand Brew Kit, demonstrates the flexibility of

The campaign is targeted at the marketing and advertising fraternity across the country.

mixing relevant media vehicles from the wide range of strong brands within the group, integrated with some special tea from Kerala.

Conceptualised by Maitri Advertising Works, the campaign — a series of six ad films and six print ads — exaggeratedly narrates the roles of various brands, from the house of Mathrubhumi, across mediums in a Malayalee's life with insightful humour using the idea — 'Malayalees are going to buy what

they see in Mathrubhumi'.

"In Bombay and Delhi, most of us have pre-conceived notions about what happens in Kerala and the rest of the south. People are also aware that their knowledge of the south is weighed down with stereotypes. So, we decided to run with it by creating new stereotypes for Malayalees. And the best way to do this was to make them speak in their native 'undu gundu' language and subtitling it," explains Francis Thomas, creative

director, Maitri Advertising Works.

"It's 2017, YouTube has ensured that people are now quite habituated to supers and subtitles in their video content. We wanted the films to stand out, obviously, and they looked a lot funnier because they were in Malayalam. We thought the risk was well worth the reward. In essence, the entire campaign is an inside joke we're sharing with the media community, and we think that is what will make it a winner," Thomas adds.

MAKING THE MOST OF THE OPPORTUNITY

But 'what was the reason behind an integrated media solutions campaign, especially during Onam season?'

"Internal research, over the years, has proved that brands get aggressive through advertising campaigns during the Onam festival season. During the season our inventories are full in all the media platforms that we have. From a brand perspective, in Kerala, 60 per cent of their annual sales take place during Onam; consumer durables being the biggest advertisers followed by automobiles and jewellery. Consumer durables alone spent 50-60 per cent on advertising during this season. Historically, consumer durables and retail ads have a better share in the overall ad pie. But during Onam, national brands too become active," explains Kamal.

"We invite all our clients to leverage on our integrated strength to make the best out of this festive season. During this time, there is a considerable inflation in disposal incomes with salary advances and festival bonuses, and hence it is the most appropriate time," Kamal adds.

The challenge for any brand while talking to media planners is that they are actually talking to industry insiders. So afaqs! Reporter asked, 'what was the most difficult part for crafting communication for this segment?'

"Finding the right voice for the brand was the tough part, but eventually, the solution came from embracing the problem - we decided to talk to them in their own language, with self-deprecating humour and wry sarcasm," informs Thomas. ■

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*Basis audited circulation certificate for year ended 31st March 2017.



UBER

Role Reversal

We got to know the new marketing head of Uber India, a little better. Before Uber, he worked at Urban Ladder and before that, at Marico. By Sankalp Dikshit

For me, life is like bungee jumping. If you have a solid, secure foundation, then you can spread your arms and fly", says Sanjay Gupta, Uber's new marketing head.

The erstwhile chief marketing officer of Urban Ladder, joined Uber this year in May and news of his appointment has created strong buzz in the Indian marketing circuit. In order to get to know him better, we at afaqs! Reporter decided to catch him in a candid chat.

A graduate from Sri Ram College of Commerce in economics, Gupta went on to pursue a management degree first from MDI, Gurgaon and later from Harvard University. Seems to be a pretty well-orchestrated trajectory, right? However, that was not quite the case. Gupta explains, "I should confess that during my student years, this was not so well thought through. The governing principle I used was, 'to keep my options open'. Back then, like many students, I too was not very clear about what I wanted to do over the next 10-15 years and thus picked options that would give me maximum room for manoeuvrability."

In the past, Gupta spent a large part of his career with Marico. Out of the 15 years of his career so far, Marico sits comfortably for a period of roughly 11 years. Not to forget, Marico was his first job back in 2002. "One of the best decisions of my life was to join Marico. While it operates in the consumer goods space, it thinks like a start-up. Marico believed in empowerment and early responsibility, and I loved working in that environment", Gupta tells us.

From what we have observed, shifting base to a rival company is a common industry practice but a move to a digital based brand like Urban Ladder is a sure-shot norm breaker. Then what made Gupta bid adieu to Marico and join a fairly young organisation such as Urban Ladder, an online furniture store? "...moving to Urban Ladder was not a big culture change. I wanted to explore the new age digital landscape and Urban Ladder was the obvious choice. What attracted me to Urban Ladder was the brand, the culture and their customer obsession."

An obvious question then comes to mind, how different are the marketing challenges in the app based universe of Uber compared to the ones at Urban Ladder where Gupta spent a period of

one-and-a-half years? "My first few months at Uber have been magical. Even before I joined the company, I was a big fan of the service. The scale of Uber just amazes me. The number of people who experience the same joy of taking an Uber every day is mind-blowing.



The impact that the service has on cities, riders and our driver partners is significant. The difference between Urban Ladder and Uber is the frequency of purchase and the absolute value of the transaction. The tools have remained the same, but the usage is very different!", explains Gupta.

And what about the transferable learnings, were there any at all? He says, "A lot of what I had learnt at Urban Ladder is being implemented at Uber. One is the digital-first nature of the brand and the business. Second, both have a strong physical world customer interface. The tools and techniques especially in the space of digital brand building and marketing that I picked up at Urban Ladder are definitely coming handy at Uber."

But a ride with zero hurdles doesn't always translate into a joyride, does it? "As a marketing person, you have to charter unknown territories. You

have to work on the toughest problems, marry contradictions, and most importantly, this needs to be done in a consistent manner. Over time, a marketing professional learns to take this in his/her stride and develops a knack of dealing with these situations. The OMG moment was when I moved from consumer goods to a digitally native brand. It was a 180-degree shift in my approach to marketing. The learning curve was very steep, but a lot of fun. When I look back, I am so glad that I made the switch!", adds Gupta.

Changing urban lifestyles are affecting the marketing operations of Indian firms in one way or the other; Uber is no exception. "At Uber, our aim is to tackle congestion by complementing public transit systems and providing a service so reliable and affordable that it drives a fundamental shift from the prevailing paradigm of private car ownership to one of shared commute. We are redefining the future of urban mobility by getting more people into fewer cars and providing an affordable alternative to car ownership. ■

sankalp.dikshit@afaqs.com

MADISON MEDIA

A New Acquisition

HiveMinds is a Bengaluru based performance marketing agency. By News Bureau

In a recent announcement, Madison Media has taken a controlling stake in Bengaluru based performance marketing agency, HiveMinds Innovative Market Solutions.

With a staff strength of 70 people and counts among its clients BigBasket, ABOF, ClearTrip, CloudNine Hospitals among others. HiveMinds' strengths have been in search, social, performance marketing and programmatic buying and specialize in eCommerce, Education and Travel.

HiveMinds was founded six years ago by Jyothirmayee JT. Besides successfully operating the digital agency business, HiveMinds has successfully leveraged its expertise in data driven marketing to develop a product Intutel, a market intelligence stack that combined with Madison's programmatic platform Clear Trade, will enable brands to measure and improve customer interaction touch points necessary to influence purchases and thereby improving ROAS.

Madison Media already operates successfully in both creative and media spaces in the digital domain and many advertisers such as Marico, Asian Paints, Godrej Properties, Tata Chemicals and ITC among many others use its digital services.

Jyothirmayee JT, says, "Partnering with Madison is a big next step in our journey. We have so far excelled as a digital first agency and played a crucial role in the growth of leading startups in India. Joining hands with Madison, we can take our digital expertise, technology driven marketing to larger brands and innovate in omni-channel strategies for our clients"

Vikram Sakhuja, partner and group CEO Madison Media and OOH, said in a press release, "This is Madison's exciting partnership to deliver data driven outcomes. HiveMinds brings exciting and bold innovation in data mining and uses it to dynamically improve performance. As a first, we look forward to uniting consumer intent, interest and purchase in driving media insights." ■

feedback@afaqs.com

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K V SRIDHAR

"TV ads have become cacophonous"

'Pops' authors a book on the stories behind the scenes of some of his favourite ads from the past. And he's already alluding to a Part 2. By Ashwini Gangal



When I meet non-advertising people, the first thing they ask is, 'So what do you do in advertising?' When I answer, they don't always understand what 'advertising' is... then you say, 'Have you seen that ad?' They'll say, 'Yes'. Their interest is in ads," KV Sridhar, founder of HyperCollective, a consultancy (strategy, technology, data, creative), tells afaqs! Reporter, about the universal appeal ads have in India.

It was this mass fascination with ads that prompted Pops, as he is fondly known, to write a book about the stories behind some popular ads. Read an excerpt from the book here.

"They want to know which celebrities we've worked with, what happens behind the scenes... they have no source where they can find out more about the ads they love. I want people to know how Piyush Pandey and other people from advertising look..." explains Pops, "Write ups about ads (in publications like this one) are skewed towards industry people, not common people

Gauri Shinde, Amit Sharma, Nitesh Tiwari, Priti Nair, Arun Iyer, Shriram Iyer, Ashish Khazanchi, Kartik Iyer, Parshu Narayanan, the late AG Krishnamurthy (AGK), and himself.

"The real objective (of writing this book) is to bring those stories out before we lose them... After AGK gave an interview for this book, we lost him..." says Pops. Krishnamurthy is the only 'business person' in the book. "The reason I had to bring AGK into the book is, there's no one else who can talk about old campaigns like Only Vimal, Rasna girl..."

"We have already lost one golden era of print advertising – the generation of art directors, copy writers from the era between the post-independence phase and the '60s, '70s... till TV came. Unless we document the work and the stories, they'll get lost," he explains, "I am in a unique position to bring these stories out, because as far as TV ads are concerned, actual television work is what we — my generation and



pick them based on the personalities or agencies that created them... it was ad-driven."

He admits, "Fitting it all in and weaving the interviews in conversation form, was a nightmare. That was the toughest part of the process."

The first person he interviewed was Kakkar. "He and his wife came home. My wife and I hosted them. Prahlad said, 'Pops I want to sleep after this Andhra meal...!' So I had a tough time getting him to stay awake and talk," he laughs, "Aggie came home too. Priti and Chax came home. I met Balki at Taj Land's End. He was busy shooting for 'Ki and Ka' at the time, but I said, 'Balki, you just have to meet me' and he did. I met Prasoon Pandey at his house over dinner; Prasoon and his wife cooked authentic Rajasthani food – dal baati and all – for us. I met (Prakash) Varma at his office, (Amit) Sharma at his, (Kailash) Surendranath at Breach Candy Club... it was Kailash who gave Salman Khan his first break in a (Campa Cola) ad after he spotted him roaming bare-chested at the

same club... we recalled those old times. I met (Shantanu) Sheorey at Goa..."

Each session went on for hours. "We'd gossip in-between and talk about all kinds of things," he recalls.

"If two people were involved in the same ad (for instance Prasoon Joshi and Ram Madhvani for Happydent), I didn't repeat my questions. I asked them different questions," he says.

Ask Pops to pick his favourite story from the book and he jumps into an anecdote: "Some of them are better story tellers than others. In the book, (Prasoon) Pandey is a master storyteller; he must have added a five per cent hyperbolic twist to all his stories! In (the context of the) Fevicol (Marine) ad, in which many chairs are stacked up on a boat and the guy starts throwing them in the water when he sees a beautiful village girl, (Prasoon) Pandey said, 'Pops I must thank you for that ad'. That's when he revealed that he took inspiration from my iPad painting – a specific one of a village girl in a long-sleeved yellow blouse... I didn't know he did that much homework."

Pops then spoke about the here and now: "Advertising on television is becoming cacophonous day by day; it's not the kind that advertising that people love and want to know more about. TVCs have become mindless 20-second, story-less, catalogue-type, transactional commercials. These ads have no personality, no voice... what press advertising used to do earlier, television advertising is doing today."

"Content on YouTube, however, is good," Pops grants, "The art of storytelling is shifting from television to the internet." Among the current lot, he picks the recent Vicks ad about a transgender mom as his favourite. ■

ashwini.gangal@afaqs.com

Pops interviewed 24 people and has written about the stories behind 110 ads.

— the people you meet on flights, for instance. So this book is not for advertising people. Even advertising people, in fact, won't know all the stories, unless they sit and drink with these legends..."

In the book, titled '30 Second Thrillers', published by Bloomsbury, Pops has listed the following professionals as contributors: Alyque Padamsee, Piyush Pandey, Prasoon Joshi, R. Balki, Josy Paul, Prahlad Kakkar, Kailash Surendranath, Prasoon Pandey, Ram Madhvani, Shantanu Sheorey, Prakash Varma, KS Chakravarthy, Agnello Dias,

the one before me — did. The next generation is doing a bit of television and a bit of everything else."

The ads chronicled in the book go back 40 years; the collection includes ads from the Doordarshan days (Surf, for example).

Pops interviewed 24 people and has written about the stories and anecdotes behind around 110 ads. It took him a year to conduct all the interviews, and another six months to put it all together. How did he pick the ads? "It's all my gut-feel," he says, "I have no moral obligation to pick any ad over another. I didn't

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RJ MALISHKA

“The virality of the video irked them”

We spoke to the lady in the eye of the storm about her recent ‘Mumbai tula BMC var bharosa nahi ka’ video. By Suraj Ramnath

The ‘Sonu’ song has its many versions on YouTube. But the version which not only went viral but also became controversial was Red FM’s RJ Malishka’s. The video was published on Red FM’s YouTube channel on July 10.

Malishka’s version of the Sonu song, goes: ‘Mumbai tula BMC var bharosa nahi ka’. The song takes a dig at the BMC (Brihanmumbai Municipal Corporation) in the context of the abysmal condition of Mumbai’s roads during the monsoon.

The video went viral; it fetched close to 11 million views within a few days of its release. Malishka, meanwhile, has been at the receiving end of the BMC’s wrath; the municipal body claims to have found dengue mosquitoes at her Mumbai residence.

Recently, Malishka Mendonsa completed 12 years with Red FM 93.5.

While Malishka knows that she’s an influencer, the impact of this video must have taken her by surprise. In fact, she has made similar statements on radio in the past, but in video form, the same message has received a disproportionate reaction. “... these are the issues I take up all the time. Everyday I call up the BMC. The virality of the video has irked them... It’s the truth and it hurts sometimes. There is no reason for anyone to be upset; rather, they should encourage such songs so that they know what’s going on,” Malishka tells afaqs! Reporter.

She adds, “When the video went viral, we were very happy. It was an organisational effort and I have been the face of it and wrote some of those lines... This is not the first time we have done this. We have done this before, and we would do it again... speaking about the rains, the potholes, the trees. Actually my show (‘The Morning No.1 Show’) has always been about Mumbai. If you check my show’s track record, it is not about Bollywood...”

The song was played on her radio show before the video was uploaded online. Social media helped fan the fire and the song went viral in a matter of days. About the reach



of the video, Malishka tells afaqs! Reporter, “...digital gave it a face and the reach was way beyond us... it started with (my radio show) and got amplified.”

The whole purpose of the video was to entertain, and to talk about the plight of Mumbaiers during the monsoon, she tells us. “...I’m not expecting them to fill the potholes

the times. Yes you play radio in your car, during traffic jams and while walking on the streets, but it has got competition. Let’s not shy away from that. That’s where the game has to be edgier. It has to be more on point,” adding about digital, “Digital is a content driven medium... we’re very happy that digital is the other arm of radio,”

The song takes a dig at the BMC (Brihanmumbai Municipal Corporation) in the context of the abysmal condition of Mumbai’s roads during the monsoon.

tomorrow. But already, there has been some change... The city is waking up to what it stands for,” she says.

Had it not been for the video, “Maybe (the song) would have still gone viral...” Malishka shrugs, “... because it connects with the sentiments of the people.”

Malishka adds, “I think radio as a medium has to evolve with

adding, “... we have a bunch of guys who are constantly thinking of new stuff to do. Every time we come up with something we think of putting it up on digital. Sometimes it works, sometimes it doesn’t. We are still in the nascent stages of digital, such as 12 years back I felt we were in the nascent stages of radio...”

She goes on, “I have been one



“Everyday I call up the BMC. The virality of the video has irked them... It’s the truth and it hurts sometimes. There is no reason for anyone to be upset; rather, they should encourage such songs so that they know what’s going on.”
RJ MALISHKA

of those people who has kept radio as my mainstay while doing other stuff, be it red carpets for films or travel shows, Jhalak Dikhlaja or a show on Zee TV where I had to shoot my own life... digital is something I want to explore.”

Currently, she is working on a feature film called ‘Tumhari Sulu’, starring Vidya Balan and Neha Dhupia, scheduled for release on December 1. The plot involves a radio station. Malishka plays herself.

Before Red FM, Malishka worked with Win 94.6 FM. She did her Political Science from St. Xavier’s Mumbai and Media (arts) from Sophia Polytechnic.

What next for RJ Malishka? “I want to act, host a show, be India’s Oprah, do more films, keep talking on radio... this is just the beginning,” she answers. ■

suraj.ramnath@afaqs.com

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THESPARTANPOKER.COM

A Smart Gamble

Why do 18,000 rickshaws in Mumbai have 'Spartan' stickers on them? By Anirban Roy Choudhury

If you were driving anywhere in Mumbai you must have noticed TheSpartanPoker.com sticker behind autorickshaws. It is hard to miss, the fast growing online poker platform pasted stickers on over 18,000 rickshaws in the suburbs of Mumbai. In South Mumbai, where rickshaws aren't allowed, they pasted banners on buses. Apart from Mumbai, stickers are pasted on 6000 - 8000 rickshaws in Ahmedabad and about 3000 - 4000 rickshaws in Bengaluru are carrying the banner.

Rickshaws on congested roads provide a good return on investment, believes Amin Rozani, managing director and co-founder, TheSpartanPoker.com. "We have travelled in many cities to see what works where and we found that rickshaw advertising does not make sense in places with broad roads. In those places, we reached out to people via radio spots," Rozani shares.

The Spartan considers Mumbai, Kolkata, Bengaluru, Ahmedabad, Chennai and Hyderabad as its key markets, and with time and more revenue coming in the platform plans to promote itself aggressively in each of the markets. It's not only rickshaws and radio stations; the poker platform flaunts its various championships on giant hoardings in Goa, which is a destination for many poker professionals across the country. Association as title sponsor in college events also gives the platform a lot of mileage believes Rozani. TheSpartanPoker.com was the title sponsor of Mithibai College's annual event 'Umag' last year and this year, too, the partnership is set to continue. "When you have an Amitabh Bachchan standing in front of your logo it does great PR. It's a festival which features many celebrities, this year Shah Rukh Khan is going to be there, and then there are students who are potential customers. We are like any other e-commerce platform, we spend to garner eyeballs and enhance our brand value," Rozani adds.

TheSpartanPoker.com recently roped in Roadies fame - Rannvijay Singh Singha as its brand ambassador. Its competition in the online poker space - Pokerbaazi.com has Sunny Leone as



its brand ambassador. "Rannvijay is a poker enthusiast himself, when we sat to discuss a sponsorship deal with him, instead of speaking about money, he started discussing hands with me, and he is so hooked on it. We have him for a year and we will see what we can do with him," Rozani adds.

Rozani and his team have cut out a plan to broaden their reach. The primary targets are the ones who are already playing the game. "All our outdoor activities are planned to get the MBA graduates, engineers and players who are already playing the

a Skoda car, last year the winner of the leaderboard challenge was awarded a Renault Duster, we host a millionaire tournament once a month where the winner and runner-up get Rs 20 lakh and 10 lakh each and there are many such tournaments going on throughout the year," Rozani informs.

The only platform with more players in its database than The Spartan at this moment is adda52. Owned by casino firm Deltin the platform claims of having over 1 million users. But if professional

The Spartan considers Mumbai, Kolkata, Bengaluru, Ahmedabad, Chennai and Hyderabad as its key markets.

game, on our platform. A part of our communication is also targeted to get new players into the game," adds Rozani.

TheSpartanPoker.com has over 1.5 lakh users in its database and to retain them with the platform it is important to offer them new and exciting tournaments, challenges and rewards. That's stage two of the marketing initiative. "Last month we rewarded one player with

poker players are to believed, the total players playing the game in India would be much lesser than a million. "We aim to have half a million players in our database by the end of 2018," says Rozani.

He feels adda52 has a slight advantage over TheSpartan as the former has its very own venue to host live events and leverage the brand. "It is not that you cannot survive without it, but it is a value-

add. Hosting a live event involves a lot of logistics and it's very difficult to make profits from a live event. It's just that people from all across come and you get to leverage the brand. What we do now is whenever we see someone hosting a live event we go and partner them," Rozani divulges.

Digital remains the most preferred medium for TheSpartan, but outdoor, including event sponsorship, is where most of the ad dollars are spent. TV is not a medium that the platform is considering at this stage, "I don't think our TG (target group) watches TV, and I feel they spend more time on digital. Also, TV is very expensive, for 1 impression on TV you need to pay around Rs 16 whereas on digital it is around 18 paisa," he informs.

Mumbai-born Amin Rozani was always a poker enthusiast, he started with two tables in a friend's garage, where players used to come and play their hands. He then booked a poker room at Deltin (a casino is Goa) and used to host the Indian Poker Championship (IPC). He has travelled around the world to figure out the best business model and has implemented them in his platform. The software on which TheSpartanPoker.com runs is leased from Russia and over 40 people monitor it at any point of time.

The platform is no doubt rising as every tournament gets more entries than the previous one. Rozani's office cabin has a line on the wall that concludes it well "Good Things Are Happening in Poker". ■

anirban.choudhury@afaqs.com

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NAZARA TECHNOLOGIES

Game for More and More

Manish Agarwal on how brands are using video games as a media platform. By Sankalp Dikshit

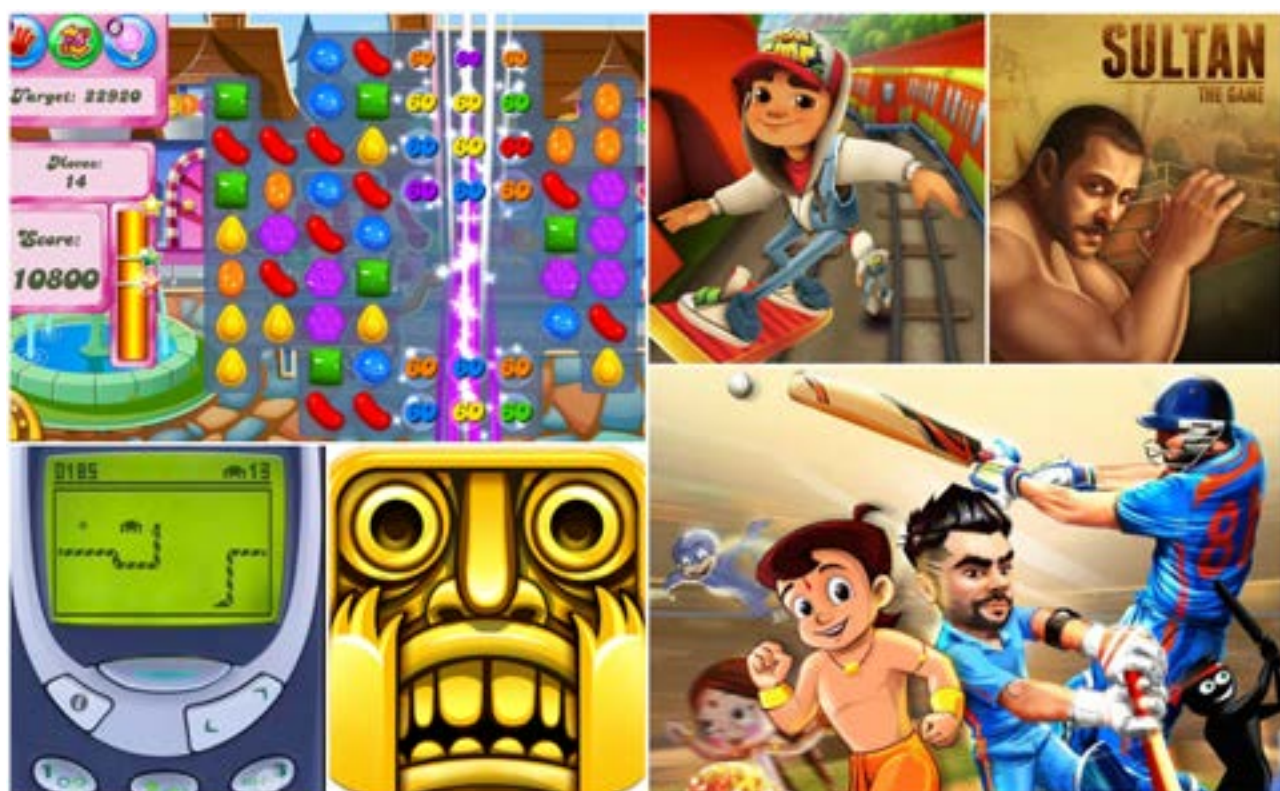
Remember Nokia's iconic snake game that almost everyone played when the mobile gaming industry had just hit Indian shores? Today, this industry is no longer limited to a snake chasing fruits, bugs and chicken. It has, in fact, grown in large proportions and is expected to garner revenues as high as \$1.1 billion by 2020.

When it comes to mobile gaming, India occupies the fifth spot in the list of top countries by mobile game downloads. According to a US-based business intelligence and analyst firm - App Annie, India has progressed from the seventh position in 2015 to fifth in a year's time. Countries ahead of India are the US, China, Brazil and Russia, in that order. While 'Candy Crush Saga', 'Subway Surfers' and 'Temple Run' continue to remain top choices of Indian gamers, homegrown Indian gaming companies are gradually rising in popularity. 'Train Simulator 2016' by the Indian game development company, Timuz, was the only Indian game that made it to the list of top games - by downloads in India.

Manish Agarwal, CEO, Nazara Technologies, tells afaqs!, "We have roughly 120 million mobile gamers, who are active every month. That's the number which is almost growing at a 40 to 50 per cent rate. So, we expect this number to be roughly around 300 million by 2020. Also, since data prices have come down due to introduction of (Reliance) Jio, we believe that it's really going to be a big boost to gaming."

What caught our attention was the cocktail of mobile gaming and advertising that is becoming quite popular in Indian ad land. Nazara Technologies, in association with POKKT, recently partnered with Dettol to create an interactive campaign in their flagship show 'Chhota Bheem'. In the past, Nazara has integrated brands such as, Dabur, Voot and Parle-G within their games.

In times when brands swear by advertising on television and digital platforms, why did Reckitt Benckiser choose to advertise its cash cow product, Dettol, on a mobile gaming platform? What is it that this platform offers that other media lack? Agarwal explains, "You can create your brand proposition in a very non-intrusive



contextual manner. Today we have 12 million monthly active users. Of which, eight million are kids. So, a brand can reach out to these people immediately. Plus, when we launch a game we get some 2-3 million downloads within 3-5 months."

We asked Agarwal about the different ways in which a brand can integrate its products with the games. Agarwal informs us, "There are three ad formats. Let's say you are playing a running game and you have run out of energy, we then provide a rewarded video which once you watch, your energy gets replenished. Now, this format is not intrusive

Elaborating on the third and the most engaging mode, Agarwal explains, "When a brand asks us if they can really involve gamers with their brand, we employ the third option. For example, in the game Chhota Bheem collects 'laddoos', however, we can replace some 'laddoos' with let's say Parle-G biscuits. We can even create a special jingle when the player has won a race. The jingle can be the brand's tune or song. This option is the most time consuming for us and it goes without saying that it becomes a big commitment from the brand to see it through."

Nazara is pushing for a fourth

Nazara is pushing for a fourth option which will ensure 360-degree sales.

since it helps to progress in the game. You will watch the whole ad because if you don't then your energy will not be replenished. This is a great medium for brands to communicate with a potential consumer."

Second is native advertising, in which background spots (such as, hoardings, posters) are used to advertise brand's logo or ad. These could be animated or static. "We can tell the number of times, in a session this brand exposure takes place, just like the T.V. reach and frequency."

option which will ensure 360-degree sales from the online game to offline sales and then back online. "Let's say I am playing a Chhota Bheem game and have partnered with Knorr soup. I can integrate the product in such a way that when you run out of energy you need to drink Knorr soup to be reenergised. The bowl of soup can be unlocked with a special code that you get once you buy the soup packet."

Agarwal shares a major challenge that Nazara faces while collaborating with brands. He says, "People are still

unaware about the mobile gaming atmosphere. While advertising their products, brands are not willing to take the extra initiative to create special promotional videos/ads which are in-sync with the game. What they give us instead are the TVCs, which may not be the best way to communicate with gamers."

Other Indian companies in the mobile gaming business include, Timuz, 99Games, Octro, Nextwave Multimedia and Moonfrog. Nazara headquartered in Mumbai, started its operations in 1999 with SMS-based mobile gaming. However, it was 2015 before the company listed its mobile games on Google play and iTunes in India. Agarwal explains, "We have three age groups, one is from 5 to 9 years ('Chhota Bheem', 'Mighty Raju'); other from 8 to 12 ('Motu-Patlu' games) and then I have 13 to 45 year male (racing games). For 5 to 9, young parents are the last mile guys who download the app (they are not my direct consumer), get engaged in the process because they will initiate the download - the game is on their phones. Just like with FMCG products, you have the pester power of kids, the final purchaser is mom who ends up eating the same biscuit or ice-cream with the kid. ■

sankalp.dikshit@afaqs.com

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MINDSHARE

Synergising Strategy

A unique chat show that is **running across TV and OTT platforms simultaneously**. By Anirban Roy Choudhury

We are accustomed to a broadcaster or digital video on demand player conceptualising ideas and creating content. Then they go and team up with various media agencies to plan the monetisation part. How often do we come across a scenario where an agency conceptualises a show, owns the intellectual property rights (IPR), buys airtime on a channel to televise the content and then ropes in an over-the-top (OTT) player as a 'powered by' sponsor? Not often.

We are talking about McDowell's No. 1 Yaari with Rana, the Telugu chat show that's a bit similar to Koffee with Karan. It is hosted by Bahubali actor Rana Daggubati who indulges in candid conversations with actors from the Telugu film fraternity. The show is aired every Sunday on Telugu General Entertainment Channel, Gemini TV. The channel and the show both hold second position (Telugu Market) in Broadcast Audience Measurement Council India's charts (Week 29).

Mindshare's specialised unit Content + has ideated the show for its client McDowell's No.1, the liquor brand from Diageo's stable. The agency then bought 30 minutes airtime on Gemini TV to televise the show. Next they partnered video on demand platform - Viu, who associated in the partnership as a powered by sponsor. Apart from the marketing mileage, Viu, as a part of the partnership gets exclusive streaming rights of the show. Gemini TV doesn't air any repeats, so if



This chat show might just be the best example of cross platform media planning.

someone has misses an episode the only way to get hold of it is Viu.

The ones who believed that excel sheet analysis and an MBA cannot create quality content will have to reconsider. Devendra Deshpande, head, Content+, Mindshare South Asia, tells us that the genesis of this show is in data and analytics. "We first studied the trends to find out what will work, we identified that friendship and films are part of our deep rooted culture and then we created a format which a brand will be able to capitalise. This is the #1 chat show on TV in India, the ratings are better than The Kapil Sharma Show," he adds.

Step two was identifying the market and there too data and insights played a vital role. "Out of more than 1000 movies releasing in India every

year, close to 350 films originate in Andhra Pradesh and the industry shares a very friendly relationship. Also, we identified that the consumer in that market is hungry for a format like this as there isn't a predecessor of a show of this kind," says Deshpande while explaining how and why they zeroed in on these markets.

The creators knew they didn't want the show to be a one-off. "The idea was to create a sustainable template. We are not only looking at season 2 and 3, but are also considering a replication in other important markets," he adds.

"When the idea was ready, we started thinking about strategic partnerships and that's when Viu and Gemini TV came into picture. Viu has huge popularity in the Telugu market and it's an OTT player

which is why we approached them. We convinced them that this show is going to work; assured them of our multiple markets expansion and offered them the first right to refusal on other markets too. That's how they came in as 'powered by' sponsor," informs Deshpande.

We are wondering, why is an agency, instead of eying a few effective spots, investing in coming up with content, creating ideas and pitching the same to OTT platforms? "Existing property can give awareness, but to build a long term connect the brand needs to have some ownership. If I use the term 'quiz contest', which brand name comes to your mind?" asks Deshpande. "Bournvita, right?" he answers. "As more such initiatives surface, partnerships that were previously completely strategic between Mindshare and its clients are now moving to co-investment, where both, the expenditure and revenue is shared," asserts Deshpande.

Viu has both acquired and original content in its portfolio, Cricket chat show, 'What the duck', Vikram Bhatt's 'Gehrayiaan' and 'Spotlight' to name a few, so what drove Viu into the mix? "We follow a localised approach with our content strategy and we saw that this format goes well with it. I mean, we have a Koffee with Karan in the HSM but in the regional market we do not have a celebrity chat show. That is when we decided to get into the partnership," informs Vishal Maheshwari, country head, Viu India. ■

anirban.choudhury@afaqs.com

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“There is no non-prime time rate in my channel”

The kids broadcasting expert talks. By Anirban Roy Choudhury

It was considered a brave decision a decade ago when Nina Elavia Jaipuria quit Sony to join Viacom18 as the business head for its kids' channel. Especially so as they had to take on the might of Cartoon Network and Pogo along with Disney (which had acquired Hungama TV just then).

Ten years later, not only did Viacom18's children's channel Nickleodeon blaze a path for itself, it would be no exaggeration to say that what Jaipuria does not know about children and the children's market is not worth knowing. Today, as the Business Head, Kids' Cluster, Viacom18, looks back on an satisfying 10 years, she remembers that the only experience she had with kids was limited to her interactions with her then three-year-old daughter.

Today, the kids broadcast business in India is around ₹500 crore and Nickelodeon has become a force to reckon with - it has remained No 1 in the category since the last three years, competing with the likes of Turner and Disney. Sony recently entered the fray with Yay. But Nick has no intention of letting go. Edited excerpts from an interview with the lady in charge:

What were the challenges you faced 10 years ago?

When I joined, Nick was an English language channel. The first thing we did was to dub the shows in Hindi and then in South Indian languages. We sat down to understand kids and their entertainment needs. We found that it was about giving them content that they love. We went ahead and acquired Ninja Hattori, our evergreen soldier, who is going strong even today. We continued to acquire content from across the world and give them a colloquial twist by dubbing them in regional languages.

While you continued your acquisitions, was there any research to back this strategy?

There are two reasons why kids came to TV. One was to get rid of boredom. Kids have tiny attention



“You need to enable kids to touch and feel the characters.”

spans and get bored quickly. Therefore, it is all about offering them content that they can engage with. Second, is the pressure they go through in their daily life - parental pressure, pressure of performance in school. They are expected to win a medal even in a hobby class. So, kids choose TV which transports them from the real pressure-filled world to a fictional one, an imaginary

INTERVIEW

NINA ELAVIA JAIPURIA

BUSINESS HEAD, KIDS CLUSTER, VIACOM18

world where there is no pressure, which is their comfort zone where the characters connect with them and become a part of their life.

I often see repeats on the channel. Is that a deliberate move?

Kids love to watch or hear the same story again and again. It gives them a sense of comfort, where they don't need to discover something new. They like to feel that they know it all. That is why a lot of kids' content have high shelf lives.

What keeps live action content away from the kids broadcasting space. We have seen Shaktimaan tasting considerable success. Why did you not think of doing something similar?

For kids broadcasting to work it is very important to take the kid into the imaginary world and animation plays a vital role in that. I cannot imagine live action content doing that unless you make a Matrix every other day, which is not possible. More than 90 per cent of content in the category today is animation.

The other thing is that Human Superheroes become archaic, Superman has had many Avatars, James Bond took so many Avatars that it became archaic. Animation is evergreen. We have had Ninja Hattori in our portfolio for 11 years and it continues to deliver high number, continuing to connect with the kids. They love Ninja, want Ninja and that's the evergreen-ness of animation.

So, what drove you to creating original homegrown content?

Three things, actually. One, the competition was doing it. Turner was running Chhota Bheem on Pogo. Two, it was about looking at the available supply of content to acquire and how much we could localise and how much we couldn't. Three,

Photographs by Yashpal Bhagat Singh

we thought we must develop our own intellectual property because that enables us to nurture the franchisee. In 2011, we decided on local content and in 2012 we launched Motu Patlu.

Why Motu Patlu?

Motu Patlu connects with the kids and parents. Parents read them in Lotpot comics so it often happens that the parents and kids both sit together and watch the series. What we did was to take characters from the comic and put them on TV. Of course, we styled the show and told it in a manner which a kid of today can relate to.

It was a big risk because though this is a show targeted at kids there is no child protagonist. The risk paid off - revenue and viewership that we get from this IP can easily run an entire channel. We did not restrict Motu Patlu to TV episodes and TV movies. There are mobile games, merchandise and we took it to theatres and did a theatrical release too last year.

Now that you have multiple original shows, how important is it to differentiate one from the other? How has the original content creation phenomenon changed the industry?

It is important to play across different genres in the kids' space. If you see our originals, Pakdam Pakdai is a chase show, Shiva is a good-over-evil action comedy show, Motu Patlu is about Furfuri Nagar at the heartland of India, and the latest one from us Gattu Battu is a detective show with blend of comedy. The IP creation has enabled localisation to take over and has enabled us to create a sustainable ecosystem.

How do you fuel the growth of that original show?

Creating a show is not enough, you need to 'tangibilise'. You need to enable kids to touch and feel the characters. So we have mobile games involving our characters, we have merchandise, we arrange meet-and-greet sessions across malls and other high footfall areas with our characters. I will like to state a very recent incident - 'Why not,' we asked ourselves, 'consider Rakshabandhan as Surakshabandhan and tie a Rakhi to everybody who protects us - from the nanny to the security guard in the building to the cops in the city?'

We started that and took it to the extreme and reached Wagah Border to celebrate Surakshabandhan and tie Rakhis to the jawans. We thought we would take 'Dora' to the border, because she is the explorer who likes to travel. We got a formal request from the jawans who wanted us to send Shiva along. That was music to

my ears and we said sure. That shows Shiva's value in the society. These characters have donned a celebrity status which I thought was only privy to Bollywood stars.

From a marketing point of view, who is the target?

There are kids, there are parents and there is the advertising community. The challenge for us is to reach out to all of them. We often had to create different marketing campaigns for different targets. As a broadcaster, it is important for me to have the gatekeeper's permission and trust. If not, I could get written off. So if you see the kind of things we do, when we launched Gattu Battu we painted two local trains in Mumbai, we did 3D floor paintings in high footfall areas. Recently there was a strawberry festival in Bandra and my marketing team came and told me that Dora would be there exploring the festival. When I asked how that would help, they replied that there will be a lot of kids coming with their parents and we can interact with both.

You deal with expensive content and an under-indexed industry. Is it profitable for you?

We are a profitable business and contribute to Viacom18's revenue significantly. That's because we always made sure that we keep the cash bell ringing. Ten years back, the kids' category was 1 per cent of the total ad-pie. Today, it is between ₹500 and ₹600 crore - about 3 per cent of the total advertising pie. We are still under-indexed because we are about

6 per cent in terms of viewership.

How do you make money?

Our ad sales are growing at 20 per cent year-on-year - not only because of an increase in slot rates but also because of the kind of integrations and partnerships we do. We integrate brands in our stories where the

We see a lot of non-kids brands associating with us, like Dabur, Samsonite, VIP, Amazon, Flipkart.

Where does the industry need to invest at this point of time?

I think it needs to invest on quality content creation. We refuse many pitches because they do not match the standards we want on our channels. We need to organise workshops and jam about content creation so that we can offer kids quality content.

We have seen Star Launching a free-to-air (FTA) sports channel. Are you planning one for kids?

Forty per cent of our ratings come from rural so we have our presence there. Since kids content has a huge shelf life it is difficult for me to put content from pay channels on FTA as well. If I have to do FTA with original FTA-only content then I will face a challenge to monetise it because the cost of content is high. If monetisation becomes as lucrative as it is in pay we might evaluate an FTA launch.

What would you like to see happening in the kids broadcasting space?

I would like to see more quality content, see subscription revenue grow significantly. A really sweet spot would be to have 7 per cent ad spend share for the 7 per cent market share. I am happy with the growth of merchandising. The Peppa Pig stock in Hamley's, for instance, sold out in 10 days. Soon we will be in a scenario where 15-20 per cent of the revenue comes from merchandising. ■

anirban.choudhury@afaqs.com



"It's important for me to have the gatekeeper's permission and trust."

characters use them. You will see Motu Patlu having Horlicks. We sell at a premium rate throughout the day, there is no non-prime time rate in my channel because kids watch content at any point of time. We are taking baby steps in merchandising and licensing and soon that will be a significant contributor in the mix.

Do brands that advertise on Nick always target kids?

Kids play a vital role in decision making - you want to buy a phone, you discuss with your kids, you want to buy a toothpaste they have a say...

GUEST ARTICLE

The Popularity Stakes

This month's list features **four long format advertisements that encapsulate emotions brilliantly.** By Subrat Kar



The most important part of advertising in India is to understand your audience and captivate them with well-written

storytelling. This is the reason why there are four long format advertisements in this list and each has captured emotions brilliantly. In terms

of product offering and discounts, July saw a couple of new car launches from Skoda and Hyundai, and e-commerce brands lured customers with their

mid-July blockbuster sale/discounts. So, here are the top 10 most-watched Indian ads on YouTube for the month of July.

A cut above: The top 10 ads in July

1. Amazon: Tufani - #MomBeAGirlAgain

Relaunching their 2016's viral ad campaign '#MomBeAGirlAgain', Amazon captures nostalgia in their two different short films like no other brand did before. This new rendition proves that emotions don't hinder decisions of customers but constitute the foundation on which they're made. This advertisement is not only the most viewed advertisement for the month of July but also the most liked ad on this list.

Total Views: 13,728,538

Likes: 18,920

Dislikes: 8,489

Run time: 3:08



2. ShopClues Super Bargain Sale

ShopClues left no stone unturned for their 'July Super Bargain Sale' with up to 85 per cent off. Offering quality checked products under home and kitchen, lifestyle and electronics from July 8 to 16, this advertisement generated more than nine million views with more than 7,000 likes.

Total Views: 9,226,095

Likes: 7,499

Dislikes: 8,617

Run time: 0:10

3. Samsung Galaxy On Max - Bring Alive The Dark

The Samsung Galaxy On Max smartphone was launched in July 2017. This device is much more than what we could expect from brand Samsung for an affordable price range. Also, you can pay bills with the innovative Samsung Pay Mini that's pre-installed in the device.

Total Views: 8,239,491

Likes: 13,600

Dislikes: 6,720

Run time: 0:44

4. The New SKODA Octavia TVC - Showroom

The New SKODA Octavia takes a dig on SUV users in the subtlest way one can imagine. Instead of showcasing a sleek product shoot with all the razzmatazz; this

advertisement showcases how anyone can be easily influenced with the term SUV without looking at the features.

Total Views: 7,361,223

Likes: 10,210

Dislikes: 6,302

Run time: 0:40

5. Quaker Oats: #FuelForTheRealFit - Play School Teacher

Quaker Oats is all about healthy breakfast that comes with soluble fibre beta-glucan, which has numerous health benefits. For their new campaign, Quaker Oats takes a fresh approach by redefining the idea of 'real fit.' Quaker's new 'Fuel for the Real Fit' campaign showcases the lifestyle of a play school teacher named Ayesha Merchant featuring brand ambassador, Chef Vikas Khanna.

Total Views: 7,104,165

Likes: 14,053

Dislikes: 6,597

Run time: 2:48

6. Hyundai | All New Xcent | Taste Of Luxury

The 2017 version of the Xcent revisits the drawing board to reveal a design that seems much more in tune with their current

audience. This advertisement shows how its features, and new design deserves attention.

Total Views: 6,972,261

Likes: 93

Dislikes: 82

Run time: 1:00

7. Myntra Blockbuster Sale! 50-80 per cent OFF. Last Day Today!

The end of season sale gets better with each passing season. More than 1,800 brands participated in this three-day blockbuster sale offering lucrative discounts.

Total Views: 6,777,571

Likes: 5,989

Dislikes: 5,407

Run time: 0:06

8. Amazon: Gudiya - #MomBeAGirlAgain

It's hard to ignore the fact that both short films for Amazon's #MomBeAGirlAgain campaign ended up here in this list of top 10 ads for the month of July. In this ad, a 50-year-old woman's retirement party takes a surprising turn when her friend lands up at the party with a huge gift. This heart-warming film encourages the viewers to help their mothers relive their childhood

dreams.

Total Views: 6,473,296

Likes: 591

Dislikes: 142

Run time: 2:20

9. Cadbury Dairy Milk - #RealDosti

With Friendship Day around the corner, Cadbury Dairy Milk urged viewers to set aside their phones and embrace real connections and real Dosti this Friendship Day.

Total Views: 6,419,976

Likes: 139

Dislikes: 69

Run time: 0:20

10. CloseUp presents Paas Aao

We all remember the classic catchy jingle of one of CloseUp's most successful campaigns called "Paas Aao Na." Originally sung by Sona Mohapatra in 2009, this new version is even a bigger hit with more than six million views.

Total Views: 6,024,228

Likes: 23

Dislikes: 8

Run time: 0:34

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

NOTE -

All the stats here are updated on August 1, 2017.

- Only advertisements launched in July of 2017 are considered.

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

- The overall audience sentiment that is mentioned below each advertisement is based on - the number of views, likes, dislikes, watch time and comments.

WAGGA WAGGA

Foreign Twist

A look at the four new ads of AGRL's new cooking oil range, crafted by DDBMudra. By Sankalp Dikshit



A layman may confuse Wagga Wagga with some nineties Bollywood song starring Govinda; someone a little more learned may associate it with the Australian city in New South Wales. However, for us Wagga Wagga stands for the recently launched cooking oil range by Agro Global Resources (AGRL).

The ad campaign which has four short films to its credit, introduces us to the 'Australian bahu', Lucy Kaur, who in a witty fashion wins over her new desi in-laws by singing the miracles of the Wagga Wagga range of cooking oils. The one-minute-long ad, along with three 20-second ads, presents a humorous situation wherein the Indian in-laws are bowled over by the Australian oil's wonders. The brand has forayed into the Indian market with four cooking oil variants — Wagga Wagga Diabetes Care, Wagga Wagga Heart Care, Wagga Wagga Sautés & Salads and Wagga Wagga Superfry. As the names suggest, each variant tackles a different health concern.

However, what caught our eyes was the in-your-face advertising around the idea of this oil being Australian. A quick look at the brand's website and one can easily gauge the emphasis on the Australian connect. In today's day and age when an Indian brand such as Patanjali is riding high on its Indian roots, when even a multinational consumer goods giant such as Unilever has to attach a 'Hindustan' to its name in the Indian market; doesn't it then become a risky proposition to blatantly communicate the brand's non-Indianness?

In order to clear our predicament, we got in touch with Sujay Naik, project director, Agro Global



"The brand's USP is its source story. It's not just a product window spiel when the brand boasts of being grown in the healthiest of ways."

RAHUL MATHEW

Resources, to understand, why is it so important to shout out the Australia angle? He says, "Consumers in the edible oil category are not buying products because they are or are not 'Indian'. There surely are categories where this is the case; and potentially brands can try to use this point as differentiation. For Wagga Wagga, delivery of health in a natural and chemical free manner is the core element. The Australia association does two things — a strong connotation of health (Australians symbolise healthy living) and lending credibility for the pollution free, all natural product range. Wagga Wagga being a real place and not a figment

of a marketer's imagination, is more authentic and strengthens the brand's credibility. The story of the ad is quintessentially an Indian story of a young (foreign) 'bahu' trying to become part of her new family. What better way to connect with housewives, young and old, than with a story that resonates in their hearts?"

Given the 'sarson ke khet' and rural setting of the ads, one can easily conclude the target audience to be rural India. However, that's not quite the case here. Naik tells afaqs! Reporter that the desire to consume healthier options spans across India, by both geography as well as setting (rural and urban). But clearly that cannot be the case with the brand's olive oil range that one assumes to be an urban phenomenon. "Olive oil penetration has been growing at a rapid pace over the last several years, although Extra Virgin olive oil in

need to be scared any more."

Fair enough! However, isn't it ironic that a Noida-based company (AGRL) is promoting its USP to be the 'Australian Lucy'? Mathew informs afaqs! Reporter, "The brand's USP is its source story. It's not just a product window spiel when the brand boasts of being grown in the healthiest of ways. Healthy seeds, healthy methods and in the healthy environs of Wagga Wagga. It's a rather relevant conversation these days, when the quality of what goes into what we eat is such a concern. And that's what we wanted should come out loud and clear in our communication."

A couple of years back, we did a story on the 'Firangi Fundas' through which we tried to decode the reason behind ad makers' obsession with casting foreign models in Indian ads. Experts unanimously agreed that despite their white skin, these models

The brand has forayed into the Indian market with four cooking oil variants.

particular, is still primarily an urban product," adds Naik.

In the cooking oil segment, we have seen a string of ads that scare you into buying the product. However, the new Wagga Wagga ads, which have been crafted and conceptualised by the DDBMudra West, utilise humour to convey the message. Rahul Mathew, national creative director, DDBMudra Group, explains, "Diabetes and Cholesterol are today's lifestyle diseases. So, the only way to manage them is through changes in your everyday habits. And we wanted to be a change that is embraced with a smile, not out of fear. A person who has diabetes or has a family history of the disease, doesn't

have an Indian connect owing to the dark hair. So, blonde models were out of order. However, times seem to be changing. "So, to have Lucy as a protagonist is not to make any point about western superiority or to be gimmicky. She stands for the Australian heritage of the brand and also personifies how effortlessly she and the brand can adapt to the ways and needs of an Indian household," clarifies Mathew.

The launch campaign is a 360 degree campaign with TV, print, radio, digital, activation and point of sale visibility. The cooking oil which seems to be an elixir to dreaded health problems has canola at the base of it. ■

sankalp.dikshit@afaqs.com

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- + **FACE TO FACE** / Raghav Bahl: reviewing The Quint experience
- + **FACE TO FACE** / Gautam Sinha: the transformation at Times Internet
- + **Plus, 7 content entrepreneurs talk about their start-up experience**
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 - Vinay Singhal, **WittyFeed**
 - Shivendra Gaur, **Rocket Post**
 - Vignesh Vellore, **The News Minute**
 - Suchita Salwan, **Little Black Book**
 - Rohin Dharmakumar, **The Ken**
 - Sattvik Mishra, **ScoopWhoop**
- + **PANEL** / Fake! The strange new phenomenon and where it is heading
- + **PANEL** / The content-technology relationship: it's complicated
- + **PANEL** / The possibilities in pay
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GIF

Marking an Occasion

ScoopWhoop and Dentsu Webchutney come together for GIF, a 30-year-old image format. By Sunit Roy



Graphic Interchange Format, popularly known as GIF, has come a long way. What started as an image format with lossless data compression that made images smaller in file size 30 years back, has now become a form of visual shorthand — a language that draws on culturally resonant moments to communicate the full range of human emotions in just a few seconds. This language is far more expressive and expansive than modern day shorthand such as, ‘LOL’, ‘ILY’ or ‘OMG’.

As a tribute to GIF, ScoopWhoop

launched a month-long campaign to celebrate the 30th birthday of the image format on June 15, 2017 — the day GIFs turned 30.

Conceptualised by Dentsu Webchutney, the campaign was carried out on Facebook and Twitter using ‘#30YearsOfGIF’. A campaign microsite was also created which showcased all 30 GIF.

Talking to afaqs! Reporter about the initiative, Gurbaksh Singh, chief creative technologist, Dentsu Webchutney, says, “Today, most events are showcased through GIFs. The brief was pretty simple

and straightforward. Being an internet media and news company, ScoopWhoop uses GIFs to connect with its audience. Hence, as a tribute to this digital art form, they wanted to celebrate the 30th birthday of GIFs.”

The ‘30 Years of GIF’ campaign showcases major events of the past 30 years — such as the fall of the Berlin Wall, Nelson Mandela released from jail, terrorist attacks on World Trade Centre, launch of Facebook and many more — through 30 interesting GIFs. These were no ordinary GIFs. For every GIF a new miniature

installation was created mechanically and programmed to play in a loop. Then they were filmed.

“The key events were decided after a painstaking process. We did a lot of deliberation before arriving on the final list. The events were chosen on the basis of their impact on our lives. Technology, movies, pop culture, global events were a few categories from which the most historic events chosen. Just like GIF shaped the world we live in, most of the events on the list too changed the world,” Singh explains. ■

sunit.roy@afaqs.com

COKE

On a New Journey

Coke tries out ‘brand journalism’ and brings e-magazine ‘Journey’ to India. By News Bureau

Recently, Coca-Cola India announced the launch of ‘Journey’, a digital magazine.

Says the brand team in a press release, “The previous website is now succeeded by a dynamic and multimedia-rich responsive digital platform that shares Coca-Cola stories in an interesting and engaging manner...”

The note goes on, “...Coca-Cola India’s Journey is on a mission to unravel untold editorial gems from the world of Coca-Cola in India and elsewhere. This valuable digital property maintains a fine balance between great user experience, simple functionality, and easily discoverable compelling content.”

The content comprises articles, infographics, blogposts, pictures and videos.

“The home page lists various sections containing brand-related information, opinions, stories about the lives of people and communities



that the company has touched and much more. It also contains a section on the rich heritage and remarkable history of the company. Then there are top songs from Coke Studio, behind-the-song stories, and quite a bit that fans would like to know about their favourite Coke Studio artistes. What’s more, there are fun facts and amusing trivia about the company and its loved brands. Plus there are recipes that can be tried using quality products

from the company,” says the brand team.

Though new in India, the brand has explored this digital magazine format across other markets in the past. “Over the last three years, the Journey family has grown to 20+ sites, spanning more than 30 countries around the globe and 14 languages. These country and regional sites share a similar look-and-feel with our flagship site, but are published in the local language and produced by local Coca-Cola communications teams for local readers,” says the team in a recently published article on its e-magazine.

In the same article, under a sub-head titled ‘The Indian Journey’, the copy reads, “After launching in over 30 countries, Journey has come to India in 2017...”

The article goes on, “Journey was originally a quarterly internal magazine the company published from 1987 until 1997... Journey’s people-driven feature stories, professional photography and glossy, high-end production made it a hit with associates worldwide in the pre-Internet era...”

When the time to re-launch the brand’s official website came, “Coke’s digital communications and social media team decided to bring back the name as a modern version of the original concept.” ■

feedback@afaqs.com

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: Senior Media Planner
Company: Vermillion Communication Pvt Ltd
Profile: Monetization of media investments to deliver maximum ROI for TV, print & radio campaigns. Creating TV / Print / Radio plans on day-to-day basis for clients within the specified.
Exp: 5 to 10 years
Location: New Delhi
Email: hr@vermillion.net.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 like 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: Sr. Visualizer
Company: Addnectar Solutions Pvt Ltd
Profile: 4-6 years of experience as a visualiser in 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: The candidate must have knowledge of print and designing softwares, and is passionate about delivering solutions. She / he is required to create 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.
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 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: Manager – Business Development Celebrity Management & Solutions
Company: MATES – Entertainment unit of Madison Communications
Profile: To approach pan-India clients across categories for brand endorsers of the exclusive artists. Reaching out to maximum clients and meeting relevant brands across the country. Giving relevant solutions to brands for celebrity usage. Annual sales targets given for endorsement sales.
Exp: 4 to 6 years
Location: Mumbai
Email: careers@matesindia.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 out of 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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New campaigns across television, print, out-of-home and digital media.

VIDEOS



AMAZON

This year, the online shopping website, has extended their #DeliverTheLove campaign, which attempts to communicate that while they can deliver anything a user wants, but nothing is more precious and memorable than meeting your sibling on Raksha Bandhan in person. The film revolves around an elderly woman, preparing to meet her brother, who is going to come to her place for Raksha Bandhan.

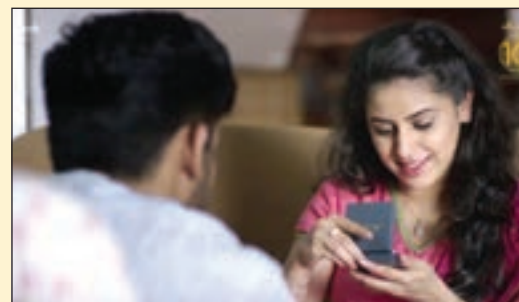
Creative Agency: Ogilvy & Mather



BLUESTONE.COM

Online jewellery brand, Bluestone.com has recently released a new TVC, 'Jewellery Comes Home', featuring Alia Bhatt. This is the first time that the brand has roped in a Bollywood celebrity. Dharma 2.0, the ad production house from the stable of Dharma Productions, which started in October 2016, has produced the film. The film has been directed by Shakun Batra (director of Kapoor & Sons and Ek Main Aur Ekk Tu).

Creative Agency: Contract Advertising (Delhi)



RELIANCE JEWELS

This August, Reliance Jewels completes a decade-long run, and celebrated its 10th anniversary on August 15. As an attempt to capture special moments from the lives of its customers, the brand launched with its first video, '#ReshmaThakursMemorableMoment', on the occasion of Raksha Bandhan, with the tagline '10 saal. Unginnat pal. Har pal anmol'. The ad film captures the bond between the sister and brother.

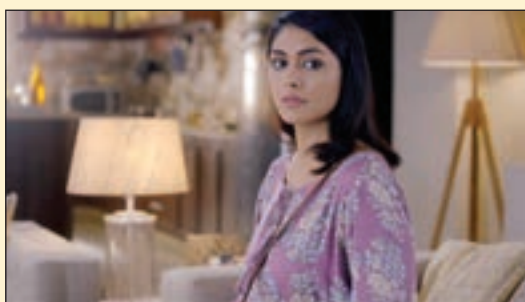
Creative Agency: Kaleido Communications



LAVA

The mobile handset brand has launched a new campaign on the occasion of Raksha Bandhan. The film keeps rolling like any other commercial till the sister is seen performing the customary ritual. But rather than 'tying' the rakhi on her brother's wrist, she tags the rakhi on like a war medal on his pocket. It's only then one discovers that her brother, an army personnel, has no arms. The film ends with a message: 'Lava believes, some relationships never let you down'.

Creative Agency: Soho Square



FORTIS HEALTHCARE

A middle-aged woman refusing to meet a young girl selected by her son may be the most clichéd plot of any Hindi movie or ad. However, that is not quite the case in the new Fortis ad. The ad, which aims to create awareness about organ donation, is surprisingly not focused on the organ donor. In fact, the three-minute plus long digital film addresses the psychological dilemma that loved ones go through when someone near and dear donates his/her organ/s.

Creative Agency: Color Features of India



VODAFONE

Vodafone has released an ad film on the occasion of Friendship Day. Titled '#LookUp', the campaign is based on what is currently happening in the real world — how people have come closer through a virtual window, where they love, laugh, dream, follow, like and converse through mobile phones, ignoring these actions and emotions in person. Hence, the brand is urging viewers to put their mobile phone aside and spend time with their near and dear ones.

Creative Agency: Ogilvy & Mather

PRINT



PETER ENGLAND

Aditya Birla Group's Peter England has released a new print ad that aims to introduce brand's 'Oxygeans', which are eco-friendly in nature since they are made using 80 per cent less water. The ad mentions that the new range of jeans start at a price of ₹1,999. Peter England's tag line, 'Be Everything You Love' is also present at the top right corner of the ad.

MIRROR NOW

Times Network's news channel, Mirror Now has come up with a new print ad. The ad features Faye D'Souza, executive editor, Mirror Now. The ad claims to be a news channel that fights for the rights of common citizens. This ideology is also reflected in the brand's tag line which reads, 'YOU.FIRST'. Previously, the news channel has released multiple print ads that revolve around similar theme and follow the same pattern.



HAIR & CARE

Marico has released a new print ad for its hair oil brand, Hair & Care. The newly-launched hair oil product has fruit extracts and the same is advertised by brand ambassador Shraddha Kapoor. The ad reads, 'Oil meets fruits, nourishment meets excitement'. The ad also mentions the two variants namely, 'Olive, Mosambi & Green Apple' and 'Orange, Anaar & Strawberry'.

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>> MOVEMENTS/APPOINTMENTS <<

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

MARKETING

Kellogg India

Kellogg India has appointed **Mohit Anand** as managing director for its India and South Asia business. Anand succeeds Sangeeta Pendurkar who resigned after a six year stint at Kellogg India. Mohit will also be a member of the Kellogg Asia Pacific leadership team.

Visa

Manmeet Vohra will be joining Visa as marketing head, India and South Asia. She was earlier working with Starbucks India as director, marketing and category. Vohra will be based in Mumbai.

MG Motor India

Pallavi Singh, former director, marketing, Harley-Davidson India, has joined MG Motor India, the fully-owned subsidiary of China's largest auto firm SAIC Motor Corporation. In her new role, Singh will work as the marketing head of its India operations.

PAYBACK India

PAYBACK India has appointed **Gautam Kaushik** as the new chief executive officer (CEO). He will be replacing Rahul Rana, former CEO and MD of the company. Prior to joining PAYBACK, Kaushik was working with American Express as VP and chief financial officer. He will be based in New Delhi.

Bata

Bata India has appointed **Sandeep Kataria** as the country manager for the Indian sub-continent. Earlier, he was chief commercial officer at Vodafone India. Kataria will be reporting to **Rajeev Gopalakrishnan**, who has been elevated

as president of South Asia. Gopalakrishnan will be based in Singapore, and will be responsible for India, Bangladesh, Sri Lanka, Indonesia, Australia and New Zealand markets.

Hindustan Coca-Cola Beverages

In a recent announcement, Hindustan Coca-Cola Beverages has elevated **Dinesh Jadhav** to executive director and head of supply chain. He succeeds Sanjay Sharma, who after serving the company for almost 19 years, has decided to pursue opportunities outside the organisation.

Walmart India

Walmart India, a wholly owned subsidiary of Walmart Stores, has appointed **Devendra Chawla** as executive vice president and chief operating officer. Chawla will lead merchandising, marketing, and omni channel functions for Walmart India's cash and carry business and will report to Krish Iyer, president and CEO, Walmart India.

GE Healthcare

GE Healthcare has appointed **Nalinikanth Gollagunta** as president and chief executive officer, India and South Asia and managing director, Wipro GE Healthcare, effective August 2, 2017. Gollagunta joins GE Healthcare from CISCO where he was the country head and MD, enterprise sales - India and SAARC region.

Chrome Data Analytics & Media

Ashok Venkatramani, former CEO of ABP News Network, has joined Chrome Data Analytics & Media as consulting director. In his role, he will be working closely with the group's leadership

DIGITAL

Amazon India

Amazon India has confirmed **Nitesh Kripalani's** resignation as director and country head, Amazon Video India. Meanwhile a source close to the development informs afaqs! Reporter that Vijay Subramaniam who recently joined the organisation as director content, will be the interim boss till a suitable replacement is found.

Zirca

Zirca, a global digital solutions company has announced the joining of TAM India CEO, **LV Krishnan**, as an independent board of director. He will continue his current responsibility with TAM India, and work closely with Zirca's board members — Neena Dasgupta, CEO and Karan Gupta, managing director.

team. He will be based in Mumbai, and would be equally involved with the Delhi team.

Axis Bank

Shikha Sharma has been re-appointed as the managing director and CEO of Axis Bank for a period of three years with effect from June, 2018. Sharma has more than three decades of experience in the financial sector, having begun her career with ICICI bank in 1980.

Fiat Chrysler Automobiles India

Fiat Chrysler Automobiles India has appointed **Raghavendra Kulkarni** as head of after sales operations. He will be part of the FCA India leadership team and will report directly to Kevin Flynn, president and managing director, FCA India.

MEDIA

Madison Media

Madison Media has announced two senior level appointments to its digital leadership team. **Shobhit Gaur** joins the agency as head of north digital and **Sandeep Prabhudesai** as south digital and analytics lead. Gaur comes with over 11 years of experience in digital media having worked across a range of companies such as Starcom, IPG and GroupM. He will be overseeing the North operations of the agency and has the mandate of enhancing its product offering. Prabhudesai too comes with 11 years of experience in analytics and digital marketing. He was previously working with MEC on Flipkart business.

India TV

India TV has announced that **Hemant Sharma**, director, news, has decided to take a sabbatical from his career. Confirming the

news, Sharma says, "I have decided to take a sabbatical from my long career for my first love of writing, but I will always be available to India TV."

Rajat Sharma, chairman, India TV, says, "Hemant has had a long journey with India TV and our best wishes are with him, always".

India Today

Veteran in the news broadcasting business in India, **Ashish Bagga** has stepped down as the chief executive officer of the India Today Group. The group runs couple of news broadcasting channels Aaj Tak and India Today and also has significant presence in Print (India Today, Business Today).

Aroon Purie, editor-in-chief India Today Group, informed employees about Bagga's resignation through an internal communication. He appreciated Bagga's effort over the last 15 years.

ADVERTISING

What's Your Problem

What's Your Problem Brand Solutions has appointed **Ruchita Zambre** as creative director — art. Zambre, will head a group with a set of accounts and will report in directly to the founding team at WYP.

PointNine Lintas

PointNine Lintas recently announced the first set of names in its leadership team. It's a lineup of senior domain-experts that will work with Vikas Mehta, CEO, PointNine Lintas. **Ameer Ismail** has been named chief growth officer, **Sumanta Ganguly** takes on the role of national director - digital marketing and transformation and **Sriharsh Grandhe** will be national director - consumer engagement.

Contract Advertising

Contract Advertising has appointed **Subho Sengupta** as the executive

vice-president (EVP) and GM of Contract Delhi. He joins from J Walter Thompson where he spent the last four years.

Law & Kenneth Saatchi & Saatchi

Tushar Pal has joined Law & Kenneth Saatchi and Saatchi as executive creative director. He will be based out of the Gurugram office of the agency.

Hyperspace India

Hyperspace, the retail arm of Posterscope Group India, part of Dentsu Aegis Network, has elevated **Arti Singh** to vice president. In her new role, Singh will be responsible for Hyperspace's end to end service sphere, providing comprehensive retail and shopper marketing solutions to clients. Singh will focus on portfolio expansion for agency's clients in a variety of sectors.

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PRINT



DIGITAL



APP

12 MARKETING HACKS ABOUT DELHI PRESS MAGAZINES

- 1** Delhi Press publishes **33 magazines** in **10 languages**, with a reach of **2 crore**.

Yes! That's almost 10 percent of total market of branded products and services in India.
- 2** Delhi Press runs a suite of 6 websites: **7 million users** | **16 million** page views | **6.5 min** avg web session.
- 3** **Grihshobha**, published in 8 languages, is the largest read women's publication in India, and reaches more than **30 lakh women**.
- 4** **Saras Salil**, published in 5 languages, is the largest read political and general interest magazine in India, read by more than **25 lakh men**.
- 5** **Sarita** is the oldest running socio-political magazine in the country, speaks to more than **5 Lakh influential readers** in upper income Hindi Households.
- 6** **The Caravan** is the most respected international magazine on politics, business and culture in India.
"India's best English Language magazine"
-Guardian, UK
"An absolute must read"
-The New Republic, Washington DC
- 7** **Champak**, published in 8 languages, is the most popular children's magazine in India, read by more than **30 lakh children**.
- 8** Delhi Press publishes the Indian edition of **America's largest and most popular** children's magazines, **Highlights Genies** (age 2-6), and **Highlights Champs** (age 6-12).
- 9** **Motoring World** is the oldest running auto-magazine in the country-**18 years in print**.
- 10** Two of the oldest and most iconic magazines dedicated to crime and real life stories, **Manohar Kahaniyan** and **Satyakatha**, are published by Delhi Press. For more than **five decades**, these magazines have defined the genre of crime storytelling.
- 11** Delhi Press offers the widest opportunities for **content marketing initiatives** amongst all print publishers in India.
- 12** You can make a **year long marketing plan** with a budget as low as **Rs. 20 lakh** per brand with Delhi Press magazines, that will give a reach upward of **50 lakh**.

Delhi Press group, with a portfolio of 33 magazines in 10 languages and a suite of 6 websites, gives you unbeatable possibilities of designing your own marketing hackathon

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For advertising contact: North - Anand @ 9810871459, Alok @ 9810332675, South - Umesh @ 9886311362, Koushik @ 9844185412 (Karnataka & Kerala), Swami @ 9003077030 (Tamil Nadu) & Daniel @ 9849578698 (Andhra Pradesh), East - Indranil @ 9830186037, West - Deepak @ 9819762622, Email- advertising@delhipress.in
For inquiries on The Caravan and Motoring World contact: Shantanu @ 9810604922, E mail- shantanu.choudhury@delhipress.in