



WHAT'S THIS WINNING SOAP MADE OF?

A look at the nine-year-old show, 'Yeh Rishta Kya Kehlata Hai', and what keeps it going.

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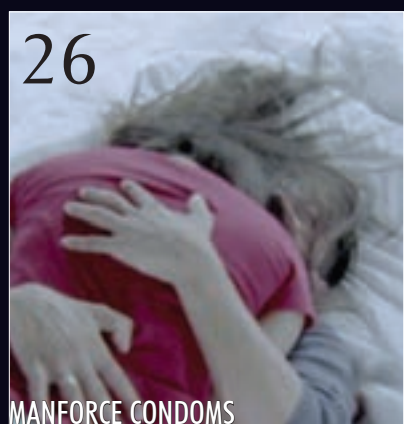
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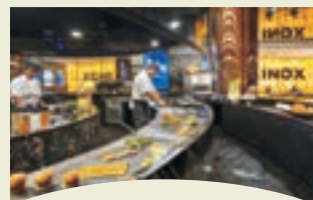
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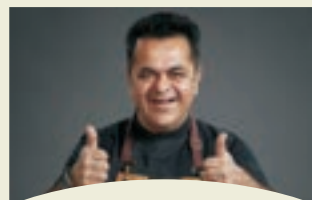
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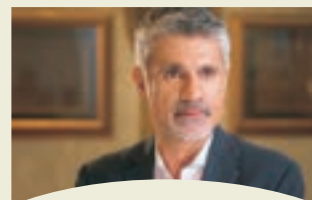
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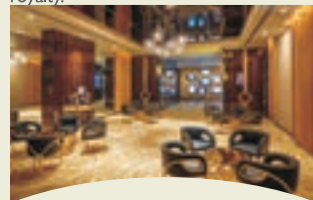
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This fortnight...



Cover stories around prime-time television shows on Hindi general entertainment channels are a delight to execute. Among other reasons, it's because they remind us that within the space we cover, parallel universes exist. While the ad-media-marketing intelligentsia is busy bashing the content for reasons galore, these shows and their makers operate in a world of their own, oblivious to the brickbats being hurled at their kind, routinely.

Recently, Star Plus' nine-year-old daily soap 'Yeh Rishta Kya Kehlata Hai' completed 2,500 episodes, a record on Indian television. On the occasion, we interviewed the 'show runner', Rajan Shahi. Little over a year back, Star Plus introduced this interesting title; today, every show on the channel has a designated show runner, a person – she/he could be a writer, creative director or, as in this case, a producer – on whose shoulders the show rests.

Rajan, who launched the show on January 12, 2009, which was when the first episode was aired, spoke to us about how the idea to create this show was born, the challenges the team faced along the way – for instance, when several key actors walked out of the show last year – and what it means to create this record.

By the way, three of the actors on the show, Hina Khan (who played the lead), Rohan Mehra and Karan Mehra, landed up in the Bigg Boss house after quitting 'Yeh Rishta Kya Kehlata Hai'. How's that for trivia?

When we interviewed Rajan, he was in Santorini, Greece, with the cast and crew of the show, shooting the next few episodes. The interview was conducted over several video calls.

Around a year back, we ran a cover story on the makers of SAB TV's comedy show 'Taarak Mehta Ka Ooltah Chashmah' when it completed 2,000 episodes. And a year before that, we ran a similar piece on Colors' popular drama Balika Vadhu when it completed 2,000 episodes.

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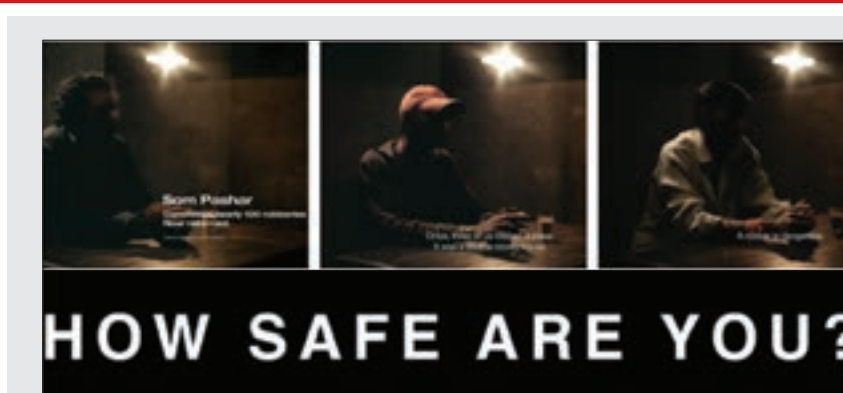
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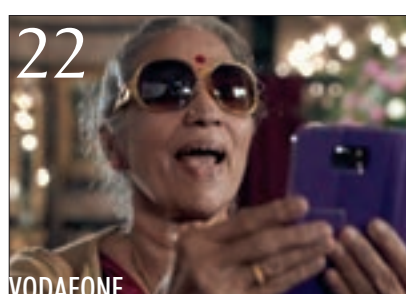
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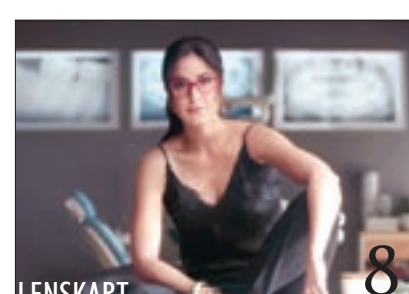
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Concept



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KARAOKE CHAMPIONSHIP



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Network



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Crayons

Foot-tapping Karaoke madness at the Hindustan Times Karaoke Championship.

Hindustan Times played host to the first Inter Agency Karaoke Championship earlier this month in Mumbai. Over 800 karaoke enthusiasts from twenty three media agencies participated in making the championship a resounding success. The finale saw an evening of toasts, entertaining music and good cheer with the finalists battling it out to be crowned as the ultimate karaoke champions! Hindustan Times extends its sincere gratitude to all the participants and agencies who made this Karaoke Championship a memorable one!



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LENSKART

Changing Perceptions

The new campaign addresses a category challenge. By Suraj Ramnath

Online eyewear retailer Lenskart.com, has recently launched its new TV campaign, '#howdoolook' featuring Bollywood actress Katrina Kaif. The ad has been conceptualised by Enormous Brands, produced by Chrome Pictures and directed by Hemant Bhandari.

Currently, Lenskart has 350 offline stores in 90 cities. The brand put up its first offline store in Delhi in 2014. Lenskart plans to add more offline stores in the near future. The brand's core target audience is male and female, 24-32, SEC A.

This is the first time that the brand has roped in a celebrity to promote itself. afaqs! Reporter asked Peyush Bansal, founder and CEO, Lenskart.com 'the reason behind getting a celeb to promote the brand'.

He says, "We have got Katrina for three big reasons, first one being that the brand has reached a certain stage where adding a celebrity can really take the aspiration in the brand to another level. Also, we are trying to penetrate tier II and tier III cities so it will be very critical, and this will help us get there. Thirdly, we have also seen that women don't see eyewear as a fashion category, especially in a market like India, and we felt that Katrina, romancing the eyewear through this campaign, can solve that problem."

Talking about the pain-point in the eyewear category, Bansal says, "The bigger pain-point with eyewear as a category is that people don't particularly think of it in a way that one would think of any other accessories; that is something we are trying to anchor. The mindset of 'chashmeesh' has a negative connotation and that is a pain-point, but as we make it more and more fun and casual, like a pair of shoes or watches, the behaviour is going to change. We have seen this with shoes; at one point there were just black and brown shoes. Now, suddenly it is normal to buy another watch, not because you need one, but because you are using it differently from the one you had earlier."

The clicking sound that's featured in the ad when Kaif is selecting a frame isn't a new concept. afaqs! Reporter asked Bansal 'if he wanted to revise it'. He says, "No. I think



"The big pain-point with eyewear as a category is that people don't particularly think of it in a way that one would think of any other accessories; that is something we are trying to anchor."

PEYUSH BANSAL

that's the strength of the brand. The last thing you would want to do is lose such an iconic recognition for the brand. Our brand is anchored around making eyewear fashionable and it is also digital. One of the key USPs of Lenskart, which no other retailer can offer, is our ability to let you try 1,000 plus sceptical designs in a matter of minutes. No other brand can do this and hence that 'click' sound is fundamentally the brands and that message for us hasn't changed in the last four to five years. It is important to stick to our message. It has all the elements of

us being a digital brand which brings out the fashion element with some fun."

Talking about the campaign, Ashish Khazanchi, managing partner, Enormous Brands and Abhishek Chaswal, executive creative director, Enormous Brands, says, "The entire process of buying glasses is not a solo one. In an online scenario, we have tried to bring out that behaviour of making the process easier. A lot of people are not sure of the glasses they are seeing online and this process makes it clear how they look on you and what is your behaviour in the offline world. You would usually take a friend along to buy glasses, so we have tried to mirror the same in the online purchase scenario through this campaign. You get to know from people you have shared with."

afaqs! Reporter asked reviewers 'if getting a celeb on board will help them generate more online sales and their take on the idea and execution of the ad'.

Anusheela Saha, group creative director, FCB Ulka, says, "I will always remember Lenskart for its 'Will you go out for coffee with me?' commercial. Not only was it hilarious but was also bang on for an idea that had to talk about the range. So, anything they do after will be tough to match. The current commercial, unfortunately, does not have the same effect on me. Though it still uses the brand's old device of clicking on frames - it lacks the zeal and the humour that the earlier commercial had. Also, the minds behind the way Katrina was used for the commercial were a tad lazy. The hammed expressions of the supporting cast are also not much



"The entire process of buying glasses is not a solo one. In an online scenario, we have tried to bring out that behaviour of making the process easier."

ASHISH KHAZANCHI

help."

She adds, "The new feature - share new looks - is an interesting one; sales might take off on its back. Though I have my doubts on how much the commercial will be responsible for that."

Speaking about the idea and execution, Saha says, "The commercial has interesting situations - a dentist's cabin as an opening scene certainly gets the viewers' attention. Katrina could have been used better. She looks like a mere prop - much more could have been done."

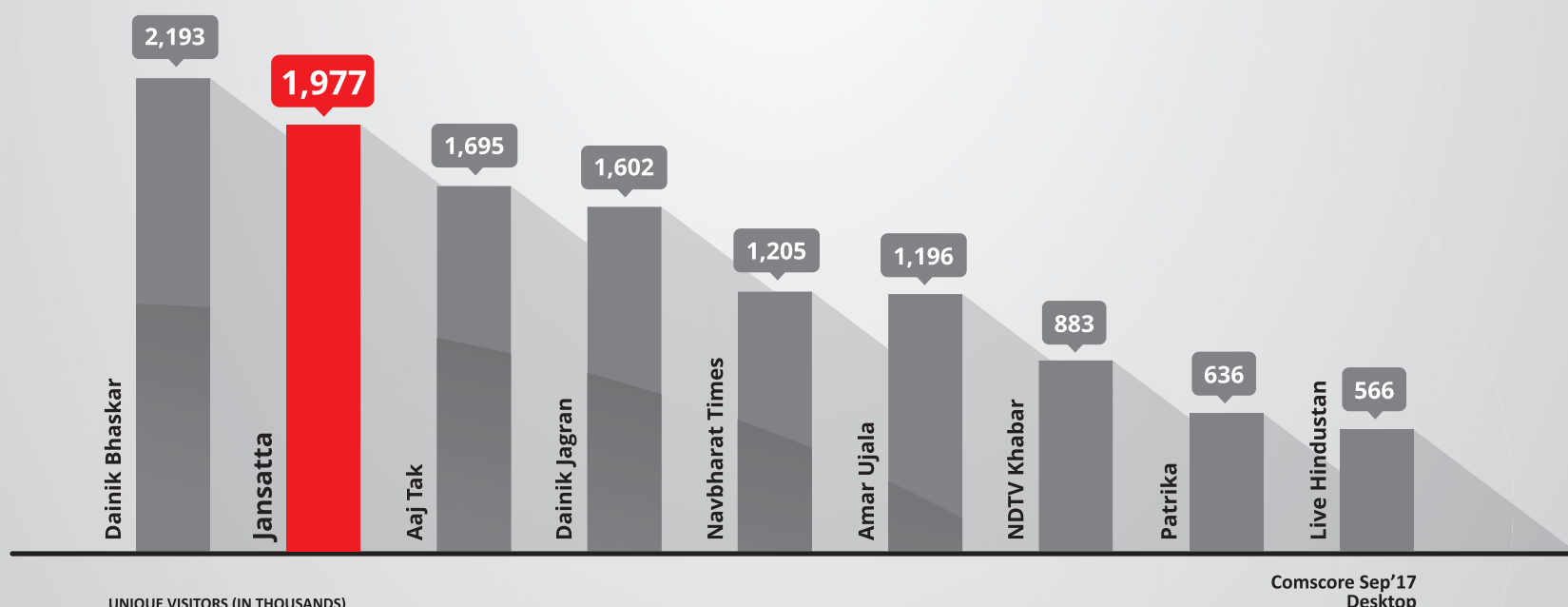
Chandrashekhar Mhaskar, vice president, Isobar, says, "The film basically says that now one can share the look with friends and family to get a vote and then buy. In the current world of social media, the audience needn't be told that. They live this way of life by default. Katrina is not adding value here and definitely won't help the sales figures go north. More so, when Lenskart's offline stores are mushrooming, people will prefer to go to the store, try different frames and quickly make a purchase since the frames are seemingly affordable. They won't bother taking pictures of different frames and sharing with others before buying." ■

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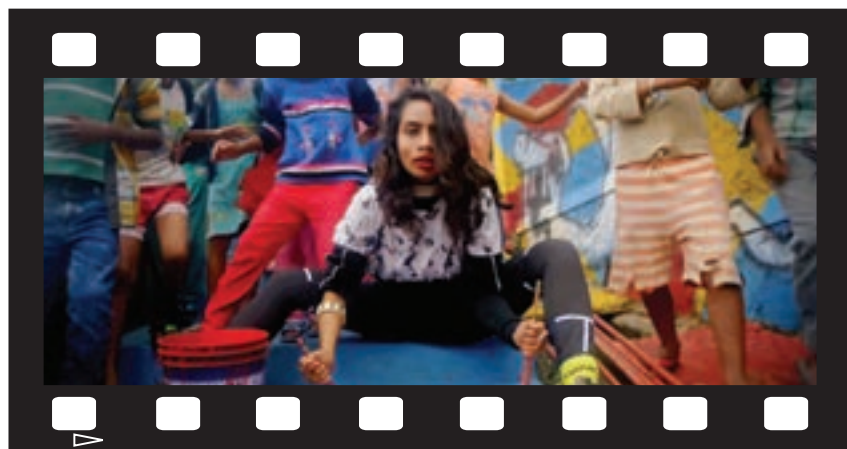
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PUMA

Brand Brings Sexy Back

The sportswear brand releases 'Suede Gully', a multi-lingual anthem, to promote its new range of footwear. By Sunit Roy and Ashwini Gangal



Dipping into India's 'gully culture' for inspiration, sportswear brand Puma (India) has created a three-and-a-half-minute-long music video titled 'Suede Gully'. As the name suggests, it promotes a range of footwear from Puma, called Suede.

Being promoted as a 'multi-lingual street collaboration', the video features eight rappers, seven street artists and 36 hip-hop dancers from Mumbai, Delhi, Shillong, and Madurai, where the film was shot over eight days. In the film, we see glimpses of a graffiti-covered local train in Mumbai, a sprayed staircase in Shillong, as well as 'street shots' from Madurai and Delhi. DDB Mudra Bengaluru has worked on this campaign.

The anthem, composed by Sneha Khanwalkar and directed by Sasha

rainbow. Our streets communicate opinions. Over time, these streets have grown to become a mode of self-expression for many."

He adds about the birth of the idea, "We recognised this resilient underground street culture bubbling under the surface and decided to amp it up and bring it to light. The stories from Indian streets are diverse in nature and authentic. Their struggle is real. To attempt showcasing these Indian streets in just one language is a sheer injustice. Hence, we opted for a multilingual approach."

Sasha Rainbow, director of the ad, tells afaqs! Reporter, "I wanted to portray the connection between the traditional aspects of our cities and their heritage, with the modern aspects of the future and counter street culture. I wanted to show how the past

The video features rappers, street artists and hip-hop dancers from Mumbai, Delhi, Shillong & Madurai.

Rainbow, is in four languages — Hindi, Tamil, Punjabi, and Khasi.

The Mukti Mohan-led dance crews feature Bengaluru-based Black Ice Crew, Shillong's Unity One, Mumbai's Beast Mode and Delhi's Higher Vision crews.

Street artists Shilo Shiv Suleman, Baadal Nanjundaswamy, Indian Artists crew, and Anpu Varkey are also part of this campaign. Rappers include Bombay's Divine, Delhi's Prabhdeep, Shillong's rap crew Khasi Bloodz, and Madurai's Madurai Souljour.

Vishnu Srivatsav, creative head, DDB Mudra South, tells afaqs! Reporter, "India has a strong street culture which has evolved over the years. Yet, it has managed to retain its

and the future can sit harmoniously together to great effect."

According to Debosmita Majumder, head of marketing, Puma (India), this ad film is a little larger than fulfilling sales objective because the backbone of this campaign is a movement of the biggest kind of street culture. "When you make a brand campaign you cannot be sure that it will have a sales impact. But what you really want is that the brand gets recognised, so that one can associate certain attributes with it. That's really the endeavour and eventually, we do hope sales improve," Majumder says.

Puma has always looked at 16-25 as its core TG and the brand will continue to do so. That's the reason



"When you make a brand campaign you cannot be sure that it will have a sales impact. But what you really want is that the brand gets recognised, so that one can associate certain attributes with it."

DEBOSMITA
MAJUMDER

the campaign has been launched on digital platforms such as YouTube, Facebook and Instagram along with radio. "For us, digital is the key medium of communication because youngsters are hardly watching TV and they are watching the content of their choice on digital and social platforms. Also, to let the tune reach a lot of people, radio becomes a very relevant medium," explains Majumder.

SPORTING THE RIGHT WAY?

Puma is not as prolific an advertiser as some of its rival brands. And any messaging on the part of the brand needs to be memorable. So, afaqs! Reporter asked the experts, 'will this piece of communication see it through for a few weeks... months, perhaps?'

Bikram Bindra, vice-president and strategic planning head, GREY group Delhi, finds the campaign to be explosive, energetic and visually stunning. According to him, this piece of work is an excellent example of the changing order of the advertising industry — this isn't a campaign or an ad.

"This is a piece of content, created on the back of unpeeling sub-cultures and marrying that with a distinct brand point of view and then bringing it alive through rich and varied collaborations. This is the kind of work that should outlive typical communication fatigue," he says.

Agreeing with Bindra, Kailash Surendranath, ad film-maker and founder of Kailash Picture Company, a film production company, says that despite being a bit long, it's very watchable, right till the very end.

"It is 'Mile sur mera-tumhara...' for the hip-hop generation because it has covered different Indian languages — Hindi, Tamil, Punjabi, and Khasi. This ad is brilliant because it has covered what young people listen to. It doesn't matter whether you understand the lyrics or not, but if you like the song, video and the action in it, then that's enough. The best part of the film is that it is very 'desi'. It's a film that presents Puma (India) and it does the job very well," says Surendranath. ■

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A 'Rishta' with Star Plus that surpassed 2,500 episodes



A look at the nine-year-old show 'Yeh Rishta Kya Kehlata Hai', from inception till date.

By Anirban Roy Choudhury

Year 2008: Household names Tulsi and Parvati were set to retire from television screens after ruling them for 1,833 and 1,661 episodes of 'Kyunki Saas Bhi Kabhi Bahu Thi' and 'Kahani Ghar Ghar Ki', respectively. Star Plus, the then No.1 Hindi General Entertainment Channel (GEC), was faced with serious competition from Zee TV and the then newly-launched Colors, from Viacom18. Rupert Murdoch's Star India, under the leadership of Uday Shankar, decided to work hard at bringing some freshness into its programming lineup to battle popular shows such as Zee's 'Pavitra Rishta' and Colors' 'Uttaran' and 'Balika Vadhu'.

Soon enough, a simple show nestled in the channel's 9:00 PM slot, called 'Sapna Babul Ka... Bidaai', one that unabashedly mirrored the blueprint of a quintessential Rajshri-produced movie (read: *Vivaah*), began making headlines. The show had a dark complexioned girl as its protagonist and simplicity as its USP.

Subsequently, taking the channel's

newfound mission of injecting freshness into its programming lineup forward, the team thought of creating another simple female-centric story for the immediate next time slot (9:30). That's how the idea of the show 'Yeh Rishta Kya Kehlata Hai' was hatched. The first episode was aired in January 2009. The show was launched with the objective of exploring the concept of love within the context of a traditional arranged marriage. Hina Khan played Akshara, the protagonist, a shy, demure, obedient daughter, who's been raised like a princess, in a traditional Marwari family. Karan Mehra played her husband Naitik.

Cut to 2017: Nine years after it hit TV screens, the show has emerged as the longest running daily in India going by the number of episodes as the parameter.

THE BEGINNING

Rajan Shahi started his production house Director's Kut in 2007 and first forayed into the cut-throat world of television production with Star Plus' 'Sapna Babul Ka... Bidaai'. "That was my first show as a producer. It did very well and became one of the top rated shows at that time," recalls Shahi. The show, in its very first week, garnered 4.7 TVR and soon emerged as the No.1 one show, both, on the channel as well as overall, in the category.

Star then decided to make the show an hour-long daily, from 9:00 PM to 10:00 PM. "For three months, 'Bidaai' ran for an hour," says Shahi.

'Bidaai' was all about simplicity and Star handed over the responsibility of complementing this simplicity with a new show to Rajan Shahi's Director's Kut. Then, in January 2009, came 'Yeh Rishta Kya Kehlata Hai' at 9:30 PM; 'Bidaai' went back to being a 30-minute show. "Extended telecast of 'Bidaai' for three months gave 'Yeh Rishta' the perfect launch pad to thrive and fly high. The show had a great opening with 5.6 TVR,"

remembers Shahi, 'show runner' as the channel puts it.

THE JOURNEY

Even after 2,500 episodes, it is the No.1 show on Star Plus and is among the top three shows in the Hindi General Entertainment space, across channels. "This is one of the biggest achievements of the show," says Shahi, adding about the ongoing buzz, "Remember, we are in a space today where there is a lot of hype around the show, leading to a temporary spike in viewership. But once the dust settles and the viewership falls, we'll still say we're running with dignity for the last nine years," barely able to keep the gratitude and pride out of his voice.

But it has not been all peaches and roses. 'Yeh Rishta' too has had its roadblocks. Shahi feels staying true to the essence of the show helped the team tide over each obstacle. While staying true to the core theme is important, so too is evolving with time. "Yes we did evolve," says Shahi, "But evolution does not mean following a particular trend or formula. We did not let our competition decide what we should do. There was a time when we saw everyone chasing one successful formula, but we didn't."

Speaking of trends, who can deny the ongoing barrage of supernatural themed shows in the Hindi GEC

'Yeh Rishta Kya Kehlata Hai' had a great opening with 5.6 TVR.

space? The makers of 'Yeh Rishta' have managed to steer clear of this apparently winning tack. But why isn't there a villain or a vamp? "We were very clear from the very beginning that no matter what, we will never play with the 'simplicity' aspect of the relationships in our show. This is a family show, something the entire family sits and watches together, and that is our strength. So, we always kept overly dramatic tracks away from the show," Shahi responds.

THE BIGGEST CHALLENGE

Not very long ago, the makers of the show faced turbulent winds. Last year, the show saw a mass exodus: Karan Mehra (who plays Naitik) was the first to leave; he was replaced by Vishal Singh. Soon after, Rohan Mehra exited the show (he played the lead pair's son Naksh). Both Karan and Rohan were participants of Colors' Bigg Boss - Season 10. Rishi Dev replaced Rohan as Naksh, but the exit that raised many an eyebrow was that of the protagonist Hina Khan (Akshara). Hina wasn't replaced; the writers accommodated her absence by adding a track in which her character meets with an accident and dies on the spot.


According to sources, there was friction between Hina and the production team. "She wanted to have a say in the amount of screen time other characters got and if things didn't pan out as she wanted, she would skip work without prior notice..." says an insider. Hina told the media she quit the show as she believed there was nothing more to add to her character.

"Well, when you're there for nine years, obviously there are ups and downs," Shahi concedes, adding, "Yes, it's true that the biggest challenge for us was last year when we had a lot of issues with the senior cast, where we were not able to live up to their expectations. Hence, we decided to place a big bet and gamble by bringing in a new story, that of Naira (played by Shivangi Joshi), daughter of Akshara and Naitik, and Kartik (played by Mohsin Khan). That was as good as launching a new show."

Did it work? "When the transition took place we were at 1.7 TVR; in two months we reached 3.5 TVR. This shows our transition was accepted by the audience," says Shahi.

Going on about the entire transition phase, he says, "I did some introspection and found that I was not very happy with way the episodes were shot. The entire quality of the show was not up to the mark. One day I sat down with my team and said, 'This is not what we stand for' and that I would rather shut the

EXPERT SPEAK		
 <p>Ashish Bhasin chairman and CEO, Dentsu Aegis Network (DAN), South Asia</p> <p>"Media buying decisions are taken on the basis of viewership trends. If the viewership is good, it does not matter if the show is 10 episodes old or 2,000 episodes old. Media buying and planning judgments are made on the basis of past trends too; longer running shows make a difference. The longer the run, the more stable the viewership tends to be. So the element of risk decreases. It becomes a safer bet for the media planner because the chances of it going down significantly are less; it's not as if a show running for 2,480 episodes will suddenly flop in the 2,481st episode."</p>	 <p>Asit Kumaar Modi founder, Neela Tele Films and producer of 'Taraak Mehta Ka Ooltah Chasmah' (2,337 episodes)</p> <p>"2,000+ any day, anywhere is a great achievement for a show, but now it has become way more challenging as viewer habits are continuously changing with the emergence of digital media. With 'Tarak Mehta Ka Ooltah Chasmah', our challenges were different from those faced by the makers of other daily shows. That's because we operate in the comedy genre and need to make people laugh. Else, we go off. Also, our primary responsibility is to stay relevant to day-to-day life. What worked well for 'Yeh Rishta' is clarity of thought and belief of the maker of the show in his team."</p>	 <p>Sunjoy Waddhwa CMD, Sphereorigins, and producer of Balika Vadhu (2,248 episodes)</p> <p>"The key to being around for seven to eight years, or for 2,000+ episodes, lies in the characters of the show and in the art of story-telling. The biggest challenge in the process is to maintain the freshness of the show; that's where the writers play a vital role. Congratulations to 'Yeh Rishta' and Rajan (Shahi). 2,500+ episodes is undoubtedly a great milestone. The characters worked very well and several of them managed to earn a lot of loyalty. Hats off to the writers too."</p>



"No channel today will let a show run if ratings aren't good. They need ratings for their business. So, yes, ratings are important for producers. It's important to me."

RAJAN SHAHI

show than carry on that way. We had the best directorial team, best post production team and were still not able to deliver in terms of quality. I was keen to identify the issues and find solutions, failing which I was willing to discontinue the show."

And that's when the team decided to hang on to the people who believed in the show. The rest moved on.

THE RATINGS GAME

Shahi is grateful to Star for not interfering with the storyline

or suggesting dramatic 'trending' tracks, even during tough times. "They never came to us saying things like, 'This show on that channel is delivering high ratings...' And that happens a lot in programming... whenever there is a dip in ratings, the channel hits the panic button and says, 'Yeh show me yeh funda bahut chal raha hai, aisa kuch daal do...'"

But that does not mean Shahi sleeps well on Wednesdays. "I too am nervous on Thursdays. No ratings, no show," he says. It's that simple. "No channel today will let a show run if

ratings aren't good. They need ratings for their business. So, yes, ratings are important for producers. It's important to me. If I want to sustain, I need my shows to garner good ratings," he says, going on to clarify, nevertheless, "But, I never let ratings decide my track. If there is a dip, I won't bring in a track which might get me short term success. That is why I have shows which have rated well as well as shows which are critically acclaimed but did not get good ratings like 'Kuch Toh Log Kahenge' (Sony)..."

2,500 AND COUNTING...

At the moment, Shahi and team are on a high. Currently, about 200 people (excluding around 45 actors) work as a unit to keep the show going. The post production team comprises about 25 people. Savouring this milestone, he says, "There's one thing I'm very proud of - the fact that majority of our writers, creative directors, editors have been there with us since day one. That's the biggest force behind our success." ■

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Just how much protection do consumers need from misleading ads?

The government has announced stricter measures to tackle false advertising. How do stakeholders assess this? By Shweta Mulki



WHAT'S A MISLEADING AD? JUST DON'T BUY THE PRODUCT... SIMPLE. SOMEONE

rightly said - 'Advertising doesn't sell, it just tells you the product is there'. In modern times, there's so much fine print; if people choose not to read it, how is the ad misleading? There's an insane amount of information. If the ad is giving you wrong information about drugs, for example, just ask the doctor. Today Indians are the most careful buyers, be it of medicines, cars or real estate.

All advertising is doing is finding amusing ways to inform. It's just a vehicle. Today on Facebook, every second post is about someone asking for recommendations and feedback on products and places. You can broad-base that to Wikipedia and a thousand more avenues. Even in smaller towns, I feel buyers are very careful with their money.

A misleading ad, frankly, is an oxymoron.



A RECENTLY CONCLUDED IPG GLOBAL CONSUMER SURVEY REVEALED THAT INDIA AND

China were two countries that trusted celebrity endorsements the most.

Obviously, this is a story of two Indias. One where brands are seeing an erosion of trust and the other where trust is still a fixed-deposit. A growing number of consumers trust only their social network. These consumers research information about products, make their own informed choices, and require very little protection as they see through false brand claims and make sure their world does the same.

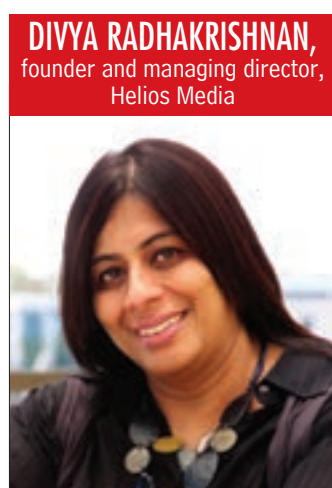
That said, there is still a large section of consumers who blindly trust brands and celebrity endorsements and it's important that we have legislation that protects them. The government's move to regulate this is welcomed. Their definition of celebrities should include online influencers as well.



AS WITH ALL LAWS IN INDIA, THERE IS A YAWNING CHASM BETWEEN PASSING AND

implementation. If, like so much of recent corporate discipline, this law can be manipulated by those close to the corridors of power, then it'll be another dampener on the already downbeat economic scene. As far as celebrity endorsement goes, star members of the government themselves endorse a whole array of advertisements that make certain claims. For example, if claims like Zero Open Defecation are proven to be false, will members of the government who featured in those ads face the same penalty as the law envisages? Will this apply to any nouveau-corporates that are widely perceived as being close to/ part of the ruling dispensation?

The consumer does need protection from misleading ads, but it should be fair and transparent rather than manipulated.



WHEN YOU ARE RESPONSIBLE FOR THE ADMINISTRATION OF SUCH A LARGE AND

diverse population base, there need to be all kinds of laws and regulations to ensure that all interests are protected. If anything is placed in a mass-consuming platform there needs to be a check on what is being conveyed.

Yes, self-regulation is the ideal way to ensure that it is taken care of in advertising, as it takes into account all the necessary rights. However, when there is a situation of millions of messages being generated periodically, where creators are not just from leading advertising companies or agencies, then it becomes critical to come up with some more stringent steps to ensure that consumers aren't being misled.

Ironically though, it is the political parties' claims that need maximum regulation.



IN THE PHYSICAL WORLD THERE ARE ENOUGH CHECKS AND BALANCES AS WELL AS

interventions when it comes to such issues, but this is completely lacking in digital. That is quite dangerous as digital allows you to mask reality more easily, whether it's a person or a brand. From a consumer angle, digital is more than 10 years old, but there aren't enough checks in this space. Even at the larger level, the internet needs to be safer. Laws were required yesterday, not today.

I do feel though, that today most FMCGs and MNCs are strict about the claims they make and go through stringent processes, whether it's beauty or edibles, because regulations are quite strict. But as long as there is no infringement of the right to speech or freedom of expression, government can provide protection and information that will help in the area of counterfeiting of drugs and medicines online.

RED LABEL

Real Stories for Video Series

The tea brand from HUL has collaborated with **The Better India**, a tech-media platform, for this series. By Sunit Roy



The dark memories of the India-Pakistan partition continue to haunt people after more than 70 years. But behind all the hatred and violence, there are a few stories of love and brotherhood that bridge the religious divide and serve as a narrative for brands to leverage 'communal harmony' as a subject for their marketing campaigns. Riding such a wave is Brooke Bond Red Label, which in association with The Better India, a tech-media platform, launched an ad campaign titled '#BreakingBarriers'.

The five-part online series that has been conceptualised and executed by The Better India, will be hosted on The Better India's channels, mainly on Facebook and YouTube. A dedicated category and microsite for the series have been created on 'www.thebetterindia.com'. Social handles are also put to use for creating a buzz about the series using Facebook, Twitter and Instagram.

Red Label has traditionally been a TVC-led brand. But things changed ever since the '6-Pack Band' campaign was launched. In fact, Red Label has started advertising aggressively on digital platforms, thereby releasing a series of long-format films (2-3 minutes) with minimal branding. Even, '#BreakingBarriers' looks more like a mini-movie and the branding comes almost at the end of the film with no mention of tea at all. So, afaqs! Reporter asked Shiva Krishnamurthy, general manager, tea - marketing, Hindustan Unilever (HUL) 'what is the strategy and thought behind this move?'

"Brooke Bond Red Label's purpose is to make the world a more welcoming and inclusive place. We are always looking for different ways to engage consumers and society at large with our purpose. Brooke Bond Red Label's 'Breaking

Barriers' is one of the ways for us to walk the talk in promoting inclusiveness," says Krishnamurthy.

The first film of the series, 'Religion of Love', is about the Mallah village in Jagraon Tehsil of the Ludhiana district in Punjab. The hamlet has a population of 10,000 with only three Muslim families. After the village's only mosque was demolished during the partition, the residents got together and rebuilt the structure. This was done so the devout from the Muslim families wouldn't have to travel more than 20 km every day to offer *namaaz*, thus setting an example of fraternity and communal harmony.

Speaking about the initiative, Krishnamurthy tells afaqs! Reporter, "Under this series, with The Better India, we'll bring forward true stories from across the country that inspire togetherness, break social barriers and pave the way for a more inclusive society."

When the creative team started researching the subject, it came across a poem written by Bulleh Shah (a Sufi saint who has followers and admirers on both sides of the border) that talks about a perfect state of harmony. They wanted to use it in the film, possibly as part of the edit, because according to them, it truly represented Mallah. But when they shared the poem with the denizens, one of the elderly came forward to sing it for the film.

Talking about the challenges of making the films, Dhimant Parekh, co-founder and CEO, The Better India, says, "We are working with real people; no sets, no make up and with barely any props. They have to envision the film the same way you see it. Their delivery can make or break a film; too many retakes can kill the moment. But once you've established a strong connection with them, there's no turning back." ■

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Titled '#BreakingBarriers', the series has been conceptualised and executed by The Better India. It will be hosted on The Better India's channels, mainly on Facebook and YouTube.

TIMES INTERNET

'Custom Profiles' Released

The re-engagement product allows marketers to match up to **125 million customers on the Colombia Audience Network.**

By News Bureau

Times Internet's smart marketing platform, Colombia, has launched 'Custom Profiles', a new product that allows marketers to re-engage their own audiences and match with over 125 million customers on the Colombia Audience Network (CAN) — India's largest and most premium content network. Custom Profiles can be leveraged across leading Indian media properties in news, lifestyle, business, sports, music, video, and more.

Speaking about the development, Gulshan Verma, chief revenue officer, Times Internet, says, "We have piloted Custom Profiles, and early results from our clients have been promising. Some clients have been able to re-engage 30 per cent of their customers on our network, while seeing an increase in transactions of up to 300 per cent. Custom Profiles is helping marketers drive better



results in a brand safe trusted environment."

Custom Profiles allow marketers to re-engage their users via content, native and video advertising. Whether it is an FMCG brand wanting recall from prior customers, or a travel app that wants existing dormant

users to try a new feature, Custom Profiles helps marketers communicate effectively and efficiently. CAN's exclusive reach across the largest digital media destinations in India, powered by Colombia's rich data, best-in-class ad technology, superior optimisation and intelligence on campaigns ensures marketers can drive high ROI and impact.

"We built Custom Profiles for high optimisation and real ROI on spending. Marketers can target audiences with relevant content on leading Indian media destinations, by leveraging our rich proprietary interest graph as well as their own data sets for optimal targeting," says Swapnil Shrivastav, chief technical officer, Colombia, Times Internet.

CAN is the exclusive vehicle for targeted advertising across leading destinations such as The Times of India, The Economic Times, Cricbuzz, Gaana, Indiatimes and more. ■

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Verma: talking digital

TANISHQ

The Woman Behind Tanishq

Meet Deepika Tewari, the lady behind Tanishq's advertising, and who is currently high on the brand's big 'Padmavati' tie-up.
By Sankalp Dikshit

Few brands are able to master the art of lacing their communication with sharp and hard-hitting content each and every time they decide to talk to the audience. Tata Group's Tanishq is one such example. The Bengaluru based brand that turned 20 this year has to its credit, some of the finest ad films in recent times. While Tanishq and Lowe Lintas' collaboration has resulted in some creatively satisfying work through the years, we at afaqs! Reporter decided to take a detour from celebrating the agency and instead speak to the lady at the helm of Tanishq's marketing affairs.

Deepika Sabharwal Tewari, vice president - marketing, jewellery division, Titan Company, on being questioned about her involvement in crafting the brand's interesting ads, candidly tells afaqs! Reporter, "Finally, the buck stops at the client only!" She explains, "A marketer will be finally responsible for approving the strategy, creatives and execution. So, to that extent, I am fully involved and I take full responsibility for all the work that Lowe Lintas and Tanishq co-create. That doesn't mean it is taking away from the creativity, ideation and inputs that the agency brings to the table. But finally, who gives the approval?"

Tewari, who worked with Ogilvy & Mather India for 12 years, says, "... At Ogilvy, we used to say, and I still believe it, clients get the creatives that they deserve. So when Lowe brings me the 'Remarriage creative', for instance - I know that they would not have even taken it to another client. They know that this is something Deepika will like and I know what brief Lowe will leap at."

Taking from that 'Remarriage' ad reference, this ad is regarded as the turning point in the brand's advertising strategy. "We may all know a divorcee or a widow getting remarried. However, it is not spoken about. And we thought that society was ready to discuss this topic in



the open. Similarly, all our other relationship ads are set in a modern context. If you look at the 'Mia' ad, we brought the whole conversation around gender bias, gender inequality. And now, many people are saying that it was refreshing to see something other than the usual male bashing or narrating a poor woman's story."

Working at Ogilvy has helped Tewari understand the dynamics better when sitting on the other side of the table. "Two things that worked for me and are part of my Ogilvy school of advertising and my Tanishq school of marketing train of thought, is consumer insight. Every creative based on a strong consumer insight, can resonate with consumers and leave them thinking. The second is that every insight is not relevant to every category or product. When you have a combination of these two things then great work happens," she informs.

Lowe Lintas, it seems, has taken upon itself to build purpose-driven ads for almost all the accounts that the agency currently holds. Even industry stalwarts have gone on record to say that ads need to solve a problem, but last we checked, the real goal of an ad was to boost sales this way or that. Exactly what you said! The purpose has to be of the service to the brand and the brand does not have to be in the service of the purpose," exclaims Tewari.

However, we can't help but wonder, how does one ensure that the burden of content is not overriding the sales purpose in the ads? Tewari explains, "We don't have a single stand per se. We are not here to make a

social change. That is the by-product of the whole thing. I am not for 'Nari' or feminism!" Tewari tells afaqs! Reporter that she sanctions content only when it works for the brand, is progressive, and leaves the consumer thinking. "... we are affecting a lot of people without saying 'Hawa badlo' and all that!" she chuckles.

In the past, Tanishq released an ad which talked about how the brand is ready for varied types of weddings. So, which is the pain-point of the brand when it comes to market penetration? "Tamil Nadu," says Tewari, "I need more love from this southern pocket. We are gaining in Andhra (East). We are loved in the North and the West too."

Jewellery market players are seen to be divided between traditional and modern brands. Tanishq is seen as a leveller. While people may appreciate the ad films, they may still buy wedding jewellery from a family-owned brand or a family-patronised brand. She says, "So, a couple of points here that I would like to make. Firstly, Tanishq is the brand for the progressive-minded Indian and that's not an age criterion but a mindset criteria. So, we have a lot of progressive 'dadis' also who say that *Tanishq se hi khareedenge*. Second point being, all young women want to buy from Tanishq and you know how parents these days laud their daughters, especially fathers. They give in and say, *theek hai tum khush ho Tanishq khareed ke*, so you must buy! So, the thought that 'I will only buy from my traditional jeweller' is getting weaker with time."

Tewari says that her argument

is supported by math as well. She elaborates, "...We are a 20-year-old brand. All women who got married 20 years ago probably bought their jewellery from Tanishq. In the next five or 10 years, they'll be the ones shopping for their children. So, then we will be their family jeweller!"

An industry cannot work in isolation; Tewari shares how the augment of the Karan Johar era of 'sangeet and mehendi' ceremonies has positively helped the jewellery business. Not just Johar, "Iconic people such as Sabyasachi (Mukherji) certainly influence the jewellery market," adds Tewari. Speaking of which, the brand has collaborated with the upcoming historical drama film, Padmavati. Tewari believes that movies are eternal and with this association, Tanishq too will be remembered forever. "For generations, when people are going to see this movie, our jewellery will be there in every frame," is how Tewari puts it.

But apart from nostalgia what exactly is in store for Tanishq on the business front with reference to Padmavati? Tewari elucidates, "Whatever Bollywood wears, becomes a trend. Heritage jewellery is anyway going to become a trend now thanks to Bhansali. So, why should we not gain from the wave which he is going to create? From a business point of view also, the ROI works out very well."

And that's not all! The Padmavati 'gain wave' has begun for Tanishq, "I have already built my fortunes with this film by cashing it on Diwali! We are probably the only jeweller that grew this festive season. We had double-digit growth! Everybody made large offers while we had Padmavati," shares Tewari. ■

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GODREJ LOCKS

Thieves Advise

The brand launches a digital campaign titled '#HowSafeAreYou.'
By Suraj Ramnath

Godrej Locking Solutions and Systems has recently launched a three-film digital campaign titled '#HowSafeAreYou.'. It has been created by Whyness Worldwide, produced by Blue Drop and directed by Nikhil Mahajan.

In the videos former robbers talk about how they used to break into homes. The idea is to create awareness around safety. The product branding is subtle; the product is displayed at the end of each of the three videos, along with a super that reads 'Issued in public interest'.

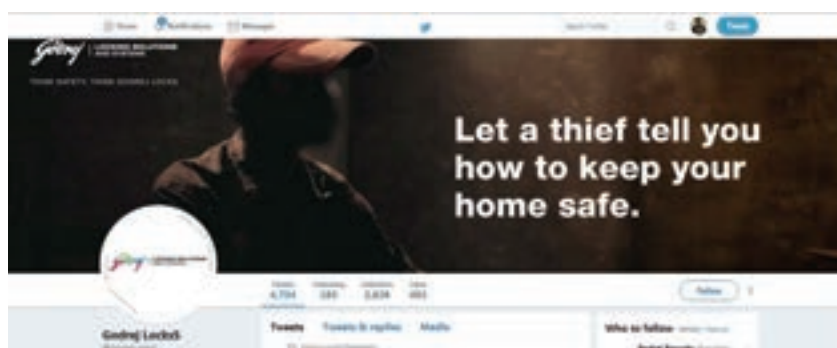
The brand plans to make shorter edits of these films and promote the videos in theatres in the near future.

About the brief and idea, Shyam Motwani, executive vice president and business head, Godrej Locks, tells afaqs! Reporter, "It was a simple, one-line brief — 'Please create something that has not been done so far to promote safety at home'. When the agency presented the story, we found it refreshingly new in its creative approach and thought. We wanted to make something 'in public interest' in order to create awareness around home safety in our country. We had the younger generation of potential users in mind and our focus was on digital platforms to connect with this digital audience. And since the message had to be delivered in an appropriate way, we feel a TVC would never have achieved what we wanted... hence, we made digital films."

Three different products from Godrej Locks have been showcased in these films.

About the media plan, Motwani adds, "We have no plans to make TVCs. A TV commercial, in a typical marketing world, is about 'problem-solution'. We are not presenting this as a problem and a solution. What we are saying is - we live in a modern world where the rate of crime has increased, is taking an ugly form and that human life is at stake. With elders and kids at home, one has to be extra careful about safety..."

The core target audience for the brand is the 25-45 year old (male and female) from SEC A and B.



The brand plans to make shorter edits of the films and promote them in theatres.

'How did the team manage to shoot these videos?' They feature actual robbers, mind you. Well, okay... former robbers. Speaking about the challenges, Ravi Deshpande, founder and chief creative officer, Whyness Worldwide, tells afaqs! Reporter, "Finding these ex-robbers, who were willing to speak into a camera and confess... and talk about how they went about their 'business', was a challenge. Our production house managed to convince them and they agreed... as long as their faces were not seen." Their names, however, appear as supers on the screen.

It took the production team (Blue Drop) around two to three months to find these individuals and get them to agree to being part of this campaign, we learn. "The team had to go to jails, police stations (to access their files) and do a lot of research..." says Deshpande, recalling the process

of 'recruiting' these now 'reformed robbers' as Godrej puts it.

The ads were shot in a studio designed to resemble some sort of interrogation room. afaqs! Reporter asked Deshpande about the reason behind shooting in a dark, dingy jail-type setting. Why not just have them face a camera (faces could be blurred) in a brightly lit room and talk about the same experiences? Was it merely to add drama to the videos? He answers, "It is an environment that is in sync with the subject. We had to do justice to the content."

The ex-robbers in the ads say Godrej Locks are unbreakable. afaqs! Reporter asked the digital experts 'whether that sort of endorsement is believable and whether the campaign will yield the desired impact?'

Jahan Vandrevalla, creative director, iProspect India, a digital agency from the stable of Dentsu

Aegis Network, says, "While the concept seems clutter-breaking, I believe a bit of demonstration can work wonders. So it's an interesting idea, but the execution could have been better. Imagine a robber demonstrating his techniques for breaking different locks and then trying to break a Godrej lock. Even if we see robbers trying hard to break Godrej locks, I think it's a home run! Such a narrative helps build a realistic approach for the brand."

He adds, "As a viewer, how a robber thinks and how he breaks into a home is interesting to know — just out of sheer curiosity. The environment of a jail definitely adds to the idea."

Martin Ravva, creative head, Zirca, a digital agency, says, "There were two parts to each of the ads. In the first half, we get a glimpse of the thieves' experiences when they committed robberies; this narrative comes across as true and authentic. However, the latter half, in which the product is introduced, seemed a little scripted..."

According to him, this campaign could have taken a more realistic and interesting approach if these Godrej locks were shown attached to real doors in a housing society. "The thieves could have tried breaking these locks using all the tools and techniques they spoke of. Their failure to break them could have created better impact," he says. ■

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VODAFONE

Asha & Bala are Back

The telecom brand has undergone a logo and tagline change from 'Power to You' to 'The Future is exciting. Ready?' globally and is promoting it with a new campaign. By Suraj Ramnath

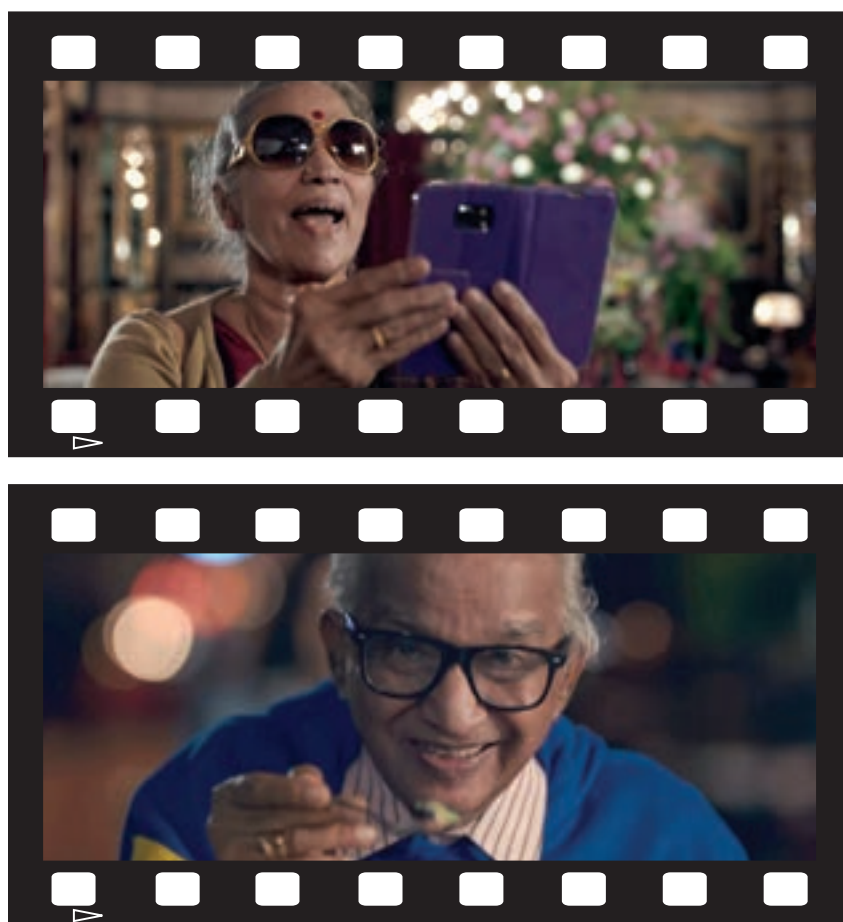
Telecom brand Vodafone has recently undergone a revamp. The company has changed its logo and tagline from 'Power To You' to 'The Future is exciting. Ready?' To promote the change, the brand has come up with two new TVCs featuring Asha and Bala (Shanta Dhananjayan and V.P. Dhananjayan), the elderly couple that caught everyone's attention when the brand was promoting its '#MakeTheMostOfNow' campaign during IPL 2017. The new campaign has two TVCs, 'Imagine travelling the world with unlimited data' and 'Healthcare from anywhere with IoT on Vodafone'. The ads have been conceptualised by Ogilvy & Mather (O&M) India and produced by Nirvana Films.

This is the explanation for the new tagline and logo given in a press note by Vodafone: The 'Power To You' tagline was introduced in 2009. This new positioning, part of Vodafone's global rebranding exercise across 36 countries, is designed to underline the brand's belief in new technologies and digital services playing a positive role in transforming society and enhancing individual quality of life in the years ahead.

The new visual identity will place greater emphasis on Vodafone's 'speech mark' logo — the biggest change to one of the most recognised symbols of Vodafone since the hallmark logo was created in 1998. The 'speech mark' will now appear as the central graphical focus overlaid on all marketing and marketing communications collateral. The logo will also appear in a new 2D design in place of a skeuomorphic 3D approach.

Sunil Sood, managing director and chief executive officer, Vodafone India, says, "As you can see, globally we have taken the high ground. We are one of the world's largest telecom companies. We have taken the high ground to connect with these changing times. And to be in step, in what I call the new exciting era, we want to help customers embrace the future as it unfolds and in an optimistic manner. Our aspirational brand, in the past, has helped differentiate us. Our brand is iconic."

He adds, "Today, it is time that we renew our relationship with customers and take a step to be in tune



with changing times and therefore, the brand has a new position. Our communication will position us as partners with consumers and we will handhold them and walk them through this future. We are positioning ourselves as a modern brand that is contemporary, inspiring and fit for purpose in this new era. It will position us as the brand that has a

the best of our ability. It is not a change of positioning, but it is the evolution of positioning from 'Power To You' to 'Inspire You'. 'Power To You' is about the 'why' to find out more and the more you discover, the more you find out, you can make it happen. What is this new Vodafone all about? Our job is to humanise things and communicate to people, not technology that boggles their brains, but opportunities that make their life so much more enjoyable and simpler that even people who are senior to me, can enjoy the beauty of technology that comes their way."

The ads have been conceptualised by O&M India and produced by Nirvana Films.

progressive view of the world; a brand that continues to command respect and trust in all that it does, one that is admired by all and loved by those who use it. Our new positioning will help us answer - why Vodafone."

Piyush Pandey, executive chairman and creative director, O&M, India and South Asia, says, "I have lived with 'Power To You' for many years and humanised that tagline to

the old couple in their next phase of communication?"

Samit Sinha, managing partner, Alchemist Brand Consulting, says, "For a brand, the most fundamental element of its identity is its name, and therefore, it is also its unchanging (or at least the most durable) part of its identity. While many companies have changed their logos and taglines over time, very few have changed their names."

Talking about the mid 90's, Sinha recalls that the subscribers who had opted for Essar Cellphone in the mid-1990s would have witnessed their service changing names several times from Essar Cellphone to Orange to Hutch to finally Vodafone, which has now acquired Idea Cellular. "To that extent, the latest change of Vodafone's logo, tagline and communication theme, is relatively a less drastic move," he says.

Talking about the risk, Sinha says, "The risk associated with changing a brand's identity is the loss of familiarity, a possible emotional disconnect with existing consumers, potential for confusion in the marketplace, a forfeiture of past branding and marketing investments and a threat to the brand's financial value and equity. However, the risk of changing the logo while retaining the name is far less risky and changing the tagline and communication theme is the least risky. In its latest change i.e. Vodafone's logo and typeface, the change is incremental and seamless, rather than drastic and disruptive."

Shouvik Roy, senior partner at YAAP, a digital content company and brand consultant, says, "They haven't done anything radical. In rebranding, there is incremental and radical. Repositioning it entirely or tweaking your positioning. This one is incremental and not radical in terms of rebranding."

Talking about the new campaign, Roy says, "I like the previous ads more. In terms of creatives, it doesn't look any different from before."

Roy feels it is a good idea for the brand to not continue with the couple in their next phase of communication. He says, "I feel overuse of anything beyond a certain period of time, is not a great idea. It is time to move on to something else." ■

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TWITTER

Video Website Card Launched

Amazon, Goibibo, LG and Motorola have come on board **as the first advertising partners in India to innovate with the card.** By News Bureau

Twitter recently launched the Video Website Card for advertisers in India, a creative format that combines the power of video with the ability to drive users back to a site to learn more or take action in the moment. Brands such as Amazon, Goibibo, LG and Motorola have come on board as the first advertising partners.

The card is designed to work across a variety of brand objectives, as well as in the grey spaces that often exist between objectives. Whether a brand is pairing the video website card with the high reach of first view to announce a product launch, inviting travellers to click through to learn more about a featured destination, or showcasing game play to drive advance sales of a new video game, the Video Website Card removes friction for the consumer to engage, learn, or convert at their own rate.

The Video Website Card features an auto-playing video, a customizable headline, and destination URL paired with a large tap target. Advertisers can elect to run this creative unit on

the video views, website clicks or awareness objectives to optimise and pay for the action they care about the most. For example, a movie studio that wants to launch a new movie may run the Video Website Card optimising for video views on the trailer early in the campaign when its primary goal is driving awareness, and optimise for website clicks later in the campaign when the movie is in theaters and its primary goal is ticket sales.

With the Video Website Card, businesses can achieve a variety of objectives such as:

- **Attract qualified consumers** with immersive auto-playing video showcasing their brand's value, product or service before a person clicks through. Motorola India (@motorolaindia) leveraged the Video Website Card to drive awareness of their new phones Moto G5s Plus and Moto E4 Plus, and traffic to their e-commerce website for conversions.

- **Extend brand engagement** beyond the end of the video with creative designed to drive consumers



to their site to learn more or take action. Amazon India (@AmazonIN) created greater efficacy while reaching the relevant customers by using the Video Website Card for the Fire TV Stick campaign, and were able to achieve cost per view rates in the range of ₹0.50.

Similarly, LG India (@LGIndia) leveraged the Video Website Card for their new OLED TV campaign talking about the new product and drive users to learn more about the new TV on their website.

- **Keep consumers' attention** as they move down the funnel. On mobile, the video anchors to the top of the screen and continues to play while the website loads below it. By

bridging this experience, Twitter saw a significant reduction in the number of users who quickly abandoned the site while it was still loading. In fact, beta participants saw an average 60 per cent increase in user retention over industry averages.

Goibibo (@Goibibo) came up with a special deal on flights and hotel stay, in partnership with HDFC bank. In order to drive awareness and increase traffic on their website, the brand leveraged Video Website Card whilst aligning it with a first view trend on the launch day. Users were entertained with the video while the website below loaded the details of the travel deal. ■

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BAJAJ ALMOND DROPS

Creating a World Record

The hair oil brand entered the Guinness World Records **by creating the 'World's Longest Head Massage Chain'.** By News Bureau

Bajaj Almond Drops Hair Oil has entered the Guinness World Records list by accomplishing the feat of creating the record for the 'World's Longest Head Massage Chain'. Bajaj Almond drops undertook the initiative to promote the importance of regular hair oiling and communicate the message of 'Well-oiled hair is well-nourished hair' to women across India.

To achieve this, Bajaj Almond drops took to the press, radio and digital platforms and engaged with millions of Indian women. The brand garnered a positive response and over 500 women participated in the record attempt on October 26, 2017, at Growel's Mall, Kandivali,

Mumbai and created the record for the 'World's Longest Head Massage Chain'.

Speaking about the initiative, Sandeep Verma, president Bajaj Corp, said, "We are ecstatic about our brand entering the Guinness World Records... While oiling has traditionally been a part of Indian hair care regimen, it is today considered a messy and time-consuming activity by many women. Our objective is to promote the habit of hair oiling by providing the Indian women with a light hair oil, which is not only non-sticky but also gives her much stronger hair."

Parineeti Chopra, brand ambassador, Bajaj Almond Drops, added, "I am really proud to be associated with India's No.1



Over 500 women participated to create the 'World's Longest Head Massage Chain'.

Hair oil - Bajaj Almond Drops, which is now also the Guinness World Records holder for the 'World's Longest Head Massage Chain'. My hair is a key aspect of my personality and I believe that well-oiled hair is well-nourished hair. Hence, to get nourishment for my hair and make it strong, I rely on Bajaj Almond drops. It has almond oil and vitamin E; its light and non-sticky texture suits me perfectly." ■

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GUEST ARTICLE

Ads in the Time of Twitter

Creativity in the face of a double-edged sword. By Amit Akali



Social media is a double-edged sword. It's transformed advertising positively — you don't need huge budgets or television to get your message across. As the fearless girl proved, a single statue built on Wall Street could travel through social media to carry its message across the world. But like every sword this one has a sharp negative edge too. Social media could destroy a campaign as easily. Deepika Padukone's Vogue campaign or the Pierce Brosnan Pan Bahar ad received more brickbats than likes — even forcing James Bond to apologise.

So how do you create communication in the time of Twitter? Here are some tips, a few of them learnt the hard way:

KEEP IT REAL

I think social media has changed the way Indian advertising looks. If you remember, 10 years back, a large part of advertising was fake — glitzy and glamorous — but unbelievable. And we'd made rules for ourselves, like 'Let's not depict serious issues in advertising' or 'You can't show handicapped people in advertising'. Today, these rules have been broken. A mass brand like Red Label has tackled issues like Hindu-Muslim harmony and gender equality. The 'most seen' film on YouTube — the 'Samsung Service' film has a blind protagonist, while handicaps, diseases and social causes have been tackled regularly by brands such as Dabur ('Brave') and Ariel ('Share The Load'). And it's not a co-incidence that this change has accompanied the advent of social media. Today,

most communication is consumed on phones. What else do we consume on our phone? Social media — WhatsApp, Facebook, Twitter and YouTube. What if a friend was faking it on FB — acting cool — you'd just tell him to 'stop the natak!', right? People react similarly to advertising. If it's not based in reality they'll probably thrash it. I believe that's what the issue with Pan Bahar was; far beyond Pierce Brosnan promoting a bad habit, it wasn't believable that he'd chew *paan masala*. Obviously, not all advertising needs to be based in reality, you could rely on humour or glitz for a particular brand if that's the right thing to do.

KEEP IT HONEST, DON'T TRY TOO HARD

Whatever you portray — reality, humour, glamour — it needs to come naturally to your brand. This is probably the reason Deepika's Vogue ads were panned. I felt they didn't seem to come from the brand and sounded like someone mouthing what's expected. If you're trying to use a social cause just for your own good, you'll be found out. And punished for it. This isn't about just social causes. If you want to be glamorous or funny, go ahead, as long as you can carry it off. Rest assured, you'll be ridiculed if you can't.

THE CONSUMER DOESN'T EXPECT YOU TO BE PERFECT

As brands, we are scared to say anything negative or self-effacing. But I've learnt that honesty is always appreciated. People will believe your strengths more if you accept your faults. Years back, at Ogilvy,

we worked on a campaign called 'Surprisingly SBI' for State Bank Of India. When we were briefed that SBI had the maximum number of ATMs, we didn't believe it ourselves. We made that the crux of the campaign. The commercials showed people losing bets because they didn't believe the same about SBI. And people believed us — they liked the fact that we were honest and admitted it was 'surprising'. It's probably the only campaign that won the Grand Prix at the Abbys and the Effies. Similarly, when Cadbury went through to a worm infestation issue, they didn't deny it — in fact, Amitabh Bachchan spoke for the brand and accepted its mistakes... reason why the brand came back stronger. On the other hand, if you deny the truth or get defensive, you're sure to get panned on social media.

GO WITH YOUR GUT

Eventually, your conscience needs to be clear. You need to truly believe that this piece of communication is not causing any harm. You need to put yourself in the consumers' shoes and ask, 'Is this going to offend them?' If the answer to that is yes, shelve the campaign. Listen to people around you without being defensive. If someone in your team raises an issue, take it seriously. Don't be obsessed with releasing the creative. Listen to everybody, but at the end of the day listen to your gut. When the 'Laugh At Death' idea was first presented, the room was a divided house. There were some who felt that joking about death was in bad taste. I felt that if terminally ill patients themselves made fun of

their own impending death, it couldn't be taken negatively. We went ahead with the campaign. And there was not one negative comment. In fact, the wave of positive engagement made us trend on Twitter, FB and YouTube and gave us free PR worth crores, including coverage by BBC London.

IGNORE TWITS. AND TWITTER

While we should be conscious of social media you can't create great advertising if you're scared of what people are going to say. You have to keep only the brand's interest in mind. If it's right for the brand, if your conscience is clear, go ahead. Rest assured there WILL be people who have issues with anything you do. There are ads I've loved like the 'Vicks Eunuch' commercial but I've seen enough negative comments on it too. I remember there was a fun ad we'd done which showed a stammering guy (Not Nescafe). And we got sued by an association for stammerers. I strongly believed that the ad had no semblance to reality and was to be taken as a joke. I personally felt the association was taking it wrongly. This was before social media. Given the same brief and given that the ramifications would be worse with social media, I would yet go ahead with the ad, as my conscience is clear.

PS: I did check this column a couple of times to make sure I wouldn't get panned on social media for it. Fingers crossed.

(The author is managing partner and CCO, What's Your Problem and CCO, Medulla Communications.) ■

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QUAKER

Counting on the 'Power of Two'

Deepika Warriar talks about the latest multi-media ad campaign for Quaker Oats+Milk. By Sankalp Dikshit

Competing with an 'aaloo ka paratha plus dahi' or 'ghee-soaked upma and poori-sabji' is no mean feat. The oats market is, however, tirelessly trying to make its place in (if not replace) the lavish Indian breakfast buffet. International brands instantly tasted success in several countries while offering oats as the one-stop solution to all snacking woes, but even after six years in the industry, they are unable to achieve double-digit penetration rates in the great Indian breakfast market. Companies are regularly putting their weight behind interesting advertising pursuits and one such example is the 'Power of Two' campaign by PepsiCo India.

While it is common to advertise on rival media platforms, bringing two such broadcasters in collaboration for a breakfast snack is certainly a head turner. PepsiCo India brought together Radio Mirchi and RED FM to run its 'Power of Two' campaign for the brand's recently launched product — Quaker Oats+Milk.

The show which aired on October 27, 2017, ran for nearly four hours in the national capital and had RJ Naved (Radio Mirchi) and RJ Raunac (RED FM) subtly advertise the product amidst humour and music.

However, 'why was radio assigned such a meaty portion of the advertising mix of the brand's media plan when other seemingly more profitable options, namely digital films, are gaining popularity like never before?' Deepika Warriar, vice-president, nutrition category, PepsiCo, tells afaqs! Reporter that she wanted to increase awareness about the twin benefits of milk and oats, which the product offers.

She elaborates, "We have been supporting the launch via television in targeted south geographies, digital and in-store visibility. We've also invested in outdoor across youth hangouts and office complexes. We're doing a lot of experiential sampling too, be it in-flight in Air Vistara or on e-commerce. However, we decided to also leverage radio to help us target specific cities with relevant content since the medium is young, high-energy and contextual and it also accompanies our core TG on their morning commutes. So, the concept of having two of Delhi's



favourite RJ's together, co-airing a show at their respective stations, was an interesting idea to bring home the power of two of our two hero ingredients. The objective was to own the morning commute."

While Warriar makes it clear that the brand is targeting the busy morning time as the product's consumption window, we wonder about the age bracket she is focusing on. "Our primary focus is millennials between the age group of 18-34, who lead rushed lifestyles," says Warriar. Just like one presumes Olive Oil to

The oats market is gradually catching up with the Indian audience's tastes and preferences. While instant noodles, a packaged meal, found an instant connect with the Indian audience, the same cannot be said for 'healthy' oats. As Warriar puts it, "The oats category penetration is in the low single digits across the country, so there is an opportunity to grow geographically as well."

Hence, when a segment is small, efforts are directed to build it. And while one is occupied in doing so,

PepsiCo India brought together Radio Mirchi and RED FM to run its 'Power of Two' campaign for the brand's recently launched product — Quaker Oats+Milk.

be an urban phenomenon, Oats too seems to have a similar fate. Warriar declares, "...currently our focus is only on the key metros."

However, she is hopeful that her product's future customer base will also be from tier two and three cities. She says, "Tier two and three towns are seeing the same fitness, health and wellness consciousness as the metros. Our key task is to create the category and grow the habit of a nutritious packaged breakfast, which is as much an opportunity in the metros and in mini-metros."

brand building often takes a back seat. A reason why consumers find it hard to recall brands while shopping for oats despite several companies such as Saffola, Kellogg's and Bagrry's are competing for market share in this segment.

Warriar tells afaqs! Reporter that the brand is focused on growing the penetration of the category by driving access, relevance and affordability along with consumer education around the goodness of oats. She adds, "... we are innovating to have a range of offerings that



can help provide adequate nutrition through convenient formats. Whether its Quaker Nutri foods, Quaker Oats+Milk or Quaker core, we have ensured that we make breakfasts more exciting, convenient, familiar, and nutritious. We have also activated festivals such as Ramadan and Onam in our core states."

Warriar gives a glimpse into the research which takes place before a product sees the light of the day. She says, "We do extensive testing before we launch a product, including volumetric testing to assess potential. However, we are increasingly also following a pilot launch and learn approach, since the complex trade structure in India is difficult to simulate in a test environment or via modelling of data."

Warriar shares with afaqs! Reporter the two things that are working with the new product's packaging, the first one being brand ambassador Sachin Tendulkar. "... second is the Tetra Pak packaging, which goes well for our consumer who is always on-the-go, as well as helps protect the nutrition integrity of the product. We will look at expanding into other pack formats that address additional channels and occasions as the product scales up," concludes Warriar.

Warriar, an MBA from IIM Bangalore, has been associated with PepsiCo India since 2007 in different roles. Her Pepsi journey commenced with taking charge as marketing vice president for the company's food business unit in India. A year ago she was entrusted with the task of managing the company's nutrition category in India and it will be interesting to see how Warriar takes the 'Oats' discussion forward in the times to come. ■

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MANFORCE CONDOMS

Thrilling Move

Manforce Condoms releases a new video that has a chilling message. **afaqs! Reporter spoke to the brand team about the new ad that does not feature ambassador Sunny Leone.** By Sankalp Dikshit

What comes to mind when one reads 'Manforce Condoms'? Apart from 'other' things, chances are you are thinking about Sunny Leone and the endless controversies that go hand-in-hand with the brand's sensual ad films. However, in its recent digital video, Manforce Condoms looks beyond Leone and is telling couples to '#ShutThePhoneUp'.

The film which is crafted and conceptualised by ADK Fortune follows the honeymoon night of a newly-wed couple and their callous actions that wreak havoc the subsequent morning. While it is important for brands to associate with a particular cause, recording intimate videos on a phone does not fall in the list of issues a condom brand may be too excited to talk about. Hence, 'why was this topic selected when issues such as STDs, birth control, unsafe sex practices among others are readily available to the brand?'

Rajeev Juneja, chief executive officer, Mankind Pharma, tells afaqs! Reporter that the company's communication across various platforms has been synchronised to promote safety. He says, "the regular tagline followed has been 'Play Safe, Stay Safe' focusing on the various prevalent issues of STDs and why the use of a condom is important. As an extension to the said campaigns, we have launched our new campaign '#ShutThePhoneUp', a concept which is widely prevalent but has never been spoken about on a larger platform. Nineteen per cent of couples indulge in filming their intimate moments making this a huge number as per the India Today Sex Survey 2017. As a responsible Brand, our intentions are clear, not to leave a single stone unturned when it comes to promoting safe sex."

Speaking about the brief provided by the brand, Akashneel Dasgupta, senior vice-president and executive creative director, ADK Fortune, says, "The brief was to generate conversations around the brand in the realm of 'safe sex' which is basic for a condom. But the agency felt that a condom preventing AIDS and STDs is a 30-year-old space. Anything and everything has been done around that space by various brands. That's when we started contemplating how



we could redefine what 'unsafe' sex in today's society is. We were lucky to chance upon the India Today Sex Survey data and were alarmed with the figures. We researched further and also discovered that what sells in porn today is voyeurism. We connected the dots and imagined a situation where something unfortunate as this happens to a couple when they least expect it."

Leone has been the brand's face for quite some time and arguably a major reason for the company's high sales turnover. So, 'why was she omitted from this video? Wouldn't the message have been better articulated if Leone, who otherwise swirls and seduces in the brand's ads, educated viewers about the risks involved in filming such intimate acts?' Juneja explains, "Leone has and continues to be an integral part of Manforce Condoms' promotions. With the connection of Leone and this video, the messaging through this campaign would be diluted as it

The digital video, '#ShutThePhoneUp', is crafted and conceptualised by ADK Fortune.

would divert towards the sensuality factor. We wanted a strong message to seep in amongst the audience wherein they can visualise themselves in the actors' shoes."

The video marks a paradigm shift in the way Manforce has been advertising in the past. "A mere preachy message or fun-liners would not have done justice to such a strong concept. Therefore, it was a conscious decision to make this video with realistic actors and to hit the right chord with our consumers,



unlike the usual commercials for Manforce," informs Juneja.

Speaking about ad execution, Dasgupta shares with us that the toughest part was casting and scouting for locations. He says, "We met more than 200-300 people across three-four cities to find the couple. This video was shot at the Sula Vineyard Resort in Nasik, after rejecting some 50 odd locations. The location was

a cast in itself as it had to provide a romantic yet eerie feeling." The three-and-a-half-minute long video is only meant for digital viewing.

'BUT DOES THE AD CLIMAX TO A THRILLING VIEW?'

Years ago, rival condom brand Durex, informed us - your phone can give you pleasure in the bedroom, once you switch it off! afaqs! Reporter asked the experts 'if they found a common ground between the two campaigns?' Saurabh

Uboweja, international brand expert and chief executive officer, Brands of Desire, tells that even though both ad campaigns have smartphones central to the plot, the film from Manforce is highlighting a totally distinct social issue from that of Durex.

He adds, "...the viewers and markets are quite distinct for the campaigns. The Durex film is targeted more towards international viewers and many Indians may not even have seen it. I think it will benefit the brand image of Manforce as a brand that is able to think beyond the product and

the usual mediocrity of using the standard sexually oriented templates used to promote condom brands."

Madhura Haldipur, creative lead, copy, DigitasLBi, labels this ad as a 'Public Service Announcement' (PSA). She says, "...this is clearly meant to be a PSA for the audience, which makes the message more important than the messenger. For me, the point of any good PSA is to not appear to be self-serving while making sure users don't question its relevance to the brand. Which, I think, Manforce has done satisfactorily. Whether the audience remembers it as a Manforce ad doesn't so much depend on how competitive the market is, but what the other brands are doing in this space of social awareness. I was quite surprised by how the ad affected me. It had a good beginning, middle and end, crunched into a neat and useful message for consumers."

Uboweja however notes, "It's executed well and highlights a pertinent issue that needs attention. The last part of the film is eerie enough to make people take notice." ■

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SHREYA DHANWANTHARY

Who's that Girl?

Meet the Hyderabad-born girl, who has become a popular face in ad-land. By Suraj Ramnath

Remember the teenager from a recent Samsung TV commercial who becomes a footballer in the end? Or the 20-something girl from The Ladies Room (a web series from Yash Raj Films) who played 'Khanna' or a visually impaired bride in an ad for Eyetex Dazzler or even one half of the urban couple in Amazon Prime Video's ads? afaqs! Reporter gets to know Shreya Dhanwanthary, 25, through a quick chat over salad.

Dhanwanthary, a Hyderabad-born girl raised in Delhi, subsequently lived in West Asian countries (Qatar, Bahrain, UAE) for 17 years before moving to Mumbai and ad-land. She tells afaqs! Reporter, "I was always fond of films. One of my earliest memories of films is watching 'Terminator 2 - Judgement Day'. People in a 'normal' family, who are supposed to grow up to become doctors and engineers, don't think that a career in films is an option... especially because it turns out to be a family business in our country. So, it doesn't occur to you to be a part of it. But when it did occur to me, Mumbai was the only place to be."

Dhanwanthary had enrolled herself in Elite, a talent management firm in Delhi (now defunct), before coming to Mumbai to pursue acting. But the person who convinced her to come to the land of Bollywood was none other than actress Bhumi Pednekar who was then an assistant casting director for Yash Raj Films working under Shanoo Sharma, casting director. "I was auditioning for Dhoom 3 and (Bhumi) Pednekar had seen it and asked me to come down to Mumbai," says Dhanwanthary.

So how did ad films happen? "Oh it's just a part of earning my rent. Mumbai is an expensive city and one has to stay in Andheri if they have to attend auditions; you will hear a similar story from everybody..." Dhanwanthary says with a shrug.

Dhanwanthary has been seen in close to 20 ads. She has worked in Telugu films, such as Sneha Geetham and Josh, in a small role. She was a finalist at Pantaloons Femina Miss India in 2008, but got her first opportunity to act in a Telugu film while she was pursuing an engineering degree from NIT



"When I shoot an ad, even if I do three ads a year, you see me frequently on TV, which is why one might think I am there all the time, but it is still just three days out of 365 days in a year. I have 362 days of nothing but rejection."

SHREYA
DHANWANTHARY

Warangal. She recollects, "I was studying engineering at that time and the director of the film I shot for was an alumnus of the same college... and that's how it happened."

afaqs! Reporter asked Dhanwanthary to recollect her top

Dhanwanthary has even written a book, 'Fade to White', a contemporary fiction novel.

five ads and she replies, "...I thought the Fastrack Closet ad was pretty cool because it was a very clever take on a tabooed topic. The Samsung ad was pretty good because I love to play football and it (the ad) did very well."

"When I shoot an ad, even if I do three ads a year, you see me frequently on TV, which is why one might think I am there all the



time, but it is still just three days out of 365 days in a year. I have 362 days of nothing but rejection..." Dhanwanthary says.

Talking about her initial struggles when she shifted from Delhi to Mumbai, Dhanwanthary says, "When I came to Mumbai I realised that you can't afford to look bad. You have to look a certain way and if you look a certain way, you can't take the local train or autos. So, I used to carry two sets of clothes — I'd take the train, reach the studio and then change. And the days I didn't have time to do that, I would take a cab... and if I took a cab, I wouldn't eat because when Uber and Ola weren't available, cabs were expensive. Once there was an

Instagram recently... because I lost a bet. I am really 'anti' social. I know I should have a page (Wiki), but I am one of those people who believes that I don't have to do all this to get noticed. I feel my work should speak more. Unfortunately, these things don't happen in this day and age."

No opportunities in Hindi movies? She says, "I have been in this industry for 10 years and I have got nothing yet. It is not easy."

About Hindi TV shows she says, "Let me politely say that Indian TV shows are different from my taste. I can't be a part of something I don't watch. TV shows around the world are coming up with amazing content and they are rivalling films in terms of content and opportunities for actors. It's just that I don't think those opportunities are available on Indian TV."

Dhanwanthary has even written a book, 'Fade to White', a contemporary fiction novel. "I am now getting into writing scripts as well. People seem to like it, but there is a long distance between liking and actually buying that script. I would love to learn editing and direction eventually..." adds Dhanwanthary. ■

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

VIDEOS



CIPLA

Cipla, a pharmaceutical brand, has taken the initiative to educate and encourage patients suffering from Obstructive Airway Diseases (OAD) to smartly manage and control it. A mass media campaign titled '#BerokZindagi' was launched to help establish the fact that obstructive airway diseases are not a debilitating factor. It aims to spread the awareness that inhalers are in fact the smartest choice to combat the illness and make them more socially acceptable. **Creative Agency:** GREY Group India.



QUIKRJOBS

QuikrJobs has launched a campaign for the entry level white collar (nurses, sales, BPO) and blue collar jobs (security guards, warehouse executives, receptionist or delivery boys). Through this campaign, the online recruitment platform is positioned as the one window for businesses to spot and recruit the right talent. The campaign highlights the ease of hiring workforces in manufacturing, call centre and banking through QuikrJobs. **Creative Agency:** Mullen Lintas



RELIANCE GENERAL INSURANCE

Reliance General Insurance has released a digital campaign featuring only dogs, thus breaking the clutter in a rather uni-dimensional category like insurance. The campaign highlights features such as flat-tyre assistance, free towing facilities and emergency fuel assistance. From a handsome labrador who runs out of breath (fuel assistance) to a hopelessly-in-love cocker spaniel whose efforts to woo a poodle come unstuck (towing assistance), the films drive home the message. **Creative Agency:** Ogilvy & Mather - Mumbai



SNICKERS

SNICKERS® from Mars Wrigley Confectionery has launched a new innovative spin to its regular chocolate bar packaging. New TVCs have been released as part of the promotional campaign that will also be amplified digitally through online video bumpers of six seconds each. The SNICKERS® Hunger Bars campaign builds upon the brand's global philosophy of how you're not you when you are hungry. **Creative Agency:** Bottle Openers Digital Solutions



BANKBAZAAR

Online financial marketplace BankBazaar announced its return to the television space after 30 months with a new advertisement as it looks to attract more users in a rapidly growing financial services market in the country. With this campaign BankBazaar intends take the message of paperless financial products to an even wider audience, so that they could also experience the world-class paperless platform and leverage its benefits. **Creative Agency:** Enormous



BHARTI AXA GENERAL INSURANCE

Bharti AXA General Insurance launched a digital campaign, 'Luck pe bharosa chhodo aur Insurance se nata jodo'. With this campaign, the insurance company aims to drive conversation among the millennials that relying only on your luck is not the smartest choice and one should opt for insurance to ensure safety of assets and health. The narrative of the film is about 'Kauvve Ka malyag' - a revolutionary, fictitious product that enhances your luck, however it eventually fails its users. **Creative Agency:** The Gang

PRINT



GOVT. OF JAMMU & KASHMIR

Government of Jammu & Kashmir's Directorate of Horticulture Planning & Marketing launched a campaign for promoting Kashmiri apple under its flagship programme Apple Year: 2017-18 Campaign. The campaign highlights how Kashmir is the apple of every fruit lover's eye, and that it's home to some heavenly varieties of apple. **Creative Agency:** BlackSheep.Works, India

VODAFONE

Telecom service operator Vodafone has released an ad to promote its newly-launched RED postpaid plan, which offers a slew of benefits, including mobile data up to 200 GB for its postpaid users. In the ad Zoozoos, the famous eggshell like characters of Vodafone, are presented as cheerleaders who are celebrating the launch of RED postpaid plan.



ZEE TV

Zee TV celebrated 25th anniversary recently. The Zee group has embarked on an all-new corporate identity, and as a first, the pioneer of satellite television released an ad, thanking its peers — Sony Pictures Networks, Sun TV Network, Viacom 18 and Star India — for their support to help achieve their dream. Titled 'Extraordinary Together', the ad mentioned the famous poetry 'Hum hi hum hain, toh kya hum hain, Tum hi tum ho, toh kya tum ho'.



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>> MOVEMENTS/APPOINTMENTS <<

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

MEDIA

Starcom India

Starcom India has announced the appointment of **Rajiv Gopinath** as chief client officer. He will 'interface with key clients, enhancing Starcom's strategic product and delivery. Gopinath's last stint was at Mediacom in East Africa, where he headed planning on Coca-Cola, Procter & Gamble and other local businesses across seven sub-Saharan African markets. Prior to that, he was in China where he did extensive planning on Procter & Gamble. A Post Graduate in Management from IIM Lucknow, Gopinath has worked on accounts such as Unilever, Asian Paints, Tata Tea, Britannia and TVS, in the past.

Balaji Telefilms

Balaji Telefilms informed the Bombay Stock Exchange (BSE) that in its board meeting held on November 10, 2017, the board approved the appointment of **Nachiket Pantvaidya** as group COO of Balaji Telefilms. Pantvaidya will continue to hold his position as CEO at AltBalaji, alongside; he will now have additional responsibilities at Balaji Telefilms across the television and movies business. He joined AltBalaji in December 2015, previously he worked in senior leadership roles across Sony Entertainment Television, Star TV Network, Fox Television Studio, BBC and Disney.

A+E Networks | TV18

A+E Networks | TV18 has announced the appointment of **Jayesh S. Gokalgandhi** as its chief financial officer (CFO). In his capacity as a CFO, Gokalgandhi will be handling the finance function and will be reporting to Avinash Kaul, managing director, A+E Networks | TV18 President, Strategy, Product & Alliances, Network 18. His last stint was as CFO with Colosseum Media. In past he has worked in Endemol Shine India and Portland Outdoor (Group M).

Mindshare

Asia Pacific - Mindshare, the global media agency network that is part of WPP, has appointed **Sudipto Roy** as managing director (MD), Team Unilever for AAR (APAC, Africa, Middle East, Turkey, and Russia). He will be responsible to

bring the collective power of WPP to Unilever, and help create a horizontal offering for one of the agency's most important global accounts. Roy will be based in Singapore and will handle two profiles with immediate effect. In his first role, he will assume leadership of the Mindshare central and market teams in AAR, and ensure they remain ahead of the curve on new products and services. His other role will see him proactively work with various WPP agencies to create compelling offerings across digital, data, research, consulting services, content, shopper and e-commerce.

Endemol Shine India

After spending 11 years at Endemol Shine India, **Deepak Dhar**, has decided to step down from his position as managing director and CEO to pursue a new venture. The company's chief operating officer (COO) **Abhishek Rege** has been appointed as the new CEO. Rege will initially work alongside Dhar during the transition period. Having joined Endemol Shine India as the head of commercial and legal in 2008, Rege went on to be promoted to COO in 2012 and has led the company's business strategy and operations across television, film and online platforms.

National Duniya

Hindi news daily 'National Duniya' is set to make a comeback under the leadership of senior journalist **Pradeep Saurabh**. Taking charge of Delhi office as the editor for National Duniya, Pradeep has been given the challenging task of reviewing the brand and publication. Ace columnist, writer and journalist, Pradeep comes with more than 30 years of experience.

DB Group

Harrish M Bhatia, CEO of MY FM, has been elevated and brought back to the Dainik Bhaskar (DB) Group's core business of print media as president, with effect from November 2, 2017. All state COOs of the DB Group will report to him. Bhatia joined MY FM in October 2001 and spent 16 years of his career with DB. Before moving to the radio division of the group, Bhatia spent around six years in the print

MARKETING

Mobikwik

Akash Gupta, vice president - marketing for Mobikwik, has decided to move on and pursue his entrepreneurial dreams. Gupta would now be venturing into the Green Tech Space. The start-up is aimed at curbing the rising pollution levels in urban cities, while simultaneously promoting healthier lifestyles amongst urban-dwellers. Gupta has been associated with Mobikwik for over two years. Joined as the general manager, Gupta grew to become the vice president of marketing, owing to his knack for infusing ROI-oriented marketing programs and strategies.

Gionee

Chinese handset brand Gionee, has recently announced **David Chang**, global sales director, Gionee Communication Equipment, will now lead India operations for the brand. Based out of brand's New Delhi office, Chang in his new role, will lead Gionee India's next phase of growth in the country, wherein he will drive the overall operations and reinforce the brand positioning in the country, with emphasis on retail expansion, sales volumes and after sales establishing the connect with customers.

business where he was head of the Rajasthan Unit. Subsequently, he laid the foundation of Divya Bhaskar in Gujarat and also led the corporate sales and marketing vertical of the print business. In 2007, he took charge of the radio business and established MY FM.

Omnicom Media Group

Avinash Jhangiani, chief innovation officer and managing director - digital at Omnicom Media Group India, has quit to start his own venture Play2Transform Group. He was associated with the Omnicom Media Group for five years and was elevated as the chief innovation officer last year. With Play2Transform, Jhangiani aims to help the entire ecosystem of schools, colleges, startups, large businesses, and social initiatives in the journey of transforming the way we learn and build skillsets for the 21st century.

ADVERTISING

MullenLowe Group

MullenLowe Group has appointed **Kanika Mathur** as chief operating officer, APAC for Unilever. In this newly-created role, Mathur will be responsible for bridging the MullenLowe Group local teams in APAC, and partnering with local MullenLowe CEO's to drive an enhanced, integrated offering for Unilever. She will be based in Singapore office.

Wieden+Kennedy

Wieden+Kennedy (W+K) Delhi has appointed **Lubna Khan** as the agency's new head of strategy. Prior to joining W+K Delhi, Khan was at Leo Burnett Orchard, where she was the national

strategy head. Khan brings with her over 18 years of experience in strategy and innovation. She has also worked with WPP agencies including Grey, JWT, Wunderman and Y & R, in both India and Malaysia.

LIQVD ASIA

LIQVD ASIA has appointed **Dinesh Swamy** as its chief creative officer for the India market. Swamy's last stint was with Sapient Razorfish, where he spent more than two years. He brings with him a strong digital orientation with experience across agencies such as Flip Media Corp, Tribal DDB India, Digital Law & Kenneth and BBDO Proximity prior to joining Razor Fish.

DIGITAL

Jubilant FoodWorks

Jubilant FoodWorks, marketer of QSR brand Domino's, has announced the creation of a new digital team to spearhead the technology and digital thrust of the company. The team will be headed by **Anand Thakur**, who has been appointed as chief digital officer. With over 14 years of experience, Thakur has worked with a number of brands such as Lenskart, Adobe, Perot System and Infosys. He also had a brief stint as an entrepreneur with his venture EasyRation. Currently, Thakur is chief technology officer at Koovs.com, an e-commerce platform.

#ChunavManch

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You will but gape at these chandeliers. Restored to life from the past. Only the brilliant LED video wall will take your eyes away.



**LEGACY MEETS
7 STAR LUXURY**

Move from the restored beauty of the nostalgic lobby to the ultra plush auditorium. And then allow unadulterated luxury to pamper you.



**THE CAFÉ
UNWIND**

Come and spend time at this swish café. Chat over coffee, or catch up over food. You don't need a movie ticket to hang out here.



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