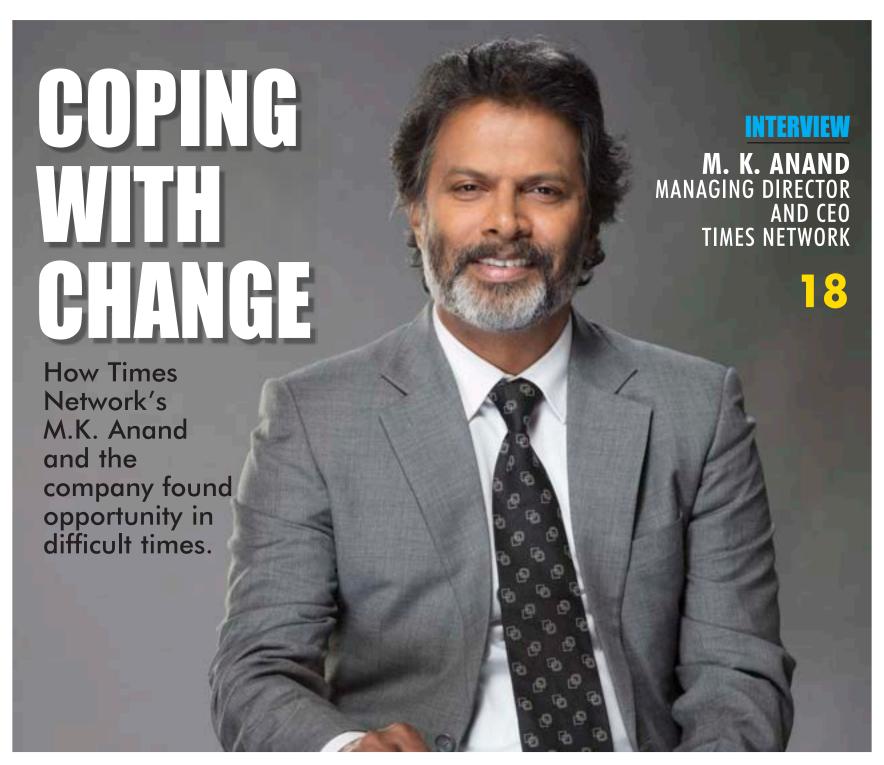
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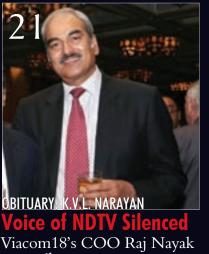
Volume 6, Issue 12 ₹100 **December 1-15. 2017**











pays tribute.

PLUS

'Porus' Goes on Air 21

MOST VIEWED ADS The most viewed campaigns across TV and Print on afags!

MOVEMENTS

Who Moved Where

26



Kerala, this season. So, sit back and soak in the spirit of the season, just like Santa.

Nobody delivers Kerala better

Source: ABC Jan-Jun 2017, Malayala Manorama: All India - 2388886, Kottayam - 295404, Kozhikode - 188909, Kochi - 360923, Trivandrum - 252962, Palakkad - 147754, Kannur - 143336, Kollam - 216702, Thrissur - 220615, Malappuram - 147042, Pathanamthitta - 167112, Alappuzha - 174700, Mumbai - 17680, Bangalore - 27590, Chennai - 11440, Delhi - 12720, Mangalore - 3997 No. 2 Daily: All India - 1432568, Kottayam - 107366, Kozhikode - 191540, Kochi -160522, Trivandrum - 177235, Palakkad - 104492, Kannur - 186241, Kollam - 122585, Thrissur - 182976, Malappuram - 74087, Alappuzha - 93413, Mumbai - 14550, Bangalore - 9611, Chennai -4943, Delhi - 3007

This fortnight...



MK Anand, managing director and CEO of Times Network, is fearless, ambitious, and doesn't mince his words. Each time we've interviewed him, we've come away with some bold statements.

The last time we interviewed him, in February this year, it had been around three months since Arnab Goswami's much talked about and overly analysed exit from the network. He said at the time, "Let's accept it, Arnab made Times Now what it is today..." As Anand puts it, he would rather have a Salman Khan in his team than against him.

He also famously said, "We will not allow Arnab to run past us..." (Oh, of course that was our headline!) Back then, the focus of the chat was understanding how life had changed for him and the network. He conceded then that holding the team together was the biggest challenge at the time.

Before that, we spoke to him in April 2015, when he was little over a year old in the network (he'd come in from Disney UTV Media Networks, where he worked closely with Ronnie Screwvala); back then, he spoke to us about his desire to make Times Network a ₹1,000 crore brand, something he reiterated this time around as well.

"In the past, I was part of a big company. Suddenly, I was put in a new company which I had to build brick by brick. That is when I realised how difficult it is to create a $\geq 1,500-2,000$ crore company. I would like to achieve such a feat and that is what energises me," Anand told us this time.

Interestingly, Anand works very closely with the network's creative team; he's personally involved in each and every part of the marketing and advertising process, down to the "right colour, right line, right look, right feel...", something he never did with this sort of rigour in the past. He treats his channels as brands, he insists.

Ashwini Gangal ashwini.gangal@afaqs.com



Volume 6, Issue 12

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Cover Photograph

CONTENTS



INTERVIEW Vijay Parasuraman

Coke's VP, Marketing talks about Thums Up 40th birthday and the imminent launch of Thums Up Charged.







Dabral's two month stint in Ogilvy has been a busy one.



Freebies on Offer

As the agency turns five, it invited briefs from five cashstrapped startups. The carrot? Free ads.

organisers taking note?

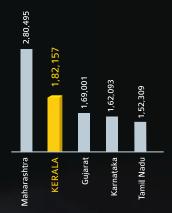


THE CHOICE IS AUTOMATIC WHEN YOU LOOK FOR THE RIGHT VEHICLE TO TAKE OVER THE NO.2 STATE IN CAR SALES

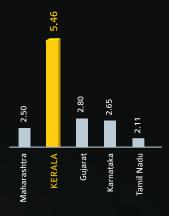
Being the largest Indian state in per capita car sales and the second largest in total car sales, Kerala pits you against quite a few competitions and a massive sales target. Cruise to your sales goals in style with Malayala Manorama, the largest circulated daily with 23.88 lakh subscribers in the state.

Malayala Manorama Manorama

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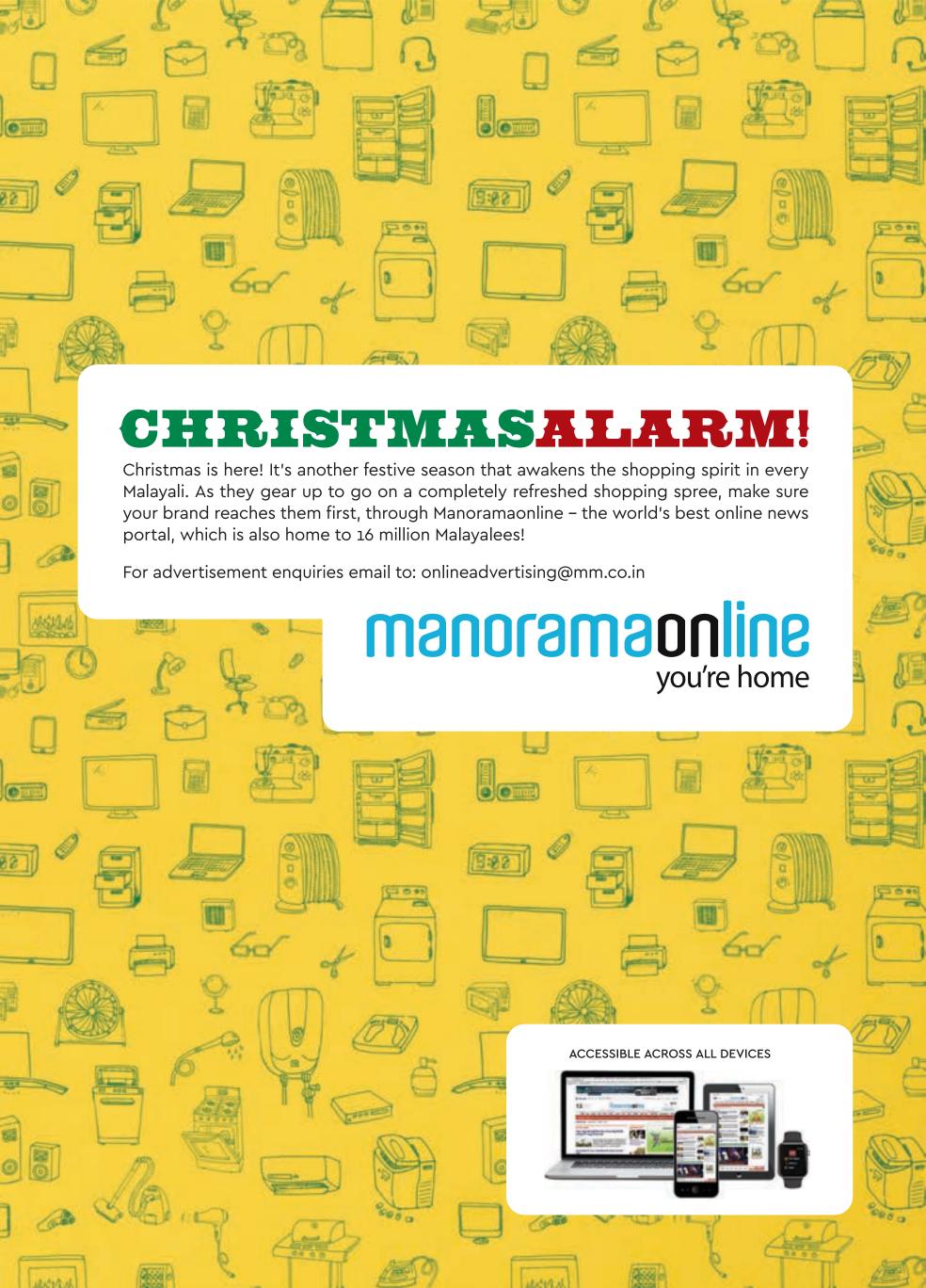


Passenger car sales in India



Sale of passenger cars per 1000 population





SONAL DABRAL

"I Might be a Monk"

Sonal Dabral has completed over two months as group chief creative officer and vice chairman, Ogilvy India. A recap in his own words. **By Ashwini Gangal**

love advertising, I love people, I love teaching. I'm never worried, I never feel any pressure, I'm calm. Like a cucumber. I'm almost Zen. I never get angry. It might be a flaw... or I might be a monk," says Sonal Dabral, group chief creative officer and vice chairman, Ogilvy India, at some point during an hourlong quasi interview with me, after which he patiently posed for our photographer for another hour, the former actor in him (Dabral has acted in Fauji and hosted Philips Top 10 on TV) still amongst us.

Seated in the 'Cigar Lounge' at Ogilvy's Mumbai office, we chatted about his 32-year-long career, which reached a peak when he joined Ogilvy in mid-September this year. "Of the three decades I've spent in advertising, almost two have been with Ogilvy. So it's part of me in a way..." he says. The past couple of months have been a whirl for Dabral. A fortnight after joining, he went to judge the London International Awards for about 10 days; when he got back, he spent time "meeting people, getting inducted into the accounts... after I came back from judging, I hit the ground running. Some accounts are new for me (Tata Sky, Pernod Ricard, Amazon), some are old (Pidilite, Asian Paints).'

A lot was said and written about his recent move from DDB Mudra to Ogilvy. What did Dabral make of all the hype and noise around the development? "In a way, the noise was expected, because I've spent so much time at Ogilvy (India, Malaysia, Singapore) and have partnered Piyush (Pandey) on many great pieces of work, which took Ogilvy to the top... I can understand why that noise was created. It was a big thing, even for me."

Dabral began his career with Lintas, but his "growth as an advertising person happened with Ogilvy." It is here that he learnt how to lead, "first a group, then an office, then a country office."

For the most part, our chat was about how times have changed over the past three decades. For instance, the way an ad film looks today is different from the way it did during the 'Humko Binnies Mangta' and 'Kuch Khaas Hai' era. While there are many adjectives one can use to



"Till a robot sheds a tear or smiles at a joke, our work is safe."

describe these ads, the fitting one is - simple. Is some of that simplicity missing in what is seen today?

"I won't call it 'simple versus complicated'; I'd say when you have only 20 or 30 seconds to tell your story, there's a certain discipline that comes in. You have to communicate in as economical a way as possible and yet have that memorable twist at the end. At the spine of the typical 20-, 30- or even 60-second TVC, there's only one thought you can go with. The moment you bring in layers, it never works. That becomes

the bane of many commercials. Creative people get greedy. We want to put in too much," he says about the 'then', before going on about the 'now', "In the digital era, it's become possible to tell longer stories, work with emotions, build more layers, more characterisation, work with music... but yes, you can still mess up a five-minuter; creative people need to have a sense of what they should hold back and how much they should put in."

Dabral cautions, "On digital, we may have time on our hands,

but we have to be sensitive about how we use it. Instead of saying, 'Oh I love these shots and must include them in this film' we must wonder whether the audience has the patience to sit through it."

At a recent event organised by Facebook, Dentsu's Ashish Bhasin made an interesting statement - 'It's not about TVC planning; it's about video planning'. Marketers frequently stress on the need to 'go beyond the TVC' and expect an agency to do 'more than just make TVCs'. It has almost become fashionable to bash the 'typical TVC' today. What is Dabral's take?

"This bashing that you speak of is a bit shortsighted. TV, in India, is still the most efficient medium to reach the masses. You have to use that 30- or 60-second commercial for any brand to be built here. A TVC is still a revered piece of film; a lot of 'thinking time' of some 'expensive' creative teams, and a lot of money goes into it."

About the consumer, Dabral says, "With so many different screens, touch-points have increased. Earlier our audience was more 'disciplined'. They sat and watched TV, saw billboards, then heard the radio. Now, at odd hours they're checking their phones, WhatsApp messages, looking at YouTube, binge-watching programs, recording these... there's a whole lot of indiscipline. Since we no longer have a captive audience our storytelling has to be that much better..."

The world of the client has changed too. "Today, we're moving towards a world of collaboration, with more 'content houses' and expertise outside of the lead agency. But I still feel brand custodianship should sit with the lead agency," Dabral says. According to Dabral, newer and more complex media like augmented reality, virtual reality and artificial intelligence will become mainstream someday. "There are algorithms and software programs that can create an ad," he says.

Speaking of AI, the only field a robot can't take over is creativity. 'So your job is safe,' I tease Dabral. He fields, "The way I see it is – till a robot sheds a tear or smiles at a joke, our work is safe."

ashwini.gangal@afags.com





present

Digital Marketers' Awards

13th December, Trident, BKC, Mumbai



SOME OF THE MARKETING LEADERS PARTICIPATING THIS YEAR ARE:



Mr Rahul Pansare Microsoft Head Of Marketing



Mr Rohan Padhye Axis Mutual Fund Vice President, Marketing



Mr Amit Gujral LG Electronics СМО



Mr Puneet Anand Hyundai Motor India Ltd. Sr. General Manager & Group Head, Marketing



Ms. Shonali Shetty **Head of Marketing** The Wadhwa Group



Mr Siddharth Banerjee Vodafone India EVP - Marketing



Mr Srinivas Jain SBI Funds Management Pvt Ltd **Executive Director and** Chief Marketing Officer



Ms Uma Talreja **Raymond Limited** Chief Digital Officer



Mr Vishwajeet Parashar Bajaj Capital Ltd. Senior Vice President

and many more...

BRANDS PARTICIPATING

































SAREGAMA CARVAAN

Golden Oldies in the YouTube Era

A look at the brand's new five-minuter created by The Womb and directed by Amit Sharma. By Suraj Ramnath

aregama has launched a new digital film for its portable digital audio player Carvaan, that's preloaded with 5,000 retro Hindi songs. The film, shot in Shimla, showcases a couple as they move through life and how the song 'Lagja Gale' by Lata Mangeshkar, is an integral part of their relationship.

When the wife sings the song for her husband, it serves as a stress buster and a source of happiness; a lullaby of sorts until his wife passes on and the song fades into memory. Their son sees how much his father misses his mother and the role the song played in their lives together. In an effort to help his father feel a little better he gifts him a Saregama Carvaan. He knows it won't replace his mother, but the song stored on the device, when played, would bring back those fond memories associated with it back to life.

We spoke to Kawal Shoor, founding partner, The Womb and asked him if pushing the product as a gift and showing an older couple in the ad would limit the TG that the product should get? He says, "The content is absolutely natural for the 45-50-year-olds and older, who are generally not tech-savvy. This is a product we have partnered up with Saregama to create and we have tried to keep it as much like a radio as possible. We just wanted to ensure that no techno-phobia comes in the way of a purchase. There aren't too many thoughtful gifts available today. For decades brands have used gifting as a platform. Gifting as a strategy only builds specialness into the brand. As far as it comes across as a special product, it would have done its job. Some might even buy it for themselves which even happens with shirts and watches."

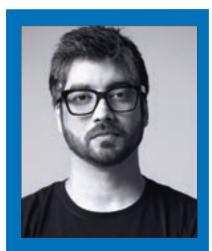
While Vodafone has been showing a tech-savvy older couple, Asha and Bala, in their ads in a time when YouTube, Saavn and Gaana are extremely popular, we asked Shoor if this product will work. He responds, "I would question Vodafone and ask them how many 70-year-olds would refuse Wi-Fi because they are internet savvy. All that is nice advertising but let us move on to our own small towns and we all know our mothers and fathers need more basic and simpler things."



very difficult when you consider the attention span of the average digital

Ashwin Dutt, creative director, Tonic Worldwide, a digital agency, says, "Long format works and brands leveraging it in the right way would always succeed. In the end, it's not about short or long films, it's about gripping the audience with interesting and relative content.'

Does the ad limit the TG that the product should get by showing the older couple? D'Silva says,



"The content is absolutely natural for the 45-50-yearold and older, who are generally not very tech-savvy." KAWAL SHOOR

The product, which is priced between ₹6,000 and ₹7,000, was initially available on Amazon and has now increased its reach to large electronic outlets like Croma. It has also penetrated class I and class II towns and will eventually be available across urban India. The psychography is for any Indian who has grown up with Hindi songs and is a fan. In the next month, Saregama will also be launching Carvaan's Tamil version which will cater to fans of Tamil music.

So far, Saregama Carvaan's sales have crossed 100,000 units and the



company expects to sell another 200,000 units in six months.

What were the challenges? Says Sharma, "It was a simple story, but there was a point where we had to show the characters ageing from the point where the kid is sleeping in the middle to his growing up. For this we used prosthetics. But that makeup stays on for only a few hours and then it has to be taken off and a new one has to be applied which takes a long time, but the make-up artist did a good job. Secondly, the actors are young and it is difficult to age them in a natural way so that it doesn't look artificial."

We asked our digital experts if just because digital affords the luxury of time, should the brand actually use it and make long films?

Carlton D'Silva, chief executive officer and chief creative officer, Hungama Digital Services, says, "There is no harm in creating long brand films as long as they are relevant and serve the purpose. The medium might provide you with the ability to create long films but you also need to keep the target group hooked for that time (which is

"Considering the fact that the product is designed as a retro radio and contains only retro tracks, it's obvious that one must use the right TG to present it as a perfect gift."

Dutt says, "Yes, it is limited. But considering the product offers old songs, it is targeted at an older audience. The gifting angle works as very few people of the TG would buy the product themselves."

In the age of YouTube, Gaana. com and Saavn, will this product fly?

D'Silva believes there is scope. "I have known the audience that are not digitally native to be more comfortable with products that they are familiar with and this could just be the right blend of tech and product design that would make them comfortable enough to use,'

Dutt feels that the tussle over free digital products and paid physical products will always linger. He says, "It is targeted at an older generation. The awareness for the product is low. It makes up for a great gifting product if it is marketed well to the younger audience." ■

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10 MILLION UNIQUE VISITORS

515 MILLION PAGE VIEWS

(As per Google Analytics, Sep'17)



P&G-YOUTUBE

Lilly is not Silly!

Titled #TelKoTelLagao, the campaign looks to replace good ol' hair oil. By Anirban Roy Choudhury

f you are one of the 12 million YouTube subscribers 'Superwoman' Lilly Singh's channel, you must be aware of her '5 ways your parents drive you insane' and 'Lilly's Mom vs Lilly' videos. Her hilarious videos have over billion views collectively and one of those viewers must be the brand manager at Procter & Gamble (P&G).

The FMCG brand - for its product 'Pantene Pro-V oil replacement' - got fussy Lilly cribbing about oiling her hair. At the same time, her mother (also Lilly in different garb) calls her lazy and says it's a simple task in which she needs to waste a t-shirt, carry an air freshener, not lean against walls, make sure nothing sticks to her hair and, most importantly, not go out of the house as it might kill a probable marriage proposal.

Next shot: she grabs her hair and pulls at it like any other hair product ambassador and introduces the new Pantene product - Pantene Pro-V oil replacement. In a typical Lilly vs Lilly's Mom scenario, YouTube's famous 'Superwoman' makes oiling look like the worst thing a girl has to undergo for great hair. The Lilly vs Lilly's Mom video ends with the YouTuber saying 'Tel ko Tel lagao'.

Pantene Pro-V oil replacement is a cream and not oil. Lilly claims this product reduces the hassle of oiling and makes hair 2-3 times stronger. But what happened to Priyanka Chopra? What is 'Superwoman' doing in 'Mary Kom's' territory?

Last December, the 'Quantico' star was seen with Lilly Singh in one of her online videos. The video showcases Chopra and Singh conversing over drinks at a bar where the former is upset and whining about a break-up while the latter plays 'wing-man' as they hit on guys.

However unbelievable the content of the video might be, it got over seven million views and a year later the duo endorsed the same brand. We were informed by the brand, however, that Chopra remains the global brand ambassador of Pantene whereas Lilly has been roped in for this particular product only.





62-second-long film is primarily conceptualised digital and has already fetched 1.4 million YouTube views on 'ThePanteneIndia', the brand's official YouTube channel for India.

What made a brand appoint two brand ambassadors? Why did they decide to rope in a digital sensation to do the glossy hair-pulling shots despite having a youth icon like Chopra on board? Is this a sign of changing times? Has the brand managed to successfully communicate their message through comedy or is it just another 'Superwoman' video? We asked our experts all these questions and here's what they say:

KHANDELWAL, senior manager brand strategy and development, World Wide Open (a Mumbai-based digital agency from the Reliance



"The belief that hair oil application is good for women is a very traditional Indian truism. This is a 'hybrid', niche, premium type of product message."

Nikita Khandelwal

Entertainment stable)

I think it's a very smart move by the brand to have them both as it's clear that Lilly is an online sensation and is capable of generating worthy conversations, given her digital equity. I noted some of the comments while watching the ad that read that viewers were on Pantene's page/ channel only for Lilly. This just goes on to prove that the brand made an apt choice of casting her for online audiences who were made aware of their new product via 'Brand Lilly'. On the other hand, Priyanka being a global star, is looked upon by millions and how she looks and what she does is aspirational for many girls. And to this audience, if the Pantene product is good enough for Priyanka, it is good enough for them. Given the mass reach of TV and Priyanka's fan following, there are enough eyeballs for the brand's new product.

We live in the digital world and here influencers are the showrunners. Bloggers, YouTubers, Instagrammers, Twitterati et al have more power than ever before. Interaction with them for their followers is a daily occurrence and these online celebrities are often more accessible to the audiences than other mainstream celebs. With the boom of social media, the first place we go to find out reviews of a product is online and hence, it makes sense to have social media spokespeople raving about your brand/ product.

Note that the product is not a shampoo or oil. Ît is a 'leave-in' cream that's being positioned as a replacement for regular 'tel'. The belief that hair oil application is good for women is a very traditional Indian truism. This is a 'hybrid', niche, premium type of product message.

Even if the concept was built to leverage Lilly's strengths, the concept



"Lilly is a great choice for connecting with the always-online audience. Especially, a new-ish product which may be a behaviour-changing one for traditional audiences."

SATBIR SINGH

and Lilly's humour seems like a good marriage for the desired effect on audiences.

SATBIR SINGH, founder and chief creative officer, Thinkstr

Lilly Singh is an online sensation with a massive YouTube following of 12 million. Forbes ranks her as the top entertainer influencer. I've seen most of her videos thanks to my teenage daughter who has her book. She probably knows more about her than she does about Priyanka.

When you consider all this, you figure she is a great choice for connecting with the younger, always-online audience. More so for a new-ish product which may be a behaviour-changing product for traditional audiences. And I think they've nailed it with the motherdaughter creative as well.

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VIJAY PARASURAMAN, COCA-COLA

"We have moved from analog to cloud marketing"

oca-Cola, the 130-year-old beverage brand, recently launched 'Thums Up Charged', the first ever variant of the popular cola brand. The new product will be available across India in the first week of December. The announcement was made last month on the occasion of Thums Up's 40th birthday. Teaser ads for Thums Up Charged will break in the first week of December.

Currently, brand Thums Up is worth between ₹5,000 to ₹5,500 crore in terms of sales revenue in India with Andhra Pradesh and Telangana being its strongest markets.

Ramesh Chauhan sold Thums Up to Coca-Cola in 1993. Globally, Coca-Cola is present across 207 countries, except North Korea and

On the occasion of the launch, afaqs! Reporter spoke to Vijay Parasuraman, vice president, Marketing, Coca-Cola, who was promoted earlier this year. Previously, he was GM, Sparkling Brands, The Coca-Cola Company, in China. He has been with Coca-Cola for around 15 years. Edited Excerpts:

Why did it take the company 40 years to launch a variant? What led to this?

Every brand has its own journey. It's not about taking 40 years to launch a variant for Thums Up, it's about consumer readiness, about whether we ourselves are ready for it and about whether the idea resonates with the consumer. It took us about five to nine months to decide that it does.

A while back when we thought about making the announcement that Maaza will become a billion-dollar brand by 2023, and while doing all this research, we realised that Thums Up was actually inching closer to the billion-dollar mark, faster than any other brand. And while we all know that Coca-Cola is known for its master brand 'Coca-Cola', very few people know that we have created 21 brands under it.

Not all of them have grown in the United States or are as popular as international brands like Coke, Fanta or Sprite. There are brands which have come from countries like China or Japan. So, there's no reason that a homegrown brand like Thums Up, one created in India, can't get there. Since we are very close to it, we have taken up the challenge that in the next couple of years we will take this brand to the billion-dollar table.

Speaking of consumer/market readiness for a variant, what were the indicators? What



"Your messaging must drive home the functional benefit and emotional value of your brand. How you do that keeps changing. What you do is the same."

makes you confident that the market is

Thums Up is our iconic, masculine brand. It is larger than just a 'beverage brand'. When I say masculinity, it really has nothing to do with gender; it's more about a state of mind. We keep doing research... we have the love of existing consumers, but keep trying to get newer consumers too.

We think there are a lot of 'drinking moments' every day... the objective of our 'Beverages for Life' philosophy is to provide choices for consumers in every drinking moment. Our

consumers tell us there is something unique about this brand; they like the kind of advertising we do.

As far as product innovation goes, the idea was to make it more intense, give consumers a more 'charged up drinking experience'. That's how the whole project started.

We're a consumer-centric company. As long as we listen to them, we will be accepted. Also, every country, every state has its own set of motivations and as a brand, our job is to cater to those motivations. That's why in India over the past few years we have worked on expanding our product portfolio.

Tell us more about the product - how is Thums Up Charged different from regular Thums Up?

From a product point of view, it is way stronger. The caffeine content in Thums Up Charged is higher than that present in its parent brand. The unit price per pack will remain the same across the two, though. Thums Up will continue to remain the 'base brand' for it.

Thums Up Charged is not just another cola... it is 'Thums Up'. The way we look at it is - consumers choose colas based on the brand name, not the drink.

How will you promote the product? What is your marketing mix looking like?

A lot of science and art goes into how we evolve a marketing strategy.

We will have Ranveer Singh for the Hindi speaking market and Mahesh Babu for the Andhra Pradesh and Telangana region. We will have different edits (of our ads) for various languages.

We'll leverage digital, out of home (OOH), Print, TV and key activation platforms including malls, shopping centres.

You have been associated with Coca-Cola for almost 15 years. How have your challenges changed? How has brand marketing evolved over the last decade?

Your messaging must drive home the functional benefit and emotional value of your brand. How you do that keeps changing, but what you do remains the same. That's the way we see it. At the end of the day, the brand should have a physical benefit and an emotional value.

Previously, it was marketing in an analog world, but now one has to focus on cloud marketing in a digital world.

sunit.roy@afaqs.com







Cannes Lions Overhaul: What went wrong?

And are the authorities doing enough to solve the problems? By Ashwini Gangal and Suraj Ramnath

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



IF YOU DIG DEEP YOU'LL SEE MANY PROBLEMS. THEY HAVE TRIED AND SOLVED A FEW. I'VE NEVER AGREED WITH THEIR

reservation system. If you are positioning yourself as a creative award show, then get the most deserving minds rather than have 'network quota', 'independent agency quota', 'female quota'.

I'm glad to see the points system being altered. Previously, an agency that got two bronze awards and five 'finalist' mentions (total 11 points) is greater than an agency picking up a Grand Prix (10 points) - that was ridiculous.

The quality of speakers or topics has dipped. Most of them are not inspiring at all. Why? Because there are too many paid slots.

RUSSELL BARRETT, chief creative officer and managing partner, BBH India



TO MY MIND, THE PROBLEMS WERE COST AND CLARITY. ONE NEEDED A DOCTORATE IN AWARD ENTRIES

to figure out the newer sub-categories and what qualified. I've even been on calls with officials from Cannes who themselves were a little confused. Then after you stumbled through all the potential categories and looked at what it was going to cost you, you'd have an aneurysm. This is still well before you actually arrived in Cannes. That's when the costs of everything from a bottle of water to the price of wi-fi in your hotel would cause that aneurysm to call in its big brother. I think the festival authorities have understood this and made several changes to help make things simpler and

more affordable.

BOBBY PAWAR,



THE PROBLEM WAS THERE WAS MORE THAN ONE. THE FESTIVAL HAD LOST ITS FOCUS. THE NUMBER OF CATEGORIES

mushroomed every year. And some of them were no longer relevant. Then there is the cost of participating. The sticker shock of everything from entry fees and hotel rates to the price of a rose grew. The festival must evolve so that it always remains a great showcase for the importance of great thinking and execution for brands.

for brands.
Cannes Lions is a pretty unique festival, so its worries are peculiar to it. On the whole, there seem to be too many shows, with little separating one from the other. The only reason to enter all of them is to bolster your awards tally. It is sad when the celebration of creativity comes down to counting numbers.

PRATAP BOSE, chairman and co-founder, The Social Street



THE ENTRY FEES HAVE BEEN EXORBITANT. SMALL AND INDEPENDENT AGENCIES MIGHT SEND 10-20

entries because that's all they can afford; larger agencies might send 50-100 entries. Cannes is so expensive, not only from an entry perspective but also from the point of view of just going to the festival. Last year, sending one person from an agency cost about ₹7 lakh. One also needs to think of the benefit of spending that kind of money, because it doesn't translate into business; it just fuels a few

I guess they (Cannes authorities) realised that the moment of truth is now. They felt they had to do something about it. But I feel these are largely cosmetic changes, except for the fact that they decreased the delegate pass fee. But they could have done much more...

JOSY PAUL, chairman and chief creative officer, BBDO



THE LEADERS OF INTERNATIONAL AGENCY NETWORKS, INDEPENDENT AGENCIES AND HOLDING COMPANIES FELT

it was a good time to review and discuss the role of global award shows, and what's best for the industry. This is a response to their sensitive, practical and useful feedback.

It's a step in the right direction. It's very encouraging to see powerful and influential award shows willing to change and re-arrange themselves to fit the mood of the times. The response time is commendable.

International award shows like Cannes shine the torch on creative excellence. It's important to the business of ideas, because it democratises the world of creativity. It shows that great ideas have no geography.



UTOPFIA

Freebies on Offer

Utopeia turns five. On the occasion, the team flips the pitch process around and invites briefs from five cash-strapped startups. The carrot? Free ads! By Suraj Ramnath

hen was the last time a creative agency called a client for a pitch and decided to give them a free ad? Utopeia Communicationz was launched on November 20, 2012 and completed five years on November 12, 2017. The managing partners of the agency include Sudarshan Banerjee, Mitali Srivastava Hough, Sean Colaco, Krishna Padhye, and Krishnaraj Bhat.

To mark the occasion of their fifth anniversary, the agency has launched a new campaign. The entire ad copy is a call out to startups with a heading that boldly states - "Which agency offers a free campaign in the name of love? Utopeia does". The ad continues with - "In the winter of 2012, Utopeia was just another budding startup ad agency. Five years later0, after working across diverse categories and brands, we have decided to give back to the place where we came from. We know the pangs of starting a new venture and the obstacles one faces along the way. We've been there. We've done that. That's why we are giving a leg-up to the five most deserving startups in the country with five free ads from our side. As an agency that aims to Bring Back The Love, this is a token of love from us to all budding entrepreneurial ventures." The final call to action was for companies to send in a brief.

afags! Reporter asked Banerjee how the agency would select the five most deserving startups. He says, "We



He adds, "If you are a large-scale startup, then I guess you have your finances planned out and advertising or marketing spends are not a pain for you, so that's the idea. The thought is not if a Shopclues, Flipkart or Myntra apply saying they wish to take part that they are not going to be preferred over somebody who is less known."

The banner ad was promoted through social media platforms last month. "We will get our friends to share it as well," adds Banerjee.

Banerjee tells afags! Reporter that it's not necessary that the agency would make only print ads for the

The agency has asked the startups to send in their briefs rather than a client sending a brief and asking the agency to present.

don't know how many people are going to apply. If there are only five, then each of them gets an ad. If we get more than five, then we want to look at people who are deserving of an ad. If a startup has funding, I would assume that they would have some money to allocate towards advertising and marketing. The client would have done their homework for the agencies they want to work with and all of that. But if you don't have funding and are at a stage where you have to popularise your startup to get funding, then you would be a preferred choice."

selected startups. He says, "Someone would want to get their logo made, someone would want to get their stationery done, someone would want a direct mailer, and someone who wants a film would have to talk separately, otherwise all other advertising materials will be made. Even if it is a TVC or a digital video film, I am ready to give them a script for free and they can get it produced from whomsoever they want to or if they need help with production, then we can help too."

The agency has asked the startups



"We know the pangs of being a startup and the problems that you face because you don't have enough money for everything and you have to choose one over another." **S**UDARSHAN Banerjee

to send in their briefs rather than a client sending a brief and asking the agency to present. When we asked



Banerjee about it, he says with a smile, "It is not like that; we never thought of it like that. We could have done five free ads for any other brands that we like and presented to them. But what we are saying is that after five years, we know the pangs of being a startup and the problems that you face because you don't have enough money for everything and you have to choose one over another."

He adds, "If you go to Powai and such other areas, you will see doors on which there is a new dotcom website's name written; one which you have never heard of. But you never heard of it because they never had the money to advertise; but the ones you have heard of, have advertised."

Since the agency isn't sure about how many entries are going to come in, we asked Banerjee if they have a soft corner for a specific category/ genre while selecting these startups or would it be a neutral decision. He says, "We are going to keep it completely neutral. Initially, we thought of doing it for five NGOs, then again, we thought it would sound like a cliché and it is something that has been done before. But if you have time, you should anyway do a CSR activity for the NGOs. This is about our fifth year anniversary and giving something back to the startup ecosystem" ■

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Coping with Change

How Times Network's M.K. Anand and the company found opportunity in difficult times.

By Anirban Roy Choudhury

he broadcast arm of media conglomerate Bennett and Coleman, Times Network, which runs 11 English and one Hindi youth channel started 2017 with several debacles to tackle. The network's market leader Times Now was without an editor after Arnab Goswami decided to move on. More challenging was the fact that the face of the channel was setting up his own channel. The slowdown in revenue due to demonetisation and the implementation of the goods and service tax hurt too.

Unfazed, MK Anand, managing director and CEO went ahead and roped in an editor from a rival channel, empowered his existing employees, made new launches and tweaked existing properties as he readied himself to counter a wave. Anand expanded the existing portfolio of English Movies and re-shaped the Hindi youth product Zoom. The network now has Movies Now, Romedy Now, MNX, Times Now (all in high definition - HD as well as standard definition - SD); Zoom, Mirror Now, ET Now (in just SD) and MN+ (in only HD) in its portfolio.

In this interview, Anand shares his experience of dealing with the challenges. Edited Excerpts:

A year after demonetisation, have you overcome the slowdown?

Other than Digital, everything has dropped. If we compare April-October 2016 to April-October 2017 my estimate is that TV has seen a decline of 2 per cent, which is the least compared to other businesses. In the same period, advertising has seen a drop of 3 per cent. So, we have seen growth, but obviously it's not the 20 per cent plus we are used to.

Has distribution reduced the ad sales slowdown? After phase III and IV it is now a digitised

Between 2012 and now there has been a substantial growth but not between phase III and phase IV particularly. The momentum - set since 2012-13 - will move in the right pace till 2020.

INTERVIEW **MK ANAND** MANAGING DIRECTOR & CEO **TIMES NETWORK**

How has the slowdown impacted businesses like yours?

It has not. Broadcast today is about riding distribution to bring in more audiences from the same content factory. I have attempted launching two more channels in this period -Times Now HD and Mirror Now. We have grown our English movies portfolio to seven channels. The idea behind this expansion is to have more brands so that we can capture more audience than the others.

What changed for us is that, from an operational point of view, we have optimised. Mirror Now is a great example of optimisation and sharing of internal resources. There are only 21 people running it and they are using infrastructure of the other two channels (Times Now and ET Now). Normally, we would have done a headcount, made an estimate of the equipment, bought them and started the channel. The revenue slowdown has brought in a lot of operational optimisation.

Talking about the news genre, we have seen a major shakeup in the industry with the launch of Republic TV. How has that changed the dynamics?

The launch of a new channel has increased the overall reach in terms of numbers which is a great sign for the genre. Last year, after 52 weeks, the total reach of English news was two million per week. This



year, it is 3.6 million per week!

This year's growth happened on the back of aggressive marketing from the new player and countermarketing from existing ones. Of the 2 million viewership, we had 1 million last year. This year, we have grown to 2.2 million of 3.6 million based on collective data which includes all English News channels.

Has the entry of Republic eaten into your revenue pie?

There has been a slight drop, which, to me, is because of demonetisation. I say this because there is a drop in English Business News too (Republic does not exist here).

You had once said that if you have a Salman Khan you would rather have him in your team than competing against. Was it a strategic decision not to replace one high-profile anchor with another?

The option of replacing one high profile with another high profile was not available for us. But in the last one year we have shown that we are capable of replicating what we did with that high-profile anchor. Remember, we created the highprofile anchor over here out of inputs of positioning, branding, content, liberty and resources.

The one-man show situation is not something that I created - I inherited that situation. Now that I have an option, we would rather make a franchisee instead of a onehero company. Having said that, the team we have now gets us 40 per cent market share. Think of a situation when one of them or all of them attain stardom. Remember, today, we are without the star and with a monster competitor in the market.

How much do you get involved personally with your agency to discuss creative aspects?

Famous Innovation is our creative agency, but me and Vivek (Srivastava, EVP and head of Entertainment Cluster) get personally involved in each and every aspect of marketing. We devote time in ensuring the right colour, right line, right feel or right look. I have never done this with such rigour until now.

You have rebranded real estatebased news channel Magicbricks Now to Mirror Now which covers general news. ET Now also moves in that direction. Won't one eat into other? Are you also making a portfolio to start bundled selling?

Honestly, I would want to be in a scenario where we are eating into



"Digital is just another distribution tool for broadcasters and not a threat."

each other instead of others eating into us. Yes, the plan is to sell news in bundles. We already sell English Movies as part of a bundle and it has brought us great success.

How has the growth in the English Movies genre been?

In a market that is dropping, English Movies has actually seen a slight growth and that is because of the hockey stick growth in HD revenue, which is an encouraging sign.

How is the profile of an HD viewer different from an SD viewer's?

First, the HD viewer needs to have an HD set. Second, he has to live in an area with an HD distributor and he needs to pay a premium to subscribe to HD channels. The viewer needs to tune in to a particular channel to watch a particular movie. The difference between the SD viewer and the HD viewer is that the HD viewer has subscribed to watch the channel specifically. Also, the HD viewer is a decision maker.

Are you getting a premium rate for the top of the pyramid audience?

We don't have much of a difference in our SD and HD ad rates. We have seen others under-pricing HD, but we have not done that and are still getting good numbers.

Has the emergence of streaming platforms and price cut in data affected your English entertainment business?

Digital growing and eating broadcast audience and viewership is more of a negotiation tool than reality. Distributors try and put this argument to get better deals, which is their job. I don't see any decline in the either English Movies business or English News business.

Digital is just another distribution tool for broadcasters and not a threat. Now, there are giant distributors like Facebook and Google, which are a concern for the entire media business, Disney downwards. It has nothing to do with English broadcast specifically. In 2015, which was the TAM-to-BARC changeover period, GTVT (gross television viewership in thousands) for English movie channels was 15,000 per week. It is 16,270 per week now in 1 million plus markets. Where is the drop?

You spoke about the migration from TAM to BARC. Are you happy with the way things are now? Initially English broadcasters had problems with the variance in data...

You cannot blame the variance in data for English broadcasters on BARC. The smaller categories will always have more variation. However, the reconciliation between the smaller categories like English and mega categories like GECs - on certain policies like outliers - is causing some heartburn.

Obviously, they have a process which is dictated by the demands for all channels and probably have a point there. To that extent it creates dissonance in terms of the optics. I would not put that as something which is unlivable with. Otherwise it has been stable...

Several networks have shut down youth channels. What is your stand on Zoom?

I treat Zoom as a brand and not as a channel. Zoom outruns everybody including the GECs when it comes to social media performance. We are expecting a big launch of our digital arm in next two months. The web or no linear presence was missing and now that part is taken care of.

Starting next year, you will see a lot of original shows on Zoom. We have already greenlit a few of them. The target group of this channel is youth between 20 and 30 years. Zoom will reach out to this audience either through TV or web or mobile - I don't see any reason for the reach and growth of youth content to not grow.

What drives your energy?

Ha Ha (guffaws). In the past, I was a part of a big company. Suddenly, I was put in a new company which I had to build brick by brick. That is when I realised how difficult it is to create a ₹1500-2000 crore company. I would like to achieve such a feat and that is what energises me.

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OLA

Shifting Gears

Ola Auto has launched two ad films, in four languages - Hindi, Tamil, Telugu and Kannada. The campaign has been created by Happy mcgarrybowen. By Suraj Ramnath

obile transportation app Ola has been advertising its cab hailing services for a while now. But now, for the first time, we see a TV commercial from Ola with an auto rickshaw, instead of a taxi, in it.

The company launched Ola Auto, a mobile app-based service through which commuters can call for an auto-rickshaw, couple of years back in Bengaluru and Chennai. Today, Ola Auto has within its fold 1.2 lakh autos, across 73 cities in India.

To promote the service, the brand has launched its first couple of TVCs for it. The two 26-seconders are part of a campaign built around the catchphrase 'Auto Bole Toh Ola Auto'. The ads are in four languages -Hindi, Tamil, Telugu and Kannada. The campaign has been created by Happy mcgarrybowen, creative agency from the stable of Dentsu Aegis Network.

The ads show two very relatablelooking places, a supermarket and a college classroom. When the characters in the ads make plans to bounce from their current locations and take an auto to their respective desired destinations, computer graphics invade the screen and in comes a 'super auto'; the vehicle comes zooming in, breaking all physical barriers, with a reassuringly dumpy looking driver asking them, with a smile, 'Bulaya kya?'

Talking about the brand's first TV







mobile wallets, recall that Paytm, in one of its early commercials, used the context of an auto journey to promote its product as an escape from 'chuttay ki jhig jhig' (Hindi for fuss over change).

We learn that the auto category is responding fairly well to this service, which targets commuters who routinely use autos, especially for shorter distances and for 'everyday chores/trips' of the kind shown in the

"Ola is not just about cabs; it's about mobility. It is not a cab-hailing service, but a platform on which you can book the vehicle you need." KARTIK IYER

The two ads are part of a campaign built around the catchphrase 'Auto Bole Toh Ola Auto'.

outing for this relatively new service, Kartik Iyer, chief executive officer, Happy mcgarrybowen, says, "The objective is to provide an option to auto users... Today, typically, when you go out and hail an auto, you have to go with the price that the auto driver demands..." (Yes, Mumbaikars, we see you nodding in disagreement!)
Iyer goes on, "...But with Ola,

everything is fixed. The price is fixed. You call and he (the auto driver) will come and pick you up from wherever you are and drop you wherever you want to go. If you have Ola Money (mobile wallet), then you don't even have to pay him cash." Speaking of ads. "There are certain markets like Tamil Nadu, Andhra Pradesh and Maharashtra where auto rickshaws are still very popular and the demand hasn't changed despite the presence of cars/cabs," he says.

Ola has been advertising its cabhailing service for quite some time. About the process of creating the first ever TV campaign for the auto part of the service, Iver tells afags! Reporter, "Ola is not just about cabs; it's about mobility. It is not a cab-hailing service, but a platform on which you can book the vehicle you need. It was the first brand to onboard autos onto their platform approximately two years

back. In fact, around then, Ola also introduced Kali-Peeli cabs in Mumbai onto its platform. So it is a question of providing access to customers on the basis of their travel requirement, and creating an opportunity for the people providing it.'

EXPERT SPEAK

While comedy has its merits, we wonder whether the brand would've done well to show a more 'real' environment - with commuters on the street using the app to call for an Ola Auto, minus the graphics, perhaps? After all, the process of physically hailing an auto can be tedious and annoying.

Harmeet Singh, creative director, Serviceplan India, says, "... that wouldn't have made a difference at this point. After all, advertising is a form of exaggerated reality...," adding about the execution, "Ola Auto has used the location or surroundings very cleverly, especially the way, in one of the ads, the auto is shown entering a departmental store, quite literally. It looks very quirky and funny when seen from a viewer's point of view."

Should the brand demonstrated the 'ease of booking' aspect, with zoomed in shots of the mobile app being navigated by the commuters in the ads? Singh says, "The process of booking an Ola Auto is already very easy. There is nothing more to show in this respect, evidently pre-supposing a certain degree of 'Ola-Uber' literacy.

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KVL NARAYAN RAO

NDTV's Voice Falls Silent

KVL Narayan Rao, NDTV's Group CEO and executive vice chairperson, passed away on November 20, 2017. A tribute by Raj Nayak

It is his voice you hear on the channel that says -

all in height and tall in stature - that's how I would describe Mr Narayan Rao.

I first met Narayan Rao when I was working at Star TV (in those days all the content for Star News was produced by NDTV), but I really got to know him when I quit STAR and set up NDTV Media.

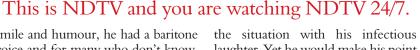
His background was fascinating; he started his career as a journalist, went on to join the Indian Revenue Service and then got back to media to help Prannoy and Radhika build NDTV. He stuck with Prannoy and Radhika through thick and thin. His integrity and loyalty to his friends were unquestionable.

An amazing human being who could charm you with his infectious most complex of situations delicately and deal with people across all spheres, industries and government, from the lowest rung to the head honcho. He was a brilliant administrator.

To me he was always Mr Rao until one day he insisted I started calling him Narayan. He was someone I deeply admired, loved and respected.

Narayan was a good listener and even if he couldn't give you a solution, the fact that he listened to you and showed empathy would make you feel lighter. He was someone you could easily confide in and somebody you could trust. He was the go-to person for many people at NDTV.

Even in the tensest situations I have not seen Narayan get angry. He would maintain his cool and lighten



smile and humour, he had a baritone voice and for many who don't know, it is his voice you will hear on the channel that says - This is NDTV and you are watching NDTV 24/7.

His sheer personality, all 6.5 feet of it, could be intimidating, but he was all heart. He was a man for all seasons. He had an innate ability to handle the

laughter. Yet he would make his point and hold on to his views.

He was very sophisticated in his demeanour and very charismatic. He loved his whiskey and could chat with you for hours over a long drink.

Narayan had many stories to tell of his father, Gen K V Krishna Rao



when he was in Army and also as the Governor of Jammu & Kashmir. I have fond memories of many evenings spent together listening to his stories.

What I will never ever forget was when I was going through my court battle with Star TV, Narayan Rao made it a point to fly to Mumbai and be with me for every court hearing. He gave me the moral support and strength (during those turbulent nine months) I so desperately needed at that time. I will always be grateful to him for that gesture.

The last I met Narayan was at an industry meet in Mumbai when he told me about his cancer. I did not realise that it would get to him so quickly. My only regret is I couldn't make it for his son's wedding in spite of having booked my plane tickets and hotel stay. Nor did I make an effort to go and spend any quality time with him knowing he was suffering from cancer. A regret I will have to live

When I got a message saying he is no more, for a moment I was in disbelief. I am still shocked and numb. My prayers are with Renu, his wife, and his sons.

Narayan, I only wish I had told you how much I admired and loved you when you were alive.

I will miss you a lot, Sir! ■

The author of this article is Raj Nayak, chief operating officer, Viacom18.

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SONY

'Porus' Goes on Air

"A lot is riding on us given that we own 100 per cent of IPR of the Porus," says Siddharth Kumar Tewary, founder and chief creative, Swastik Productions. By News Bureau

ony Entertainment Television aired the first episode of a show called 'Porus' on November 27. Set in 350 BC, the show is about the untold story of the battle of the Hydaspes, fought between two legendary warriors — Alexander and and Porus. It will be aired Monday-to-Friday at 8:30 pm on Sony.

Commenting on about the show Danish Khan, executive vice president, and business head, Sony Entertainment Television says in a media statement, "India is one of the oldest civilisations in the world, it has a rich legacy of literature, philosophy, culture, stories and heroes. We at SET believe it is important to revisit our glorious past, it is relevant to understand the value system of a civilisation that has not just survived but has prospered, we believe the stories of our past heroes will inspire our future generations. We believe it is time for the world to know and appreciate

the richness of Indian civilisation. Porus is an attempt to bring that glory, those heroes on our television screen in India and across the globe. We

are delighted to partner with a creative visionary like Siddharth, who has done an outstanding job to bring Porus alive on television."

Siddharth Kumar Tewary, founder and chief creative, Swastik Productions adds, "Porus will not only tell a tale of ancient India's history - an untold story of two legendary warriors of all-time and their epic battle, but will also go down in history as one of the most epic television shows. We have always believed in creating content that we strongly believe in - content that is rich, uncharted and world-class. Our shows reflect our passion, creativity and hard work and every time we weave in a new story, we make it a point to go several notches up from our previous creations. For Porus, we spent a lot of time on pre-production, diction, training and recreating the golden era. A lot is riding on us given that we own 100 per cent of the IPR of Porus, a first in the history of Indian television. We are grateful to Sony Entertainment Television for backing us in taking this big bold step." ■

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SUDHANSHU VATS, VIACOM18

"Building a Portfolio Helps"

Viacom18 recently turned 10. An interview with the boss of the network, on the occasion. By Anirban Roy Choudhury

ew entrant in the 'decade club' media conglomerate Viacom18 has come a long way. Over the last ten years it grew from a three channel strong, ₹80 crore network... to a profitable, ₹3,100 crore network (figures sourced from Viacom18).

Viacom18's journey in India started as a 50:50 JV between US-based content powerhouse Viacom Inc. and Raghav Bahl's Network 18 (which he subsequently sold to Reliance). Back then, the JV ran three channels - Nick, MTV and VH1. In 2008, it entered the general entertainment space with Colors; the channel, on the back of popular shows like Balika Vadhu and Uttaran, reached the top slot in its genre in first year itself.

Now, with a workforce of 1,500 people, across Mumbai (where it is head-quartered) and several other regional offices, the broadcast business of Viacom18 comprises 44 channels, aired in 80 countries. Besides broadcast, the network's businesses include digital, films, experiential, as well as licensing and merchandising.

Viacom18 will launch Colors Tamil in February 2018. Around June, it will introduce a paywall on its digital platform Voot, after which it will operate as a 'freemium' platform - with both advertising-led (free) and subscriptionbased (paid) content. We spoke to Sudhanshu Vats, group CEO, Viacom18, on the sidelines of a recent media event held in Mumbai. Edited excerpts...

How do you divide your time between the business and the people who help you run it?

I spend time, individually, with people over coffee. As a company, we meet every Monday for lunch with

One that is open, in which there is a lot of respect and dignity for people, and one in which innovation and entrepreneurship are fostered. This has helped us keep our important people with us. I trust, empower and respect my colleagues.

In the presentation you made to the media about the network's journey, vou specifically underscored the salience of your mid-level workforce. Tell us about that.

The reason I mentioned our midlevel people is - the 'bullwork' of any organisation is done by its mid-level managers. They need to be constantly upgraded. It's what I give special attention to. We're also building them as our future leaders. Every year the 'top 100' of our organisation get together and do a 'change leader conference'. This way, we devote two days a year looking at the future.

Now that Netflix, Amazon Prime and other OTT players have come into the picture, we may see producers taking more risks and owning IPs. Then, what will happen to the multi-screen monetisation model?

See, I am a firm believer of abundance. Yes, with more players coming in, the established production houses will move in that direction. But there is an India beyond ABCD and E, and there are stories and storytellers we need to identify and give an opportunity to. Also, I would like to make it clear that incentives are a part of our relationships with producers even today; whenever

"In India, there will be a free - and a payecosystem. This is the case in TV and digital."

the top teams. Once a month we meet on a Monday for a business meeting. I believe both formal and informal meetings are very important. Ours is a business of people; it is peoplecentric and people-specific. Most of my time is spent building a culture...

What kind of culture are you nurturing?

there is a success, there is an incentive and the producer is a part of it.

You've spoken about spotting 'white spaces'... so what has kept you away from the sports space so far?

Not getting into sports is a conscious decision we have taken. I believe we still have a lot more to



"Live events will be always be a more aspirational form of entertainment. In the future, the youth will move to experiential - not passive entertainment."

do in our entertainment portfolio. The kind of investments we want to make in our entertainment portfolio at the moment... well, that kind of investment is enough for us to be considered a big sports player. We keep asking ourselves this question -'Should we get in or should we not?' I don't think the time is right at the

Why so? You say you want to build IPs that stay with you forever and which you can sell across platforms. That's something you can't do with sports...

No, that is not the case... let me be honest with you; sports is a very good business in India. To me, it's high-investment, long-gestation business. You have to invest a lot and the returns will come over a period of four to five years.

At this stage, we would like to make such investments in the entertainment space, because we see a lot of opportunity there.

Let's talk about the growth of FTA (free-to-air) channels - isn't it a very real threat to pay TV?

We have to prepare ourselves for what India watches. And in India, there will be a free - and a payecosystem. This is the case in both television and digital. We have to learn to deal with this hybrid ecosystem. We are playing in each of them. We cannot be overly dependent on either side of the business. Our portfolio will move in the direction of the eyeballs... tomorrow, if more eyeballs move towards free-to-air, we have to be ready for that. The good news is, in India, pay channels are very affordable and hence have a bright future as well.

How is the profile of a pay TV viewer different from that of an

For the vast majority of categories and brands, purchasing power -and consequently, advertising moneylies with the pay TV viewer. Freeto-air will grow faster than pay TV, but in India this will help grow the overall pie... they will not eat into one other's growth.

In what way do you expect BARC's Ekam launch to change the advertising side of the business on Voot?

A third party measurement system for digital is a good idea. It will start bringing more credibility to digital numbers. BARC's entry will allow us to measure total audience across

Why has it become so important for a broadcaster to diversify and be present across the spectrum of touch-points? For example, how do live events and offline initiatives like your café Flyp@ MTV help?

This is a tough year for us... and that is where building a portfolio helps business. This year, the advertising spend is low, but our film business in doing very well and our topline is driven by our film business.

We have to build businesses for the future. I believe live entertainment will always be a more aspirational form of entertainment... and in the future, the youth will move towards experiential - not passive

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Campaigns across television and print that were viewed the most on afags! this fortnight





OLA AUTO

Mobile transportation app Ola has, for the first time, launched a TV commercial with an auto, instead of a taxi, in it.

Creative Agency: Happy mcgarrybowen



GODREJ LOCKS

Godrej Locking Solutions and Systems has recently launched a three-film digital campaign titled '#HowSafeAreYou'. Creative Agency: Whyness Worldwide



SAREGAMA CARVAAN

Saregama launched a new digital film for its portable digital audio player Carvaan, preloaded with 5,000 retro Hindi songs. Creative Agency: The Womb



Creative Agency: ADK Fortune

PANTENE

P&G got YouTuber Lilly Singh to endorse Pantene online and launched a campaign, titled '#TelKoTelLagao', that looks to replace good ol' hair oil.



PC JEWELLERS

PC Jewellers launched a TV commercial featuring new brand ambassadors -Bollywood mega stars Akshay Kumar and Twinkle Khanna.

Creative Agency: R. Balki



PUMA

Dipping into India's 'gully culture' for inspiration, sportswear brand Puma (India) has created a multi-lingual anthem titled 'Suede Gully'

Creative Agency: DDB Mudra Group



FEVIKWIK

Fevikwik, from the house of Pidilite, launched its latest TV campaign, titled 'Khushiyon ke chand pal', that translated to moments of happiness

Creative Agency: Ogilvy & Mather



SURF EXCEL

On the occasion of Children's Day, Surf Excel released a video 'The Falling Test - A Social Experiment' to tell how kids learn about failure

Creative Agency: Lintas, Mumbai



UBER

The taxi hailing company has recently released an ad film conveying the message 'while time moves forward, relationships come a full circle'.

Creative Agency: Taproot Dentsu



DABUR HONEY

The health properties of honey have been valued since ages. Dabur Honey released an ad film highlighting the fact that it helps in weight loss.

Creative Agency: Mullen Lintas



KISSAN

Kissan's new '#RealTogetherness' campaign highlights the need for us to come closer to nature, family and society at large.

Creative Agency: Lowe Lintas,

HITACHI Hitachi's new campaign for Kashikoi 5400i air-conditioner stresses upon

'Equal comfort for everyone'.

Creative Agency: Dentsu, India



VLCC's new ad tells readers to enroll today and start to 'Eat Right' to get on with good health by choosing healthier options.



GOVT. OF JAMMU & **KASHMIR**

J&K's Directorate of Horticulture Planning & Marketing launched a creative



campaign for promoting Kashmiri apples under its flagship programme Apple Year: 2017-18. Creative Agency: BlackSheep Works

Got some great campaign that has been published recently? Upload it on afaqs! for the world to see. Visit: www.afaqs.com/advertising/creative_showcase





Post: Digital Marketing Specialist Company: Mad About Digital **Profile:** Liaising with, and acting as the link between the client and the agency, by maintaining a regular communication channel; meeting / discussing with clients to understand their requirements and communicating the same to the team; ideate digital campaigns that can help meet client's objectives across brand building, lead generation, sales, etc.

Exp: 2 to 3 years **Location:** Bangalore Email: hello@madaboutdigital.co.in

Post: Client Servicing Manager **Company:** Creative Factor Integrated Marketing Pvt Ltd **Profile:** Build and maintain relationships with clients and key personnel with key clients, generate more revenues from existing clients, by understanding the clients ecosystem, and arrive at business propositions that will help clients solve their marketing business problems.

Exp: 2 to 3 years Location: Bangalore and Chennai **Email:** satish@creativefactor.in

Post: Account Planner **Company:** Associated Advertising Pvt Ltd

Profile: You will partner the creative and account management teams to fine tune and sharp focus brand strategies and communication. Designing market surveys, conducting research, collating information on consumer psychology and behaviour, brand-sales history, competitive environment, consumer demographics, etc.

Exp: 2 to 4 years **Location:** Hyderabad / Mumbai **Email:** response@associated.co.in

Post: Copywriter Company: Nuts N Bolts Communications **Profile:** We consider you a copywriter material, if you have the following traits in you: You are a juggler of words; you have good

command over English as well as Hindi; you get big ideas that can actually make a brand bigger. **Exp:** 3 to 7 years **Location:** New Delhi Email: rajesh@nutsnbolts.co.in

Post: Administrative Assistant / Computer Operator Company: Centum Advertising & Marketing Pvt Ltd **Profile:** Handle administrative work for govt. clients such as filling e-tenders, tender documentation preparation, bills, emails, etc. Good knowledge of computer hardware and software. English/Hindi typing is a must.

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

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

Location: Mumbai Email: team@quotientcomm.com

Post: Senior Copywriter **Company:** Paradigm Plus Marketing Communications Pvt Ltd **Profile:** Conceptualise the communication route and support it with effective copy; work closely with the brand strategists and account planners to plan the communication strategy personally work end-to-end on key accounts of the agency **Exp:** 3 to 5 years **Location:** Pune

Post: SEO Executive Company: D-Design Studio **Profile:** Experience with Google and Bing's services, including Analytics and Webmaster Tools Experience with Google's Keyword ToolA functional understanding of HTML

Email: jobs@paradigmplus.in

and CSS. The ability to work with back-end SEO elements such as .htaccess, robots.txt, metadata, site speed optimisation and related skills.

Exp: 2 to 4 years **Location:** Mumbai **Email:** jobs@d-designstudio.com

Post: Sr. Copy Writer (B2B) Company: Ideate Labs **Profile:** Research, understand, create, review and edit/enhance a vast array of product information for web content in a brief, informative style; responsible for writing emailers, infographic content (static, animation, video) user manuals, instructional and demo copy, reference materials, blog posts, case studies, white papers and brochures.

Exp: 3 to 5 years **Location:** Mumbai **Email:** careers@ideate.email

Post: Client Servicing Executive Company: Moving Pixels Pvt Ltd **Profile:** Development, production and delivery of projects from proposal right up to delivery; delivering events on time, within budget that meet (and hopefully exceed)expectations; setting, communicating and maintaining timelines and priorities on every project; communicating, maintaining and developing client relationships.

Exp: 3 to 5 years **Location:** Ahmedabad and New Delhi **Email:** hr@movingpixels.in

Post: Visualiser and Graphic

Company: Studio Link Pvt Ltd **Profile:** Need a creative and enthusiastic visualiser and graphic designer for publicity designing of movies in Mumbai. S/he should be able to create imaginative layouts for posters, brochures and logo Designs.

Exp: 3 to 5 years **Location:** Mumbai Email: info.studiolink@gmail.com **Post:** Sr. Manager – Exhibitions **Company:** Ventures Advertising Pvt Ltd

Profile: The candidate must have excellent contacts with vendors (India and abroad). She / he should be presentable, fluent in English, capable of making presentation to clients in Corp. / PSU sector, aggressive with an attitude of closing deals, oversee implementation of stall, getting cost effective quotes from vendors.

Exp: 5 to 7 years Location: Mumbai **Email:** hrventures@vapl.net

Post: Senior Visualiser – Full time (Male)

Company: Thoughtrains Designs Pvt Ltd

Profile: The candidate must have experience in branding / advertising firm. A new school and cutting edge design portfolio with proven record of either handling topnotch brands / work that reflects brilliance in layout, aesthetic sense and design understanding. Insight driven approach to design and communication.

Exp: 2 to 3 years **Location:** Mumbai **Email:** hr@thoughtrains.com



TO ADVERTISE, CONTACT:

Shubham Garg

Email: b ubham.garg@afaqs o m Aakash Bhatia (North)

Email: aak b .bhatia@afaqs o m

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>> MOVEMENTS/APPOINTMENTS≪

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

MEDIA

Disney

The Walt Disney Company South Asia announced the appointment of Amrita Pandey for the newly created role of Regional Head - Media Distribution & OTT, South Asia. Pandey adds management of the South East Asian (SEA) regional markets of Singapore, Malaysia, Indonesia, Thailand, the Philippines and Vietnam to her current purview of India. In her new role she would be responsible for driving all digital and OTT partnerships, content licensing and broadcast network distribution across the Indian subcontinent, and SEA. Pandey will report to Mahesh Samat, executive vice president and managing director, The Walt Disney Company South Asia and Mark Endemaño, senior vice president, media distribution, Walt Disney International.

Meraki Sport & Entertainment

One of India's pioneer brand consultants,

Kiran Khalap, managing director, co-founder, chlorophyll brand consultancy, has joined the board of Mumbai-based sport & sponsorship management company, Meraki Sport & Entertainment. Khalap has been in the advertising and branding space since 1983 and prior to starting chlorophyll, he was chief executive officer and chief creative officer of Bates Clarion Advertising. In 1999, Khalap co-founded end-to-end brand consultancy: chlorophyll.

On the announcement, Kiran Khalap says, "I am excited to be a part of Meraki and am looking forward towards contributing and learning from this emerging discipline of 'sportainment'. The Indian sporting ecosystem is exiting the unhealthy monolithic shadow of cricket and therefore, we are staring at opportunities undreamt of before: for athletes, teams, brands and most critical, fans!"

MARKETING

Shemaroo Entertainment

Shemaroo Entertainment has appointed Rahul Mishra as general manager, marketing. Mishra will be reporting to the company's director, Hiren Gada and his role has been specially created to spearhead the brand in its current transitional phase. Mishra comes with vast experience of over 14 years where he demonstrated strong leadership in helping brands excel in the media and entertainment sector. Prior to Shemaroo, Mishra had a successful stint with BBC Global News where he was the marketing manager, APAC, for eight years and has also worked with IndiaCast (a viacom18 and TV18 venture), and a start-up digital film studio, CinePlay.

Commenting on his new role, Mishra says in a press release, "Shemaroo is an iconic 55-year-old brand and I am extremely delighted to join the family. I am looking forward to working with the teams and leading the journey of making Shemaroo the most preferred brand in the media and entertainment space, not only in India but also globally.'

ADVERTISING

Publicis India

Nikhil Kumar has joined Publicis India as vice president. Based out of Mumbai, Kumar will focus on both organic and inorganic growth for the agency. He will report to Paritosh Srivastava, COO, Publicis India. Kumar joins Publics India from Bennett Coleman & Co (BCCL) where he was the chief manager at The Economic Times, looking after the brand performance and brand health of ET, while heading the Brand Equity product portfolio. An MBA in International Business Management from University of Maryland, USA, Kumar is a brand marketing professional with over a decade experience in building brands. In the past, Kumar has worked both in a marketing role as well as had a fair share of exposure within the advertising world.

Rediffusion Y&R

Pranav Harihar Sharma has quit Rediffusion Y&R and has decided to move on. Confirming the news, Sharma told afaqs! Reporter that November 30, 2017 was his last working day at the agency. He joined the Rediffusion Y&R, Mumbai in August 2015 as executive creative director. He has not yet decided about his next move. Sharma holds an MBA degree in marketing. Before joining Rediffusion Y&R, Mumbai, he was ECD, Grey Worldwide. He

has worked with agencies such as DDB Mudra, JWT and Linen Lintas in different capacities.

What's Your Problem

What's Your Problem Brand Solutions has appointed Leena Pirgal as head of operations. She will work closely with Tejas Mehta, co-founder and director - strategy and business. In her previous roles, Pirgal held the position of account director at Grey Worldwide and has also worked with agencies such as Lowe Lintas and Happy mcgarrybowen. At WYP, she will steer client relationship and business development. She's worked at various levels and in various departments, starting with digital, moving on to integrated solutions.

Chris Foster has been appointed as the president of Y&R Asia. He will be based in Singapore and report to Y&R Global president David Patton. Foster will be responsible to oversee the growth of the business and operations in the region.

Speaking about his new role, Foster says, "I am eager to return to the dynamic markets of Asia, and do so with great excitement and optimism as part of Y&R... I am looking forward to making an immediate impact and bringing my regional and global experience to bear on our clients' brands and businesses."

DIGITAL

EaseMyTrip

EaseMyTrip.com has appointed Nandan Jha as new acting chief operating officer. Jha was previously working with News World India as COO. He has been known for his strong interpersonal skills and social commitments. Jha has been a veteran in the media and hospitality industry for the last 12 years and his work and contributions have set the benchmark in both industries. Winner of the National Bravery Award and Jeevan Raksha Padak awards, Jha has also been awarded by former Prime Minister of India - I.K. Gujaral and former President of India - K.R. Narayanan. He took the pages of News World India to the next level while working as chief operations officer. His works in Sahara India Pariwar as corporate consultant and JSPL have been hailed. At EaseMyTrip, Jha will concentrate on expanding operations and enhancing client experience in both domestic and international markets. He will be using his past experiences to make EaseMyTrip the number one travel conglomerate in India.

The Digital Street

The Digital Street, a digital agency from the stable of The Social Street, has appointed

Praveen Raj as senior creative director. He will work closely with Prasanth Mohanachandran, founding partner and CEO, The Digital Street. Raj comes with over 15 years of experience in trans-media advertising with a specialisation in digital innovation. His understanding and vision of the space will enhance the creative facets of the practice and forge new paths for its clients.

Hotstar

Hotstar has appointed Punitha Arumugam as platform evangelist. She will be operating from Mumbai in her new role at Hotstar. Arumugam, a media agency veteran, best known for her leadership at Madison Media as group CEO for over 13 years, and at Google as agency director for over five years, is seen as a leader who shaped many agencies' and marketers' increasing use of digital platforms for brand building. Before this role, she was at Google where she led the organisation's agency business, first from India and later for the region from Singapore, as managing director, APAC Agency for Google APAC. She is currently setting up her own firm in the communications tech space.



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MANORAMA NEWS	8612
NEWS 18 KERALA	3324
PEOPLE TV	2777

Source: NCCS, Male, Age 15+ Yrs, BARC WEEK 40- 45, Kerala Total Market





