

# afags! Reporter

December 16-31, 2017

Volume 6, Issue 13 ₹100

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## BECOMING FAMOUS

The story of how a few ordinary people became the superstars  
that they are on YouTube today.

# Leaders don't lead through angles & cuts.

BHASKAR.COM	35.8
AMARUJALA.COM	24.8
JAGRAN.COM	24.6

Source: As per comScore, Oct' 2017, Unique Visitors, WEB+WAP+APP,  
News & Information (Hindi), Numbers in Mn

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## This fortnight...



**D**o you remember an old, famous-in-its-time ad film by Intel that showed a bunch of bespectacled, sweated tech nerds swooning over a markedly unattractive, almost comical, gentleman, as he walked around in office amidst his 'fans'? The punchline was 'Our rockstars aren't like your rockstars'. In the world of technology, the co-inventor of the USB is a superstar.

I was reminded of this ad by the subject of our cover story this issue – it's an ode to the stars of a new universe – the YouTube universe. Unlike conventional stars, and even moderately famous starlets, who're recognised – not necessarily liked, sure – by almost everyone, these YouTubers are phenomenally popular among certain circles and are not known at all in others.

Almost every actor of yore has spoken about receiving fan mail and letters written in blood. Well, in the digital age, where netizens' 'online me time' is so precious, and likes, shares, comments and subscribers are currency, these YouTubers enjoy popularity that's comparable.

Besides the platform they found fame on, the stars we spoke to have little else in common. Each galaxy, oops channel, has a different theme, flavour and audience. We profiled YouTube chef Nisha Madhulika, tech reviewer Praval Sharma, beauty vlogger Shruti Arjun Anand, music band 'Sanam', and comedians Abish Mathew and Bhuvan Bam.

A memorable part of this exercise was a text message I received from our young, 20-something reporter who wrote this story: "This is the first time I've interviewed someone who's younger to me..." He was referring to the aforementioned Bhuvan, a 23-year-old meteor in this new universe, who goes by BB on his YouTube channel BB Ki Vines. Well, our reporter had better get used to it.

One of our interviewees Abish brought up an important point – 'What next?' Ought these stars to think about taking their content beyond YouTube, to a new platform? Are Amazon Prime, Netflix, Hotstar listening?

*A.R. Gangal*

**Ashwini Gangal**  
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## afaqs! Reporter

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### ZOMATO Shoot First...

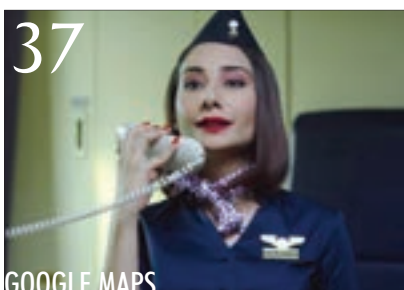
Even as Zomato's witty outdoor campaign went live, the social media outrage forced it to apologise for a few of them.



6

### MOTOROLA Taking Ownership

"Does your phone own you?" asks Motorola.



GOOGLE MAPS

### A New Story Unfolds

The #LookBeforeYouLeave campaign is in its third phase.



SOCIETY TEA

### A Perfect Concotion

An ad that celebrates tea for all of India.

### ERRATA

The photograph in the quote attributed to Kawal Shoor (Saregama Carvaan: Golden Oldies... December 1-15, 2017 issue) is that of Chrome Pictures' Amit Sharma. The error is regretted.

**Editor**

MOTOROLA

# Taking Ownership

"Does your phone own you?" asks Motorola. By Anirban Roy Choudhury

Not always do we find the baker scrutinising his own bread or rather, talking about the hazardous side of his wares. But that's not the case with smartphone manufacturing giant, Motorola, who recently rolled out an initiative to bring about a phone-life balance in a user's life. The US-based tech firm ask users a simple question — 'Do you own your phone or does your phone own you?'

The phone maker has hosted a website — [phonelifebalance.motorola.com](http://phonelifebalance.motorola.com) — where visitors are asked to participate in an online quiz that asks a series of questions including — "How many hours a day is your phone within arm's reach?" and "If you're using a toilet, what's the likelihood you're also using a phone?" At the end of the quiz, based on the answers, participants are rated on levels between 1 and 5. Level 5 categorises them as 'Phonatics'; Level 4 as 'Phonophiles'; Level 3, 'Phone-Prone'; Level 2, 'Mindfully mobile'; and Level 1s are 'Phonosapiens'. Each level is also explained with a quirky write-up about the category type.

The website does not ask for an email id or phone number and hence; instead, it is a global campaign orchestrated after research that was conducted in New York, Berlin, Shanghai, Sao Paolo, and Mumbai. "The common insight derived from the study was that we are mindlessly using our phones. That is when we said, being the inventor of mobile phones, we should take the onus and do something so that the people use it the right way," explains Rachna Lather, marketing head, Motorola and Lenovo Mobiles India, when discussing how the phone-life balance initiative came to be.



The website also features a video titled 'Hello Diwali' showcasing various scenes with people engrossed in their mobile phones and, as a result, are missing out on the Diwali extravaganza going on all around them. The video is created by Ogilvy & Mather's Bengaluru team. In January 2018, Motorola will roll out the campaign globally to all its major markets. The original idea has come from O&M New York, informs Lather. "The global campaign will have the same format and questions; there will be a new video which is more relevant to that particular market," she adds.

But the more one uses a phone the better it is for the maker; why is Motorola questioning the utilisation? It's like an alcohol brand saying drink less. "It's great that you have drawn that analogy," Lather replies, adding, "In that case, we want to draw inspiration from Heineken saying 'Drink Responsibly'. Nowhere are we saying that smartphones are bad; stop using them. We are simply saying use them mindfully."

Lather then goes on to explain a real-life reference as to why it is important for a smartphone manufacturer to pick up the issue through a large scale global campaign, "Recently, I visited a

## FACT FILE

**92%** Indians check their phones repeatedly without anything changing

**42%** Indians find it easier to stay away from their families for a week than their phones

**21 hrs** is the average time for which Indians keep their phones within arm's reach

**56%** Indians carry their phones to the dinner table out of which 37% keep their phones on the table

**74%** Indians feel distressed if you take their phone away on a weekend

**61%** Indians are likely to check their phone while their friends are checking theirs

**58%** Indians use their phones while they are using the toilet

**81%** people check their phone during a wedding ceremony, while making out, in the shower or at a funeral

**66%** people check their phone for texts, emails or social updates before getting out of bed in the morning.

**54%** people will get distracted while talking to someone else

restaurant and I saw a family of four sitting at another table. There were two grown up kids with their middle age parents; all four of them were engrossed in their phones throughout. The food arrived, drinks arrived, but there was hardly any conversation. Liking the Facebook post of a friend residing miles away has become more important than speaking to the one sitting next to you. We want to change that," says Lather.

Motorola has tied up with Professor Shyleswari M. Rao, dean, consultant, Indian Society of Applied Behavioural Science and director, Ved Vyas Inner Space. "She is going to help us take the initiative further on-ground," informs Lather. She adds, "We plan to tie up with colleges in top metros which will enable us to interact with their students. We plan to find a solution to this problem which we believe, can come from collective thinking."

Lather feels the first phase of the campaign, which was to get people to land on the website page, has been a great success and now it's all about the on-ground efforts. To make people aware of the initiative, Motorola is running print ads, outdoor hoardings and using various marketing tools on digital. ■

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## A GLOWING EVENING OF FUN AND EXCITEMENT

DJ INEXT Adding another feather to its portfolio of health awareness initiatives

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# HEALTHON

GET. SET. GLOW...



## WHAT'S ESSENTIAL TO EVERY MALAYALEE'S BREAKFAST?

### ASK SANTAPPAN.

Santappan's been spending a lot of time observing Malayalees in their natural setting. He now knows that a Malayalee's breakfast is invariably accompanied by Kerala's most credible daily, Mathrubhumi – and that's also where his Christmas wish list comes from. Advertise there, and make sure your brand gets on every Malayalee's wish list.

But Santappan is going to do a little more research before he goes Christmas shopping in Kerala.



## SOCIETY TEA

# Blending a Perfect Concoction

Black Swan Life crafts an ad film for Society Tea called 'For the Tea Society called India'. By Sankalp Dikshit

Tea brand Society Tea has come up with a new ad film which celebrates tea as a national leveller. Titled, 'For The Tea Society Called India', the three-minute-long film, sans any verbal communication, attempts to capture the manner in which tea seamlessly transcends and unites the borders of states, ethnicity, society, age, gender, and more.

Conceptualised by Black Swan Life, the ad looks and feels strikingly different from what we have seen in this segment so far. We got in touch with Sukumar Menon, founder and creative head, Black Swan Life, to understand how and why he zeroed in on this concept. He explains, "We were very conscious of creating a slingshot moment. Society Tea has a wonderful legacy, loyal customer base and great market share. We felt it's the right time to use it as a springboard to own something bigger. And then it was serendipity; the idea was staring at us square in the eye in the brand name. Just flip Society Tea and it becomes Tea Society. Any tea brand can say this, but no tea brand can say it like this."

Menon shares with us that "abstract everyday surrealism" was a filter while crafting this film. He adds, "We didn't want to do another national integration film. We wanted to capture the nuances of tea across the country. While working on the approach, we were sure that a lot of it will be unsaid (not spelt out) and subtle."

But doesn't this "unsaid" narrative expose the ad to a variety of interpretations which may or may not be in sync with the marketing subtext? After all, the brand is missing in action for most part of this long video. "We did not want to spoon-



feed the communication. As you appropriately said, we wanted people to have their own interpretations. People don't remember a brand because it's screaming at them. They remember it because the brand has touched them in a personal way by relating to the insight and the nuances. And when a brand does this consciously and effectively, then people remember everything about the film," clarifies Menon.

Such an unconventional treatment has landed the ad into uncharted territory. "It was a big risk we were

Benares, Calcutta, Raghurajpur, Darjeeling, Shillong, Spiti, Kashmir, Shimla, Jaipur, Jaisalmer, Dwarka, Goa and Kerala.

Pillai tells that the film is a combination of candid as well as "set-up" shots. He says, "All our subjects knew they were being shot and most times, the key was to keep instructions to a minimum and let things happen organically. We would go up to people in their respective environments and ask them whether they would like a cup of tea, always keeping a hot flask and clean glasses

**The film attempts to capture the manner in which tea transcends and unites the borders of states, ethnicity, society, age, gender, and more.**

taking because we knew almost all of it will be left to happy accidents. And, therefore, the director had to be just right. So, we spent an insane amount of time finding the right director who would match our frequency," informs Menon.

Sachin S Pillai, director of the video, tells afaqs! Reporter that the film was shot across several locations including Mumbai, New Delhi,

on hand so that we could set up a situation if we had to."

While the video looks like a collage of splendid clips, 'montage' is the technically apt word to use here. "We had two camera bodies with us at all times, although only one camera would be rolling at a time. I had a beautiful set of 15 lenses with me for this trip. A lot of shots have breathing or tracking motion in them, although



"We didn't want to do another national integration film. We wanted to capture the nuances of tea across the country."

**SUKUMAR MENON**

it's all meant to be slow and subtle. I'm not sure what the technical term would be, although the term 'mise en scène' comes to mind: where art, composition and light come together to tell a story in a frame," informs Pillai.

Pillai also narrates how rapid changes in weather were physically hard to deal with, "We would go from being somewhere like Spiti with clean air and deliciously cold weather, to the 48 degree Celsius desert heat in Jaisalmer, within three days."

The video is running across news channels in its first phase, keeping the Gujarat elections in mind. Later, the media mix will also include GECs. The film will be promoted on online platforms along with multiplexes. ■

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## WHAT SPARKS A DEBATE IN KERALA? *ASK SANTAPPAN.*

Santappan's been spending a lot of time observing what makes the news in Kerala. He's concluded that Mathrubhumi News, Kerala's fastest growing news channel influences debates and also Malayalees' holiday shopping. Advertise with them and make your brand part of Malayalee conversations.

But Santappan's also looking for what else is making Malayalees talk.



# MIB moves condom ads to zombie time: an analysis

Will condom marketers move **spends away from television? Where will they go?**

By Ashwini Gangal and Suraj Ramnath

**VISHAL VYAS**

general manager, marketing, TTK-PDL,  
marketer of Skore Condoms



**A BLANKET BAN ON THE CONDOM CATEGORY ADVERTISEMENTS DURING THE DAY TIME IS UNFAIR AND NOT**

the right solution. Not all condom ads shown are vulgar or obscene and similarly, not all the ads from other categories are perfect in that sense. I believe the content of a particular ad matters and authorities should be able to differentiate between content suitable for family viewing and that which is not, irrespective of the category. For our country, the need of the hour is to increase the awareness of condoms and not to do something which impedes this process. Actually, there is a fine line here, between an acceptable sensuous ad and a vulgar ad and unfortunately, the line varies from person to person, as it's a very subjective call. However, yes, there are some ads, I believe, that have crossed that line (again, a line drawn by me) in the recent past and that is what led to the situation we find ourselves in today.

**DINESH RATHORE**

chief operating officer,  
Madison Omega



**I THINK THAT SOMETIMES, IN THE NAME OF CREATIVITY, PEOPLE GO OVERBOARD.**

Earlier, even the government used to run condom ads and they used to do in a very subtle way. You have to maintain a certain dignity. They can advertise even after 10.00 pm. There is a lot of viewership even after 10.00 pm. Who says that only people who watch TV before 10.00 pm use condoms and that people who watch after 10.00 pm don't use them? It is not the end of the world for condom marketers. They should live with it. It is not a very harsh decision. There are other mediums as well with which they can reach out to their core target audience.

**NAVIN KHEMKA**

managing partner,  
Wavemaker India



**AS PER A DIRECTIVE ISSUED BY THE MINISTRY OF INFORMATION AND BROADCASTING,**

TV channels can't air ads promoting condoms because these are "indecent, especially for children" and can create "unhealthy practices" among them. Then why ban only condom ads? Please also do something similar with all other categories that can have a similar effect on kids. Some categories that come to mind are - deodorants, vitality and capsules. Not to forget, the type of content that is being played on music channels - item numbers. If we want to regulate what our kids are being exposed to we need a content regulatory body (like the censor board) for commercials. Given that this is a blanket ban, it will take effect even if the condom companies were to make very 'EDUCATIONAL' commercials, devoid of all the spice.

**SUDARSHAN BANERJEE**

managing partner,  
Utopeia



**1.6 CRORE ABORTIONS HAPPEN EVERY YEAR IN INDIA AND WHAT WE NEED, MORE THAN BANNING CONDOM**

ads, is for people to be more aware of the usage. Sex education in this country is 'non-sanskari' so I am against this move. What is happening is that the condom segment, like any other category, is competitive. It has a bunch of local and international players and they have to compete. To the audience that buy condoms, the ad has to be appealing and in an attempt to appeal, different brands have different price points and TGs. This ban will affect new entrants into the category. You can't do sampling for condoms; one can go to a bar and try a new alcohol variant, but naturally, it doesn't work the same here. If no platform is left to advertise on then everyone's attention will go to digital and then the ministry will place a ban on the digital platform too. If they ask YouTube to play these ads only after 10 pm, then they too would be left with no choice but to air them after 10 pm.



# WHY DON'T YOUNG MALAYALEES HATE COMMUTING? *ASK SANTAPPAN.*

Santappan's been getting the pulse of young people in Kerala and here's what he found - young Malayalees can't stop listening to Club FM, the state's favourite youth radio station. Have you made sure your brand is advertising there?

Santappan's not done listening yet.



## MULLENLOWE GROUP

# Another Media Agency

Lintas Mediahub will offer media strategy, communications planning, **media planning and buying across all touch-points**. By News Bureau

**M**ullenLowe Group has announced the entry of MullenLowe Mediahub into the India market with the launch of Lintas Mediahub. In India, the media agency will operate as a division of MullenLowe Lintas Group's omnichannel agency, PointNine Lintas. Lintas Mediahub is being launched as a full-service media offering for a digitised world, and will offer media strategy, communications planning, media planning and buying across all touch-points, both on and offline. The agency will also include a performance marketing offering and a programmatic buying engine.

In India, Lintas Mediahub aims to offer a counterpoint to the current crop of monolithic, volume hungry, singularly data obsessed media agency models. As a part of the omnichannel offering of PointNine Lintas, it is designed to bring creativity and media together.

Speaking of the launch, Vikas Mehta, CEO, PointNine Lintas, says in a press release, "The separation of creative and media in the past two decades has gradually sucked ideas out of the media business. Media innovations have been largely 'standardised' and whilst there are some breakthroughs, they are few and far between. With Lintas Mediahub, we want to bring ideas back to the heart of the media offering. The addition of media capabilities to our service stack brings PointNine Lintas another step closer to our omnichannel vision."



Mehta (L) and Sagar: marching ahead

Lintas Mediahub will be headed by Vidhu Sagar, who joins as national director – media, and will be based in Mumbai. Sagar joins from WPP where he was the business lead at Global Team Blue (GTB) - WPP's integrated agency for Ford Motors. Prior to that he was an EVP at Carat Media India, served as general manager, FCB-Ulka Delhi and was also head of marketing at India Today Group, amongst other roles.

Lintas Mediahub will offer its services to clients across agencies of MullenLowe Lintas Group in India – Lowe Lintas, Mullen Lintas and PointNine Lintas. The launch in India, marks the expansion of the MullenLowe Mediahub network into 14 cities around the world, including Los Angeles, New York, London, Sydney, Singapore, Tokyo and Shanghai. ■

feedback@afaqs.com

## THE ONE SHOW 2018

# Teaming Up

Ogilvy's Sonal Dabral and JWT's Senthil Kumar **selected as judges for The One Show 2018**. By News Bureau

**T**he One Club for Creativity, a non-profit organisation celebrating creative excellence in advertising and design, recently announced the global creative leaders selected to serve as judges for The One Show 2018. Nearly 200 creatives representing 34 countries will judge work from around the world. Jury members from India are Sonal Dabral, chief creative officer, vice chair, Ogilvy Mumbai, in Film and Senthil Kumar, chief creative officer, J. Walter Thompson, Mumbai, in Print and Outdoor.

Juries for the remaining disciplines — Cultural Driver, Intellectual Property, Responsive Environments and Social Influencer — will be announced shortly.

Kevin Swanepoel, chief executive officer, The One Club for Creativity, says, "The quality of jurors has long been a hallmark of The One Show. This year's juries consist of the industry's top tier of creative thinkers and doers from around the world. They will judge work through the lens of



Kumar (L) and Dabral: ready to judge

creativity of ideas and quality execution, and use our robust judging platform featuring proprietary, state-of-the-art voting and scoring technology."

Quarterly judging to select the Q1 and Q2 shortlist takes place throughout this year, with final One Show judging happening in March 2018. The finalists' lists will be announced in April in lead up to the The One Show awards ceremonies on May 9 and 11, 2018 during Creative Week in New York. ■

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## UBEREATS

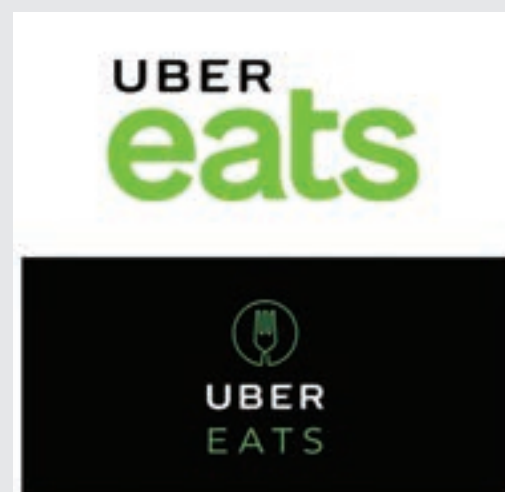
# A Brand New Look

The new look of the app is even more vibrant, lively, delightful **and aptly reflects the endless possibilities of food that the app offers**. By News Bureau

**U**berEats, the on-demand food delivery app, recently revealed an all-new global brand refresh. The brand has completed two years globally.

The new look of the app is even more vibrant, lively, delightful and aptly reflects the endless possibilities of food that the app offers. The brand refresh took effect from December 7 across all latest versions of the app.

Commenting on the brand refresh, Bhavik Rathod, head of UberEats India, says in a company statement, "It has been a great journey for us since we launched Uber Eats in India earlier this year. At Uber Eats our aim is to lead 'the future of food' in India by



breaking the stereotype of food delivery and helping restaurants grow their business with



delivery, as well as actionable data and insights. We hope our consumers in India love the new Uber Eats."

In India, Uber Eats launched in May this year with Mumbai as its first city. Since then, the service has expanded to six more cities — Delhi, Gurgaon, Bengaluru, Chennai, Chandigarh and Hyderabad, with a network of over 5000 restaurant partners across these cities. ■

feedback@afaqs.com



# WHAT ARE YOUNG MALAYALEES BINGE-WATCHING THESE DAYS? *ASK SANTAPPAN.*

After extensive research, Santappan has come to the conclusion that Malayalee youth these days won't turn off Kappa TV except to go Christmas shopping. If you're targeting the youth, you know where your brand should be advertising.

But Santappan's also looking at a bigger picture.



**RAJDEEP SARDESAI**

# "Personally, I'd choose cricketers over politicians"

**D**emocracy's XI: The Great Indian Cricket Story, Rajdeep Sardesai's new book, brings out the other side of the prime time news show's host. In the book, he is Dilip Sardesai's son and that gives the reader a new perspective. The book has 11 chapters on 11 cricketers; one might debate the selection of the players, but each chapter establishes itself as a great Indian cricket story.

The book starts with Dilip Sardesai: Renaissance man from Goa and ends with Virat Kohli: Millennial Master. That's the journey of Indian cricket, from ₹250 per Test match, bare heads and mediocre equipment to the billionaire-perfectionist sports culture complemented by the million dollar brand endorsement deals. Cricket and the life of a cricketer have only grown in India and from the author's father to Kohli the author depicts the story in its truest form.

Cricket romantic Rajdeep does not forget to induce his passion for politics in this book which he defines as a "love letter". One can easily make out that the author has cricket in his heart and politics on his mind which does justice to the title. afaqs! Reporter spoke to Rajdeep and, in a candid chat, he takes us through his experiences while writing the book.

**Edited Excerpts:**

**You have a busy on-air life; what motivates you to write books?**

Politics and Cricket have been my two abiding passions. Politics, of course, because of my professional work as a journalist and cricket is a passion that I had from childhood. This is a game I played and was a part of my life because my father was a Test cricketer. So, I always thought I have two books in me - one on Politics and another on Cricket. I guess I have exhausted my quota now.

**What made you choose the title? It can easily be assumed that you are using a trending word and riding the mood of the nation to make it a commercial success.**

In cricket today, if you have the talent and the quality, I think no one can deny you a place in the sport which is very different from the rest. Take politics for example; in India politics has unfortunately become a closed shop driven by families, dynasties, networking, and connections whereas cricket today has opened itself to a true



meritocratic world, which is why today's cricketers come from across castes, regions, incomes, etc; all barriers have been broken. I am a romantic when it comes to cricket; I see the sport as a celebration of what democracy can do if it provides equal opportunities to all.

**How difficult was it to finalise on the 11 you did? One can always debate the selection.**

That was a very difficult part. In hindsight, I think I should have done the book in partnerships. So a Kohli (Virat) should have been with Sehwag (Virender), Kumble (Anil) should have been with Dravid (Rahul) and Ajit Wadekar should have been with my father because they were both integral parts of what happened to Indian cricket in 1971.

The selection of these 11 was on the basis of my relationships with them. They are the people with whom I have had the privilege of interacting with. Also, the players chosen had an impact in the era they played in, both on and, in some cases, off the field. I bring out those stories. So yes, I could have selected an entirely different level or I could have done two in every chapter, but there were only so many people I could interview.

**'Democracy's XI' doesn't feature a single female cricketer; was that a conscious decision?**

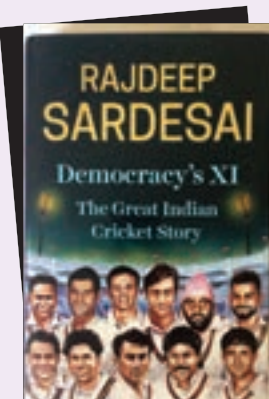
I regret not having a woman in the book. But remember, I finished writing the book in June this year and the fantastic run of the women's team in the World Cup happened in mid-July. I could have added one later, but that could have been seen as an afterthought.

**The book establishes the contrast of Indian cricket; was**

**that always the idea?**

Absolutely. That was one of the aims of the book, to show how cricket has gone up over the years. I wanted to draw a contrast to how cricketers in the '50s and '60s had to struggle for their livelihood; how they had to play without proper equipment and played as amateurs and not professionals, unlike today.

**Why did you decide to start the book with your father?**



**AUTHOR:**  
Rajdeep Sardesai  
**PUBLISHER:**  
Juggernaut  
**PRICE:** ₹599

The book is partly a personal journey and that is why it starts with my father. I candidly mentioned in the book that my father would not find a place in India's greatest XI, but he was the one who got me to the game first. Thus, it was necessary to start my story with him which is why my book starts in the late '50s and not '40s.

**In the book you describe Dilip Sardesai as a street-smart cricketer because he kicked the ball across the boundary line to stop the batsman from running five; who do you think can do something like that today?**

There has always been an Indian cricketer who could be described as street-smart. In the current team, you can call a Dhoni or a Jadeja a street-smart cricketer. Many cricketers, even today, come from 'Tennis ball' cricket or 'maidan' cricket and those experiences make you street-smart.

**How challenging was it to write a chapter on Sachin Tendulkar?**

We all know his achievements, but this book is about understanding his mind and what was going on in his mind while he was growing up. I am trying to understand what is

going on in his mind and then I draw a contrast between him and a Kambli (Vinod) and others of that age. At 15, he was playing for India while other 15-year-olds were struggling to solve algebra problems.

**You are married to a Bengali and you write that Tendulkar is to India as Sourav Ganguly is to Bengal. Why do you describe him as a regional icon and not a national one?**

If you look at Sourav's support base, more than half of it comes from Bengal, where you cannot say a word against him. In that sense he is a sub-national or a regional hero. Yes, Sourav was a very successful captain and he is much admired for it, but the obsessive support that he has in Calcutta is unparalleled when we look at other cricketers. That is what makes him Bengal's folk hero.

**What are the challenges that you faced while penning this book?**

Time was a big challenge when you're doing a marquee show every night, so half of your attention is always on the TV. The other challenge was that modern cricketers are difficult to get access to; the Kohlis and Dhonis (I don't really know them personally). So I had to go through friends, contacts, and repeat WhatsApp messages to get through to them. I must have interviewed about 70 people over a year and a half and the interviews with the main protagonists were about five to six hours each. Getting people to talk about themselves and then getting the recording transcribed took a lot of time.

**A Tendulkar interview vs a Narendra Modi interview - which would satisfy Rajdeep more?**

Purely in journalistic terms, a Modi interview will score higher than Tendulkar. Having said so, as a human being, I will choose cricketers over politicians. Whatever a cricketer achieves is through sheer talent, so my admiration for a cricketer would always be very high. But on professional terms, politicians will score over a cricketers. ■

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# WHY DO MALAYALEES SPEND SO MUCH TIME READING? *ASK SANTAPPAN.*

Santappan thinks magazines like Yathra, Arogya Masika and Grihalakshmi are more than just casual reading for Malayalees during the holidays – they're practically shopping instruction manuals, and a great place to advertise your brand.

But Santappan wants to read a little more before he makes his shopping list.



## GUEST ARTICLE

# Look Before You Leap

First, identify the enemy, **then attack**, says the author. By Rahul Vengalil



Ever since Mr Marc Pritchard spoke about cleaning the media supply side ecosystem, earlier this year at IAB, there has been a lot of interest from the advertising fraternity in fighting ad fraud. It is fine to hop on the bandwagon to combat ad fraud, but the challenge is to first understand who the actual enemy is before finding a solution.

My interaction with various businesses over the last few months has made me realise that most of the ad fraud setup that businesses talk about are almost always partially implemented. It is true that there are ad tech solutions that are available in the market to help you, but without truly setting up your guidelines to fighting ad fraud, businesses will end up on the losing side more often than not.

It was not surprising then, when I read the report in WARC last month stating that 81 per cent of advertisers globally, do not understand ad tech solutions and feel that they are being under-utilised in their digital media investment.

The understanding of the triad of Brand Safety (B), Ad fraud (A) and Viewability (V), popularly known as BAV, should be the starting point for any business in their fight against fraud. There are many other challenges which they should be aware of as well. To people untrained in the art of ad tech lingo, let us define the challenges that need to be fought.

### BRAND SAFETY

Showing the ad of an airline when a consumer is reading about the crash of another airline, can be considered brand-unsafe. Every brand should first define what brand safety means to them. A condom brand may consider porn sites an important platform, whereas that becomes an unsafe environment for a biscuit brand. In other words, ensuring that ads are placed in relevant context is brand safety. "A remarkable 66 per cent of consumers say their respect for brands decreases when they encounter ads near hateful, inappropriate or distressing content," says the 'Brand Protection from Content Infection' study.

### VIEWABILITY

Viewability can be compared to the 'Delivered' and 'Read' notifications on WhatsApp. An impression served is like the delivered notification and the impression viewed is akin to the read notification. The same way we do not expect a response from a recipient who has received a message, we shouldn't harp on served impressions alone without knowing the viewability rate. There was a 2017 report which stated that an increase of 15 per cent in viewability leads to a 10 per cent positive impact on business.

### AD FRAUD

Everything we are talking about technically falls under the purview of fraud. When it comes to the fight against ad fraud, it is primarily bots (non-human traffic) and click farms. It is estimated that the losses due

to ad fraud in India are anywhere between 30-40 per cent depending on the devices, ad format, etc.

The combined losses due to BAV alone, amount to a large percentage of the investment. However, businesses are fighting one menace at a time rather than looking at a holistic solution.

### SPILOVER

For a medium that is high on targeting, the spillover of the actual ads served is quite high in India. Most of the best planned and executed campaigns that I have seen and analysed have a spillover of over 30 per cent. Given this, imagine the spillover for campaigns that aren't tracked at all, which is the majority today.

### TRANSPARENCY

The largest challenge that advertisers are facing while buying through Programmatic platforms is that of transparency. Over 25 per cent of the media buys in India would be on programmatic platforms, as per the DAN digital report of 2017. While programmatic gives businesses an opportunity to improve the efficiency of their spends, a majority of the businesses move to it considering it to be a cheaper option. What businesses overlook is the fact that a large chunk of the investment goes in as the servicing cost of technology rather than actual media spends. In other words, there is a huge possibility for the businesses to be taken for a ride by the vendor/partner.

### WHAT DOES THE AD TECH STACK LOOK LIKE?

The fight against inefficiency has to go hand-in-hand and not in silos, which is the reality of today. The ideal ad tech implementation looks like the representation above. This needs to be customised as per the requirement of the business.

### HOW SHOULD BUSINESSES START AD TECH IMPLEMENTATION?

A business shouldn't decide one day that it will start using tools to fight fraud. In most cases, that becomes an additional investment instead of improving efficiency.

It should start by creating guidelines for each of the challenges that it is facing today. This needs to be done by an expert and not by an in-house team unless they know all the implications, vulnerabilities and risks involved. The guidelines should ideally define:

- The preferred ad tech setup that suits the requirement of the business basis the budget, device preferences, ad format preferences, etc.
- The tolerance levels across all the challenges that the business is willing to accept keeping the market, device preferences, ad format preference, etc.
- Linking the payout to the tolerance level to ensure that there is an improvement in the efficiency rather than an additional investment. ■

*(The author is founder and chief executive officer, What Clicks, a digital media audit and strategy firm)*  
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**ADITYA PITTIE**

# "There is so much more to infotainment"

**I**n September 2016 the Anand Mahindra-owned television channel 'Epic' announced that it had roped in Aditya Pittie, CEO, Pittie Group, as its managing director. Economic Times claims Pittie has a stake in the company and co-owns it with Mahindra, though he declined to discuss the financial arrangements. Pittie Group, which was started in 1991, runs a real-estate business, distributes Baba Ramdev's 'Patanjali' products, operates spiritual channels under the 'Shubh' umbrella and has, in the past, run the popular spiritual channel 'Sanskar'.

Soon after joining Epic, Pittie moved the channel from the General Entertainment genre to Infotainment. Infotainment in India enjoys around 1.5 per cent of the total viewership and takes around 2.4 per cent of the total TV ad spend. Why did Pittie decide to move away from the GEC space which enjoys around 32 per cent of total viewership and 27 per cent of ad spends, to a much smaller pie? What is the road ahead?

In an interaction with afaqs! Reporter, King's College London alumnus Pittie answers all these questions...

**Edited Excerpts:**

**You are an industrialist yourself and have multiple businesses under your Pittie Group umbrella; what got you into this day-to-day role at 'Epic'?**

We forayed into media with 'Sanskar', we owned the channel for about seven-eight years and that is when I met Anand Mahindra and we had a discussion about the media business. Last year when Mahesh (Samat) decided to leave, Mr Mahindra offered me the leadership role and that is how I am here.

**How do you describe your involvement; are you a stakeholder in the company?**

(Smiles) I am not in a position to disclose our financial arrangements at this stage. Obviously, if I am the director of the company, there is some sort of compensation I will be getting in the long-term...

**At what stage did you realise that Epic's positioning in GEC was incorrect and that it needed a shift?**

I think to call Epic's earlier positioning incorrect would, in fact, be incorrect. Epic came in earlier than its time; the concept of niche GECs is something we are seeing others trying to develop only now. Epic was one of the first HD focused premium content channels concentrating on mythology, which is still the number one sub-genre in GECs, so in that sense, it was a good positioning. With TAM going away and BARC coming in, the transition and other things around it, somewhere, what Epic stands for was not clearly established. When I came in I wanted to make sure Epic has a clear positioning. People loved what we did back then and they love our content even now. The positioning was more important from the trade perspective, to sell the channel.



**And how did infotainment come into the picture?**

While Epic was a GEC, a lot of its content was seen as knowledge-based. So, our earlier avatar was also an information-based product. When we decided to revisit our positioning, infotainment became an obvious choice. Considering that there are only foreign players in infotainment and there are no original Hindi channels in the genre, we thought there is a gap that we can capitalise on.

**Why did you think infotainment is a better opportunity compared to general entertainment?**

Lots of media planning today is genre based. Being fourth or fifth in the infotainment space is much better than 15th or 18th in the GEC space. Yes, infotainment pie is much smaller but it's better to have a bigger part of a smaller pie instead of a negligible part of a larger pie.

**How do you see the infotainment space today? Who are the viewers?**

The data shows that infotainment as a genre, is going to explode in India, but on the ground, that's not necessarily the case. The millennial, who makes up 70 per cent of the TV universe, definitely enjoys non-fiction, informative content. For us, infotainment is what History and Discovery have been showing us but there is so much more to infotainment. So, how do you define infotainment and who will watch it is not something we know and that is what we are trying to figure out.

**How will you define your target audience?**

Like I said, we are creating a sub-genre within the infotainment space. Hindi infotainment did not exist when we entered, so this is a unique positioning situation. Apart from that infotainment, typically, has a male-dominated base, but we feel, Epic has a very reasonable

balance between male and female viewership.

We are very strong in the NCCS A and top metro markets. We are an urban channel and we will continue to focus on HSM Urban markets. 15 + NCCS A, B and towns with over 10 lakh population is our core target audience.

**Do you think revenue will cover the cost of the kind of content you want to create?**

(Laughs) like I said, we are creating the genre, it will take some time for advertisers to accept the value proposition we are offering, but the good thing is that the market is responding positively. They do understand what we stand for, they do understand that there is a certain 'Epic' kind of viewer. We are trying to integrate the philosophy of the brand to the philosophy of Epic which essentially is the philosophy of India. So instead of going to large GRPs, we are trying to create programming which stands for something. It may take time but when it comes, it will be solid monetisation because brands will then understand the kind of integration opportunities Epic can offer.

**Which are the categories or brands you think would be interested in a proposition like Epic?**

Brands that are already advertising in the infotainment genre are the low hanging fruits; then we have the brands that are advertising in the Hindi news space, we believe because we are a Hindi infotainment channel we can attract those brands too. Having said that, we are currently exploring the entire market to see who is able to understand our brand positioning the best. But if I were to identify some sectors I would say 'auto', the 'banking and financial services', 'telecom' and 'ecommerce' are some of the categories we are getting good responses from.

**What keeps the largest advertising category FMCG away from your list?**

FMCG brands always buy on CPRP (Cost Per Ratings Point); most of them are rating based buyers. We do have FMCG advertisers, it's not like we don't, but they follow the concept of more eyeballs which is what the CPRP concept is all about.

**Do you think OTT can pose a threat to channels like Epic?**

Honestly, I don't think the OTT players have content like ours, so I don't see any direct competition, but OTT as a method of delivery is obviously competition. That is why in August we launched our own 'freemium' OTT platform 'Epic On' which is doing really well. Our installed base is growing by 80 per cent month on month. The base is small, but the growth is encouraging because it's organic growth as we have not done any marketing to promote the launch. ■

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FAYE D'SOUZA

# "This was a tiny channel; a love project almost"

**T**his was a tiny channel which almost started off as a love project," recalls Faye D'Souza, executive editor of Mirror Now, talking about the latter's genesis.

Two weeks ago, on a day when most channels focused on the controversy around the film 'Padmavati', Mirror Now's flagship primetime show - The Urban Debate - used that buzz to highlight farmers' protests on prices. They did this by placing Padmavati visuals alongside farmers' images and 'explaining' why the latter was more crucial. A clever hook. Ditto during Ivanka Trump's visit where Secunderabad residents were shown protesting about their localities needing attention.

Be it about a child lock system in cabs that alerted women or potholes, the team's pick of stories seem to be working with many videos going viral and the channel (the erstwhile Magicbricks Now 're-branded' as Mirror Now) has grown over 100 per cent in viewership since March this year. It even cut into BARC's top 5 in the English news channels genre at one point. Though the channel is inspired by their parent group's Mirror brand, the connection ends there.

At 36, D'Souza, perhaps the youngest editor in the news television space, recalls that the estimates for Mirror Now were fairly conservative and costs are still low. There was no budget for a big bang launch. "We keep an eye on everything, including the number of branded mugs we can afford," she smiles.

The channel's citizen-centric stories are well received on social media, which in turn was a substitute for traditional marketing during its launch. It's a young team too. "We started with 21 people and many are in their 20s. We make 'Game of Thrones' references, but they can also reel off data on roads and transport with ease," says D'Souza, wishing, however, that the 'young ones' could spell a little better.

D'Souza, who grew up in Bengaluru, went to Mount Carmel College and has had stints in CNBC-TV18 and ET NOW where she was editor-Personal Finance (she still anchors Investor's Guide that's been running for nine years now) before this. In college, she spent two years reading the news on All India Radio. That modulated voice is now known to bring down the average noise level on news television.

The decibels may be down but the drama isn't. D'Souza silencing a guest who made sexist comments on her show went viral; post the Harvey Weinstein case, there's been a string of videos showing anchors tackling chauvinist comments. "I've had people say to me on-air - 'Emotional mat ho (don't get emotional)' and I've called that out. If someone says something derogatory or sexist to me in any room, the reflex action is to point it out," she asserts.

On the dramatic pauses, she adds, "We are not going after drama, but there's a strong attempt to make people identify with issues and make them part of the



fight. And what we cover is not just a Mumbai or Bangalore or Coimbatore problem."

Mirror Now has dedicated entire shows to problems such as prices of vegetables and eggs and the domino effect it has on the economy. Farmers' issues are especially close to D'Souza. "My father is a coffee planter who made sure we knew how long it takes for vegetables to grow and what the farmer gets out of it," she reveals.

**Edited Excerpts from an interview:**

**Going back, what were the stories that triggered the idea of a citizen-centric offering?**

We started off by advising home buyers and that eventually became about bigger issues concerning homeowners. For instance, the incomplete Dwarka Expressway - on the back of which 17,000 homes were sold; with people waiting years for the electricity and a sewage system to be completed which gets laid with the roads. Another was the case of a 20-year-old physiotherapist in Mumbai who was killed in her home as she slept (by a silent stalker who accessed a wall).

These became 'eureka!' stories where we saw a larger space - they started doing better than the real-estate portion and we found that gap. While most channels used politicians' voices, no one gave citizens that power and we wanted to level that.

**Most news channels rely on high-decibel panel fights while yours has emerged as a**

**calmer voice; will it always be about the debate?**

The truth is that you can get more opinions and voices through debates, but we make sure that everyone gets heard in that very finite amount of time. I actively discourage panellists from talking over each other. Loud debates are so last season - they give people a headache. We want genuine takeaways for the audience.

**There's no first-mover advantage really in news. What happens when other channels copy you?**

On last count, we saw three mainstream legacy channels picking up stories like us. It shows what kind of a trend we've set because everyone was only talking about Pakistan and stone pelting. It may be more competition, but we have to constantly think ahead of the pack; focus on the right stories. We don't touch them if we don't have all the information.

**Do you lose sleep over ratings?**

Whether I believe in ratings or not, I have to keep an eye on them because that's where advertising is sustained. But it bothers me that female viewers are completely discarded in the cut that advertisers see. We know we have a big base of female viewers. Are they assuming that women in this country only watch 'saas-bahu' stuff?

**There would be this immense pressure in general news versus business news where you come from...**

I'm forcing myself to get a number of hours of sleep every day and focus on health. The luxury that we have is that we don't have to compete to get breaking news thanks to Times Now, so we can spend some time on research. Business news teaches you to really get under the skin; explain things like economic concepts better.

**Do you have to actively pick different stories from Times Now?**

Yes. Our stories are very specific and citizen-driven. An overlap can happen during floods and stampedes, but it's what we do day in and day out. We, in turn, approach mainline stories differently - in GST or Aadhar, we look at how it's affecting the citizen.

**And is there a conscious effort to steer clear of being a personality-driven channel?**

Yes, we do have a bouquet of senior journalists now that we are building up as anchors of strong new shows. ■

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HAPPY MCGARRYBOWEN

# Exploring New Avenues

Happy mcgarrybowen flags off its **Delhi-Gurgaon operations**. By News Bureau

**H**appy mcgarrybowen, the creative agency from Dentsu Aegis Network, has expanded its footprint into the Delhi-Gurgaon region in an attempt to expand its clientele and also to better serve its existing clients.

The Gurgaon-based operation will have Jay Gala and Bodhisatwa Dasgupta leading from the front. Gala, who comes with over 10 years of experience with Creativeland Asia and production thereafter, will be handling the agency's business operations. Dasgupta, who has previously worked with JWT, Wieden+Kennedy (W&K) and Ogilvy, will be leading the creative efforts for Happy mcgarrybowen.

Gala, AVP - Happy mcgarrybowen (Gurgaon), says, "I am super excited to be a part of the Happy mcgarrybowen family. It has created exceptional work in the last decade. I look forward to partnering with the very talented team to deliver the agency's vision and invigorate growth. I can't wait to roll up my sleeves, get into the thick of things and get ready for 'Happy' times ahead!"

Dasgupta, senior creative director, Happy mcgarrybowen, adds, "There's something about the word 'Happy'. Something bright, friendly, cheerful, ridiculous, sunshiny. Here is an



"Our foray into the market will be supported with a proper set-up, as the branch grows."  
KARTIK IYER

agency that at the heart of it, wants to create happy ideas. Joining Happy was a no-brainer. I'm excited and scared. Excited to create unique kind of work, for a unique set of clients. And scared that I may have bitten off more than I can chew. Thankfully, there's the infectious energy of the entire agency to get me by."



(L-R) Gala, Choudhry and Dasgupta: Beginning a new innings.

Ashish Bhasin, chairman and CEO, South Asia, Dentu Aegis Network, says, "Happy mcgarrybowen has been expanding rapidly and it is brilliant to see them enter the Delhi NCR market, which today has some of the largest clients. And what an entry! A big bang entry with the Suzuki two wheelers win and several more in the pipeline. I think this is a great step in Happy mcgarrybowen's success path and in many ways, will transform the Delhi creative agency scenario as there are relatively few future-looking, new age creative agencies in that market."

Samarjit Choudhry, COO, Happy mcgarrybowen, says, "We have always had clients in this market like Jabong, Cars24 and GoDaddy. Recently, we

also acquired the Suzuki two-wheeler business. There is another win that's soon to be announced. We expect to partner with more brands as we continue to ramp up our operations here."

Kartik Iyer, co-founder and CEO, Happy mcgarrybowen, adds, "It is really encouraging to see the keen interest brands here are showing in us. It is heartening to see the appreciation for our way of thinking and our way of working. Our foray into the market will be supported with a proper set-up, as the branch grows. I think we have found two very talented individuals who believe in our vision. All we have to do now is bring it alive." ■

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FOXYMORON

## 'Phosphene' Launched

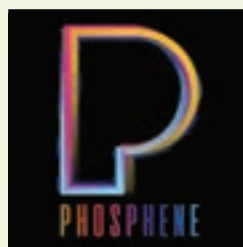
The new venture aims to bridge the **online-offline gap by enabling brands to create tech infused digital content**. By News Bureau

**F**oxyMoron has launched 'Phosphene' in order to bring technology at the core of story-telling and user engagement for brands. Phosphene aims to provide quick and affordable solutions enabling brands to create tech infused digital content, digital transformation, integration with new media technologies and experiential experiences which will look to bridge the online-offline gap.

Rishabh Khatter, head, technology and innovations, Phosphene, says, "Phosphene's primary focus is to build incredible experiences for the consumer that keeps new technology



and innovation at the forefront. Be it online in the digital space or on-ground, we aim to marry creative technology with brands, integrating it seamlessly to come up with unique



solutions that will help them up their content and marketing game. We are enabling accessible, attainable, affordable and future focused creative technology for our clients."

The tech arm has already begun catering to various brands across platforms delivering tech innovations such as artificial intelligence, virtual reality, mixed reality, machine learning, 360 video animations, interactive audio, smart apps, invisible ads, shoppable videos and interactive videos, dynocubes and chatbots amongst many others.

On this new vertical, Pratik Gupta, co-founder, FoxyMoron, says, "Brands who want to innovate on Digital will find what Phosphene has to offer unique, simple, affordable yet groundbreaking in all ways. With our vision to bring together content, media and technology, Phosphene was the missing piece of the puzzle... We're looking forward to collaborating with innovators seeking to take brands to the next level with out-of-the box tech solutions." ■

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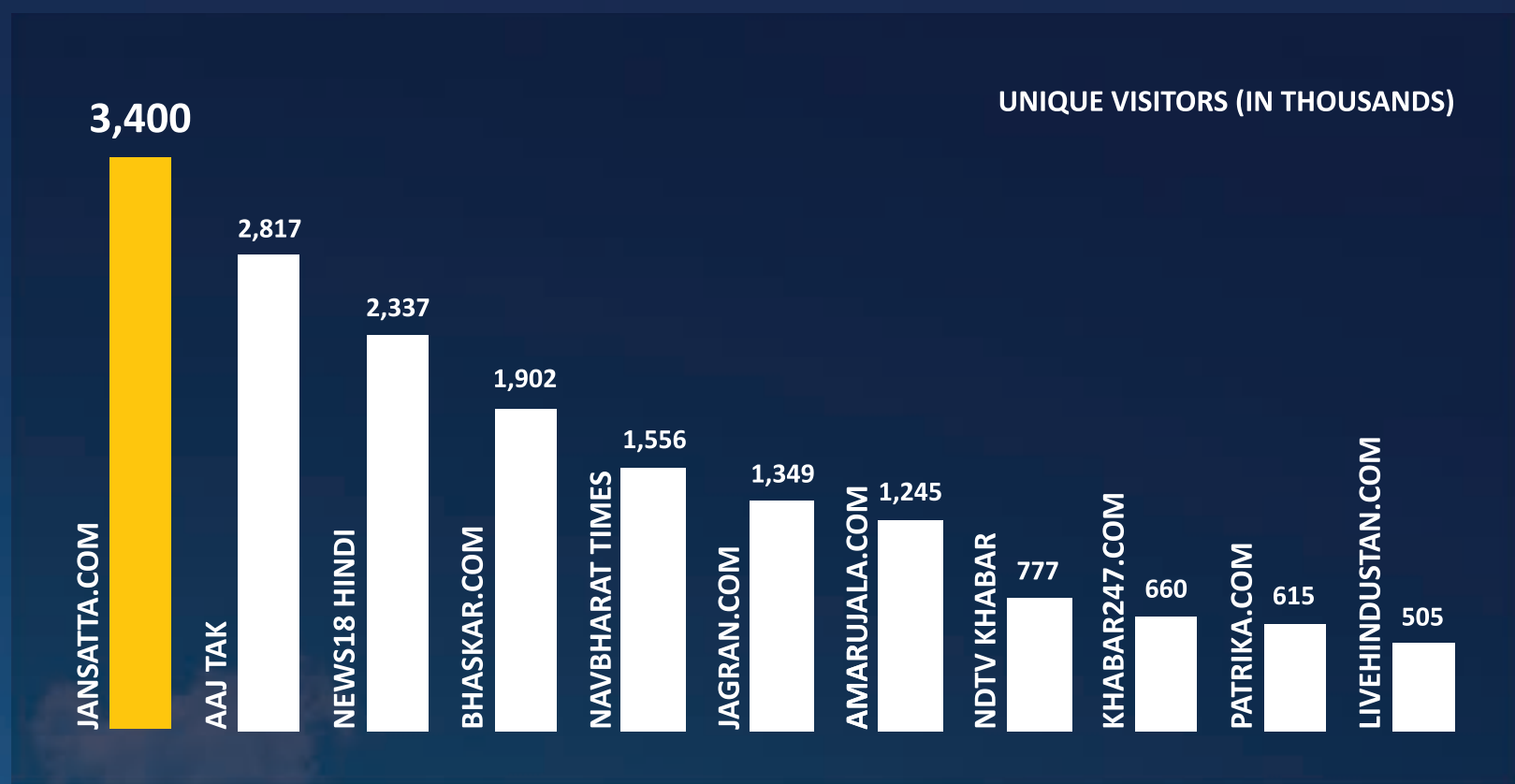
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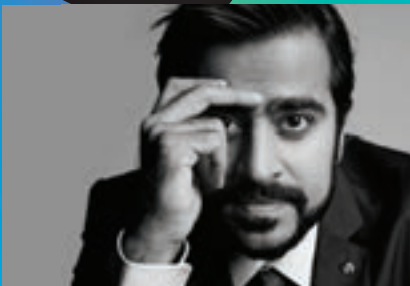
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# AGENDA

## The video of tomorrow

A tech expert looks at the factors that have shaped online video as we know it. And where it is heading.

## Party time for content producers

Digital platforms as well as telecom players are willing to pay big bucks for quality content. So, is it only good times for content producers? What are the challenges?

## Who would marketers like to work with?

Agency, production house or creative talent?

## The changing face of brand integration

How have marketers' expectations of it changed over the past year?

## Where is the money?

What are the monetisation strategies that publishers can look to?

## Long rather than short

As bandwidth improves and prices drop, are we moving towards longer and longer video? And what does that mean to content creators and advertisers?

## How much is quality worth?

Marketers would like their brand to appear in standout video. How much extra should they pay for premium content?

## The mismatch in Indian languages

Consumers like video in their own language. But there isn't enough made-for-online video content in Indian languages yet. What next?

## The business of laughter

The public can't seem to get enough of stand up comedians. How does this genre work? And will the boom times last?

## What next for facebook?

Facebook believes that video is a fantastic way to get friends together. Next steps.

## Will Indians really pay for content?

Will Indians pay for content online? The clues to that answer lie in how much they pay for content in other media.

## What the marketers want

One of India's top media agency executives explains what are the tough questions marketers ask when it comes to digital video.

*\*The agenda is subject to change*



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# BECOMING FAMOUS



Music band Sanam created its YouTube channel hoping to get invited for live concerts and gigs



The story of how a few ordinary people became the super-stars that they are on YouTube today.  
By Anirban Roy Choudhury

**Y**ou might not see a YouTuber climbing out of a Porsche or a Ferrari and walking down a red carpet yet, but many of them are celebrities. They reach out to millions through the internet or, in some cases, they perform in a jam-packed hall. Gone are the days when only an occasional YouTube fan-fest held in an obscure corner in Mumbai witnessed a gathering head-banging for a YouTube star. Today, they perform across the length and breadth of the country and - sometimes - all over the world.

Thanks to Reliance Jio and the disruption in the telecom industry, data cost is no longer sky high and the internet is no longer restricted to the 'malt whiskey' consumer. Every region in the country now consumes content in every regional language. The 'Hinglish' toilet humour dominance is now facing serious challenges from the ones creating content in Hindi and catering to the middle-class Indian.

**afaqs! Reporter** spoke to chef Nisha Madhulika, tech reviewer Praval Sharma who runs Sharmaji Technical, beauty vlogger Shruti Arjun Anand, music band Sanam and comedians Abish Mathew and Bhuvan Bam. These are six extremely popular YouTube content creators who operate across categories. This story tries to identify how one category is different from another - in some cases how two creators have become successful operating in two different ways even within the same category.

#### THE ROAD TO YOUTUBE

Fifty-seven-year-old Nisha Madhulika is a YouTube chef. She uploads vegetarian recipes on her channel, that has over 3.1 million subscribers. Noida-based Madhulika had to shift house to a different neighborhood that took away her daily visit to her office where she used to work with her husband.

Bored, she started reading recipes till, one day, she



Stand-up comedian Bhuvan Bam started his YouTube channel when told that he could make money

thought, 'Why should I not try it myself?' In 2006 she started her blog uploading various recipes and once it reached 100 recepies, her son created a website for her (nishamadhulika.com). After many requests on the site asking her to upload videos on YouTube, she began doing so in 2009.



It took Abish Mathew, with his natural talent for comedy, four agonising years to upload his first video on YouTube

For Praval Sharma it was a 'bad' appraisal, which drove him to the platform as a creator. Rajasthan-born Praval is an engineer and was working in an IT Services company in Bangalore. One summer his wife went to her native place for a vacation and Praval had to cook for himself. Running short of ideas, he visited various websites to find recipes and landed on Madhulika's channel. That's what inspired him to start his own channel Sharmaji Technical. He reviews gadgets and apps in Hindi and uploads them. Today, he has eight lakh subscribers in his channel.

Beauty vlogger Shruti too landed on YouTube to do something innovative. A computer engineer, she had moved to the US with her husband. "I belong to a middleclass family where you are always told that you look beautiful without makeup and makeup is something dirty. But when I moved to the US I saw everybody carrying makeup. That's when I said to myself: 'let me also do it'," reveals Anand. She started her channel Shruti Arjun Anand in 2010 and it now has over 1 million subscribers. When she first started the channel, it was to make more friends in the new locality.

For Abish Mathew, YouTube was a gateway to a world where he could express himself the way he wanted to. In his final year, the Delhi University History Honours student, decided to pursue a career in performing arts. He loved music and had the talent to make people laugh, which encouraged him to become a

stand-up comedian. He started his channel, Abish Mathew in 2007 but it took him four more years to upload his first video. "It took me that long to convince myself, that I can do it," he says. Till 2011, he worked as a host in a radio station and then moved to Mumbai. Now the 30-year-old has his own show Son of Abish, which is in its third year.

The comedy space has another hero, Bhuvan Bam, who launched his YouTube channel BB Ki Vines for a

YouTube is not all about showcasing individual brilliance, however.

totally different reason. The 23-year-old made it to the list of YouTube's top personalities in 2017. His video, Group Study, has fetched over 19 million views and is the most viewed video of 2017 in India.

He started his channel in 2015, "Before that I already had a Facebook page BB Ki Vines where I was uploading my videos. One day, someone told me put it up on YouTube. I started my channel when they told me that I could make money," he informs. Born and brought up in Delhi, Bhuvan creates his own music and his song Teri



Meri Kahani is hugely popular on internet. BB Ki Vines has over 5 million subscribers.

YouTube is not all about showcasing individual brilliance, however. Teams too can make it big. Take the band Sanam. Four school friends started uploading their music videos on YouTube five years ago and are, today, the retro sensation of the country. They pick and choose yesteryear songs and reproduce them. Viewers across all age-groups love their rendition of those songs. Sanam had to create its YouTube channel, as it wanted to reach out to the mass with its music, build a fan base of its own and then hope to get invited for live concerts and gigs. Sanam Puri, Samar Puri, Keshav Dhanraj and Venky S are the four members of the band. They have over two million subscribers on their channel.

So how exactly does one go about becoming a YouTube sensation?

#### CONTENT CREATION

To run a YouTube channel, one had to upload videos. Producing a video still remains a very expensive proposition in the media and entertainment business. How did these individuals manage to run a channel all by themselves and fetch millions of views? Where did the content come from?

Madhulika had a simple idea. Set up a kitchen in her living room since her kitchen was not big enough to shoot videos. Her husband learned a few video-shooting techniques by himself and that is how the first video was shot with a point and shoot camera that they had. They used to shoot early in the morning as the husband had to leave for office by 10.

*"Husband ka support milna ek badi baat hai, especially jab aap aise kuch kar rahe ho, or uss support ke bina shayed me aage hi na bar paati,"* she smiles while acknowledging her husband's wholehearted support without which it would not have been possible. She started with her own recipes, which was already available on her blog-post.

Praval, on the other hand, shot videos with the smartphone that he was using. Once he raked in 1 lakh subscribers he went and bought himself a DSLR camera, which he uses now to create his videos. Interestingly, in the early days, Praval bought the phones that he reviewed before uploading them on his channel.

Abish, Shruti and Bhuvan too created their own content edited

them by themselves and uploaded them on the channel, "I had no clue about editing and shooting, it took me two months to finish editing my first video because I learnt it by myself," Mathew recalls.

The story was a little different for Sanam since they were a band. They had to first create the song and then create the video by asking their friends to help put together content

without charging anything. "We could not afford to hire anybody," says a band member. The pecuniary drought came with its pitfalls. Pipes up one of the band members. "One of our friends was supposed to edit the first video, but he did not. So, Samar learnt editing and then edited the video. We bought Chinese lanterns and used thermocol as a reflector and that's how we used to light our set."

Sanam's channel is filled with exquisite videos shot in exotic locations, "Wherever we travel, our DOP friend travels with us and he shoots the videos there with his equipment. People come and ask us who shot this, what camera was used and that it must have been a very high-budget video. The reality is that we did not spend any money and - in some cases - also shot with our mobile phones," informs a member of the band. So, what is the thought that comes to mind first when they look back on their YouTube performances? The number of views? Or money?

#### TIPPING POINT

The number of views was not a matter of concern for Madhulika. Her website was driving traffic to the videos in any case. Her major challenge was the quality of videos.

*"Bana nahi paa rahi thi* (I could not make them)," says candidly, of her early days. "Either there was an issue with the light or with the sound," she remembers. It was in 2011 that she had the feeling of having 'arrived'.

For Praval and Sharmaji Technical that moment came two months after he had started putting up content on his channel. In his initial days, his requests to mobile companies to send a review piece were all ignored and by the time he got hold of phones and reviewed them there were plenty of them already streaming.

A new mobile company was launching in India and Praval managed to get hold of a review piece and was the first one to put up a review of that phone on YouTube. "That video was trending. In the comments section, people wrote that this is what they had wanted since a long, long time. Finally, we have a Hindi reviewer. That is when I realised that there is a lot of opportunity here," recalls Praval.

Shruti recalls how it all came to her when she saw people in India aspiring to look good and viewing her videos. "Back then my audience was limited to NRIs or urban Indians because I was creating content of that kind. I was under the impression that only these people watch content online.

When I returned to India and saw the proliferation of mobile phones, I started changing my content and making it more Indian. Then the explosion happened and the views and subscribers all shot up," says she.

Bhuvan's unplanned journey on YouTube saw its high point when a video got viral in Pakistan. Abish's kick came when someone came to him and said 'Oh, you are the one in Son of Abish, I watch the show...' Sanam found satisfaction when they were invited for concerts abroad. "Dhaka, Dubai, Maldives, Mauritius, South Africa, Holland and Israel became possible because of YouTube," says a member of the band.

#### MANAGING THE BUSINESS

While Madhulika, Sharmaji Technical, Shruti and Bhuvan manage themselves, Abish and Sanam have managers or talent management companies doing the job for them.

While many YouTubers manage on their own, others have managers.

There is a revenue share deal. A contract is signed for a particular period of time, with a termination clause available for either side. The Intellectual Property Rights (IPR) stays with the creator - if the creator decides to move out he keeps his content as well as followers.

Ben Thomas, who is a veteran in the Indian music industry and has managed Sonu Nigam, Vishal-Shekhar in the past and is currently managing a pool of singers, manages Sanam. The band was earlier called SQS Project - the letters stood Sanam, Quesh (Keshav) and Samar. In 2010, the band won Times Superstars (a music talent search programme under the Times Music Label) and changed its name to SQS Superstars.

As a part of the winning package, the band was awarded a contract with the label and a music album. "Though much was promised, the label went on to say that they could only sell our music. For the rest - like live shows and all you - go find yourself a manager. That's when we decided to look for a manager," says a



The mobile revolution here encouraged Shruti Arjun Anand to change her content and make it more Indian than NRI



band member.

Keshav, who used to work at Furtado's, managed to establish a connection with Ben – both of them being Malayalis. "We were told that he manages celebs like Sonu and Vishal so we were not sure. But one day he came to our jam room in Wadala and fell in love with us. Since then he has been more of a team member and less of a manager," says a member of the band.

Ben helps them in taking strategic decisions – the change of name was one of them. "When Ben started managing us he used to send out messages, 'check out this new band SQS Project'. He would get replies like 'when did you start this company?' So we decided to change the name..." says the member.

Abish is managed by Only Much Louder (OML). The agency liked Abish's show, Son of Abish. They reached out to him with a proposal and in 2015 he was signed on. "I had worked with OML a few times. Son of Abish Season 2 happened after I joined them so they went and got brands on board," says Abish.

### MONETISATION

YouTube shares 55 per cent of the advertising revenue that it earns from an original video with the creator of the video. That is one source of revenue for the creator. The other source of revenue for a YouTube creator is to go and get a brand to endorse or integrate in the content.

"The money I get from YouTube is enough for me to run this. It was never my intention to make money. I just want to work my way at my pace



and have never thought about brand integrations," says Madhulika.

Every video on Sharmaji Technical starts with a banner which says: 'This video is brought to you by Cashify'. "They are our sponsor now," clarifies Praval. He does not have a sales team to pitch his videos to different brands. It is the other way around. The brands reach out to him through the email id available on the YouTube description. If Praval finds a fit he does it, if not he sends the mail to his junk.

"The moment you pitch to a brand they will come to you with a series of terms and conditions. If we follow their conditions, our viewers will go away. I do unbiased reviews," Praval informs.

His first sponsorship deal came six months into the business. It was a US battery-optimising application and the company reached out to the channel. "We said we can review the product, but not in English. They agreed to Hindi," Praval recalls. Today, 75 per cent of Sharmaji Technical's revenue comes from sponsorship. "The number of views attract brands to my channel," says Praval. So, is it a pay per click/view model? "No, we have our fixed cost that we charge," he informs.

Bhuvan and Shruti also do branded content. Bhuvan makes the brand a part of his sketches while Shruti reviews make-up products. Both make money. For Sanam it is again a different story. Their popular songs are all renditions

of old songs – the YouTube revenue goes to the original IPR owner like Saregama, T-Series, Universal and others. "We get the money for our original songs that we compose and create," says a band member. Their main source of revenue is live shows which they get primarily because of their popularity on YouTube.

The digital explosion, still in its nascent stage, has brought many changes.

### WHAT NEXT?

The digital explosion which is still in its nascent stage has already brought a lot of changes. While Bhuvan Bam creates content (with him playing several characters) on his mobile phone, Abish Mathew's Son of Abish has become the Koffee with Karan of digital, where people come and chat. The show is shot in a proper set with live audience and a multi-camera setup.

"Kuch naya karenge tabhi hum tike rahenge (To carry on, one has to think up something new each time)," is Nisha's forecast. Sanam wants to popularise original compositions though YouTube while Shruti wants

to penetrate deeper and deeper.

Abish believes that for him to make one of his video trend he needs to see the schedule of other content creators. If he releases a video on a day Bhuvan Bam does, there is very little chance that his video will trend. "It might in Bangalore but not more than that," is his frank opinion.

According to him, YouTube is becoming a voyeuristic platform like Instagram, where people will come to see what their stars are up to. "YouTube is soon going to become a personality-building platform. Look at Carryminati (who makes videos roasting other Youtubers) or Bhuvan Bam. These are guys who put their own personality in front and that is something people love and are crazy about. That is what I mean by a personality-building platform," he says.

He thinks that music videos, fiction shows, sketches or shows like Son of Abish will have to find a new home in an over-the-top player (like Amazon Prime, Netflix or Hotstar) where people come to watch such kind of content and not to see what a particular personality is up to.

"I am not saying, 'abandon YouTube'. I am just saying that, earlier, there was a majority which liked butter chicken and we served them butter chicken. Now the majority likes pizzas on YouTube so you serve them pizza on YouTube. Take your butter chicken to that platform where the majority comes to eat butter chicken," he concludes. That is some food for thought. ■

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ZOMATO

# Shoot First...

Zomato launched an outdoor-led ad campaign with the wittiest content ever.

By Suraj Ramnath

If you thought creative folks saved their wittiest lines for digital, think again. This outdoor campaign will make you reconsider the potential of the medium. It's latest outdoor-led ad campaign might just have the wittiest copy we've seen from the stable of online food ordering and delivery platform, Zomato.

In tune with the brand's theme, a series of bright red billboards with bold white text, have indubitably begun to grab the attention of daily commuters in Mumbai, Delhi and Bengaluru, among other cities. One copy reads — 'tu cheese badi hai mast mast - love things extraaa cheesy? get food exactly the way you like it'. The play on words coupled with the quirky twist of old-school Bollywood songs and one-liners hit a nostalgic spot as well as the funny bone but drive the message home. Some ads, like the - 'acche din are finally here...' and others, take a political stance with a pinch of salt, pardon the pun. Naturally, the CTA is encouragement to download the app and order food.

The ads for this pan-India campaign have been conceptualised and designed by Akshar Pathak,



art director, Zomato. Madison and OAP are the outdoor agencies on the account.

When discussing the objective of the campaign, Pramod Rao, marketing head, Zomato, says, "While Zomato has been a much-loved brand over the last decade when it comes to food, this ad campaign is largely focused on building further awareness about our online food delivery business. We wanted to leverage a traditional medium, such as outdoor media and combine it with a series of minimalistic, fun, to-the-point messaging."

He adds, "The creatives for this campaign, much like the other

campaigns we have done, are fun, contextual and quirky. The thought process behind it was to leverage outdoor media to get attention, deliver the key message around online ordering and create a recall. We've just gone live with several of these creatives and we are excited to see how well they have been received."

This is part of a broader ATL campaign which was kickstarted by Zomato earlier in November. The brand has been live across TV, radio and digital channels over the past few weeks, while the outdoor campaigns went live this week.

afaqs! Reporter asked OOH expert to rate these ads by Zomato.

Fabian Cowan, president, Posterscope, an out-of-home agency from the stable of Dentsu Aegis Network, says, "The MC. BC. ad is very catchy. Colloquialism, as a format of marketing communications, has not been done too often. But when it has been explored, it has been able to start conversations. This campaign has the power to become a conversation starter. Outdoor, in general, is used for impact and a lot of brands resort to visuals, which is good, but I still believe in the power of the word/ the script, which is a long-lost art. We should see more brands coming out with good, strong powerful scripts."

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## ...Apologise Later

The food delivery brand withdrew its controversial MC BC ad but used the occasion to offer a 10 per cent cashback. By News Bureau

In the face of fierce social media outrage, Zomato withdrew its MC BC outdoor ad (which purportedly stood for 'mac n' cheese' as well as 'butter chicken') within days of its release. A tweet from Zomato says that it is replacing the ad with a more acceptable ad, 'tenu fruit suit karda?' To prove that it has learnt its lesson, says the tweet, Zomato is offering a 10 per cent cash back. The promo code? OUTRAGE!

Zomato seems comfortable with controversy and probably welcomes it. The marketing team presumably reasons that its audience — especially for home delivery — is young, informal and will find the communication amusing rather than offensive. The most strident critics of Zomato's recent word play have been middle-aged or



older. So, the brand is cleverly going through the motion of appearing repentant but seems to be laughing quietly as evidenced by its choice of OUTRAGE as the promo code.

This is not the first time that Zomato has apologised for its advertising. In 2015, the brand

made a bold move by advertising on porn sites such as Pornhub and Xvideos. It used sexual puns against photos of food and managed to attract countless eyeballs and the company on its official blog, went on to write about why was it a successful, cost-effective campaign.

Back then too the company had received flak on social media and, within a couple of days, the company had withdrawn those ads. In a blog post, the company's co-founder and CEO, Deepinder Goyal, had said, "The response to the campaign was largely positive. People said we were ballsy for trying this at all, and that we broke new ground for doing this in a country where porn has long been a touchy topic. But there were a few things said that we simply couldn't ignore."

See the similarity? In both cases, the Zomato campaign drew enormous attention and controversy and this was quickly followed by an apology. By then the advertising had done its job. Provoking 'Outrage' seems to be working perfectly well for Zomato. ■

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## GUEST ARTICLE

# Marketing in the era of 'deceptive' engagement

Have 'bot wrath' and artificial Intelligence cast a permanent shadow on all social media campaigns, starting with Twitter? By Karan Kumar



What we do know is that 'bots' are software or algorithms that can perform autonomous tasks while masking as actual users. We also know that they are very real and have become a 'given' across almost all social media platforms, especially Twitter. This is irrespective of whether conversations are being anchored by brands, political regimes (Russia being amongst one of the oldest adopters of it as a state tool) or a political party. Bots add to both followers as well as the quantum of content being put out. Combined, this is better known in our marketing world as 'engagement'.

To the slightly suspecting and trained eye, a bot account is easy to identify. They would usually lack an image or have a stock photo as their profile picture; their accounts would have little or no original tweets just re-tweets; and original tweets that they would have worded exactly the same and repeatedly broadcast across their multiple engagements.

So, much to their discomfort, both brands and audiences have realised that all 'engagement' is no longer authentic. In fact, while percentages may vary, it is safe to assume that at least some part of it is algorithm-engineered across all social media platforms. In 2014, Twitter itself estimated that at least 5 per cent of their accounts were bots. As per various estimates, that number today stands anywhere between five per cent and 15 per cent.

However, Twitter is not the only platform that faces the bot onslaught. Other social media platforms like Facebook, Instagram and Pinterest also face this annoyance, although admittedly, 'bot-traffic' on these platforms shows a lower incidence vis-à-vis

Twitter, ranging anywhere from 2-9 per cent individually (as per Picalate).

Don't get me wrong, bots anchored in artificial intelligence are not always a menace — they can consciously be employed as assets for the brand if the brand chooses to automate predictable audience interactions and engagements. In fact, this employment can really power simultaneous one-on-one conversations 'en masse', freeing up valuable human-time to focus on other tasks. But all of this is a subject for another discussion;

**While media planning and buying will need to become more intelligent, transparent and accurate, at the same time, I am equally sure that despite all advances made on these subjects, campaign capability and efficacy will continue to remain a part of all 'social' conversations, in every sense of that word.**

the highlight of this piece is how brands and their marketers deal with the bot-plagued media environment that brews mistrust — the most fundamental concern that both brands and their audiences have had when it comes to conversations on social media.

So what does this new perspective mean for brands that today, more than ever before, employ digital and social media platforms to engage with their audience with their messages? And at the same time, what does it hold for the audience in terms of trust and authenticity of the message they are consuming? Can either be really sure about the nature and amount of engagement they are involved in with their 'true' suitors? Are bots already manipulating

conversations, seeding propaganda and can they potentially sabotage public opinion? These are real issues and they must be acknowledged and addressed by all stake-holders (brands, audiences, media buyers, owners and publishers) in a comprehensive and transparent manner.

And yet, I think most of us will agree that the programmatic-led approach, that has ensured more customised content, is now being delivered more effectively and to more relevant audience sub-clusters. That promotes efficiency

— a metric that all stakeholders have endeavoured to better.

But the question still remains: How to deal with the new reality and the possible impact it could have on the credibility of the brand's message and its authenticity in this new, exciting and 'real-time bidding' world we live in? How can brands target higher safety ratings for their campaigns — meaning, that at least 95 per cent of all ad impressions served are served 'brand-safe' or to 'real' audiences via a more robust media planning and buying.

While there is no picture-perfect answer to that, at least there are some solutions available that can detect and minimise fraud and even rank publishers and publications on their safety status. Contextual analysis is a method that can determine

the relevance and appropriateness of the environment the brand communication is being served in. Intelligence analytics firms like Moat, also track and measure the bonafides of websites and publishing environments the communication is being served in. And then there are private marketplaces and publisher alliances that offer a 'guaranteed safe' environment for brand communications to be served in. So, while bot-administered traffic, ad frauds and fake sites are real-time issues, it is encouraging to note that there are at least some technology-backed solutions that can address them, even if partially.

Since civilisation was acknowledged, human-kind has been thrown multiple unexpected challenges. The human spirit has overcome all and continues to work with what remains unresolved. The nature of challenges may differ, basis the environment and time we live in. The digital and social media ecosystem is another example of emergent and exciting ways in which our ecosystem evolves and without doubt, this new environment as well has and will continue to bring with it a set of challenges. I have no doubt that while there will always be a share of naysayers, the collective human genius will find answers to these questions that face us.

Yes, while media planning and buying will need to become more intelligent, transparent and accurate, at the same time, I am equally sure that despite all advances made on these subjects, campaign capability and efficacy will continue to remain a part of all 'social' conversations, in every sense of that word. ■

*(The author is head of brand and marketing at Fabindia)*  
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BARC

# The New Boss

Nakul Chopra has been appointed as **Chairman - BARC**, replacing Sudhanshu Vats. By News Bureau

**N**akul Chopra, currently president AAAI and senior advisor, Publicis Communications has been elected as the next Chairman of BARC India. Chopra succeeds Viacom18 Group CEO Sudhanshu Vats, who successfully completed his one-year tenure as Chairman. Chopra will be the third Chairman of BARC India. He joined the BARC India Board in September 2016 and since then has been an integral part of the various decisions taken by the Board.

"BARC India has been very busy in the past one year, as it further consolidated its TV measurement business. 2017 has also been the year when groundwork was done for key

Partho and his excellent team over the coming year," said Chopra.

Under the chairmanship of Vats, BARC India expanded its sample panel homes from 20,000 to 30,000. Under his tenure, BARC India also announced its partnership with multi system operator DEN Networks for Return Path Data and announced the digital measurement partner.

"My stint at the helm of BARC has been extremely rewarding. When I look back at what the team has achieved in a matter of just one year, I feel a sense of pride. It's been a pleasure to work with Partho and the team. BARC is a bold, paradigm-changing initiative that has already started to redefine our industry.

**Sudhanshu Vats will continue in his capacity as a Board member.**

future projects, and in the year ahead I am looking forward to oversee their implementation. Top on that list is the rollout of EKAM - our digital measurement products. Expansion of TV sample using Return Path Data will be the other big piece to watch out for. We are all thankful to (Sudhanshu) Vats for his leadership over the past year, and I very much look forward to working closely with

Since inception, BARC has tackled several challenges while several remain. Going forward, I would urge all stakeholders to continue to take cognizance of the pace of change in our sector and the urgent need for us to adapt. A few years out, the next generation of industry leaders needs to look back and admire our shared legacy. This means creating a future-ready, sustainable organisation with



"2017 has also been the year when groundwork was done for key future projects, and in the year ahead I am looking forward to oversee their implementation."  
NAKUL CHOPRA

each of us making some concessions for the greater good. At a personal level, I have gained tremendously in terms of a deeper understanding of how data and analytics can transform our operations. There is never a dull day at BARC India. I wish (Nakul) Chopra the very best as he takes on the reins of a hard-working, industry-critical operation in a fast-changing operating landscape. I am sure that BARC India will touch new heights under his leadership" adds Vats.

Vats has been on the Board of BARC India since its inception and will continue in his capacity as a Board member.

Welcoming the new Chairman, BARC India CEO Partho Dasgupta says, "I am thankful to Sudhanshu for his guidance and support to the team. Our aim has always been to successfully meet the growing and emerging needs of industry. Our focus now is to establish ourselves as an insights company. Nakul in his new role as BARC India Chairman will be a great driving force in launching our Digital measurement products, expanding sample homes via RPD, and launching a suite of new products. ■

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LOKMAT

## Celebrating a Centenary

The Delhi edition was launched on December 15 **on the occasion of Lokmat commencing its 100th year in circulation.** By News Bureau

**M**arathi daily Lokmat launched its Delhi edition on December 15; the day when the newspaper brand entered its 100th year. Lokmat has started off the Delhi edition with 50,000 copies.

When talking about the reason behind launching the Delhi edition, Vijay Darda, chairman, Lokmat Media Group says, "We live by the principle of 'Jeethe Marathi, Teethe Lokmat' (Wherever you find Maharashtrians, you will find Lokmat). Keeping our vision in mind, we decided to launch the New Delhi edition as we enter our 100th year. Besides, in the last few years, we were focused on our Pune and Kolhapur campaigns where we are clear leaders now."

afaqs! Reporter asked Darda if it was a research-led decision to launch the Delhi edition. He says, "We have conducted an elaborate study to understand the needs of Marathi readers outside Maharashtra. We are in touch with the Maharashtrian community through our various initiatives such as the Annual Diwali Festival celebration, special issues, and hence we already have a database in place for other states in India. Delhi especially, being the Capital, we decided it



**Darda: in high spirits**

might be an opportune moment to reach out to this market as we enter our centenary year of operation. It has both readers and advertisers."

Lokmat had already set up a team in the last year gearing towards the launch of the Delhi edition. The company plans to promote the launch via print, radio, outdoor campaigns, and events.

Apart from Delhi, afaqs! Reporter asked Darda if Lokmat plans to launch its edition in other states like Madhya Pradesh where Maharashtrians also reside. He says, "Although there is a constant demand from Madhya Pradesh, Gujarat and Telangana, we will look at these markets in the future. However, we are set to expand our digital reach by launching news websites in various languages including Bengali, Hindi, Punjabi and some Southern languages." ■

feedback@afaqs.com



## GOOGLE MAPS

## A New Story Unfolds

The mobile app launches the **third phase** of '#LookBeforeYouLeave' campaign. **By Sunit Roy**

Google Maps, the popular online and app-based route planner and navigation system offering satellite imagery of the terrain, street views, real-time traffic updates and more for a journey by foot, car, bicycle or public transportation, has launched the next phase of ad films for its '#LookBeforeYouLeave' campaign. The first leg of the campaign was launched in November 2016 that continued until January 2017. The second phase of the campaign ran between June and August of 2017 while the third phase of the campaign, comprising of two films, was launched on December 4. TVCs, however, went live on December 11, followed by radio.

The previous campaigns were based on the insight of 'unpredictability of Indian roads' and the proposition that Google Maps can help with real-time traffic updates and find faster routes. In the new campaign, the brand focuses on the cultural behaviour behind "*bas paanch minute*" and the proposition that Google Maps can help plan your daily travel to reach on time. In fact, the two ad films titled 'Varmala' and 'Pilot' shows the impact an individual's delay can have on a larger group.

"Google Maps ran two previous phases of the '#LookBeforeYouLeave' campaign that built great equity. Our new campaign builds on this equity but is focused on a different insight. We want to drive awareness about different features on Google Maps

**The ad films have been conceptualised and created by Lowe Lintas.**

and how they are relevant in people's everyday lives," explains Sapna Chadha, marketing director, India and South-East Asia, Google Maps.

The ad films have been conceptualised and created by Lowe Lintas, the creative agency that has been working on the campaign from day 1. The campaign went live across digital, social and OOH channels.

"We are focusing on 10 cities including Delhi, Mumbai, Bangalore, Hyderabad, Kolkata, Pune, Chandigarh, Jaipur, Lucknow, and Ahmedabad. We will amplify media focus on contextually relevant touchpoints such as OOH,

Boom Barriers in parking lots, news channel integration, and radio," informs Chadha.

While the 'Google App - Nearby Answers Made Easy' campaign has actors like Saurseni Maitra and Chandan Roy Sanyal (playing the characters of Vineeta and Suparv respectively) as faces to represent the brand, there is no brand ambassador for the '#LookBeforeYouLeave' campaign. So afaqs! Reporter asked 'what is the reason and if there is a particular plan of portraying desi-insights?

"Across products, our approach to marketing has been to focus on the user and tell a story about how the product addresses a key pain-point in people's lives. While brand ambassadors can be a successful tactic, we've found that what works well for Google Maps is to focus on relatable human stories that reflect everyday people and scenarios," says Chadha.

Arun Iyer, chairman and chief creative officer, Lowe Lintas, adds, "The first version of the 'look before you leave' campaign has been immensely successful. To date, the creative assets deployed for the campaign have shown no signs of fatigue. So, it was only logical for it to be run through the period where it was generating traction with the customers, delivering on the objectives."

Talking about the challenges of shooting the films, Iyer says that it was a complex shoot with multiple locations across the city.

"The interesting thing was how the

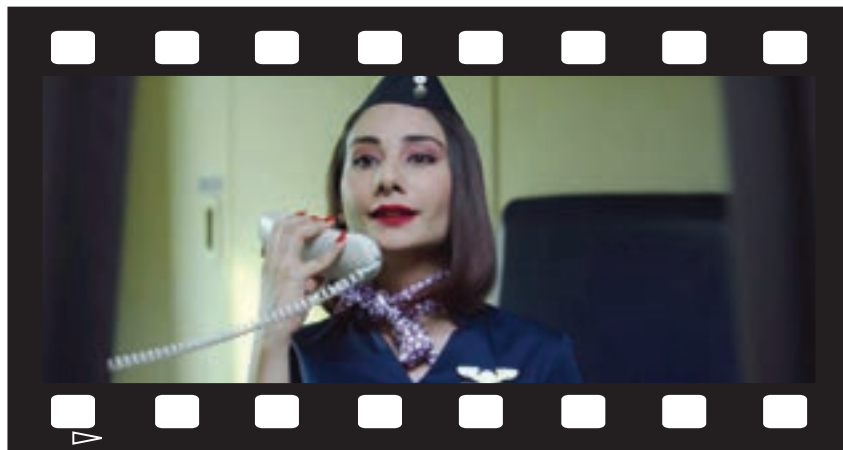


pickup truck told us that he's reaching in five minutes, but reached the set after 30 minutes while we were all waiting for him," Iyer went on to say.

#### TAKING THE RIGHT TURN?

afaqs! Reporter asked the experts if the latest ad films will have the same impact as the previous TVCs.

According to Ayan Banik, head - brand strategy, Cheil India, "Strategically, it's a very interesting way to take forward the product proposition of Google Maps and it



**"Across products, our approach to marketing has been to focus on the user and tell a story about how the product addresses a key pain-point in people's lives. SAPNA CHADHA"**

relevance of our insight manifested at the shoot itself. The driver of the

has been nicely captured in a light-hearted way in the two pieces of advertising.

"The shift in brand proposition will increase both the brand penetration (get more users, even the old timers of the city, including the older TG who seem to know it all) as well as usage frequency (get new and existing users for everyday commuting routes). So all in all, it's a pretty clear piece of communication, born out of sharp strategic thinking with clear brand/business objectives - maximising the app interaction and time spent, thereby increasing AMU (Average Monthly Users), ADU (Average Daily Users) and AHU (Average Hourly Users) by making a 'Google Map check,' Banik continued.

Titus Upputuru, national creative director, Dentsu One, says, "It's a usual thing that we hear. So, it's a good insight to use and build relevance to the product, which gives you information of the time it may take to reach a particular destination. Personally, when I see a certain time on the map, I try to beat it with speed! But yes, it's a good local insight." ■

sunit.roy@afaqs.com

HINDUSTAN UNILEVER

# The Fight Continues

Priya Nair, executive director, home care, HUL, spoke to afaqs! Reporter about Surf Excel's new campaign '#HaarKoHarao'. By Suraj Ramnath

If one considers the line 'Daag Achhe Hain' the recall would more than likely lead to Surf Excel. The washing powder brand is back with a new TVC under the same theme, 'Daag Achhe Hain - #HaarKoHarao'. The ad has been conceptualised by Lowe Lintas Mumbai, directed by Vinil Mathew and produced by Breathless Films.

The ad begins with a coach addressing a kid's cricket team about yet another loss and out of frustration and disappointment, he wants to quit. Hearing this, one of the children goes to the centre of the ground and starts destroying the pitch by rubbing his clothes all over the chalk lines, hosing it down with water and struggling to use the large roller. In the process, he soils his uniform completely. Seeing his behaviour escalate, the coach rushes to him asking him what he's doing, to which the child responds that he's frustrated too, since they lost the match.

The twist in the ad as is that the coach tries to convince the child that it's not the last match so he shouldn't get so upset and the child asks that if that were true, then why was the coach quitting. The child continues to say that if they lost that day, they could still win the next. This leaves the coach speechless for a few seconds before he puts his coaching cap back on and asks the little boy to come in for practice at 5.30 am the next day.

**The ad has been conceptualised by Lowe Lintas Mumbai, directed by Vinil Mathew and produced by Breathless Films.**

Talking about the ad, Priya Nair, executive director, Home Care, Hindustan Unilever, says, "India is an achievement-oriented country where failure is considered a taboo. The brand wants to start conversations around failure with the eventual aim of changing the perspective on failure to it being a learning experience. The campaign refreshes and takes its 'Dirt is Good' philosophy forward by telling parents that if kids get dirty while learning to defeat failure, then dirt is good."

The brand had uploaded the one



and a half minute-long digital film on YouTube on November 30 and started advertising on TV with a shorter duration film (45 seconds) from December 1. The campaign is being promoted through print, outdoor and radio ads as well.

Arun Iyer, chairman and chief creative officer, Lowe Lintas, says, "We thought the best way to defeat failure and all stigma surrounding it, is to embrace the learning that comes out of it. Which is how the thought, 'Haar ko Harao', was conceived. The message we wanted to give is that

if kids do fail, it is not the end of the world, but rather, the start of a journey to finding themselves."

Carlos Pereira, executive creative director, Lowe Lintas, adds, "Kids aren't always conditioned to perceive failure in the negative way adults do. Rather than being afraid of it, they take learnings from failure that are often missed. Their approach towards dealing with failure is truly worth learning from."

afaqs! Reporter asked experts for their take on the idea and execution of the ad. This is what they had to



**"The campaign refreshes and takes its 'Dirt is Good' philosophy forward by telling parents that if kids get dirty while learning to defeat failure, then dirt is good."**

**PRIYA NAIR**

say:

Robby Mathew, chief creative officer, FCB Interface, says, "As such, I like the idea. In the ad, there is optimism and positivity which is good, versus themes like my child



will come first; my child will do this or that; beat the other guy; it is not in that space so personally, I like this ad. To me there was a little confusion that there are two properties to remember. Earlier you had only 'Daag Achhe Hain' and that was it. Now 'HaarKoHarao' is also a coinage to another coinage, so which is the one to be remembered? It is not like the latter has replaced the main tagline, but now it is sitting there right along with 'Daag Achhe Hain'."

Mathew finds this ad good, but compared to other ads under the 'Daag Achhe Hain' theme, he says, "My favourite ad was the PuddleWar TVC. It is very typically right, when a child falls, the elder will punish the wall or the door and the elder brother in that TVC does the same for his sister and acts like an adult."

Anish Varghese, national creative director, Isobar, says, "They always try to convey the message via kids; here too they've done the same. Execution must have been better, like their Diwali ad. They could have tried a little more of an emotional angle; people love to see those emotional stories under the theme of the 'Daag Achhe Hain' campaign (like the Diwali and Ramzan ads)."

suraj.ramnath@afaqs.com



# afaqs! Reporter



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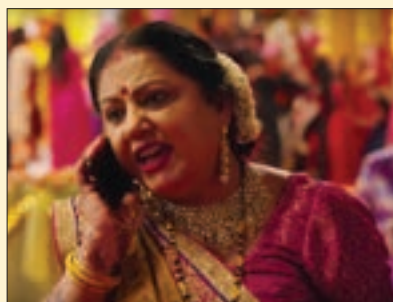
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## VIDEOS



### GOOGLE MAPS

The ad urges viewers to 'Look Before You Leave' by utilising the services of Google Maps app in order to avoid unnecessary delays caused by road traffic.

**Creative Agency:** Lowe Lintas



### MANFORCE CONDOMS

Manforce Condoms' new ad, titled '#ShutThePhoneUp', makes a case against filming intimate moments on mobile phone in over three-minute-long digital video.

**Creative Agency:** ADK Fortune



### IODEX

Iodex has come up with a new ad film titled 'Thodi Himmat, Thoda Iodex'. The ad features Bollywood actress Swara Bhaskar.

**Creative Agency:** Leo Burnett



### FUKREY RETURNS

Bollywood movie, Fukrey Returns' short ad features the film's cast who are seen requesting viewers to 'skip' the ad. The ad is titled, 'Electrocution'.

**Creative Agency:** Trigger Happy



### SURF EXCEL

Surf Excel's new ad titled, '#HaarKoHarao' attempts to motivate viewers by conveying that one should not give up at the face of failure.

**Creative Agency:** Lowe Lintas



### MYNTRA

Myntra's new ad features actress Fatima Sana Shaikh in the lead. The ad educates viewers about the instant refund facility offered by the online shopping company.

**Creative Agency:** Taproot Dentsu



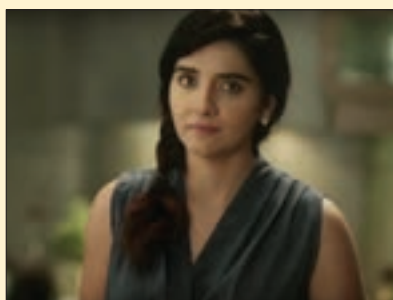
### AMAZON

In its new ad titled, '#AmazonSaheli', online retailer Amazon makes a case for women's empowerment by advocating for the rights of women entrepreneurs.



### MTV

MTV has come up with a new ad film on the occasion of World AIDS Day. The video is titled, '#LetsGetItOn'. The humorous minute-long ad aims to promote safe sex practices.



### VEEBA

VEEBA's new ad, titled 'Aaj Kya Khaoge?', features actors Amit Sadh and Shruti Seth in lead roles. The ad aims to promote brand's wide range of sauces and spreads.

**Creative Agency:** Taproot Dentsu



### BHARATHI CEMENT

Bharathi Cement's new ad titled, 'Full Guarantee' portrays various humorous situation where it is communicated that only Bharathi Cement gives 'full guarantee'.



### VIVEL

Vivel's new ad titled, '#AbSamjhautaNahin' asks a set of women to narrate the compliments that they have received at work. The ad targets negative stereotyping attached to working women.



### GOOGLE PIXEL 2

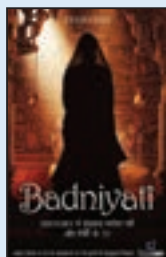
Google Pixel's new ad talks about the phone's camera that can click high quality pictures even in low light situations.

## PRINT

### SHREERAM COMMUNICATIONS

Shreeram Communications' recent print ad takes a jibe at the controversy surrounding the release of Deepika Padukone starrer film 'Padmavati'. The ad takes a stand on the rising crimes against women in the country.

**Creative Agency:** Addiction Brand Positioning



### MFJCF

MFJCF's new print ad focuses on the issue of organ donation. The ad goes with the line, 'Choose not to die ever.'

**Creative Agency:** Dentsu Impact



### JOHNSON & JOHNSON

Johnson & Johnson's new print ad for its shampoo range is titled as, 'Save their tears for everything else.'

**Creative Agency:** Impact BBDO





# JOB SWITCH.in

**Post:** Business Development & Marketing Manager  
**Company:** Ellkram Visual Communications Pvt Ltd  
**Profile:** Prepare a data base of all companies in the region assigned, which are potential buyers of products. Based on the data make cold calls to these prospective customers with a view to promote business, send out information kit to prospective customer about our products and service offerings.  
**Exp:** 5 to 10 years  
**Location:** Hyderabad  
**Email:** hr@ellkram.com

**Post:** Client Servicing Executive  
**Company:** Thoughttrains Designs Pvt Ltd  
**Profile:** Work proactively to provide client marketing needs with the greatest amount of added value by communication; receive client briefings, and analyse the input of client together with background knowledge, research, field feedback etc. To produce creative brief for the creative and art team.  
**Exp:** 2 to 3 years  
**Location:** Vansi, Navi Mumbai  
**Email:** hr@thoughttrains.com

**Post:** Creative Intern and Visualizer  
**Company:** Triverse Advertising Pvt Ltd  
**Profile:** We are looking for talented creative interns and visualizers. You will have the opportunity to work across a range of segments from FMCG to luxury - from MNC to regional brands - across categories including food and beverage, finance, realty and infrastructure, hospitality, engineering and retail.  
**Exp:** 0 to 2 years  
**Location:** Gurgaon  
**Email:** triverse@triverseadvertising.com

**Post:** Jr. Visualizer  
**Company:** Tree Advertising Pvt Ltd  
**Profile:** The candidate should be energetic, enthusiasm and ambition to produce great ideas. S/he be able to understand briefs; must be able to think and give shape to ideas in all mediums; flair for design and

detailing in executing ideas.  
**Exp:** 1 to 2 years  
**Location:** Mumbai  
**Email:** careers@treeindia.net

**Post:** 2D Animator/Motion Graphics Artist  
**Company:** MX Advertising Pvt Ltd  
**Profile:** Urgently looking for 2D animators / motion graphics artist. The candidate should be able to design and create enticing motion graphics for 2D Explainer videos, corporate videos, marketing demos, video info graphics, etc. S/he should also be able to create character animation, layout and background designing along with integrate audio, video and effects.  
**Location:** Mumbai  
**Email:** hr@mxadvertising.com

**Post:** Digital Business Development Manager  
**Company:** Pentagon Advertising & Marketing Solutions  
**Profile:** This position is for digital business development manager with the capabilities to handle entire digital media solutions for Pentagon Digital.  
**Exp:** 3 to 4 years  
**Location:** New Delhi  
**Email:** hr@centumad.com

**Post:** Social Media Executive  
**Company:** IdeateLabs  
**Profile:** Handle day-to-day reporting and client interaction. Understanding of all forms of social media marketing. Knowledge of digital technologies, platforms and channels of delivery is a must.  
**Exp:** 1 to 4 years  
**Location:** Mumbai  
**Email:** careers@ideate.email

**Post:** Graphic Designer  
**Company:** Coffee And Creative  
**Profile:** Work closely with clients to create vision, conceive designs and consistently meet deadlines and requirements; creating graphics as per brief from clients and should be able to work well in a team and understand time management.  
**Exp:** 2 to 4 years

**Location:** New Delhi  
**Email:** vipin@coffeeandcreative.in / nitin@coffeeandcreative.in

**Post:** Digital Marketing Executive  
**Company:** Centum Advertising & Marketing Pvt Ltd  
**Profile:** Thorough knowledge of Google adwords, SEO, social media (content + paif), websites, ecommerce, etc. is a must.  
**Exp:** 2 to 3 years  
**Location:** Delhi  
**Email:** hr@centumad.com

**Post:** Sr. Visualiser  
**Company:** Thin-i Branding Solutions  
**Profile:** "Design is not just what it looks and feels like, Design is how it works" - Steve Jobs. If you go by this motto, we are looking for you. We are looking for Sr. Visualizers, who find god in the details, who think concepts through, who evolve their design.  
**Exp:** 3 to 5 years  
**Location:** Mumbai  
**Email:** nikita@thini.in, kinnarigala@thini.in

**Post:** Account Managers  
**Company:** Purple Spinach Communications  
**Profile:** The candidate should be well-informed on what's happening in the world of advertising and marketing. S/he must be proactive to meet the clients marketing needs, has to be a good communicator and should be able to handle client presentations. Imperative to know the agency operations.  
**Exp:** 2 to 4 years  
**Location:** Mumbai  
**Email:** drop@purplespinach.com

**Post:** Business Development Executive  
**Company:** Span Communications  
**Profile:** We are looking for a young and ambitious professional with good communication skills. Must be self-driven and able to reach out to potential prospects, do rigorous follow-ups, acquire new clients (Government and corporate), and prepare proposals.

**Exp:** 2 to 3 years  
**Location:** New Delhi  
**Email:** resume2span@gmail.com

**Post:** Graphic Designer  
**Company:** Degree 360 Solutions Pvt Ltd  
**Profile:** A highly dedicated and creative graphic designer with passion for innovative ideas, fresh and vibrant design. S/he will have to work closely with clients to create vision, conceive designs and consistently meet deadlines and requirements.  
**Exp:** 5 to 7 years  
**Location:** Delhi  
**Email:** 360solution@gmail.com

**Post:** Retail Sales Manager  
**Company:** Crystal Sign Media Pvt Ltd  
**Profile:** Use items that carry a high usability and perceived value; implement an effective strategy; maximize return on investment. S/he must have the ability to gain the skill and knowledge necessary to operate print equipment, must possess strong interpersonal and communication skills, which are necessary to establish a selling relationship with customers.  
**Exp:** 2 to 3 years  
**Location:** Noida  
**Email:** manoj@crystalsign.in



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## &gt;&gt; MOVEMENTS/APPOINTMENTS &lt;&lt;

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

## MEDIA

## NDTV

NDTV has appointed **Suparna Singh** as chief executive officer, NDTV Group. The news broadcaster has informed the Bombay Stock Exchange about a series of senior level appointments and Singh is one of them. Singh has a Masters in television, radio and film from Syracuse University.

The group has also announced the appointment of **Saurav Banerjee** as co-CEO, NDTV Group and **Ravi Asawa** as CFO, NDTV Group.

## Omnicom Media Group

Omnicom Media Group India, has promoted **Harish Shriyan** as chief executive officer. Shriyan will now oversee the performance of the group's four offices in the country, as well as drive its further expansion across the country to accommodate the demands of new growth. In this new capacity, Shriyan will work closely with the leadership of OMD and PHD, namely Priti Murthy and Jyoti Bansal respectively, fueling

the agencies' continued growth, driving digital transformation and innovation for its clients, and delivering exceptional performance in the Indian market.

## Firstpost

Digital platform Firstpost has brought onboard **Ankit Vengurlekar** as editor for Tech2. He will be based in Mumbai. Previously, Vengurlekar has been associated with CNBC TV18, CNN IBN and CNBC Awaaz. Vengurlekar will take on the task of positioning Tech2 as a vibrant and engaging hub for conversations at the intersection of science, technology and humanity. Given his decade long experience in creating TV shows, Vengurlekar's main focus will be to enhance and develop quality video-based content for the platform. He has also been a founder at theGadgetwala.in.

## YuppTV

OTT platform YuppTV, has

appointed **Rajesh Iyer** as chief operating officer for APAC and Middle East. A seasoned executive with a proven success record, Iyer has over 16 years of experience leading functions and business with leading names in the broadcast media domain, including ZEEL, Viacom 18 and Star India. Iyer will take charge of his new role from January 2018 onwards. Previously, Iyer was working as executive vice president and business head, &TV - ZEEL Group.

## Viacom18

**Indranil SenGupta**, associate vice president, business head - Non Music IPs, brand and B2B marketing, Viacom18, has quit, confirms industry sources. SenGupta worked with the company for more than four years. Prior to Viacom 18, SenGupta was working with Hungama as general manager and head - marketing.

## 21st Century Fox

21st Century Fox (CF) has

announced the elevation of **Uday Shankar**, chairman and CEO Star India as president, 21st Century Fox Asia. In his new role he will lead all video businesses of 21CF across the continent. He will continue to serve as chairman and CEO of Star India.

## CASBAA

In a recent announcement, CASBAA has appointed **Louis Boswell** as chief executive officer. Boswell will begin his tenure on January 1, 2018, succeeding outgoing CEO Christopher Slaughter. In his new role, Boswell will serve as the content distribution industry's advocate with industry leaders and policymakers throughout Asia-Pacific. In addition to driving the programs and initiatives of the association, Boswell will work with business heads of the member organisations to shape positively the increasingly rapid evolution of the industry in the region.

## ADVERTISING

## Mindshare

Mindshare, the global media agency network and a part of WPP, has appointed **Michael Beecroft** as chief investment officer (CIO) for Mindshare - Asia Pacific. Beecroft will be based in Singapore and report to Ashutosh Srivastava, chairman and CEO of Mindshare AMEA, Russia and CIS. In his new role, Beecroft will drive Mindshare's trading and investment strategy for the region, leveraging GroupM's advantages of scale and thought leadership in full for their clients. He will be working closely with Mindshare and GroupM trading teams in all local markets to ensure the agency provides their clients with access to quality local inventory, tools and data as the market increasingly moves to biddable and programmatic trading models.

## Mindshare

GroupM's Mindshare has appointed **MK Machaiah** as chief innovation officer, South Asia. In his new role, Machaiah will lead the integrated approach to consumer engagement and strengthen brand propositions across all consumer touch points

including traditional, social and experiential. He will be responsible for setting up 'Innovations Lab' through systemic integrations of Content+, Social and Activations and building sports practice.

## Dentsu Webchutney

Dentsu Webchutney has appointed **Dominic Braganza** as creative director. Braganza will be based out of Delhi and will report to Anil Kumar, EVP and branch head. Braganza's advertising journey started in 2003 as an account manager then he went on to work as an account planner, creative director and marketing manager. He was also an entrepreneur. He was trained by some of India's finest advertising craftsmen and saw his way to picking up a slew of ABBYs every year from 2012 to 2017, which includes a Film Gold and Film Silver for his first two TV commercials. He was the one behind the somewhat controversial (and later awarded) recruitment campaign for Foolish, which went viral on April Fool's Day 2016, trolling the Who's Who of Adland. Braganza's last stint was at ITSA as creative director.

## MARKETING

## Triton Communications

Communications agency, Triton Communications, has elevated **Virendra Saini** to the role of executive director and head, Triton Mumbai. Speaking about his new role Saini says in a press note, "It is an honour to be entrusted with the mandate for our largest operation. We are a brand that has made many brands famous against well-established competition. Many of them have gone on to become household names."

## Mastercard

Mastercard has appointed **Manasi**

**Narasimhan** as vice president - marketing and communications. In her new role, Narasimhan will be responsible for driving Mastercard's Marketing & Communications strategy for South Asia region. She will work closely with key regional and global teams to deliver core business values and brand equity for Mastercard. She will also oversee the development of strategies and campaigns for Mastercard's advertising, sponsorships, promotions, as well as digital and consumer marketing initiatives across South Asia.

## DIGITAL

## Indian Express Digital Media Services

The Indian Express Group announces the appointment of **Durga Raghunath** as chief executive officer of Indian Express Digital Media Services. The appointment will be effective

from December 1, 2017. As CEO, she will be responsible for managing business and editorial operations of all digital brands of the Express Group. Raghunath will report to George Varghese, CEO, The Indian Express Group.



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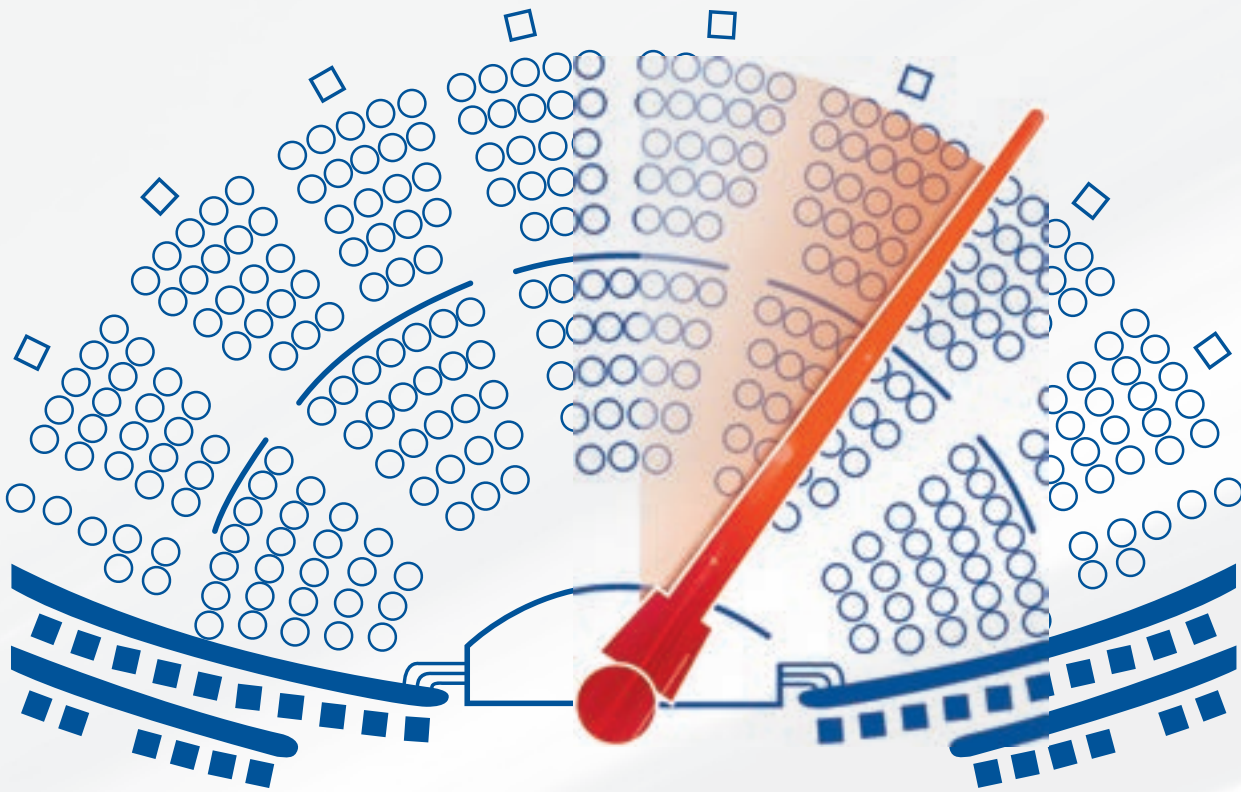


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