

afags! Reporter

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ARUN IYER
Chairman & Chief
Creative Officer
Lowe Lintas

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AS COMPETITION"**

A breezy chat with one of the brightest creative minds in Indian advertising.

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TOUCH

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This fortnight...



I got my appointment for this interview with Arun Iyer in 30 seconds. He heard me out over a call and said, 'Let's do it.' No 'Let me check my schedule', no 'Send me a mail first', no 'Depends on what you're going to ask me', no 'Talk to my PR team', or any of the things journalists typically hear from a lot of senior folks who work for large, globally networked corporates. Sure, I may have caught him on a good day, but this exchange reflects how simple Arun likes to keep things.

I've been writing about Indian advertising for almost eight years and am surprised to discover that this is the first time I've interviewed Arun, at length; (I have a feeling this is the real reason I pitched this idea to my boss, shhh). The last time Arun and I sat and talked about his work and experiences was at an afaqs! event called 'Unmetro', in Gurgaon, nearly three years back. Our conversation then was about the small town Indian consumer and whether ads that target this pool ought to be any different from those crafted for their big city counterparts. Displaying his need for simplicity, Arun said at the time, "...sometimes agencies are guilty of 'over analysis'..."

This time around, at Lowe Lintas Mumbai, we spoke about what Indian advertising got right and wrong in 2017. I feel the sexy, devastating ads were conspicuous by their absence. When I said so, I got a polite 'Right, right...' from Arun, but did he really concede? I'm not sure.

At the risk of sounding unoriginal, I asked him about his creative process. How does he 'crack' ideas? "Once I understand the problem, I just 'float around' it. Honestly, as foolish as it may sound, when you get 'that' idea, it is an absolute stroke of luck. It comes in a flash," he said.

Basically – problem, incubation, eureka!

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KIRAN ANTONY

Heading Vodafone Account at Ogilvy

After Rajiv Rao quit the agency last year, the Vodafone business fell onto this gentleman's shoulders. By Suraj Ramnath

To say Kiran Antony, 40, is a man of few words would be an understatement. Much like his creative predecessor, he is media shy, low profile and quiet, but heads the most high profile, high decibel and media-prolific telecom businesses out there. Meet the man who has been running the Vodafone account at Ogilvy India for the past five months.

In July last year, Ogilvy India announced former national creative director Rajiv Rao's exit from the agency; after spending 18 years at the agency, Rao, credited with cracking the famous Zoozoo campaign for Vodafone, went on to pursue ad film direction. Since then, Antony has taken over the reins of the account. afaqs! Reporter profiled the executive creative director's journey so far.

Antony has been with Ogilvy India for 17 years. This is his first advertising job; he was an engineer before that. Prior to joining Ogilvy, he worked with a company called Mechelonic Engineers for two years as a software engineer. He got his engineering degree from the Government Engineering College, Thrissur. afaqs! Reporter happens to know he loves cooking, long drives, swimming, and playing badminton... and is passionate about sports in general.

When he joined Ogilvy India in 2001, he handled the Mid-Day business. At the time, the creatives for this account were mostly print ads. So when did he enter the Vodafone (or Hutch, at the time) team? It was only in 2002 that he started working on the Hutch business, afaqs! Reporter learned during the course of a recent interview with Antony at the agency's Mumbai office where he is based. During 2002-03, under Rao's leadership, the first TVC for Hutch was released by Ogilvy India - the film that put the little boy and his cute pug into the limelight.

"My life was the same and is still the same... that is to come up with ideas," Antony tells afaqs! Reporter. About working with Rao, he adds, "I would give my ideas and obviously, Rajiv would add his thoughts and inputs. I learnt quite a lot. Sometimes you feel, after a certain number of years, you are 'there' and have the maturity



"Vodafone is such a big account it needs your full attention. There is firefighting going on something or the other every day."

KIRAN ANTONY

to understand that the idea is good, but when you take that idea to Rajiv, he will have a completely different spin on it. You think your idea is great and then Rajiv would tweak it in a way that turned an average film into a good film. Rajiv always urged us to keep thinking till the film is shot. And sometimes, even beyond. I can never forget his famous words 'Hard work never killed anyone'."

Antony has been with Ogilvy India for 17 years. This is his first advertising job.

Antony is quick to add that the inputs of Prakash Varma (director of Vodafone ads) helped heaps in this good-to-great process. "I have been part of almost every Vodafone shoot," Antony smiles.

So, 'how has life changed post Rao's exit?' "Life has not changed much. My job is to wake up every day and ensure my team and I come up with good ideas that strengthen and build the brand. I have to continuously drive new-age thinking and ideating on the brand," says Antony, adding, "I do miss having Rajiv around, but I put to practice all that I learned from him over these years."

When it comes to its media presence, Vodafone has given its consumers some memorable mascots; after the pug campaign, we saw the Zoozoo splash and most recently, the adorable Dhananjayans. Does a successful legacy put pressure on Antony? "There is always scope for bettering your work. The first time when the boy-dog film (Hutch) came out, we all thought that no

other film would ever better this film. But then came the Zoozoos and then Super Zoozoos, Zumis, Asha-Bala and so on. This brand truly values creativity, it's the reason why there is always magic waiting to happen..." he says, insisting that records always get broken.

About the handover process when Rao decided to move out of the system, Antony recalls, "It has been smooth. I have been working closely with Rajiv for over 17 years, right from our Orange/Hutch days. In the last few years, with Rajiv's mentoring, I have been leading the integrated Vodafone team (advertising and

digital). So, there has never been a formal handover process. There is no question of fitting into his shoes. They are too large to fill. I am happy to now have the opportunity to build on everything he helped create."

Apart from his first account, Mid-Day and his pet account Vodafone, Antony has worked on brands such as Ceat, Federal Bank, IBM, Titan, Future Group and Star Sports. Although 90 per cent of his time is dedicated to Vodafone, he gives 10 per cent of his time to make the one-off film for his other clients, we learn. About his work on Vodafone, he clarifies, "...it's not like we are doing only 'talk time' ads. All our ads are different. 'Lookup' (digital campaign done a few months back) is a completely different story. Many mini-products are involved and work on all these various parts is completely different. With Vodafone, it's more like many brands in one. All our ads are different, yet the tone is the same," he adds.

So, 'why does the Vodafone account need so much attention?' Antony says, "Vodafone is such a big account it needs your full attention. There is firefighting going on something or the other every day. Every circle (state) will have a different talk time/data plan, offers, festival ads, so we have our circle offices doing the work, but it all gets streamlined here, via the central team in Mumbai. We do quite a lot of films, but along with that, there are a lot of other things that go on to complete the communication. So besides mainstream, BTL and on-ground, we have plenty happening on the internet. With close to 90 million subscribers on the Vodafone Zoozoo page, we have to keep the engagement going with posts, stories, contests, etc. It's safe to say, there is never a dull day at Vodafone."

In the months ahead, we expect Vodafone's ads to reflect a certain signature - an Antony special flavour if you will. "Honestly, I am not as big as Rajiv to add my flavour to Vodafone," signs off an ever so humble Antony, whose favourite Zoozoo ads are the 'Stock Exchange' and 'Super Zoozoo' films. Of course, the recent films that feature the Dhananjayans (Asha and Bala) also make the list. ■

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KEROVIT

A Different Take

Kerovit launches its maiden TV spot. But will **Anushka's histrionics do the trick for the brand?** By Sankalp Dikshit



When was the last time you saw an A-list Bollywood actress vibrating or gyrating on a toiling seat and going berserk in an artistic, if not arresting bathroom setting? Before your mind starts getting racy, we are not talking about Vikram Bhatt's new erotic thriller; we are, in fact, referring to Anushka Sharma's new ad which refuses to conform to the age-old trickery of bathware advertising.

Kajaria's bathroom decor and fitting brand, Kerovit, which came into existence three years ago, has released its first ad campaign featuring its recently appointed brand ambassador, Anushka Sharma. The minute-long ad which has

out like a lighthouse in the sea of bathroom ads shot at high speed. The brand came across as peppy, quirky, cool, and stylish. All attributes which will help it connect with the young and the young at heart. Hence, we went straight for the heart; neither above it, nor below. Not taking ourselves too seriously helped us hit it right in the centre."

Rishi Kajaria, joint managing director, Kajaria Ceramics, says, "The category is such that product display is of utmost importance. Having said that, it doesn't mean that different brand's ad should all look similar. That is what motivated us to take a completely different take. It is a very fresh take that has never happened in

The minute-long ad has been crafted and conceptualised by Crayons Advertising.

been crafted and conceptualised by Crayons Advertising, may give one the initial impression of 'just another fun ad', however, it breaks free from a major advertising trend that dictates that bathrooms are labelled as a sexy space, in general.

Think about any sanitaryware ad and chances are that visuals of models wearing itsy-bitsy clothing while romancing the bathroom will come to mind. Be it Katrina Kaif's Johnson Bathroom video or the ads by brands like Roca and Jaquar, all have sensuality at its base. But are bathrooms really that sensual?

In order to understand the reasoning behind this deviation from the norm, afaqs! Reporter got in touch with Rondeep Gogoi, senior creative director, Crayons Advertising. He says, "It (the ad) made Kerovit stand

Indian advertising for a sanitaryware brand. While others have highlighted the beauty, glamour and functionality, we have ably included a humorous element to create a fun-filled TVC that will be remembered by all for a long time to come."

Speaking about the most challenging part of working on this ad, Gogoi says, "First, it was identifying the right brand ambassador and the second was utilising her in the right way. A combination of which led to this winner." The ad, which was shot in a day's span, portrays Sharma in a goofy avatar. "When we discussed this choreography with (Anushka) Sharma, two days before the shoot, she said, 'let's do it right or let's not do it'. But the way she performed was just brilliant and blew us away!" adds Gogoi.



"The ad made Kerovit stand out like a lighthouse in the sea of bathroom ads shot at high speed."
RONDEEP GOGOI

The ad goes with the hashtag - '#KerovitsFreedom'. "Create a connection with young India," was the brief provided by the brand, shares Gogoi, "... and I came up with Kerovit is Freedom!"

HIT OR MISS?

In order to get the experts' take on the new ad, we decided to speak to Mayuresh Dubhashi, executive creative director, GREY Group India, who tells afaqs! Reporter that this Kerovit ad reminds him of the perfume brand Kenzo's ad by Spike Jonze. In that video too, the protagonist is seen dancing eccentrically for no rhyme and reason.

Dubhashi feels that the equation between the brand and its ambassador is the key to success in this case. He adds, "Showcasing the product range

by a celebrity who is known to be contemporary and stylish is what will help the brand. The tone of that messaging could be sexy (like in some other brands) or comic. The central message of the ad is, 'Kerovit is freedom' and that gives (Anushka) Sharma the freedom to express herself in the way she wants to. Also, irresistibility is another aspect of the brand that needed this treatment."

Vibha Desai, director, Vibha Desai Consulting, is not too happy with the ad. "My first reaction was - I don't like it. If they are trying to show humour, it's not at all funny," says Desai.

She also finds the storytelling to be weak, and points out that the ad is no different from other sanitary ware ads. "If you look at the first half of the ad, the bathroom is shown as a beautiful and slick space; isn't it the same thing in all these ads? Anushka sees the bathroom, she thinks it is exotic; she is also wearing very 'Bollywood clothes'... So, what's the difference? The only decent thing about this ad is Anushka's dance on the toilet seat; her expression is rather wild!"

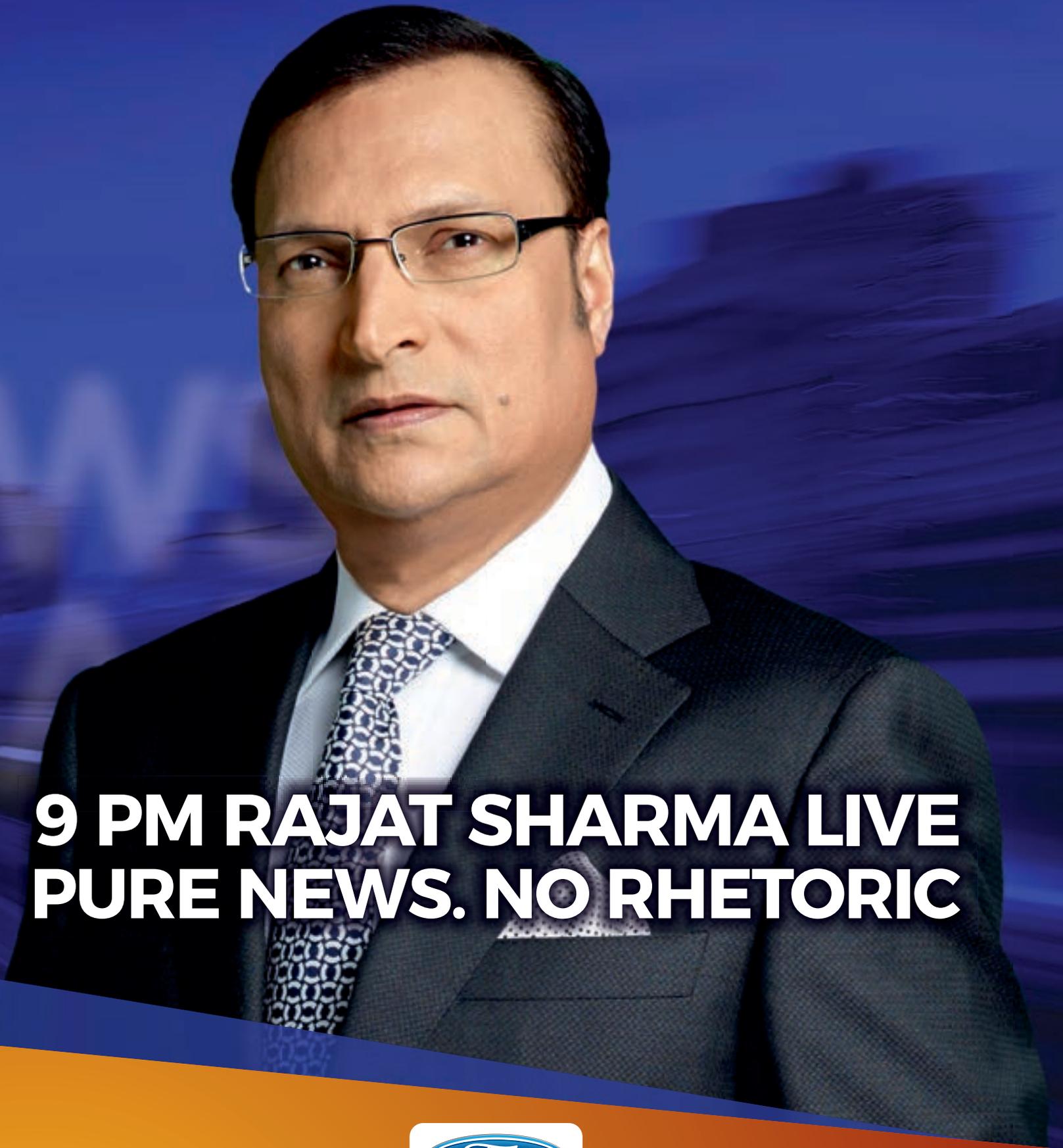
However, the million dollar question remains - will this ad help the new brand in garnering enough eyeballs or will it be lost in the sea of TVCs that keep coming and going? Dubhashi says, "It's got (Anushka) Sharma and she's dancing to a quirky track. That's eyeball material!"

Agreeing with Dubhashi, Desai too feels that Sharma's presence will be the reason for this campaign's success. "Interest in Anushka is high right now and it will help the brand. Also, the frequency of exposure to this ad will decide whether it'll be noticed or not," Desai signs off. ■

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BLACK SWAN LIFE

On a Roll

The agency created quite a buzz with the launch of Society Tea's new ad campaign. **By Sankalp Dikshit**

When an ad campaign does well it becomes a talking point not just for the brand but the agency working behind the scenes as well. Similar is the case with Black Swan Life, a Mumbai based advertising agency currently buzzing thanks to a slew of creatives that it crafted for Society Tea. And so, we decided to catch up with the agency's founder and creative head, Sukumar Menon, to get to know his agency a little better.

Started in 2009, the agency will complete nine years next month; Menon describes this journey wherein "doing things on our own terms" was the motto. However, there were a few hiccups. "When we were four years into the business we realised that we were putting all our eggs in one basket," shares Menon, "We didn't want to become that one big client's agency where a lot of things are dependent on that one client. We had to consciously take a few steps back, re-evaluate and re-calibrate."

The advertising agency has been missing in action when it comes to self-advertising. Even the Society Tea ad was sourced by us from Facebook during a casual internet surfing session, something which is in steep contrast to how other agencies bombard media houses with press releases even when a leaf falls from the tree of their agency's garden. Menon confesses that the PR game doesn't come naturally to him. He adds, "Frankly, we didn't know the mechanics of it. We were always very curious but never took the effort to figure out how one publicises their agency. When you approached us for Society Tea and our team promoted that story on our respective social media pages, we realised that this is something we should actively do. Now that you have shown interest in us, you will hear a lot more from us on various fronts."

The agency has earlier handled marketing mandates of companies such as Domino's, Lenskart, Fastrack and others. It has also launched brands such as Dunkin' Donuts (in India), Jamba Juice (in UAE) and Crusoe (in India). However, one statement has been persistent in all their account-win stories — 'It is learnt that there was no official pitch held.' So, a question comes to mind — 'are we wrong in assuming that Black Swan Life is not participating in pitches or is this practice by design?'



Menon: tasting success

The agency has earlier handled marketing mandates of companies such as Domino's, Lenskart, Fastrack and others. It has also launched brands such as Dunkin' Donuts (in India), Jamba Juice (in UAE) and Crusoe (in India).

"It is actually both," explains Menon, "We don't jump into multi-agency pitches and I don't think we at times come under the radar. While working at agencies such as Leo Burnett and DDB Mudra, we took part in these pitches as creative leaders but were unaware of the back-end department. There is a different mechanism through which one is approached for an RFP (Request for Proposal) and we don't know that either. Our growth has been through referrals. Our work at Domino's led us to Dunkin' Donuts, which eventually led us to Haagen Daas. Later, Domino's general manager, marketing, moved to Dubai and joined Foodmark where they were launching American brand, Jamba Juice in the UAE and he wanted to work with us. Hence, work has always got us more work."

Menon also tells us that creative awards, media, visibility of work, and size of an agency, play a crucial role when it comes to the pitch process. "... it is like this one whole vicious circle," is how he puts it.

Despite the "organic growth", as Menon labels it, the agency operates in an environment where financially strong advertising giants dominate a major chunk of the market. Hence, 'how taxing is it for an agency to find its feet in this industry when not backed by an international network?'

Menon says, "You will be surprised to know how a lot of clients, who could easily afford bigger agencies than us, didn't want them since these clients fear that they will not get adequate attention at bigger agencies. The conflict happens when a client chooses two different agencies for different mandates. In case of Domino's, we were handling a small part of their business and while

ZEE MEDIA

Another Addition

Zee Uttar Pradesh Uttarakhand is the latest TV news channel of Zee Media. **By News Bureau**

Zee Media group recently launched Zee Uttar Pradesh Uttarakhand television news channel at a ceremony held in Lucknow, where Uttar Pradesh chief minister Yogi Adityanath was the chief guest.

Uttarakhand chief minister Trivendra Rawat, yoga guru Baba Ramdev, Rajya Sabha MP, Subhash Chandra, deputy chief ministers of UP Keshav Prasad Maurya and Dinesh Sharma, former UP chief minister and



Samajwadi Party chief Akhilesh Yadav, Rajya Sabha MPs Amar Singh and Vivek Tankha were also present as special invitees.

Zee Media Corporation is a news networks in India with a bouquet of 14 television news channels in eight different languages and a combined viewership of more than 220 million viewers.

It has a cluster of channels, which includes Zee News, Zee Business, WION, Zee Hindustan, Zee Punjab Haryana Himachal, Zee Madhya Pradesh Chhattisgarh, Zee 24 Taas, 24 Ghanta, Zee Kalinga News, Zee Bihar Jharkhand, Zee Rajasthan, Zee Salaam, and Zee 24 Kalak. ■

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there were other bigger agencies on board when Dunkin' Donuts came along, we were awarded its entire mandate."

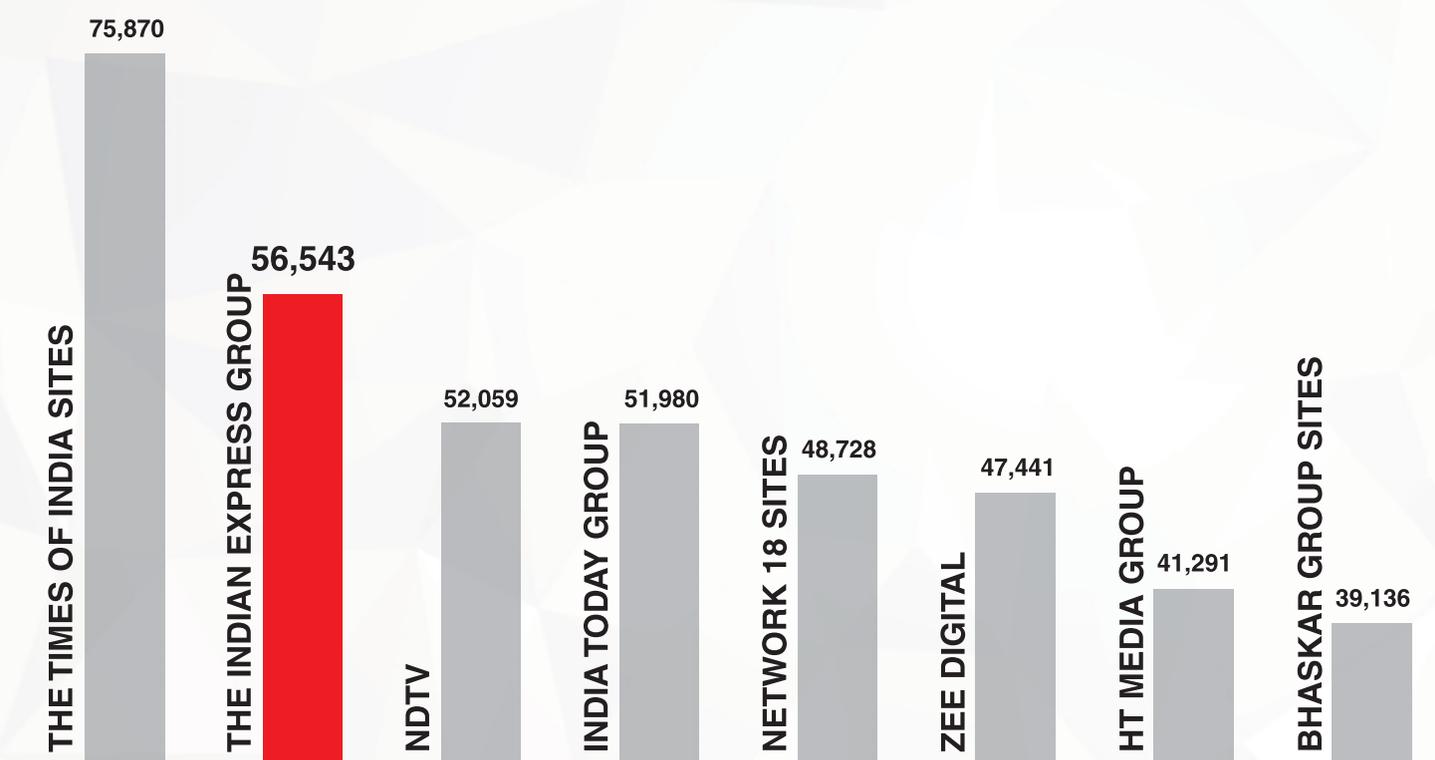
So, is the line demarcating clients marked clearly? "The lines are getting blurred," says Menon, "nowadays, a client is not willing to put all eggs in one basket." And does that rattle the bigger agencies? "Obviously, we are starting to eat the starters if not the lunch of the big agencies," Menon chuckles.

At the moment Black Swan Life has a creative staff strength of eight, and Menon tells us that three new senior-level appointments are on the cards. In order to keep up with its international clients, the agency has a set-up at Singapore as well. Menon, however, maintains that they are not actively pursuing foreign or international brands. "Our bread, butter, jam, and everything else, is Indian clients," informs Menon. ■

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VIJAY SALES

Taking on Online Rivals

We spoke to Nilesh Gupta, managing partner, Vijay Sales, about how the team looked to advertising and media planning to handle the online onslaught. By Sunit Roy

Vijay Sales, an offline retail chain, recently released an ad series — a set of three television commercials (TVCs) — to take on the sales challenge in the era of online shopping. The campaign, conceptualised and created by Network Advertising, brings alive the consumer frustration with e-commerce purchases when it comes to consumer durables.

The ad films take on the inherent weaknesses of the internet and highlight the advantages of real-world people who can provide real answers to consumers. The narrative of these commercials is an attempt to seize the conversation away from e-commerce companies.

Until now, Vijay Sales was bullish on cinema halls and advertised heavily in movie theatres. So, afaqs! Reporter asked Nilesh Gupta, managing partner, Vijay Sales, ‘what the reasoning behind releasing the TVCs was?’

Gupta says, “Our first ad was a brand building activity, which we had done showing that we are a 50-year-old brand. After that, we wanted to launch something new and the creative agency proposed we have this new ad series banking on the online wave.”

“When this proposal came in, we thought it’s a very good idea to highlight all these issues as customers can correlate to them and say even s/he too had faced the same problem, so it’s better to go offline,” he adds.

Vijay Sales, historically, has been advertising very heavily through the print medium. And when the brand’s first TVC was created, no serious thought was given to explore cinema as a platform to advertise. In fact, the offline store advertised on CNBC and a few host channels. However, the brand soon realised that advertising only on one or two channels wouldn’t work and that advertising on GECs was an expensive deal since Vijay Sales has presence only in Delhi/NCR, Gujarat and Maharashtra.

“Interestingly, after watching our first ad campaign, a few movie theatre chains — such as Carnival Cinemas, PVR Cinemas and Cinepolis — approached us. And after seeing their proposals, our first thought was



“Cinema happened to us just by chance because it was not a pre-planned effort at all. After watching our first ad campaign, a few movie theatre chains approached us. And after seeing their proposals, our first thought was that we have actually hit jackpot.”
NILESH GUPTA

that we have actually hit jackpot. So, cinema happened to us just by chance because it was not a pre-planned effort at all,” shares Gupta.



afaqs! Reporter also wanted to know if Vijay Sales is currently feeling the heat from online retailers.

“I won’t deny the fact that online retail stores have taken away some of our customers, but it has helped us to increase our market,” says Gupta.

He adds, “What’s happening is that even if a customer, who has been with us for so many years, asks — ‘You

new campaign to translate into sales; rather, it aims for brand recall in the minds of customers. Although the offline store recently entered the e-retail segment by launching vijaysales.com, the actual transaction ratio, as compared to offline sales, is almost negligible. Vijay Sales acknowledges Flipkart and Amazon as the market leaders and accepts that the brand is unable to compete with these e-retail giants and the price point at which they are merchandising.

However, the brand believes that the

market is very big and there is room for everybody — online retailers, offline retailers and mom and pop stores. “Online has helped grow the overall market. In Vijay Sales philosophy, we don’t consider anybody as competitors. They all help grow the market size,” says Gupta.

Until now, Vijay Sales hasn’t done anything much in terms of online

The ad films take on the inherent weaknesses of the internet and highlight the advantages of real-world people who can provide real answers to consumers.

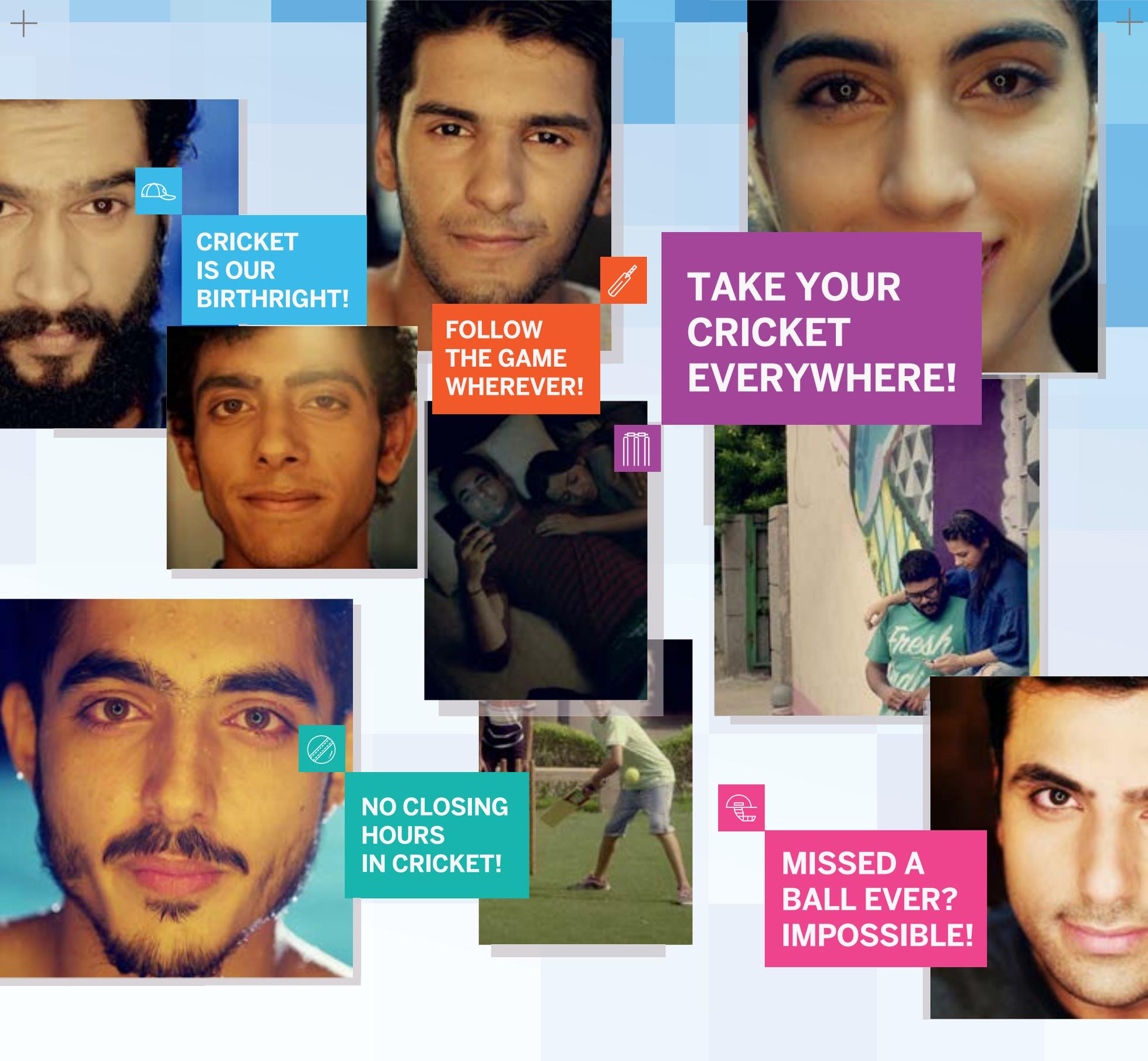
must be facing tough competition from online retailers; how are you coping with that?” — I just tell them that although e-commerce has created an online shopping wave, not 100 per cent of businesses have gone to e-retail. As far as electronic goods are concerned, only a marginal portion of customers are moving towards online shopping.”

Vijay Sales doesn’t expect the

advertising. However, for the next phase, the brand is planning to opt for digital as a platform. And while it will continue to advertise on print platforms, the brand has reduced the print budget.

“We have an annual deal with most of the movie theatres, which is 15-20 per cent of the total annual ad budget,” informs Gupta. ■

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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?

EKTA KAPOOR : KEYNOTE - What consumers want

She made her name with great TV programming hits; went on to make feature films and has now turned her energy to digital video with ALTBalaji. In her keynote session, Ekta Kapoor describes her journey and what she has learnt of audience expectations from one screen to the next.

Who do young marketers want to work with?

Whether big spenders or small, who do they prefer as partners: ad agency, production house or creative talent?

Vidooly Report

SAURABH DOSHI: Social Future of Videos

Facebook believes in future of videos that trigger meaningful interactions & brings friends closer together.

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?

PARTHO DASGUPTA: The Ekam factor

BARC is working on creating a common measurement platform across linear and digital video for advertisers. How will this impact the online world?

Innovation in digital video

Digital video is just taking off. What are the kind of innovations possible in terms of content, technology or business?

The art of story telling

The fascinating case of Kommune, a movement which is discovering fresh, young talent.

JESSICA MAYBERRY: India through video stories

Jessica Mayberry, founder director of Video Volunteers, talks about how her organisation has used moving images to capture the state of society, focusing on issues relating to caste or corruption or education. She believes this is the right way to democratise the media.

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?

VANITA KOHLI KHANDEKAR: Will Indians really pay for content?

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

SHASHI SINHA: What the client wants

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

VR in Advertising

A sneak peak into the possibilities for making your ads more immersive.

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?

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

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BRAND ENDORSEMENT

Is There Over-exposure?

Brands need to learn new tricks to **get around this reality, feel experts.** By Shweta Mulki

Rajinikanth has never endorsed a brand. And although the southern superstar joined Twitter in 2014, he remains elusive outside of his movies and has not done a commercial other than a regional cola ad some 40 years ago. If he were to feature in a TVC today, wouldn't that be endorsement gold?

At a recent event, PepsiCo's ex-chairman, D Shivakumar, suggested that with celebrities being more exposed now in the public eye more than they were earlier at least, there was a possible impact on their equity as brand ambassadors.

So, have factors like active social media engagement eroded a star endorser's value and reduced the enigma factor? "There is some amount of commoditisation of celebrities that has happened because of their exposure over a period of time. But that doesn't mean celebrities are not making a dent anymore," asserts Manish Porwal, managing director, Alchemist Marketing and Talent Solutions.

Data from Adex India (a division of TAM Media Research) does show a steady increase in the usage of celebrities in the last few years. This is also echoed in a new report on entertainment and marketing by Group M's ESP Properties which says that there's been a year-on-year growth in the usage of celebrities in India in the last decade - proportionate to the growth in the advertising market. And currently, 25 per cent of the total ad spend involves communication that has film actors and sports icons as messengers. Interestingly, it has found that 47 per cent millennials are influenced by celebrity messaging (across mediums).

SO WHAT'S CHANGED?

"Because millennials like celebrities too, we are seeing a huge shift from endorser to influencer. Endorsement contracts are being rewritten, deliverables are changing and social is being added as a big layer to the commitment that the celeb makes to the brand," says Vinit Karnik, business head, ESP Properties. He goes on to add, "Earlier, when a star would give two days for a certain amount, eight hours of that would probably be used



to shoot a TVC or a print campaign or at best, a dealer meet or a ribbon cutting. Today, one sees the addition of 'social engagement' that's much more powerful than those eight hours. When Twitter and Instagram grew, many celebs got attention in the way they engaged with their audiences."

BEYOND THE A-LISTER

Porwal says that an increase in digital has naturally led to the proliferation of content. "The content piece varies for different

or second-rung actors," says Porwal, reminding one that paid tweets and posts play a role too. "In the earlier days, 'influencers' were used for events. So if a cosmetics brand has an event they may not use the main face but a smaller one. You can draw the same parallel with digital." It is a co-existence model these days.

Experts also feel that geography matters. "A Vivek Oberoi may still be front page news in Allahabad or Ajmer," says Porwal, admitting, however, that there are lower chances of a single exposure TVC becoming

There are also instances when the main celebrity is used as an influencer.

media now. Digital, a more up-close-and-personal kind of media, uses more of the 'known-for-their work' celebs who aren't typical top-end." He reasons that this is cost-effective because one may not be able to use an A-lister for multiple videos.

"Overall, there's a place for the 'big' celebrity who'll adorn the TVC and the larger mediums, but when it comes to specifics, there will be the authors (like Chetan Bhagat), chefs

a wave. But he stresses that just as the basket of brands has increased, the pool of celebs has become bigger and diverse. "In the early days, only Gavaskar, Kapil Dev and Azharuddin bagged ads, but not a Bishan Singh Bedi. Today you have Harbhajan Singh and Ajinkya Rahane too, alongside a Virat Kohli," he notes.

There are also instances when the main celebrity is used as an influencer. For instance, in Nike's

Da Da Ding campaign, actor Deepika Padukone's sports background ties in neatly with the communication.

Yet another key development is that of celebrities owning IP, partnering with brands as well as online marketplaces or department stores for the same. Actors like Hrithik Roshan (HRX), Sonam Kapoor (Rheason), Anushka Sharma (Nush) and Kriti Sanon (MsTaken) are some examples of this phenomenon.

Arun Iyer, chairman and chief creative officer at Lowe Lintas, says, "Celebrities still have massive following and influence culture and thinking - look at the interest Virat and Anushka's wedding generated. Also, things like government campaigns, which need mass impact, are taken more seriously when a celebrity is used."

Iyer refers to his team's campaign for Tanishq where he says Padukone was shown as 'Deepika' and not a star. "That's a glimpse that people are really vibing with; there has to be a reason why they do what they do in the ad. The brand needs to be crafted

continued on page 26 >>



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RADIO CITY

A City and its DNA

The radio brand launches the **second phase of its 'Rag Rag Mein Daude City' campaign.** By Sunit Roy

The way every city has its unique identity, radio, in its very essence, is local. It is this sentiment that Radio City 91.1FM, a part of Music Broadcast Limited (MBL) and a subsidiary of Jagran Prakashan, has taken to the next level by redefining 'local' for India.

In May 2016, Scarecrow crafted the positioning "Rag Rag Mein Daude City" for the private FM channel. Radio City 91.1FM has now launched the second phase of the campaign. Titled — 'Taxi Driver' — the new brand film takes listeners on a sensorial journey of the city.

It lays emphasis on the brand philosophy, *Jinki rag rag mein city daudti ho na, woh aankhon se hi nahin, saanson se, zubaan se aur kaano se bhi city dekh lete hain'* (if a city runs through our veins, then we can see and experience it even with our eyes closed).

"When we articulated the positioning in the first phase i.e. 'Rag Rag Mein Daude City', it was supported by print ads and a soulful song sung by Sukhwinder Singh. To further amplify it we used the video format," says Manish Bhatt, founder-director, Scarecrow.

"This year we wanted to take 'Rag Rag Mein Daude City' to an experiential level. For this, we did a social experiment with city connoisseurs. So, after studying, we zeroed in on the idea of having a taxi driver as the protagonist because he is



"A year-and-a-half ago we actually fine-tuned our focus and got 'City' in our brand name with the insight that the city runs in our veins."

ABRAHAM THOMAS

the one who knows every nook and corner of Mumbai. Thus, the 'Taxi Driver' is used as a true representative of the city connoisseur. It's also a way of saying that we humans are superior to artificial intelligence," Bhatt adds.

The role of the taxi driver is played by Surendra Rajan, the actor who immortalised the dialogue "Bas kar pagle, rulayega kya?" in *Munnabhai MBBS*. A painter, sculptor and



wildlife photographer by profession, Rajan has also worked in a few memorable ads such as 'Respect the National Anthem'.

But why did it take more than a year-and-a-half for Radio City to launch the new brand campaign, is what afaqs! Reporter wanted to know.

"A year-and-a-half ago we actually fine-tuned our focus and got 'City' in our brand name with the insight that the city runs in our veins. Further, we have been continuously pushing the whole philosophy of 'Rag Rag Mein Daude City'. During this time we have created numerous properties which actually push this proposition forward and revolve around this central theme," explains Abraham Thomas, CEO, Radio City.

"This new campaign is aimed at building up the same philosophy. You can experience the city with

your eyes closed," Thomas adds.

In terms of demographics, the private FM channel is targeting people in the 20-44 age group as its core TG. However, in terms of psychographics, its main targets are those people who are passionate about the city in which they live, people who know the city in and out.

To make this idea more experiential, the thought will be adapted for print, on-air, digital, and on-ground. Although digital will remain the mainstay for the campaign and the brand film will be carried on digital assets, including social media assets, it will be taken forward through RJ interactions and 'Kaano Se Pehchano City' Contest. Further, this campaign will be carried forward on other platforms such as cinema and television, in the next phase. ■

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MTV INDIA

Star-studded Teams

MTV India acquires broadcast rights for **Box Cricket League to be aired from February 2018.** By News Bureau

Youth channel MTV India has acquired broadcast rights for Box Cricket League. The channel will be joining hands with Balaji Telefilms and Marinating Films to bring together two of the most vital sources of entertainment in India - cricket and television - to present an all new exciting season of celebrity cricket matches with the launch of MTV Box Cricket League. Bringing cricket and over 200 television celebrities under one roof, MTV Box Cricket League will be telecast on MTV starting

February 13, 2018.

Commenting on the association with Balaji Telefilms, Raj Nayak, COO, Viacom18, says, "We all know about young India's obsession with cricket! With MTV Box Cricket League, we will be taking the nation's obsession with cricket and entertainment a notch higher by ensuring we give the youth of India what it wants - celebrities and cricket - on a channel they love the most -



MTV. Not only is the MTV Box Cricket League a fun concept but also an opportunity for viewers to see their favourite stars in a new avatar and engage with brand MTV in a whole new manner. It's going to be extremely exciting to see the league unfold on screen for both, us and the viewers."

This starry cricket league will boast of 10 cricket teams named after 10 Indian cities — Chennai Swaggers, Mumbai Tigers, Rowdy Bangalore, Delhi Dragons, The Ahmedabad Express, Pune Anmol Ratn, Lucknow Nawabs, Jaipur Raj Joshiley, Chandigarh Cubs and Kolkata Babu Moshayes with celebrities such as Karan Patel, Shabbir Ahluwalia, Rithvik Dhanjani, Anita Hassandani associated with the teams. ■

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OGILVY INDIA

OgilvyRED Consulting is in India Now

OgilvyRED Consulting is a new consulting arm that brings together **senior strategic specialists to consult on digital transformation for brands in India.** By News Bureau



OgilvyRED Consulting's spirited team

In a recent development, Ogilvy India has launched OgilvyRED Consulting, a new consulting arm in India. It is a consulting arm that brings together senior strategic specialists to consult on digital transformation for brands in India. OgilvyRED Consulting has been successful in North America, Europe, Latin America and Asia Pacific. In India, it will initially operate out of Mumbai and offer its services to clients across the country.

Sonia Khurana, senior vice president, OgilvyRED Consulting, says, "There couldn't have been a more opportune time to introduce OgilvyRED Consulting in India. India is one of the largest and fastest growing consumer markets in the world. Rapid adoption of digital by consumers is continuously changing the way they behave and what they expect. The big challenge for companies is how to grow brand and business value through relevant, connected and innovative consumer experiences. Our world-leading customer insights, combined with marketing transformation expertise, helps us frame problems through the eyes of the customer, identify customer-led solutions and create new business models for growth. I am really excited about the possibilities."

Commenting at the launch, Kunal Jeswani, CEO, Ogilvy India, says, "Now, more than ever, brands need to take a transformative approach to connect with consumers. There are many challenges that our clients face today that cannot

be solved by a traditional agency approach. Ogilvy has a long-standing history of helping clients stay ahead of the curve when it comes to all things digital. Now, with OgilvyRED, we have the unique ability to investigate every aspect of consumer experience and influence it deeply. The world of 'consulting' has always been about strategy devoid of any accountability for execution. The difference with OgilvyRED is that it is digital transformation consulting that is deeply tied in with Ogilvy's ability to execute with creativity, impact and speed."

Through its five specialist service offerings – digital transformation consulting, data and marketing analytics consulting, marketing technology consulting, innovation consulting and eCommerce consulting – OgilvyRED India will help clients find answers to questions such as:

- How do we move from product-driven marketing to customer centricity?
- How do we drive digital experiences that matter and deliver business value?
- What would be the lifetime value of our customers?
- Which innovation territories will create the most value?
- How do we create a digital, social, and mobile enterprise?
- What's the right marketing technology to use?
- How can we lift our eCommerce sales?
- How do we calculate our real marketing ROI? ■

feedback@afaqs.com

VOOT

A New Brand Film is Here

Viacom18's digital platform **also reveals its way forward.**

By News Bureau

Why just what's on the TV screen, why not behind the scene? Why only half an hour, why not binge it *lagataar*?

Why watch the same old plot, why not some new thought?

Why just wanting, why not wanting, wanting...?

These are a few of the lines from Viacom18's video on demand platform VOOT's new brand film. The streaming platform which was launched 18 months ago has emerged as a formidable force in the digital video ecosystem. Addressing a media gathering today, Gaurav Gandhi, COO, Viacom18 Digital Ventures, unveiled a set of new initiatives that the brand is going to take, going forward. He also unveiled the new purple logo and the brand film where VOOT asks 'Why not?'

"Innovations happen when you ask 'Why Not'," says Akash Banerji, head - marketing and partnerships, Viacom18 Digital Ventures. "#WHYNOT is not just an expression or a



phrase, it is a belief system, a philosophy and a mindset that VOOT, as a brand, aims to foster and encourage in this country," he adds.

The brand film is created by Mullen Lintas and Shriram Iyer, national creative director, Mullen Lintas has this to say, "VOOT's new campaign is all about questioning the status quo. It's about people who are not content with their current entertainment choices, have moved on and chosen to be on VOOT. The current campaign is about them and their question to the world - Why not?"

Gandhi's list of announcements included: regional focus, VOOT premium services and VOOT International. The video on demand platform will now offer content across four key languages (Kannada, Tamil, Bangla, and Marathi). The offering will be a mix of original and dubbed content. The regional content will also help the platform target the diaspora audiences. "About 25 per cent of VOOT's viewership comes from the Bangla, Gujarati, Marathi, and Kannada markets. We have prioritised three out of the four markets and included Tamil," informs Gandhi. ■

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“I see everybody as competition”

A breezy chat with the chairman and chief creative officer of Lowe Lintas.

By Ashwini Gangal

Around three years back, Wieden + Kennedy London created an interactive digital film called ‘The Other Side’ for Honda. During the film, the viewer could press ‘R’ on her keyboard to start watching a darker, frame-by-frame spin-off of the same ad at any point, and switch back at will. Through this ad Honda promoted two cars – the Civic and its variant Civic Type R – and won many accolades. But what’s that got to do with the man whose photograph accompanies this article? Nothing. Except, this is the kind of creative work he worships.

Which is why, as I waited in the lobby of Express Towers, South Mumbai, before my interview with Arun Iyer, I binge watched international ads by W+K on YouTube. When I met Iyer, I asked him what it is about the agency’s work he so admires. “It’s their approach. They have massive thoughts. They saw that keeping media separate from creative hampers creativity and then brought the two together.” The Honda idea was born when the media and the creative guy sat together. “That really impresses me,” marvels the 40-year old... or as he puts it in true TAMILIAN style, ‘41-running’.

Almost four years back, I interviewed Saurabh Varma (now CEO, Leo Burnett South Asia and Publicis Communications India) and asked him, as an aside, to name the brightest creative mind in Indian advertising. He didn’t take more than a few seconds: “Lowe’s Arun Iyer.”

I placed my forward and backward looking binoculars on the shoulders of the person who represents the best of the present generation of Indian advertising talent. And so began our discussion around what Indian advertising got right and wrong in the last 12 months,



“As agencies, we are generalists trying to compete with specialists. It’s not an easy battle.”

what Lowe Lintas stands for under his leadership, and what Indian advertising ought to worry about as an industry. “Businesswise, it’s been a tough year - not us as an agency - overall, the general going this year has been tougher than previous years for sure. Because of demonetisation and GST our clients have had to manoeuvre their business a certain way. And that always has an impact on marketing...” he says. Among his

key accounts are names like Surf Excel (*Neki Ek Ibadat* Ramadan ad for Pakistan), Fastrack (Move On), Axis Bank (*Maa Ki Suno* ad with Revathi), Tanishq (*Rivaah Brides*), Flipkart (*Big Billion Days*), Zee (*Rally For Rivers*), Kissan (*Real Togetherness*),

COVER STORY

ARUN IYER
CHAIRMAN & CHIEF
CREATIVE OFFICER
LOWE LINTAS

Paperboat (*My First Train Ride*) and Google (*Look Before You Leave* campaign for Maps).

“At a craft level, budgets have gone down this year. And a lot of conversations like ‘It’s a digital film, let’s do it cheaper’ are happening. For any creative product, spends dictate the investment. Experimentation, in terms of finding completely new ways of telling a story, has not really happened,” he elaborates. But there’s a silver lining to this, one that highlights an interesting dynamic: “A lot of new talent – like production guys, directors – has got an opportunity. Because budgets are lower, there’s less pressure on working with the experienced hands and risk taking ability has gone up.”

While he tells me more about trying economic realities, I can’t help notice that this is the chairman, not the creative livewire, talking. And I say as much. Is this a new thing – the chairman in him taking to the fore?

“No, not really,” says Iyer, who was named chairman in the first quarter of 2017, “I’ve seen so many stages of myself in this place... when you spend many years at Lintas (he joined in 2003), one of the things that happens is – you have an eye on the business. It’s not like that overtakes everything but you’ve to keep an eye on it. And yes, given the new responsibility, it is something I’ve got to watch out for... there’s a reason it’s called ‘commercial creativity’, there is a commerce angle to it, you can’t ignore that...”

To this end, Iyer works closely with Raj Gupta, who became CEO of Lowe Lintas earlier this year, after spending almost two-and-a-half decades in the Lintas system. In a recent interview the duo told us that their partnership works because each worries about the other’s territory in equal measure. Gupta tells Iyer

things like, 'Yaar Arun, creative mein mazza nahin aa raha hai. Do din aur le loon kya client se?' and Iyer, in turn, says stuff like, 'Raj, we're a little off the money. What do we do?'

Speaking of partnerships, Iyer shared a famous one with Amer Jaleel, his co-NCD of over five years, before the group split the agency into Lowe Lintas and Mullen Lintas in 2015, after which they were put in charge of separate agencies (Jaleel runs Mullen Lintas as chairman and chief creative officer). Lowe Lintas+Partners was re-branded Mullen Lowe Lintas Group.

Answering a long overdue question about the end of his creative partnership with Jaleel, Iyer says, "The truth is that even when we were co-NCDs, there were parts of the office Amer was looking into and parts that I was looking into. It wasn't like we were bouncing stuff off each other on a daily basis. We were doing our own thing even then and that arrangement just got formalised (in 2015). It wasn't like we were working together on everything... we're good friends and we still chat."

Does he see Amer and Mullen as competition now? "Yes, because tomorrow there could be a pitch that both of us are part of. That's definitely a possibility," he fields. Iyer, by the way, has an interesting approach to competition, one that's symptomatic of the changing environment around networked advertising agencies. "The Lintas and Ogilvy competition is very famous, but it would be myopic of me to say only other agencies are my competition. I don't think it's only about agencies anymore," says Iyer.

What then? He goes on to explain, "We're living in a day and age of ideas and today, ideas can come from anywhere. Content companies, TV and radio guys have their own creative teams. There's a whole bunch of creative folk out there, unlike when we entered the business. At that point in time if you wanted to be a creative person, advertising was one of the only few possible destinations. So I see everybody as competition today, even a stand-up comedian..."

How so? "They are insightful and there's nothing stopping them from getting into the branded content space. Anybody who wants to think for a brand is competition to me... the number of people interested in this stuff has gone up exponentially," he says, "Today, for a brand, you have to think not just about ads or about giving people information, but of how you can make the brand a part of people's lives through the stuff they are interested in."

Where, in this scenario, does purpose-led messaging - something



"The one thing the ad business is getting wrong is - we do not come together as an industry."

his agency has come to stand for - fit in? And how is it different from ads that are made in the hope of infiltrating popular culture - like the agency's old 'What an Idea Sirjee' line for former client Idea Cellular (they decided to part ways few months back)? "It's not about picking a cause," insists Iyer, in whose book, popularity precedes purpose. "... your brand should be in a position to make a statement. If we hadn't done so many years of *Daag Achhe Hain* (for Hindustan Unilever's Surf Excel), we wouldn't be in a position to say *Haar Ko Harao* (the detergent brand's most recent catchphrase). You have to earn the right to say certain things... it's not about riding a wave. I'm very conscious of stuff people do just to be fashionable."

That word came up again in a different context during our chat, when discussing the way in which the agency-client equation has changed in the recent past: "Overall, clients are dealing with many partners today; it's not just about one partner anymore. As a business, in marketing and advertising, the

sense of commitment that is felt at both ends has weakened." Why so? Answers Iyer, "At the end of the day, clients are looking for a 'solve now' and they don't mind getting it from whoever they're getting it from. That to me is fundamentally why a lot of stuff which is not so pleasant happens. We all need to sit down and address these niggling issues."

At some level, this goes against Lowe Lintas' philosophy of 'hyper bundling', that positions the firm as a one-stop shop for clients. In fact, the marketing head of a leading apparel brand recently wrote an article for us about how and why the 'full service agency' has become a relic of the past. How does Iyer balance these contrasting realities?

"We're focusing on doing stuff that we are good at. Let's not over-promise and under-deliver. It has become fashionable for agencies to say they can do this, this... and this for a client. But it's about what you can do well. We may not be able to do the entire gamut today. It may even mean calling it out and saying, 'You know what, we're not up there with this right now, we're working towards it, maybe we'll get there.' There's a level of honesty that needs to come in..." he admits.

Where does that leave 'full service', then? Is there work to be done? "Definitely, there's a lot of work to be done," he admits, "All said and done, as agencies, we are generalists trying to compete with specialists. It's not an easy battle to win and it's not an absolutely even battleground either. I can understand that clients, while looking for partners, tend

to slot their partners. How do you slot yourself as somebody who can provide the entire gamut?"

One of the things Iyer frets about is the way agencies are perceived by clients today. "The perception that agencies are moving with the times has, somehow, taken a beating. It worries me." What has led to this?

"The 'agency', as a concept, has existed for long, versus a lot of the new stuff... but the world tends to look at the new. What agencies do still excites me, but it's not being perceived like that. It's not the agencies' fault, entirely. Many clients speak about new-age stuff but expect conventional stuff from agencies. When your deliverables are conventional and the talk is about the new-age, a gap gets created... it's a complex world out there."

This, among other issues, is something the ad fraternity can solve if it operates as a unified whole. Iyer says, "The one thing the ad business is getting wrong is - we do not come together as an industry. We talk about it but there is little we do about it. I see other industries do it. We're too busy with our lives and campaigns. As heads of companies in this industry, we need to sit down together, figure out and solve things."

We asked Iyer to let us in on his personal pressure points. He answers, "For the quantum of work we do across brands, staying on top of it all and not letting the ball drop on any of them is something that does add pressure... but after a point, I just stop worrying and run straight to the badminton court." ■

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VOOT

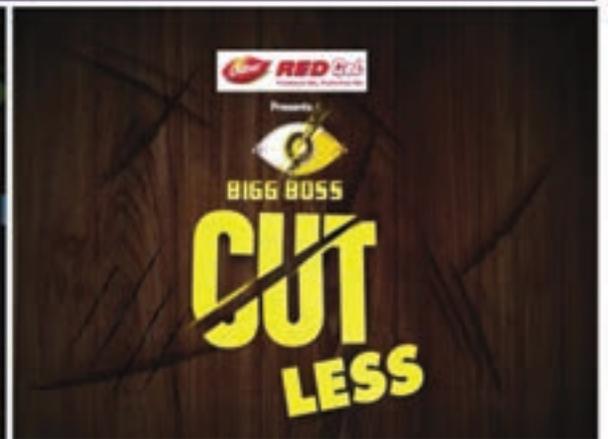
Changing the Game

Gaurav Gandhi, COO, Viacom18 digital ventures, talks about how the digital video-on-demand platform has used the TV asset as a tool to get a huge number of eyeballs. By Anirban Roy Choudhury

Not always does one need to spend a lot to create quality and captivating content. VOOT's experiment with Bigg Boss is a great example of that. The Endemol Shine-produced Bigg Boss is a daily TV show that airs on Hindi GEC — Colors and is one of the marquee TV properties in India. Viacom18's digital video-on-demand platform has used the TV asset as a tool to get a huge number of eyeballs on the advertising based video-on-demand (AVOD) platform. Apart from the TV episode, VOOT has 'Unseen Undekha' and 'Cutless', digital shows created with the content that was shot but not used in the TV broadcast.

Gaurav Gandhi, COO, Viacom18 digital ventures, terms this as 'Content around Content (CAC) strategy.' "For Bigg Boss this year, we are all set to cross 1 billion views on VOOT and of these, content exclusively created for VOOT (not on TV) contributes 55 per cent (approximately)," he adds. Other than stock footage from the Bigg Boss house, this year VOOT has created a magazine show - Bigg Buzz - hosted by Being Indian fame, Sahil Khattar and former Bigg Boss contestant Priya Malik.

"The show features trending tweets, comments, reviews, memes, GIFs, posts and videos created by Bigg Boss fans. Our anchors have their eyes and ears open for anything that is creating waves on social media



closely with the TV team, but the purposes are different; so we have a VOOT creative team which looks after the content," adds Gandhi.

Since Gandhi talks about sports, to put it into perspective, VOOT is now one of the top three digital video-on-demand platforms in India in terms of number of viewers and it reached this feat without any sports content in



"Bigg Boss makes more money for us than any of our other VOOT properties. In fact, this is one of the largest entertainment properties on digital in India."
GAURAV GANDHI

we have over 20 advertisers who are associated with inventory on the property," informs Gandhi.

"In absolute terms, Bigg Boss makes more money for us than any of our other VOOT properties. In fact, this is one of the largest entertainment properties on digital in India. It goes on for over 100 days and is truly a mass property, popular across the length and breadth of the country," Gandhi adds.

Dabur was once a regular on TV during a Bigg Boss ad break, "We have been associating with the show for a long time now. Bigg Boss, as a format, is sticky and viewers watch it for the whole season; it is not one of those properties where people come and go," says Rajiv Dubey, head-media, Dabur India.

However, the Ayurvedic product specialists are not present on TV this year, "The TV space has become very crowded now and here on VOOT, we are the title sponsor, so we are differentiated from the rest and have a notable presence, we are not just one in the crowd. To me, we are as good as Appy Fizz on TV and we have invested far less compared to the TV buyers," informs Dubey. ■

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with regards to Bigg Boss," informs Gandhi. In the show, the two anchors discuss the week gone by and in some cases, speak to evicted contestants to get in-house gossip for the viewers.

VOOT's team works closely with the Colors content team and Endemol Shine and the digital versions are executed under the supervision of VOOT's personnel. "Bigg Boss is like a cricket match, what you see on TV are the highlights. A fan will say highlights are amazing, let me go and see more and that's when they come to Unseen Undekha and Cutless. The audience is the same so we work

its portfolio. Sports is considered one of the biggest crowd-pullers in India and Hotstar, which is second only to YouTube in India, has garnered huge numbers because of its sports offerings. "For us, to some extent, Bigg Boss does what sports do for other platforms. This is the property that goes on for about 100 days every year and it's just like a major sporting event," opines Gandhi.

It's not only viewers, Bigg Boss rakes in serious dollars for the video-on-demand platform too. Gandhi's sales team has roped in five sponsors for Bigg Boss on VOOT. Dabur

Red Gel has associated itself as title sponsor while Emami Fair and Handsome Laser 12, Timex Watches, Goibibo, and Mc Dowell's No 1 Soda have joined as partners. "In addition,

MUSIC ON DEMAND

Music vs Music

The race between music on TV and music on apps is hotting up. **By Anirban Roy Choudhury**

About ₹600 crore of advertising money is spent on television music and there are over 15 channels fighting for a slice of that pie. Last year saw the shutdown of two music channels - Star's Channel V and Disney India's Bindass Play. So, is it the beginning of a digital onslaught impacting linear broadcasting or is it too early to draw an App vs TV channel comparison?

THE PATTERN

Channel V, which was at 4 per cent market share before it became defunct, went up to 8 per cent market share, whereas Bindass Play dropped from 4 to 1 per cent before shutting down. "When there are so many channels in the genre, the ones at the bottom will need to take such hard calls," says Manav Dhanda, CEO, Sri Adhikari Brothers Group. Neeraj Vyas, SVP and business head Sony Mix and Max Cluster, opines, "These are individual business decisions, we have grown in the past and this year too, we will grow."

The media planning fraternity sees the emergence of digital as a potential threat to the linear music broadcast. Anand Chakravarthy, managing partner, Wavemaker India, thinks this is just the beginning. "We will see more and more broadcasters pulling out of pure play music," he says. His assessment is based on the

The media planning fraternity sees digital as a threat to the linear music broadcast.

challenging business model of music channels in India, "The channels pay a premium as royalties to labels like T-Series and others and then they do not have exclusive content either."

Mohit Joshi, managing director, Havas Media Group India feels that today, consumers are impatient when it comes to music consumption. Joshi opines, "Mastiii and Sony Mix might be garnering numbers, but most of it must be coming from tier II and III cities, where the on-demand behaviour is yet to form."

Dhanda has a counterpoint on the digital growth. "What makes a super-duper hit song YouTube? Let's say 25 million views. Now it can happen that one consumer has viewed a

song 5-6 times. So, the 25 million views must be coming from 10-15 million viewers. And what are 10 million viewers in India? Nothing at all. Our channel, Mastiii, gets about 100 million unique viewers per month, not views. A viewer spends 30 minutes per week on our channel - that's the kind of attention we get."

Vyas disagrees that all are same, "What gives you identity is the layout, the tone, the timbre of your channel. The kind of songs that you play and the songs you decide not to play differentiates you from the rest."

THE AD-DOLLAR GAME

When there are so many players tussling it out for the same pie in the TV space itself it's a difficult game to play. Chakravarthy explains the position of a music channel in the TV planning mix, "Whenever I am planning on TV, I will select a set of channels that deliver high reach and certain channels that will help me build high frequency. Music channels come in the latter." But that's not the end, "The second thing I will look at is the affinity of this genre with my target audience. So, for example, if my target is youth from 18-30 (age), then the affinity of music channels tends to be strong, but the affinity of digital platforms is also high," Chakravarthy points out.

TV has other advantages. "If I

look at it from a cost point of view, from a CPT perspective, TV tends to be way cheaper compared to digital at this stage" adds Chakravarthy. Among the pluses for digital is the fact that it offers the ability to target audience by age or geography.

There are other advantages to a digital streaming platform. Says Joshi, "Today I can integrate my brand into a song; recently, on Smule, I saw the 'Dairy Milk' track. And people are coming out and recording their own songs on the same track, so the brand is getting so many more ads out of consumers. 'Fair & Lovely' also did something similar. I see more brands moving in that direction."

Both Chakravarthy and Joshi



(L-R) Dhanda, Chakravarthy, Joshi, Vyas, Agarwal and Roy: analysing the game-changing scenario

believe that the ad dollars will move from one medium to the other in the foreseeable future, "Nibbling has already started," assesses Joshi.

Vyas does not see any nibbling. "Contrary to popular belief, if you see the overall GRPs that the genre generates, we have grown compared to last year." Like Mastiii, Sony Mix too witnesses a 25-26 minute per user per week time spent. HUL, Emami, Google, Marico, Nestle, Amazon, PepsiCo, Colgate, and Patanjali are the top advertisers on Mix.

CO-EXISTENCE

Siddhartha Roy, CEO of Hungama.com, is of the opinion that both apps and channels complement each other and they don't necessarily need to eat into each other's pie. The pie is the same opines Prashan Agarwal, COO, Gaana.com, "Users have limited time for entertainment and music is a pie out of that. Once a user decides to spend time with music, various channels and services are vying for the same user minute. There will be overall growth in music minutes as well, but most of that will come to streaming platforms due to obvious advantages for the listeners."

It is not only ad revenue that a platform like Hungama or Gaana is solely dependent on; they have a premium, ad-free offering for

which they charge consumers a subscription fee. "The country is now more prepared to pay for content," says Roy. About 70 per cent of Hungama music's revenue comes from advertisers and 30 per cent from subscriptions. "As streaming services penetrate further, more advertising money will come to the platform."

SOURCE OF GROWTH

Agarwal believes multiple factors are driving the growth of streaming platforms. "Access to technology in the form of cheaper and better smartphones, accompanied by cheaper and faster data, is at the forefront of driving this change," he says adding that Gaana has significant users from non-metro cities. "That's the reason we have a Gaana app in nine different Indian languages and editorial curation has a strong vernacular focus as well," he says.

Mayank Shah, category head, Parle Products refuses to compare TV with a streaming app, "I think they compete with radio and not TV, at this stage," he says. "If I am looking at building a frequency or reminding consumers of something, we will reach out to a Gaana or Saavn. But if I am launching a product or looking to establish a brand, I will go to a TV channel or YouTube," he adds. ■

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GUEST ARTICLE

Good Times Ahead

Brick and mortar outlets are here for the long haul, despite the growth of e-commerce. **By Ayan Banik**



From a buzzword to a current day reality, the Indian e-commerce industry has been on a burgeoning curve with a sales prediction of \$120 billion by 2020. In this buoyant scenario, it is only natural for big data analysts, retail consultants and industry stalwarts to announce doomsday for traditional brick and mortar retail outlets. But is that what's truly going to happen?

An alternative perspective purely basis the Indian history, culture and mindset:

Brick and mortar stores are here to stay for the long haul, against all the riding tides of e-commerce behemoths, albeit with some metamorphosis.

Historically, India has been ruled by kings and dynasties, marauders, invaders, local satraps and the Dutch, Portuguese, French, and the British. Even for the larger part of post-independent, democratic governance, India was largely ruled by a Gandhi-Nehru dynasty. This tryst with our historical destiny has hugely impacted our culture and societal fabric. Class distinction is an evident truth of the Indian culture born out of a massive imbalance between privileges and resources, vis-à-vis a teeming population. There has always been and always will be a stark divide between the classes and the masses, the privileged and those on the fringe, the rulers and the ruled... despite all noble intentions, market forces with a

capitalist outlook will only widen this gap.

Limited economic and civic resources, coupled with an excess of human capital, have created one of the world's largest pools of uneducated, unskilled and therefore, unemployed labour forces. Mapping these two scenarios reveals uniquely differentiated job opportunities that are non-existent in any of the developed economies of the world where human capital comes at a premium.

In our part of the world, technology doesn't replace human capital; rather, it duplicates it.

If we go to a parking lot in any of the metros in India, we will see an automated parking ticket vending machine with a person standing next to it, whose only job is to press the button and hand over a ticket to the driver of the oncoming vehicle. From drivers and car washers to clothes washers and clothes ironers to dog strollers and professional mourners (Rudalis), in India, we have attendants for anything and everything.

And this psyche of 'babudom' (an Oriental addition to the English lexicon, which means 'I am entitled to royal treatment') works to the benefit of both the classes and the masses. While it creates employment and sustenance for the masses, it helps the classes lead the lives of Nawabs and Maharajas. The scale may be different, but the mindset

remains the same.

THE CHANGING ECONOMIC LANDSCAPE

Just like a dog chasing its own tail, constant economic movement keeps happening. The more the masses try and ape the classes by gaining entry into their exclusive clubs (with lifestyle, infrastructure and economic development), the more the classes up the ante and invent newer markers of privilege and exclusivity. When outgoing and incoming calls cost ₹16 and ₹8 per minute, the mere ownership of a mobile phone was a symbol of class. But today, with a mobile phone in almost every pocket, the distinction is made by the appearance, features, brand, make, and model of the handset.

Similarly, as long as the access to smartphones, tablets, laptops and, most importantly, the internet, remained the exclusive terrain of the elite, shopping online was a hallmark of privilege. No standing in long queues brushing shoulders with others, no bargaining. They could do all that and more from the comforts of their ivory towers. Unfortunately, with technology being a big leveller, that is no longer the case. With the masses crowding e-commerce platforms, the classes are once again uncomfortable with brushing shoulders and shopping with them. Who shops for what doesn't matter; the very fact that

your driver shops exactly the way you do is, in itself, discomforting.

DESPERATE NEED TO CREATE THEIR NEXT MARKER OF EXCLUSIVITY

And that is like going back to where it all started - good ole classic brick and mortar shops. The more the masses leave these stores and crowd e-commerce platforms, the more the reason for the classes to go right back to them... to retain their exclusive rights.

This is how it works - one doesn't have to worry about time because classes have leisure and time on their hands (because all their chores are taken care of by others). One doesn't have to worry about parking hassles because a driver takes care of that. In a store, one gets the privilege of being served and taken care of by human beings (mind you, not chatbots). And most importantly, in a store, one gets customised products, tailor-made to suit one's personal tastes; for example, a monogrammed handbag. It's reverse psychology; the harder the pursuit of acquisition, the sweeter the feeling.

That's why I say - brick and mortar stores are here to stay... for the long haul. That is as long as they can metamorphose and upscale their offerings to fan the ego of the classes. ■

(The author is head, brand strategy, Cheil India)

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MG MOTOR

Ready for its Maiden Drive

MG Motor has released its debut ad campaign for the India market.

afaqs! Reporter spoke to Pallavi Singh, head of marketing, MG Motor India, about the effort.

By Suraj Ramnath

British car maker, MG (Morris Garages) Motor, a fully-owned subsidiary of Shanghai-based SAIC Motor Corp, has recently launched its first digital film 'Come and explore MG with us' for Indian audiences. The ad has been conceptualised by Happy mcgarrybowen. The brand plans to launch its cars in the Indian market by 2019.

Although the digital film is visible on MG Motor India's YouTube page, viewers will notice that there is not a single shot in the ad that makes it look like it's for the Indian market. It is very slick and cool, but it looks markedly international. Was this a strategic decision?

Pallavi Singh, head of marketing, MG Motor India, says, "MG is an international brand at the end of the day. Of course, when it comes to pillars like communication, products and services we are going to bring a differentiated and unique brand experience to India, crafted for India

The brand plans to launch its cars in the Indian market by 2019.

and Indian audiences; but at the core, we remain an iconic British brand which has a 93-year legacy along with futuristic innovations, in the present scenario. To add, even the audience in India is increasingly more global - be it their outlook, how they dress, what they consume (Netflix), the destinations they are travelling to - and to connect with them, we need to speak their language."

The brand's communication for the year 2018/19 would mostly be led by digital/social channels which would further be led by high focus on video content. MG Motor's approach is targeted at creating emotive stories in the initial brand building and awareness phase. "As we near towards the launch of our product in 2019, we would have a



deep dive into our media mix. Print and TV continue to grow in India and shall definitely be a part of our way-forward strategy", Singh adds.

It hasn't been long since Singh worked with Harley Davidson India as director, marketing (till July 2017), so afaqs! Reporter asked her about the marketing challenges in MG Motor and how they are different from the challenges at HD. She says, "The great opportunity and challenge with MG is that the brand is a blank canvas. We are building everything from scratch and consumers do not have pre-conceived notions about MG. There is a lot of legacy that can be channelised

while showcasing the future-forward brand that MG currently is. Once our product is launched, the actual cost of ownership, dealership experience, price competitiveness and product value will deliver the promise on-ground."

A point to be noted here is that Harley Davidson is a known brand, but Indians may not be familiar with MG Motor.

While looking for a creative agency, MG Motor had called for a multi-agency pitch. Talking about getting Happy mcgarrybowen on board, Singh says, "When MG was on the lookout for a creative agency, more than big brands, we were looking for a partner that would understand the great heritage of the brand and have great creative thought

process and execution capability. Happy mcgarrybowen was able to meet all our expectations as they are a hybrid agency."

She adds, "For the automotive category, where about 90 per cent of the consumers do online research, it is important for the agency partner to not just be conversant with the online world but also live it. We are glad we found the right partner in Happy mcgarrybowen. The team has been helpful in envisioning ideas and executing them hands-on."

Adding about what the brand expects from the agency in the future, Singh says, "Going forward, we expect the agency to help build strong engagement with consumers, irrespective of the medium. MG is an iconic brand and it is important for us as a team, to translate its values for the Indian market."

Singh had been with Harley Davidson right from the time it launched in India and then joined MG Motor in August 2017 and is building the brand. afaqs! Reporter asked her if she sees herself as a 'brand launch specialist' when it comes to international companies foraying into India.

Singh says, "Behind every brand, product and communication, there are a lot of people at work. Brands are not built in a day or by one person. Yes, as the Marketing Head for MG Motor India, it is very exciting to get to work with a team and partners who are as passionate and enthusiastic as I am."

Talking about the ad, Kartik



"The great opportunity and challenge with MG is that the brand is a blank canvas."
PALLAVI SINGH

Iyer, CEO and co-founder, Happy mcgarrybowen, says, "It's a video created to launch the digital handles of the MG brand in India. It's a first-look, of sorts, for MG, an iconic British brand with a rich heritage. As an automobile brand, MG has delivered many firsts to the world. It has also been a much-loved muse for the fashion industry thanks to its design sensibility. We wanted to capture this aura and create a sense of excitement for the many things to come from the house of MG." ■

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GOAFEST 2018

The ABBYs are Back!

The 13th edition of the festival will be held from April 5 to 7, 2018 in Goa. By News Bureau



The men behind Goafest 2018

Advertising Agencies Association of India (AAAI) and The Advertising Club, the organisers of the Goafest, have announced the dates for the 13th edition of the event. The festival will be held from April 5 to 7, 2018 in Goa.

The event will be helmed by Ashish Bhasin, chairman and CEO South Asia - Dentsu Aegis Network and vice president of AAAI, who has been elected as the chairman of Goafest 2018. Ajay Kakar, CMO - Aditya Birla Capital and vice president of The Advertising Club has been elected as chairman of the Awards Governing Council for the ABBYs 2018.

The Awards Governing Council members include Vikram Sakhujha - president, The Advertising Club and Group CEO - Madison Media & OOH - Madison World, Nakul Chopra - president AAAI and senior advisor, Publicis Communications, Ashish Bhasin - Chairman and CEO South Asia Dentsu Aegis Network - Aegis Group, MG Parameswaran - founder, Brand-Building.com, Punitha Arumugam - entrepreneur and digital evangelist, Ramesh Narayan - founder - Canco Advertising, Partha Sinha - vice chairman and managing director, McCann Worldgroup, Shashi Sinha - CEO, IPG Mediabrands India and Nagesh Alai - founder, Independent Business Advisory.

Commenting on Bhasin's appointment, Chopra says in a press statement, "Ashish is an industry veteran with in-depth understanding of the global media and entertainment industry



dynamic. He played a decisive role in ensuring that Goafest 2017 was a grand affair that saw many pioneering initiatives. Goafest 2017 under his aegis is sure to see many more interesting and groundbreaking initiatives that will further up the bar on engagement."

It is for the 11th year that AAAI and The Advertising Club will come together to deliver the Abby Awards, India's premier awards in the field of advertising that celebrate the ad world's creativity. Speaking about the focus of the 2018 edition of Goafest, Sakhujha says, "Goafest is a landmark event that is marked in every brand and media professional's calendar. The festival is the definitive platform for industry to engage, network and celebrate the pioneering creative work done through the year. At Goafest 2018 we will continue to up the ante on lifting the standard of creative brilliance."

The event will be helmed by Dentsu's Ashish Bhasin, who has been elected the Chairman this year.

stories and fostering the media and entertainment industry's growth agenda... Goafest, 2018 is sure to provide learning enrichment and facilitate synergies, thereby providing significant value to all festival goers."

Kakar adds, "...This year we intend to bring about exciting changes that will remind people why they have always loved the ABBYs. And also remind them why the ABBYs have always been regarded and recognised as the gold standard in creativity." ■

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Is There Over-exposure?

around the celebrity and not the celebrity around the brand," he says. Questions Iyer thinks need to be asked are: Do you need acceptance? Is it a mass product?

"In Surf Excel," he reminds, "we have mothers, children and fathers because we don't need to push the basic thought of 'Daag Achhe Hain' further." Ad world veteran MG (Ambi) Parameswaran, founder at Brand-Building.com says, "There is a new dimension to celebrity endorsements today which is that the celebrities themselves are media. And often, brands miss out on this potential - of the millions of followers celebrities have on social media. Smarter celebs, on the other hand, want brands to enhance their social media profile and following. Brands will have to learn new tricks on how to leverage celeb endorsements and it may not just be a TVC."

Parameswaran, along with SPJIMR's Ashita Aggarwal (as reported in a Business Standard article), recently conducted an endorsement-related study which, among other things, interestingly suggests that 'celebrities are mostly used by low-involvement product categories, but in India, durables, mainly smartphones, have broken that rule'. It suggests that there is an aspirational value attached to ownership in this still-evolving segment and that Indian consumers probably view smartphones as low-involvement as the replacement time is just a few months.

Prabhakar Mundkur, chief mentor at HGS Interactive, feels the celebrity endorsement space has changed over the last three years. "For one, the Consumer Protection Act has made celebrities more accountable for the products they endorse. ASCI (the self-regulatory body of the ad industry) have also issued celebrity guidelines for advertisers. Celebrities have become choosier about their personal brand and what products might or might not go with their own image," he points out.

Agreeing that social media has changed access to stars and celebrities, Mundkur adds, "The recent Forbes Celebrity 100 in the Middle East, used social media as a key measure for their rankings which I thought was a better measure of their popularity. In India, the same study was still based on the earnings and a fame rank. Earnings I think, is a less sophisticated predictor of a star's success or following. A part of the market is, of course, moving to those described as 'YouTube stars' who command their own following. Having said that, India's obsession with celebrities and Bollywood is both unique and culturally intrusive compared to the rest of the world." ■

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GUEST ARTICLE

What 2018 holds for ad-land

Will brand safety and transparency continue to dominate the conversation? By Vijay Kunduri



It has certainly been an interesting 12 months in ad-land. Brand safety and transparency have dominated the conversation; marketers' imaginations have been fired up by new smart devices, while the importance of quality and ground-breaking creative was highlighted by some truly spectacular campaigns.

But what does 2018 hold for the ad industry?

Well, ready to usher in the New Year, I've been gazing into my crystal ball to predict the trends and developments that will shape the ad industry over the next 12 months.

CONTEXT IS KING

With the latest round of brand safety concerns rocking the industry, the need for a diverse digital video strategy that includes contextually relevant professionally generated content, has been thrown into sharper relief.

Professionally generated, contextually relevant content offers advertisers a lot of advantages. For a start, ads appearing in context lead to higher rates of engagement. Recent research by Unruly found that video ads placed on thematically similar sites delivered improved engagement rates of up to 13 per cent (vs. non-thematically similar sites) while consumer research company, Neuro-Insight, found that premium sites offered levels of engagement 16 per cent higher than social media platforms (MediaPost). A study conducted earlier this year by Nielsen also highlighted the importance of context. Their findings indicated that context has a meaningful impact on a brand's campaign performance, in some cases positively shifting brand metrics by up to 50 per cent (Nielsen).

This by no means detracts from the importance of audience targeting, which remains paramount, but there is a growing body of evidence that suggests combining audience targeting with contextual relevance

on trusted sites, delivers the best performance. 2018 will see more and more marketers coming to the same conclusion and utilising this powerful weapon, rather than chasing scale and reach no matter the cost.

THE BATTLE AGAINST BRAND BYPASS BEGINS

As smart devices, focused on auto-replenishment, increasingly make purchasing decisions for us, advertisers need to act smart and fast to find new ways to keep their brand on the tip of consumers' tongues and avoid being 'bypassed'.

In a world powered by voice search, when a customer tells their device "Add shampoo to my shopping list" without any mention of a brand, algorithms will determine which products are ordered, regardless of customer loyalty or preference.

So, in 2018, we expect to see brands doubling down on emotional brand-building campaigns across traditional channels and we'll even see the resurgence of jingles and

In 2018, we expect to see brands doubling down on emotional brand-building campaigns.

audio logos, given that companies that use musical branding are 96 per cent more likely to be remembered (source: Leicester University).

Additionally, in 2018, we'll see more and more advertisers using voice-specific marketing strategies that provide consumers with useful tips. For example, laundry detergent brand, Tide, has built an Alexa-skill that talks you through removing stains.

BLOCKCHAIN BEGINS TO BLOCK AD FRAUD

Blockchain appears ready to revolutionise the fight against ad fraud in 2018.

The central tenet of blockchain technology - decentralised ledgers and data storage - has the potential

to allow far greater transparency along the advertising supply chain, ensuring all parties have visibility on whether an ad has been seen, who it was seen by and what actions were taken.

With this opportunity up for grabs, the ad industry is already seeing an influx of blockchain-based exchanges and a number of industry bodies creating working groups. We also expect to see a number of high-profile mergers and acquisitions take place as the dust settles.

However, if blockchain exchanges are going to pave the way towards a fraud-less ecosystem, speed will be a big factor. Currently, blockchain-enabled exchanges can only handle approximately 20 transactions per second, which is far slower than real-time bidding.

AUGMENTED REALITY BECOMES SALES REALITY

In 2018, brands will rush, en masse, to create AR apps that let consumers engage with virtual versions of their products - from testing whether a product might fit

in their home and then immediately purchasing it, to virtual cosmetics and fashion apps that allow customers to 'try before they buy'.

Developments in mobile AR tech will allow brands to quickly adopt new techniques. This enables brands that previously used aspirational advertising to bring their customers inside stores and showrooms to now provide an easy way to immediately visualise what that one big purchase, such as a new car, might look like.

AR - a market expected to reach \$61.3 billion by 2023 (source: Research & Markets) - will also unlock a new treasure trove of data for advertisers, allowing brands to test and create 'concept products and gauge interest from real consumers engaging with virtual items.

BRAVE BRANDS WOW FANS

Brave and bold marketers will wow fans with unconventional, agile campaigns and messages attached to the year's upcoming sporting tentpoles like the World Cup and Winter Olympics.

Growing concerns around the FIFA World Cup in Russia will mean big brands will be unlikely to sponsor major sporting events in 2018, leaving the field wide open for challengers and hijackers to follow the example set by Nike, which has been tagging onto major sports events for 20 plus years.

Instead of expensive sponsorship packages, brands will leverage audience data and programmatic video distribution to reach engaged audiences at scale across premium sports media. Non-sponsors and hijackers will have to be careful though, ensuring they produce campaigns that are authentic to the brand and the narrative of the event in order to avoid being snubbed by passionate fans.

VIRTUAL REALITY CAPTURES ACTUAL ADSPEND

In 2018, as more affordable VR devices drive higher adoption rates, new disruptive platforms will battle for an increasing pool of ad dollars reallocated from other media.

We've already seen the growth of start-ups in this space and 2018 will see a number of agile tech companies plant flags in the ground as advertisers rush to reach engaged users.

In order to monetise this growing audience, brands will continue to experiment with experience-led content, producing games and 360 films where the viewer is at the heart of the action. All this while ad-tech companies simultaneously develop supply-side platforms that inject ads into virtual spaces and serve video ads in dynamic and innovative ways. ■

(The author is commercial director, ASEAN and India, Unruly, a video ad tech company)

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

VIDEOS

KEROVIT
Kovari's bathroom decor and fitting brand, Kerovit has released its first ad campaign, featuring brand ambassador Anushka Sharma.
Creative Agency: Crayons Advertising



SOCIETY TEA
Tea brand, Society Tea has come up with a new ad film titled, 'For The Tea Society Called India' which celebrates tea as a national leveller.
Creative Agency: Black Swan Life



FOSSIL
The brand has launched its first ad campaign with four new videos featuring actors Varun Dhawan and Shruti Haasan. The ads have no dialogues.
Creative Agency: Mullen Lintas



RADIO CITY
Radio City 91.1FM has launched the second phase of the campaign 'Rag Rag Mein Daude City' with a new video titled, 'Taxi Driver'.
Creative Agency: Scarecrow Communications



FASTRACK
Titan's fashion accessory brand, Fastrack has released a new ad film which is titled, 'Shut the Fake Up'. The video makes references to the dating app, Tinder.



GREENPLY PLYWOOD
In its new ad, Greenply Plywood communicates the significance of 'ply' in a humorous manner. The ad follows the interaction of a newlywed couple.
Creative Agency: Ogilvy & Mather



VIJAY SALES
Vijay Sales, an offline retail chain, recently released an ad series (a set of three TVCs) to take on the sales challenge in the era of online shopping.
Creative Agency: Network Advertising



GODREJ EON
A new spot for Godrej Eon Front Load Washing Machine has been released. The ad portrays school children who are making music with sneezes!
Creative Agency: Creativeland Asia



COCA-COLA
The beverage brand's campaign titled, 'This Diwali, Celebrate Sibling Love with Coca-Cola,' depicts an endearing story of brother-sister bonding.
Creative Agency: McCann Worldgroup



THUMS UP
Coca Cola India's beverage brand, Thums Up has launched its first spot for Thums Up Charged. The ad features brand ambassador Ranveer Singh.
Creative Agency: Leo Burnett



GOOGLE MAPS
The ad urges viewers to 'Look Before You Leave' by utilising the services of Google maps in order to avoid unnecessary delays caused by road traffic.
Creative agency: Lowe Lintas



AMAZON
Amazon's new ad titled, 'Join the Sab Amazon Waale' takes viewers to a discussion between a father and his daughter wherein the daughter educates her father about online shopping on Amazon.

PRINT



AMUL
Amul's new print ad titled, 'Kohli sajaake rakhna, mehndi lagaake rakhna' celebrates the 'Virushka' wedding in its unique quirky style.

TOYOTA MOTOR
Toyota Motor's print ad is titled, 'Want to make it to Christmas?' The ad makes a case for road safety on the occasion of Christmas.



AUTISM FORUM
The print ad released by the Autism Forum, Switzerland has been crafted by the agency, Ruf Lanz. The ad brings to table the frightening impact of social contact for people battling autism.



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JOB SWITCH.in



Post: Digital Marketing Executive
Company: Coconut Media Box LLP
Profile: Planning content to support projects and campaign; including writing copies for Newsletter and email communication, email communication and marketing collaterals. Ownership of digital and social media outlet.
Exp: 2 to 4 years
Location: Mumbai
Email: payal@coconutmediabox.in

Post: Senior Visualisers / Visualisers
Company: MX Advertising Pvt Ltd
Profile: Research, understand, create, review and edit/enhance a vast array of product information for web content in a brief, informative style; be responsible for writing emailers, (static, animation, video) user manuals, instructional and demo copy, reference materials, blog posts, case studies, white papers and brochures.
Exp: 5 to 8 years
Location: Mumbai
Email: hr@mxadvertising.com

Post: Social Media Executive
Company: Chrisaldo Goldiloy
Profile: The applicant must have a brief understanding of Facebook, Instagram and Twitter ads; know how to extract Facebook analytics; have an exceptional command over English language, and have a social media experience.
Exp: 1 to 3 year
Location: Mumbai
Email: aloyisius@chrisaldo.com

Post: Graphic Designer / Visualizer
Company: Newline Advertising and Marketing
Profile: The ideal candidate, preferably a graduate from a fine arts school with specialization in applied arts, should be good in English and Kannada. S/he should know photoshop, coreldraw, illustrator, indesign and be from an Ad agency background.
Exp: 4 to 8 years
Location: Bangalore
Email: anandrajmk@gmail.com

Post: Client Servicing / Account Executive
Company: Quotient Communications Pvt Ltd
Profile: Sales driven strategising, day-to-day interaction with clients, understanding briefs and executing them in the most creative, yet solutions-oriented manner possible.
Location: Mumbai
Email: team@quotientcomm.com

Post: Art Director / Sr. Visualizer
Company: Ray Adcomm Pvt Ltd
Profile: Meeting with the account management team to discuss the client's requirements; gaining an understanding of the target audience and business that the advert is aimed at; will be executing ideas into all forms of visual communication media; handling a team which will consist of graphic designer, visualiser and copywriter.
Exp: 5 to 8 years
Location: Mumbai
Email: nayab@rayadcom.com

Post: Business Development Manager
Company: Adworth Media Pvt Ltd
Profile: Qualified marketing professional with a proven track-record, working with a creative agency of repute; well versed with the strategic planning, aggressive approach towards winning clients.
Exp: 3 to 5 years
Location: Delhi (Rohini)
Email: info@adworthmedia.org

Post: Business Development Executive
Company: Janrise Advertising Pvt Ltd
Profile: Your role comes with a great deal of responsibility. As a business development executive your core responsibility includes identifying growth needs of the agency.
Exp: 3 to 4 years
Location: Hyderabad
Email: hr@janrise.in

Post: Sr. Visualizer (Male preferably)
Company: Centum Advertising & Marketing Pvt Ltd
Profile: Thorough knowledge of website designing, commence websites, social media creatives and some part of print, etc.
Exp: 2 to 3 years
Location: New 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: Account Managers - S/he should be well informed on what's happening in the world of advertising and marketing; 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), prepare proposals.
Exp: 2 to 3 years

Location: New Delhi
Email: resume2span@gmail.com

Post: Group Head - Copy (B2B)
Company: IdeateLabs
Profile: Research, understand, create, review and edit/enhance a vast array of product information for web content in a brief, informative style; responsible for writing emailers, (static, animation, video) user manuals, instructional and demo copy, reference materials, blog posts, case studies, white papers and brochures.
Exp: 5 to 8 years
Location: Mumbai
Email: careers@ideate.email

Post: Sr. Business Executive
Company: Classic Advertising Group
Profile: Develop business independently for Newspaper ads, Printing job, Corporate Film Exhibitions, etc.
Exp: 2 to 3 years
Location: Delhi
Email: ceo@advertisingindia.net



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 Email: bubham.garg@afaqs.com

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>> MOVEMENTS/APPOINTMENTS <<

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

MEDIA

Star India

Nine months after Nitin Kukreja's resignation as Star Sports chief executive officer, Star India has roped in Gautam Thakar to head the sports business. Thakar will join the network as CEO, Star Sports and will report to Sanjay Gupta, managing director Star India. He will commence his new role on January 15, 2018. Thakar is currently working with Washington DC based investment firm Revolution Ventures. He has over 20 years of experience across various industries. He started his career with P&G as brand manager and then moved on to eBay India as country manager. After close to a decade of association with the ecommerce platform Thakar moved to NextGen Ventures in 2017 as ventures partner.

HT Media

In a recent announcement made by HT Media, Vinay Kamat has been appointed as the new editor for Mint. Kamat will join Mint on February 16, 2018 from Khaleej Times, Dubai, where he is the editor, and is focussed on creating a news product for the growing population of mobile content consumers. A postgraduate from the University of Bangalore, Kamat has 30 years of experience across platforms such as print, magazines, digital and mobile. Prior to Khaleej Times, Kamat was the resident editor for The Times



VINAY KAMAT

of India, Bangalore. He has also worked with DNA where he launched the broadsheet product in Mumbai and Bangalore. Kamat has had significant stints in the early days of digital content as the editor of indiatimes.com and economicstimes.com. His early career was shaped at Business Today and at Times of India as the Business Editor.

News18 Lokmat

Uday Nirgudkar has joined Network18 as group editor, regional (west) for Network 18's Marathi news channel, News18 Lokmat. Previously, Nirgudkar was with Zee Media where he was the channel head for Zee24Taas and was the chief executive officer and editor-in-chief of DNA, an English newspaper from the same group. Nirgudkar has more than two decades of experience in leadership positions in various industries like infrastructure, BPO and education and has spent considerable time in media. He has authored Marathi bestsellers such as 'Local-Global CEO' and 'All about winning elections'.

Times Now

Times Network, the broadcast arm of media conglomerate, The Times Group, announced the appointment of Sujeet Mishra as head of marketing, Times Now. In his role, Mishra will lead the brand's strategic planning and communications including new brand initiatives, consumer research and market development across ATL, BTL and digital platforms. Based out of Mumbai, Mishra will report to Vivek Srivastava, executive vice president, Times Network. Mishra has over 13 years of experience in marketing and brand communications.

ADVERTISING

FCB Ulka

FCB Ulka has appointed Shalini Rao as head of strategic planning for Horlicks. Rao comes with close to two and a half decades of rich marketing experience across some of India's most iconic FMCG brands, such as (Marico, Gillette, Mars), B2B (Tetra Pak) & Service (Taj Hotels). She also lends her expertise to Tata Sons in the area of Customer Centricity. In her last role, she was global head of marketing for Taj Hotels, Palaces & Resorts.



SHALINI RAO

Social Kinnect

Social Kinnect has appointed Gerard Jayaranjan as national creative director. Jayaranjan comes with over 16 years of experience across traditional and digital agencies. His most recent stint was with FCB Ulka Digital as national creative director. His extensive knowledge in the mainline and digital advertising space accompanied with his strong understanding of building brands makes him a perfect addition to the organisation.



GERARD JAYARANJAN

Dentsu Webchutney

Dentsu Webchutney, the digital agency from Dentsu Aegis Network, has recently announced the appointment of Avinash Joshi as vice president and head of Social Advocacy. He will report to Anil Kumar, EVP and head - Delhi NCR, Dentsu Webchutney. Social Advocacy is aimed at building a network of credible advocates for brand - social media influencers, employees and even customers. In a career spanning 18 years, Joshi has worked with Reliance Jio, Cheil, SapientNitro and the United Nations. He worked across businesses into Telecom, Consumer Electronics, Retail, Auto, FMCG, BFSI, Sports, Healthcare, Public Policy and Governance. His last stint was at Reliance Jio where he was AVP and Head of Social.

MARKETING

Sanofi India

Pharma company Sanofi India has elevated N. Rajaram as managing director. Rajaram joined the company in January 2014 and was appointed as whole time director in October 2015. Rajaram has nearly two decades of experience in the FMCG industry with HUL, and in the telecom industry with Airtel.



N. RAJARAM

Development and master franchise of McDonald's restaurants in West and South India, has appointed Sagar Kargutkar as director, marketing and communications. Kargutkar joins McDonald's from The Times of India group. In his current role at McDonald's, he will be responsible for marketing communications strategy, digital marketing, product innovation and will work closely with the executive team to take McDonald's brand in India to the next level.



SAGAR KARGUTKAR

McDonald's

Hardcastle Restaurants, a subsidiary of Westlife

DIGITAL

Apple India

Former AB InBev (Foster's & Miller) India and South Asia marketing head, Arjun Kalra, has recently moved to Apple India as Demand Generation and partner, marketing lead. He will be based out of Gurugram. Kalra joins Apple from AB InBev where he was head - Core+ Brands (Foster's & Miller) and Consumer Connections (Experiential). Before that, he was senior brand manager at KFC India and Area Countries. (Yum Brands).

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