

afags! Reporter

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SR VP, PAYTM

JASKARAN SINGH
KAPANY
VP, MARKETING, PAYTM

"CRICKET IS ALMOST A MEDIUM FOR US"

What does marketing mean in a tech-led company such as Paytm? The company's marketing bosses explain.

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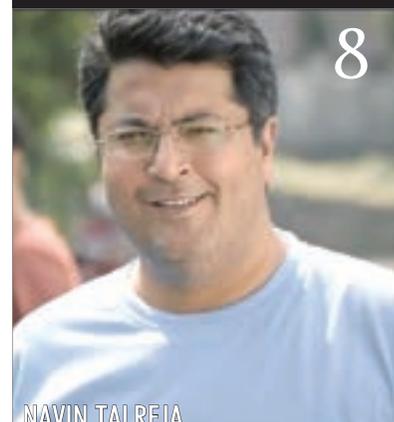


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This fortnight...



Two years back, when I interviewed Vijay Shekhar Sharma, founder of Paytm, he said something that really stayed with me – for him, the proverbial moment of truth is when a person, mobile in hand, poised to make an online transaction, has to choose between the cash on delivery, plastic money and mobile wallet options. Everything that leads up to this moment, is, in Vijay’s book, “marketing”. Well put, isn’t it?

So this time around, we decided to interview Vijay’s top two marketing men Shankar Nath and Jaskaran Singh Kapany. The idea was to understand what going to market with a mobile-led tech product like Paytm really means. What keeps them excited, alert and challenged? What are their biggest worries and apprehensions? Which of the brand’s key verticals – mobile wallet, e-commerce, payments bank – do they spend most of their time on? What’s it like working for someone who recently made it to Forbes’ list of billionaires? Okay, scratch that last bit. (But it’s true!)

Personally, one of my favourite things about Paytm is the way the brand has managed to penetrate the lower socio-economic segments of the population – the way small-scale, local vendors have taken to the product in a big way. I can’t help but smile each time I notice the trademark blue and white ‘Paytm Accepted Here’ poster (Vijay fussed over the colour scheme for months before okaying this combination, by the way) hanging or stuck on the cart or ‘thela’ of a roadside pani puri wala, nariyal pani wala or some such street food vendor. We asked Shankar and Jaskaran what they’re doing to connect with this set of loyalists.

We had a good time putting this interview together this issue. Sit back, relax and enjoy the words of the marketing bosses of this piping hot brand that began as an online payments platform and is now poised to become a wealth management platform.

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HAIER

Mocking its Rivals

Haier's new film takes a dig at rivals Voltas, Godrej and Bluestar. By Suraj Ramnath

Home and kitchen appliances brand Haier has launched a rather humorous campaign for its air conditioner that comes with self-clean, inverter technology. The ad has been conceptualised by Zero:Zero Creative Solutions and produced by Taxi Films.

The ad starts with a man in a maroon shirt that could easily make you imagine Murthy from rival Voltas' ad. But no! It is just a similar character that speaks like him. Mid-sentence he sneezes and a doctor and nurse magically pop into the room and say 'Thanda hai par ganda hai yeh'. This scene is followed by an Einstein-esque character trying to explaining something 'intelligent' before he also comes down with an affliction which once again brings on the doctor and his compatriot the nurse, who repeats their apparent "catchphrase" before leaving. The pattern follows suit into a bedroom with a couple in bed, ready to call it a night, when the 'good' doctor and nurse pop in yet again, dishing out the same gyaan. The ad ends with the doctor saying, 'Yeh thanda hai...' and the nurse completes the phrase with, '... aur chanda hai'. Each scene clearly depicts an AC unit in the background and ends with Haier's new model in the room with the doctor and nurse.

Through this new TVC, Haier has taken a jibe at Voltas, Godrej NXW and Blue Star.

Haier's new TVC is an example of ambush marketing. But, Kumar Subramaniam, partner, Zero:Zero Creative Solutions, tells afaqs! Reporter that they don't believe in ambush marketing. "We believe all good marketing is based on a product truth. The new ad for Haier Self Clean AC works because it blows the whistle on a dirty secret - that most ACs cool, but blow out dirty air. And Haier's product truth is a technology that solves this issue."

The reader would have noticed that Murthy's look-alike in the new Haier ad is much easier to recognise than the Einstein and couple shown in the last scene. So, afaqs! Reporter asked Subramaniam if there is a danger of jokes being lost if consumers couldn't understand that Haier is mocking rival brands.

He replies, "Over the years, the joke has been played on consumers who have been paying top bucks for



ACs that spew out unclean air. So, Haier actually holds a mirror to these consumers who are suffering, but haven't realised that the cause of their suffering are other ACs which are 'thanda' but also 'ganda'."

The brand's core target audience is primarily men in the age group of 24-45, living in metros and tier one and tier two towns, who are exposed to AC brands and are in the process of taking a considered opinion on the right brand as the Indian summers heat up.

With regard to what they were

The brand's core target audience is primarily men in the age group of 24-45.

mindful about when making this ad, Subramaniam says, "We were mindful of the fact that the consumers should be educated about the secret harm that ACs are doing to their health, but we wanted to do it without fear-mongering and with a chuckle." afaqs! Reporter asked the experts about the execution and if the ambush marketing effort has worked?

Robby Mathew, chief creative officer, FCB Interface, says, "I understand that self-cleaning technology is a patented innovation from Haier. But the ad does a total disservice to it. More than 80 per cent of the time is spent running down

the competition when it could have been used to dramatise this unique product benefit. Why spend your money to remind the TG about the competitors' brands? Also, why have a 'doctor and nurse' who look like comics to communicate your product superiority? Are we to believe them or take them lightly... like, say, in the good old Sprite commercials?"

Mathew adds, "I might be wrong here, but this looks like a case for ASCI, where the spokesperson for Haier points to the competition and says 'ganda hai'."



"We believe that all good marketing is based on a product truth."

KUMAR SUBRAMANIAM

this ad because she believes neither of the targeted ads are really iconic or memorable. She adds, "In the past, we have seen some wonderful campaigns in which brands have taken on one another head-on in a clever and intelligent manner. Case in point being - 'Nothing official about it i.e. Coca Cola vs Pepsi.' And also the Apple vs Microsoft campaigns which are spot on." ■

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The Number

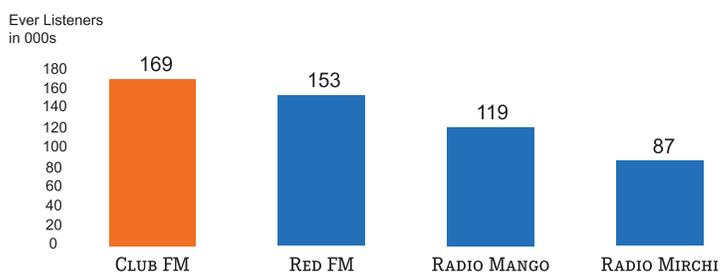


me

FM Station in Kerala

Club FM is the No.1 FM station in Kerala, as per the latest IRS report, thanks to our interactive and fun shows, refreshing music and most of all, our listeners.

Club FM, No.1 FM Channel in Kerala



Source: IRS 2017, NCCS A1, Age 20 - 49, Ever Listeners in 000's



NAVIN TALREJA

Of Passionate Pursuits

The owner of The Womb talks about his **passion for acting - live theatre and more.** By Suraj Ramnath



A few days ago, afaqs! Reporter received an invitation from Navin Talreja, founding partner of ad agency The Womb, to attend a play that he is part of; we remembered that he has also acted in his own ad — ‘Kya chal raha hai, Fogg chal raha hai’. So, afaqs! Reporter decided to have a chat with him about his passion for acting... something he’s gradually easing into as a parallel career.

Talreja (46) was born and brought up in Chennai and started acting in theatre at the age of 10 (fifth standard) when he was studying at SBOA school. Driven by a passion for acting, he continued its pursuit with different theatre groups, all through his graduation days (Vaishnav College). Navin has an MMS degree in marketing from Mumbai University.

Post that, Talreja worked with RK Swamy/BBDO - Chennai, for two years and O&M for three years and then joined a British company in Dubai - TDA DDB - in May 1999 and worked with them for six years during which time, he tells us, his live theatre acting took a backseat.

He came to Mumbai in April 2005 and joined O&M again as vice president - account management. Later, he joined Yes Bank as CMO for a period of seven months, before coming back to O&M where he stayed for the next seven years. “A lot of work continued to happen and I had no time for the theatre. The theatre requires time. But there was a period of six months where I created time for myself and I worked on a play named ‘Mouse Trap’ in 2010-2011.”

Subsequently, Talreja kept his “acting fire” alive through ads. “I acted in my Fogg ad. Prior to that, I acted in



“I have to balance The Womb and my acting life on the side. As long as the balance is maintained, I should be open to any opportunity.”
NAVIN TALREJA

an ad for State Bank of India (O&M), Kamasutra (O&M) and an anti-piracy film for Percept Picture Company, directed by Rensil D’Silva. I also acted in a breast cancer awareness ad for Bridgestone...” he says, “... those are easier to do as you have an audition for a day and shoot for another day and, if required, you go and dub. So, the work gets done within 24 hours. That’s how I kept my acting alive.”

In September 2015, Talreja and Kawal Shoor his founding partner, launched their creative agency The Womb. Currently, Talreja is working for a live theatre group named ‘Making Noise’.

So how does Talreja manage his

time between The Womb and live theatre? He says, “Timewise, I finish my work at The Womb and start rehearsing at the night... I am at rehearsals till 1 am. I sleep at 2 am and then wake up in the morning and come to the office. Although opportunities are many, I’m not sure about getting into full time acting. I have to balance The Womb and my acting life on the side. As long as the balance is maintained, I should be open to any opportunity, but if the balance gets tilted towards acting, at this point, I don’t know if I can fully commit myself.”

Talking about his new play, Talreja says, “We are starting a new play which will open at St. Andrews Auditorium, Bandra, Mumbai on May 12. ‘Women on Trial’ is another

being produced by the BBC.”

Talreja is also planning to direct his own play soon. About that he says, “I am considering directing a play which should open in October and if not October, then definitely by January because it is a play that requires a child actor (14-15-year-old) and therefore, that actor is the lead in the play... hence it would need more time.”

afaqs! Reporter asked Talreja to compare acting and ad making from the point of view of audience reactions. He answers, “Acting in a play is instant gratification. Either they love you or hate you. There is a huge difference between theatre and advertising. I am sitting in a living room and watching an ad on TV, so I am not paying anything - to that

At present, Talreja is working for a live theatre group named ‘Making Noise’.

play we are doing on May 24 at National Centre for the Performing Arts (NCPA). So the calendar is pretty much full until January 2019.”

afaqs! Reporter asked Talreja if he plans to get into movies. He smiles and says, “I just auditioned for a Netflix show. I am waiting for a response. I did a movie a few years back with Rensil D’Silva - ‘Kurbaan’, starring Kareena Kapoor Khan and Saif Ali Khan. Unfortunately, the track got cut from the movie. Besides that, I did a small movie with Naseeruddin Shah called ‘Chalis Chaurasi’; those were all small parts. I am personally open to any platform to express my acting skills and today, there are many options like ALTBalaji, Hotstar, Amazon Prime Video, Netflix... with various webseries happening. The show I auditioned for on Netflix is

extent, I am less cynical and critical about the ads that I am watching. But when you go to a play or a movie, you pay money, so people are paying ₹300-1000 for the ticket, thus, they are critical.”

He goes on, “They don’t care if you are in a serial or movie. If you are on stage and are asked to pay ₹1000, then you better perform for them. To that extent, it is very different. Critical evaluation is higher in theatre as compared to advertising.”

Talking about his future plans on the acting front, Talreja says, “If and when I am done with The Womb, ideally I won’t work; I would be acting full time. I might do some consulting here and there, but that is another three-five years down the line.” ■

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TATA TEA

Constant Conversations

afaqs! Reporter talks to Sushant Dash, the man who wrote the first creative brief for 'Jaago Re' over a decade back. By Ashwini Gangal

In an advertising landscape replete with purpose-led messages, we go back to Tata Tea, one of the poster-boys of this kind of marketing. afaqs! Reporter spoke to Sushant Dash, regional president – India and Middle East, Tata Global Beverages, the man who wrote the first creative brief for 'Jaago Re' over a decade back.

The first 'Jaago Re' advert broke in 2007; in it, a young boy questioned the credentials of a haughty politician. The release was strategically timed to precede the 2009 General Elections.

The phrase 'Jaago Re' was born out of not a communication, but a business, need – to optimise the brand's media spend. "The starting point," says Dash, who has been in the Tata family for 17 years, "was the need to consolidate our media monies and get higher ROI on our media spends. So, one of things we decided to do for this was – look at a new brand strategy..."

Up until that point, each of the Tata Tea brands – Tata Tea Premium, Tata Tea Gold and Tata Tea Agni – were individual brands, advertised separately. "We wanted to create and advertise 'Tata Tea' as the mother brand and each of these as product variants," recalls the Bangalore-based executive. The logic: "Regardless of the variant, what the consumer buys into is the mother brand. So, we separated the emotional and transactional advertising. That also saves you media monies."

What was the communication challenge? Well, the team needed a line that straddled both the premium ("the Gold consumer belongs to South Mumbai, South Delhi") and the non-premium ("the Agni consumer is from rural UP, Pratapgarh") ends of the market.

"We wanted people from both ends to see the commercial and think 'Yeh mera wala Tata Tea hai'... that was the creative challenge. We needed an insight that could cut through pop strata, demographics and psychographics," explains Dash.

The other clause he added to the

brief was – the need to appeal to the youth, "not directly, but through the grammar, language and storytelling aspects of our communication." Why? "Because there was a feeling at that point in time that tea was losing its relevance... while people continued to drink tea twice a day, in terms of imagery and perception it was becoming a little fuddy-duddy..." he admits.

Zeroing in on the line 'Jaago Re' was fairly easy, in that there were no other catchphrases or lines that almost got picked instead. No, none of that. "They (the agency Mullen Lintas) came back with the script, directly. I remember it was on a call with Balki (former group chairman, MullenLowe Lintas Group) and Amer (Jaleel, present day chairman and chief creative officer, Mullen Lintas)..."

"Jaago Re was a way for us to take the higher moral ground and re-position the brand. When you make a statement like this, which is somewhat over the top, in a sense... well, all brands cannot make it. One can make it because one is a Tata brand. A local brand can't," Dash says, about the idea of moving from 'tea that wakes you up' to 'tea that stirs an awakening'. He and his team saw it as an instant differentiator in

Since 2007, every two years or so there's been a big 'Jaago Re' campaign.

a competitive category full of local, regional and national players. 'Jaago Re' ad films have no product shots in them.

By the way, the deep voice you hear at the end of the ads — "Har subah sirf utho mat, Jaago Re" — is Amer's, a little birdie tells afaqs! Reporter.

With the basic phrase in mind, when the team started brainstorming further, they realised that a lot of people feel strongly about various social causes. "Also, that was the time social media was coming up in a big way, people were finding



their voice online," he says.

Cause-led marketing comes with its dos and don'ts. About the latter, Dash says, "The brand shouldn't be condescending. Don't lecture consumers. The tone and manner of the communication shouldn't be preachy." That's one of the things he attributes the campaign's longevity to.

The very first campaign took up corruption as a cause. "We did debate a lot about which cause to take," he shares, adding, "We researched, tried to find out what's relevant, we debated, had second thoughts, discussed whether we're treading on grounds that are not politically right... but our campaigns are about self-realisation. It becomes controversial if a brand says the system or a certain section of society is bad..."

In 2007, when the 'politician ad'

was launched, the team's research revealed that a lot of youngsters don't vote due to issues relating to the whole registration process — many have no permanent address/documents. Dash et al worked with the Election Commission and MapmyIndia to simplify and digitise the registration process. They got six lakh people registered in 2008.

Since 2007, every two years or so there's been a big 'Jaago Re' campaign. "Everything has a shelf life. Have we debated whether there's a time to re-look it? The answer is yes. That's one of the reasons for the three year

gap," says Dash referring to the long advertising hiatus 'Jaago Re' took between 2014 and 2017, during which time he flirted with the idea of doing away with this 'advertising franchise'.

About the break, Dash says, "2016 is when we should have done another ad, after the 'Power of 49' campaign in 2014 (election time). But we noticed that every second brand was talking about some or the other social cause, whether there was merit to it or not... when that happens, the consumer looks at all of it with cynicism. Hence, we asked ourselves, 'Is it time for us to ditch 'Jaago Re' and look at something else for an emotional connect?'"

But the line stuck on. How so? "We realised that 'Jaago Re' still had a lot of resonance with the consumer... but it required a 'refresh', including the grammar of storytelling." That's what led to Jaago Re 2.0 last February; the new 'pre-activism' campaign line went 'Alarm bajne se pehle Jaago Re'.

Does the frequency of the ads depend more on the social activism aspect than on marketing realities? And is that okay – for a brand's communication to be more cause – than business-led? Answers Dash, "I believe advertising is not just about solving a business problem. You need to be in constant conversation with your consumer. 'Jaago Re' helps us do that... I might not be doing big campaigns all the time, but there are other ways to communicate – through your pack, on-ground, digital... also, the 'Jaago Re' site is always active; I post on it every single day." ■

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COCA-COLA

What's in a Name?

After PepsiCo, Coca-Cola explores 'bromance' in its new 'Share a Coke' campaign. By Sankalp Dikshit



US-based carbonated soft drink company Coca-Cola has pushed its global marketing campaign — 'Share a Coke' — to the Indian shores. The multinational company has marked the beginning of this initiative by releasing a 40-second video featuring Bollywood actor Tahir Raj Bhasin.

In its desi-avatar the 'Share a Coke' campaign partially de-brands the Coca-Cola bottle by replacing the brand name with words such as 'Bhai', 'Didi', 'Ma', and 'Papa', among others, on one side of the label. The move is intended to establish a personal connect with consumers.

The campaign, though new to the Indian market, dates back to 2011 when it was originally launched in Australia in its original format. Coca-Cola did not go for relationship

The campaign de-brands the Coke bottle by replacing the brand name with words like 'Bhai', 'Didi', 'Ma', and 'Papa', on one side of the label.

titles; instead, it compiled a list of the most popular people's names in the country. The idea was to reach out to a then-new target audience — teens and young adults. Interestingly, according to a Coca-Cola report, 50 per cent of Australian teens and young adults had not tasted Coca-Cola until the launch of this campaign.

The campaign worked in favour of the brand to the extent that it was credited for increasing Coca-Cola's sales figure for the first time in a record 10-year period, back in 2011. And just like how Coca-Cola famously rips off its own international ads with a region-specific cast, the 'Share a Coke' campaign was also replicated in over 70 countries including the

United States, United Kingdom and South Africa, among others. In its varying renditions, the Coca-Cola bottle has seen the names of people, countries, sports teams and now the title of family members; after all, it doesn't take a rocket scientist to figure out that for us Indians, family comes first!

The campaign was originally conceptualised by Ogilvy & Mather and it also yielded substantial gains for the agency as well, particularly when it came to creative awards. However, for the India chapter, the ad film has been crafted by McCann Worldgroup India.

THE 'ADVERTISING' LITMUS TEST

Shifting focus to the advertising bit and dissecting the newly-released short ad, afaqs! Reporter puts the

video under the 'expert scanner'. "I personally enjoyed the ad; loved the local adaptation," was the first reaction of GroupM's newly-acquired agency, The Glitch's co-founder and creative chief, Rohit Raj.

Raj goes on to appreciate the manner with which the brand has introduced the campaign to Indian audiences. He adds, "From an adman perspective, I like that it is also layered in Coca-Cola's philosophy of sharing. Beyond just showing the new offering, they also show a good use case. If I saw a pack with a relationship I associate with somebody then there are chances that I will pick it up for them, thus encouraging users to buy more. This



"It is certainly not an ad that I would want to see a hundred times or one that I think will become one of Coca-Cola's most memorable ads,"
ASHOK LALLA

is Coca-Cola's form of a sharing economy."

However, Ashok Lalla, digital business advisor, is not impressed. "...it is certainly not an ad that I would want to see a hundred times or one that I think will become one of Coca-Cola's most memorable ads," is how Lalla puts it.

He points out that the brand's intention seems to be towards triggering purchase. "This is just another dimension of 'Share a Coke' and a fresh creative expression using various relationships. Coca-Cola probably hopes for a sales uptake through this campaign," he adds.

While the campaign idea is an extension of a global one, the ad treatment of portraying brotherly love also seems familiar. If you recall, only recently, rival brand PepsiCo came up with a new ad film featuring the cast of Bollywood movie, 'Fukrey'. That ad also hinges on themes of brotherhood. So, given the circumstances at hand, we were forced to wonder — what could the reason be behind the similar backdrop of 'bhai-bhai' in two of the country's biggest cola-brands' ad films?

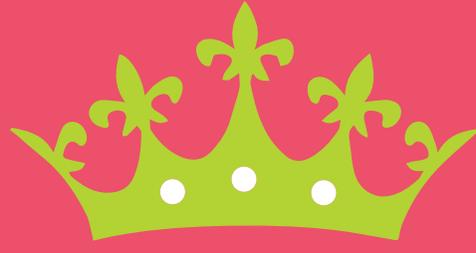
"What 'Dil Chahta Hai' did almost 10 years ago to the world of movies is being played out by brands now," says Naresh Gupta, managing partner and chief strategy officer, Bang in the Middle. He elaborates, "Though PepsiCo did the bromance-kind of ad first, I think Coca-Cola has done it the right way. It's exactly what two young friends will talk about. I only hope this is not a one-off and we will see a series of these ads in the coming months."

Interestingly, Lalla has an observation to make: "As marketers and advertising media people, we often tend to overanalyse stuff and try hard to find 'meaning' in every action."

Lalla even speculates that the resemblance is a matter of chance. "...the male casting of the PepsiCo ad is probably just a coincidence and works for the script," states Lalla.

Raj notes that the positioning of the 'bromance' could be due to the common target audience these brands share. "This is a common theme which both brands decided to exploit considering they are talking to the younger lot who believe in this more." ■

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FEVICOL

Sticking to Humour

Pidilite releases first TVC for its Fevicol Ezee Spray. **afaqs! Reporter spoke to the brand team about the effort.**

By Sankalp Dikshit

A bare-chested guy pouring deodorant bottles on him to impress the neighbourhood heart-throb is the stuff snooze-worthy ads are made of. But can the same be said when an unattractive middle-aged carpenter works his way up to the heart of a model simply by spraying Fevicol?

Pidilite's Fevicol has recently released a TVC for its Ezee Spray variant. For the uninitiated, Ezee Spray is a spray-on adhesive for pasting laminates. Interestingly, while the product has been present in the market for five years, the brand has released its first TVC only now.

Vivek Sharma, chief marketing officer, Pidilite Industries, says, "The objective behind releasing it now is that the product displays the various usages such as convenience of use, increased speed of pasting and reduced setting time to our end-users. This will result in faster completion of work. As Fevicol has done in the past, the Ezee Spray TVC communicates the technological superiority of the company in its

The short, 30-second video has been crafted and conceptualised by Ogilvy & Mather, India.

own humorous way."

Sharma tells afaqs! Reporter that the idea was to ensure brand and product recall. "For years Fevicol has been known for its innovative product profile and Ezee Spray is yet another testimony to this legacy. The main idea was to showcase the application of Ezee Spray in an eye-catching manner so it stays with consumers for the longest time."

The short, 30-second video has been crafted and conceptualised by the brand's agency on record, Ogilvy & Mather, India. afaqs! Reporter got in touch with Vivek Verma, senior vice-president at Ogilvy & Mather, India, to understand the toughest part of developing an ad film which not only takes care of the hygiene factor while disclosing crucial product details but it engages audiences and



most importantly wraps it all up in less than half a minute. As it turns out, that significant element is not the storyboard or crisp dialogues, it is, in fact, casting. "It is always challenging to get the right cast for Fevicol," is how Verma puts it.

Speaking about how the idea was cracked Verma says, "It was cracked in a jamming session while discussing the brief and it was Piyush Pandey who cracked the idea." Pandey is the current executive chairman and creative director at Ogilvy & Mather, South Asia.

A few weeks ago, Fevicol released another ad for its 'Marine' variant

and it was set in the backdrop of the Kerala backwaters. Unlike Fevicol Marine's ads or for that matter, all previous Fevicol ads which have a rustic texture, Ezee Spray's ad has an urban feel to it. We couldn't help but wonder if this shift has anything to do with a change in the target audience for this particular product?

Sharma tells afaqs! Reporter, "The target group for all the products remains the same — the woodworker community. To make the product even better, we keep experimenting with ideas and are always open to trying out different approaches to our communication."

Verma supports Sharma's claim and shares, "The brief was very simple: We have Fevicol in a spray format; it's going to help the carpenters do their work faster."



"The Ezee Spray TVC communicates the technological superiority of the company in its own humorous way."
VIVEK SHARMA

THE VERDICT

The ad hinges on the wordplay for 'ladki' and 'lakdi'; but does the brand get it right? Nilesh Vaidya, director, Workshop Communications, is impressed. He says, "We've all played on these words, but someone finally managed to do something useful with the pun! This one will definitely be remembered. I enjoyed watching it!"

Ishrath Nawaz, executive creative director, Publicis India, disagrees and says, "Unfortunately, I think the narrative is a bit staid. The 'ladki-

lakdi' joke seemed a bit forced. Having said that, it all depends on who this is targeting. Maybe it works for the audience it is meant for, albeit barely." Nawaz however, labels the ad as "quite different" when compared to other Fevicol ads.

The makers intended the ad to communicate the product features, but Nawaz believes that the ad is unable to move the needle much. "The ad seems to get lost in the whole play between different types of spray. Fevicol has almost always been about showing the efficacy of the product which is missing here and I have to take the voice-over's word for how good the product really is," adds Nawaz.

Vaidya takes note of the agency's casting efforts and says, "Excellent casting for the carpenter!" He further adds, "The TVC didn't have a very difficult job to do - it just had to say that Fevicol is available in a spray. And as you've come to expect from Fevicol advertising, it did so in an irreverent and unexpected way, poking fun at a category that everyone finds a little ridiculous."

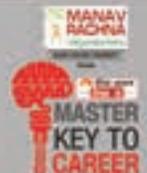
Amy Ghadiali, group director, brand communication, Gozooop, feels that the ad is "... sticky, funny and surely surprises viewers." He adds, "While this might be the first TVC for Ezee Spray, it is really impressive that they have retained the brand personality which is humour and exaggeration. The simple, easy to understand ads with humour that sticks (pun intended), are the most difficult to crack and craft. I think the ad does the job." ■

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MAKE AWESOME ADS

Going MAAD

afaqs!Reporter profiled Aditya Jaishankar and [Sunder Raman, founders of MAAD](#). By Suraj Ramnath

Recently, when we heard that McCann Worldgroup India's ex-south planning head, Aditya Jaishankar (43), joined Make Awesome Ads (MAAD) as co-founder, we decided to speak to him and the founder, Sunder Raman (41) to understand what's MAAD all about. According to them MAAD is not a creative or digital agency. "We are the largest user-generated/co-creation platform", says Sunder.

MAAD, which is based out of Bengaluru, was launched on September 28, 2017. It is an app that gives anybody and everybody with a creative mindset, the opportunity to come to the platform and submit their scripts for a registration fee for ₹150 per quarter, users can submit up to three ad scripts in total (₹50 each). And what do they get in return? Well, when MAAD takes these scripts to a client and gets an approval, the writer gets rewarded anywhere between ₹5000-7000, depending on the size of the project, once the ad is made. It is not only the scriptwriter but a production house, cinematographer and actor who can also register for the same amount.

Interestingly, the man who founded MAAD has got no advertising experience behind him. So, how did Sunder think about entering advertising?

Sunder says, "If you see the website, there is a dog which is a Shih Tzu and that's what we have at home. His name is Ozzie. My wife and I like to do voiceovers, so I become Ozzie's voice and my wife asks things like 'why don't you want to eat chicken?' And I would reply in Ozzie's voice that the chicken is horrible and do such funny things quite often. One day, during this session, my wife turned around and said, 'You know what, you should be doing ads for a dog-oriented product'. That's when it hit me; there are a lot of creative people out there in this world. Why is advertising restricted to a digital media agency or a creative agency? The size of the agency is fine, but why isn't it democratised? And that's when I said I see something over here. So, when we started, we decided to let the consumer start creating ads for brands. We thus launched with an app and left it to the consumers. The first client was ITC. We did an ad for Yippee Noodles during the noodle



Raman (L) and Jaishankar: two to tango

crisis. So, we wanted the people to know that Yippee is absolutely cool and safe and got consumers on board and shot the film."

Post ITC, MAAD worked with Coca-Cola for its Sprite campaign. "Back then, we didn't even have a pricing model. Only after the Coca-Cola campaign happened, Aditya came in," says Sunder.

Prior to MAAD, Sunder was working with a company named GoKraze after his 22 years of corporate industry experience. But Sunder wasn't satisfied; he felt he wasn't

Aditya, says, "One fine day I got a call from Sunder and he started the conversation with, 'I have an interesting model...' and asked why he and I couldn't just create something like it. So I got into this. He was randomly looking for people on LinkedIn, from the advertising circle and came across my profile and called me. Then we had a long chat and I thought about it and I found that this was superb. Before coming to Mumbai, I was working with McCann Bengaluru for three years and back then one of my friends was

Currently, MAAD has clients such as India Today Group, Coca-Cola Sprite and Nestlé.

helping the brand grow. He adds, "It was coming up to nothing and that's where my wife gave me the idea and it struck me that there are opportunities here. Then I did my research and it struck that there is nothing like this and there is no competitor to compare to. This is a unique business model. We can't be compared to a creative or digital agency. After Aditya came in, we decided to get everyone onto one platform; like a production house, social media professionals, scriptwriters, cinematographers, and directors and let them drive your campaign."

Talking about him coming on-board as co-founder of MAAD,

with Argee Urban Bloom. He gave me this project and I thought we could use this model for it. Sunder and I met after some of these projects were created. We were in touch through mails. The moment we did this project we realised what the possibilities are."

Currently, MAAD has clients such as SoPro, Taste for Life, India Today Group, Coca-Cola Sprite and Nestlé among others.

Sunder clearly says, "We are not fighting with the digital media agencies. We are neither a digital nor an advertising agency."

Talking about the ads that MAAD makes, Aditya says, "We believe

in real stories being created for a brand. While we have scriptwriters on board, a lot of them are actual consumers of the brand who are creating the ads. For example, in one of our Sprite videos, we have got a girl to speak about the role Sprite can play in her life, which is about the first day of college where people are confused about what they should wear and the way they should portray themselves. So, that moment of truth was amplified by a consumer through a video. It came across as authentic. The TVC for Sprite is about 'no gyaan', but this one is the story of the dilemma of what to wear on the first day of college, which is very real."

Talking about MAAD's goal, Aditya says, "The goal is to push the envelope on co-creation and it happens with consumers. We still have a benchmark on quality. We want the ideal blend of authenticity of stories and yet the quality of that story should have high-end impact. We want to be the most trusted source when it comes to the voice of the consumers. We want to become the No 1 authentic consumer platform for brands."

Sunder tells afaqs! Reporter that MAAD is planning to raise the next round of investment and it will be profitable by the end of 2018. ■

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SCARECROW M&C SAATCHI

A New Beginning

M&C Saatchi acquires **Scarecrow Communications**. By News Bureau

Scarecrow Communications has been acquired by the international network, M&C Saatchi. The agency will now be called Scarecrow M&C Saatchi. Scarecrow will retain its own identity. It will operate with full creative freedom, exactly the way it used to. However, as expected, there will be an integration with the global financial processes and compliance practices.

The eight-year-old Scarecrow was part of the new wave of independent agencies in India that bloomed about 10 years ago but was able to achieve profitability and scale, in a relatively short period on the strength of its campaigns for Quikr, &pictures, Religare, Baby & Me (Nestle), FunFoods (Dr. Oetker), Kohinoor (McCormick), Haier, DBS, Edelweiss, Danone B'lue, Wagh Bakri, Rasna, Living Foodz, Vivel and Fiamma Di Wills (ITC), Only Vimal, DNA, Rupa, Spykar, Hungama and more.

Currently the agency has brands on board across categories including Viacom 18, Capital First, Emami, Future Generali, Zee Learn, Alcon Novartis, SebaMed (USV Pharma), Lactalis, Radio City, VTP, Mahindra, Business Standard, arthimpact, Anchor Panasonic, Reliance Capital and more.

Lord Maurice, founder, Saatchi, says, "When I look at Scarecrow's story over the last eight years and what has been achieved, of course, it reminds me of the story of M&C Saatchi itself. It's a story of hard work, determination and dedication. What they have achieved is truly remarkable. They are the embodiment of the founding



(L to R): Maurice, Bhatt and MacLennan - on a new partnership

Saatchi philosophy that nothing is impossible. And an individual acting alone or almost single-handed can make, what seems highly improbable, in fact happen. This is why, to welcome Scarecrow to the federation of like-minded, like-thinking entrepreneurs, that is the M&C Saatchi network, is a most important occasion for the company and for me. I'm sure Scarecrow M&C Saatchi will develop into the jewel in our crown and this is a historic start for a great new partnership."

Moray MacLennan, Worldwide CEO, M&C Saatchi, says, "Our strategy is simple, find top talent in key markets and give it the freedom, responsibility and backing to flourish. Brutal Simplicity of Thought and an

entrepreneurial spirit have been the key to M&C Saatchi outperforming the market. They are what clients both want and need."

He adds, "It was relatively easy to identify India as a key market, it was more challenging to find the right talent. In Scarecrow, we have found this and wish them all the best."

Richard Morewood, CEO, M&C Saatchi, says, "We're delighted to welcome Scarecrow as partners into the M&C Saatchi Asia group. Manish, Raghu, Arunava and the whole team will add fantastic strategic and creative strength in India and across the whole region."

In a joint statement, the three founders (Raghu Bhat, Manish Bhatt

and Arunava Sengupta) of Scarecrow, say, "We are very happy with this partnership. It's no secret that in the past few years, we have had many suitors. But after meeting Moray MacLennan, David Kershaw and Jeremy Sinclair in London, we were clear that M&C Saatchi is the perfect partner for Scarecrow. Why? Because they have entrepreneurship in their blood. The culture of M&C Saatchi, that sprung from the personalities of the brothers themselves – irreverence, low tolerance for jargon, challenging the established order and the history of many larger-than-life campaigns – are qualities we identify with. Also, they have fantastic capabilities in sport, entertainment and mobile – which are personal interest areas. And yes, they are great people. We are confident that Scarecrow and its employees will gain from this move, in terms of training, opportunities and exposure to new areas." ■

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FLUX@THE GLITCH

State of Flux?

Saransh Agarwal elevated to **lead content strategy and business for Flux.** By News Bureau

Glitch, a digital creative agency (an independent brand under GroupM), launched Flux@The Glitch, a specialised new age content division. Flux is a content development and production hub that works in a unique structure built for the modern creation needs of brands around the world.

Saransh Agarwal is being elevated to lead content strategy and business for Flux. He will report to Varun Duggirala, content chief - The Glitch.

Flux@The Glitch will have two distinct verticals to service the content requirements of clients.

Creator Lab will be an unique incubator for content creators, brands and platform partners or in short, Tinder for branded content. Content Studio & Hub will focus on the long term requirements for brands who have an 'always on' approach towards content. This can range from micro content, especially for e-commerce models, to long form content that is driven by data and insights.

Speaking on the launch, Duggirala says, "Over the last eight years, we have always relied on a core brand insight driven strategy to build brands across platforms and consumers. It is this very thought process that has helped us create effective branded content as a core part of a brand's



Varun Duggirala



Tushar Vyas



value chain, and we have used that learning to come up with an effective yet fluid system that works for brands, consumers, creators and platforms. The beauty of a fluid model is that it will always be in Flux because the

a powerful meeting point between the consumer and the brand across diverse

Flux@The Glitch will have two distinct verticals to service the content requirements of clients.

world of content changes every day."

Tushar Vyas, chief strategy officer - GroupM adds, "Flux will be empowering brands by providing

touchpoints - this brings in a unique layer augmenting GroupM's capability in consumer insight, planning and activation. Flux will work closely with

GroupM Agencies to deliver effective and engaging content solution for our clients across GroupM in India and beyond."

Over the last 8+ years The Glitch has been one of the first movers in the Digital Branded Content space and has created successful branded content campaigns across a vast array of clients encompassing FMCG, Entertainment & OTT, auto amongst other categories. ■

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BBC GROUP

A Rechristening

The launch heralds a new chapter for the **BBC's content creation and exploitation activities.** By News Bureau

The newly-created BBC Studios (a commercial subsidiary of the BBC Group) was officially launched recently, heralding a new chapter for the BBC's content creation and exploitation activities. BBC Worldwide has been rebranded as BBC Studios. The formation of BBC Studios was officially announced on April 3, 2018.

The merger of BBC Worldwide and BBC Studios brings the BBC Group into line with the rest of the industry and ensures the creative and commercial success of the organisation. BBC Studios will see content through the full life



cycle of development, commissioning, production and co-production, sales and distribution and will underpin the creation of new BBC-

owned IP.

Tim Davie, chief executive officer - BBC Studios and Mark Linsey, chief creative officer - BBC Studios officially assumed their new roles and unveiled the organisation's new vision, purpose and strategy.

Davie says, "BBC Studios exists to inspire audiences globally, strengthening the BBC financially and creatively, working with the very best British talent. Bringing together the UK's most awarded production business, a world-class content sales business, our unique portfolio of brands, and a network of premium indie partners, BBC Studios has what it takes to create and export quality British programmes in this new age of content."

Linsey adds, "...For me, it's all about BBC Studios' outstanding creativity and the brilliant programmes that we and our indie partners make, so it's even more thrilling that I can announce that Shakespeare & Hathaway, our break-out daytime drama hit, has been recommissioned." ■

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JESSICA WALSH

Creating Visual Language

afaqs! Reporter interviewed **Jessica Walsh, partner, Sagmeister & Walsh.** By Ashwini Gangal

When the Frooti business was up for grabs in 2015, dozens of creative agencies in India, big and small, pitched for it. Nadia Chauhan, joint managing director and chief marketing officer, Parle Agro, gave them all a miss and handed the mandate to New York-based design and creative agency Sagmeister & Walsh, run by Stefan Sagmeister and Jessica Walsh.

Frooti's 2018 summer ad campaign (#TheFrootiLife, with Bollywood actor Alia Bhatt and Tollywood/Telugu actor Allu Arjun) has broken. afaqs! Reporter spoke to Walsh about her experience of working on this brand. **Edited Excerpts.**

What was the creative brief like this time?

The brief was to create a new commercial in the miniature world starring Frooti's ambassador Alia Bhatt. She has the perfect personality for Frooti – bubbly and fun. We wanted the campaign to highlight these traits and evoke humour. We went through many different story ideas before we landed on the concept of the love story, where a miniature suitor character tries to win Alia's heart. We adapted the film for the South market with Allu, making his film about his fans. The goal for both films was to continue to build on the visual language we've created over the years. We wanted to make (something) playful and delightful, that people can enjoy watching...

Now that you've 'lived with' this account for a while, was your comfort with the brand and its nuances much higher this time around?

Yes, there is always a degree of comfort when you work with brands for many years as you (get) to know the brand and everyone involved inside and out. So, there is less of a learning curve and the strategy is already in place. However, I wouldn't say the overall job becomes easier. It's difficult to ideate new ways and to evolve stories and visuals from previous seasons such that the work feels fresh, but continues to build on the brand equity of the visual language already established.

Considering the volume of assets needed these days with social media, it's a challenge to keep coming up with so many new visuals and ideas each season. But it's interesting and fun...



This is the first time Frooti has created region-specific creatives. How did you approach this additional 'geography' layer? What did you do to research and prepare for this requirement?

We had an intensive briefing and research phase to learn about the culture of South India. The challenge for this particular campaign was – thinking of a commercial concept that would be adaptable to both celebrities, while also being unique; we didn't want the stories to feel too generic and wanted to personalise them to the stars.

Rewind a little and tell me about the time you pitched for the Frooti business – a beverage brand from a country you knew little about...

We take the initial strategy phase very seriously. We don't just jump into a project and design without doing plenty of research and thinking first. We flew to India to meet the

team at Parle Agro and to learn more about Indian culture. We went to markets to see where Frooti was being served first hand. We took dozens of photos of the advertising landscape on the streets of Mumbai. We listened very closely to the history of the brand, their goals, ambitions and challenges. We worked with Nadia to help define key brand personality traits, which continue to inspire all the work we do.

After all this research and strategy was complete, we started the ideation (process). Our goal was to create a visual language and campaign that felt very fresh and different from what was being done in India. We noticed that OOH advertising in India was heavy on copy, and we wanted to depart from that and create a graphic world which allows us to tell stories and evoke humour universally, without relying on copy. Since we didn't see any stop-motion style commercials done before and felt that could be

an interesting technique to make the commercial stand out.

When your first few posters for Frooti Fizz were released, people left comments on our story saying it bore a strong resemblance to the Aizone campaign...

The Aizone campaign we created was a single-season campaign in Lebanon using body-painted colourful patterns, themed to different periods of art history such as constructivism or Mondrian. It was not their entire brand identity and was short lived in that region, for only a few months. Therefore, we did not see it as an issue to also use colour and patterns for Frooti Fizz, as it was a different application, region and execution.

The patterns for Frooti Fizz were made as optical illusions that trick the eye when you view them on the computer, as we were doing a large push on social with these images. We spent quite a long time developing these custom illusions for the Frooti Fizz brand identity to bring out the brand attributes of being funky, crazy and fun.

What's it like working with Nadia? Does she brief you directly?

Nadia is an ideal client – she's smart, direct, and knows what she wants. There's no BS. She's willing to launch creative that's unexpected, edgy and different; many CMOs at large companies are too risk-averse when it comes to creating work outside the box of traditional advertising.

She does brief me directly and we communicate via email and collaboration tools like Basecamp quite regularly, and talk on call when necessary. We both work hard, are passionate and exchange ideas constantly; it's a true collaboration.

Lastly, tell me about your experience working with Alia...

Alia's a pro! Typically you need to spend quite a while directing people on set to get the emotion and poses you need for a campaign, but she is able to listen to the brief and quickly deliver a great range of looks... ■

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COVER STORY

What does marketing mean in a tech-led company such as Paytm? The company's marketing bosses explain.
By Sankalp Dikshit



SHANKAR NATH
SR VP, PAYTM



JASKARAN SINGH KAPANY
VP, MARKETING, PAYTM

PHOTOS: SUSHTIL KUMAR

“Cricket is almost a medium for us”

As one reaches Paytm's head office in Noida, it's difficult to not wonder why this tech-led company is not headquartered in the cities known to be fashionably official like Gurugram or the techie-favourite, Bangalore? “Emotional reasons,” we are told. The company which was launched in August 2010 at this very Noida office has not only grown in terms of the number of floors but if the company's spokesperson is to be believed Paytm is now reporting a billion transactions per quarter with a \$20 billion Gross Merchandise Volume (GMV). Reports suggest that One97 Communications, which is the parent company of brand Paytm, has clocked revenue of ₹814 crore in 2016-17.

Paytm, which is fast expanding to different market segments, flagged off its journey with prepaid mobile and direct-to-home recharges. In 2014, the company launched its own ‘wallet’ and by 2016 users could book tickets for movies, events, flights, railways, among other things on a single app. Leveraging the nationwide demonetisation-frenzy, the brand

introduced its ‘QR-code’ in the market, through which Paytm was able to bring a large chunk of the population to the world of online transactions. Last year, the brand added two new verticals to its business - ‘Paytm Mall’, an e-commerce shopping platform and ‘Paytm Payments Bank’, which permits a deposit of up to ₹1 lakh.

The mobile-first financial services company which operates in India and Canada, has been buzzing and making its presence felt for various reasons. Sample this: the brand began trending when founder Vijay Shekhar Sharma lashed out at upcoming rival WhatsApp in the payments market for engaging in alleged unfair trade practices. This was peppered with Paytm's winning streak at creative awards, most notably at the recently concluded Adfest (in Thailand) along with the Effie awards, which recognise effective marketing strategies. Lacing it all up was the news of the mall business receiving a fat investment of \$445 million from Alibaba and Softbank. Paytm boasts over 300 million registered users at the moment.

As Paytm gears to foray into the mutual funds category, we caught up with Shankar

Nath, senior vice president, Paytm and Jaskaran Singh Kapany, vice president, marketing, Paytm. Nath who is a graduate of Delhi's St. Stephen's College and Indian Institute of Management, Ahmedabad joined Paytm in 2013.

Previously, he was working with ICICI Lombard in the role of head, marketing and direct. In a 22-year career, Nath has been associated with companies like Aviva Life Insurance, CitiFinancial, GSK and had founded an online insurance aggregator www.PolicyTiger.com in 2010.

Kapany has a five-year agency-experience at JWT where he worked as senior account director after completing his graduation from Xavier Institute of Communications, Mumbai in 2003. Prior

to Paytm, Kapany too worked at ICICI but in a different vertical: Prudential Life Insurance for over six years.

In an interview with the company's marketing bosses we tried to get a sense of what marketing means in a tech-led company like Paytm where consumer loyalty swings with cash-back schemes and where instead of ad campaigns, the app's user interface decides recall value. Edited Excerpts:

The mobile-first financial services brand which operates in India and Canada, has been buzzing and making its presence felt.

Two years ago, Vijay Shekhar Sharma said that the moment of truth is when a person, mobile in hand, has to choose between the cash-on-delivery, plastic money and mobile wallet options. “Everything that leads up to this moment,” he insisted, “is marketing.” Do you agree with

this? What do you come to work thinking your role is - in a tech-led company like PayTM?

Shankar: There is a lot of wisdom in what Vijay said. Ultimately, the app has to be relevant for the user. When we say relevant there are two things here. First, if I am using the app for a particular use case, chances are that I'll uninstall the app after the one-time use. But if I have six-seven use cases, then I will retain it. It is only when you become part of the user's daily life that you stay relevant.

However, this is the last stage. The stage even before this involves creating awareness in order to be in the consideration set of a potential user. We have been doing a lot of work around that in terms of online, offline and digital marketing for our earliest category 'recharge' which is also our most common use case.

All these put together essentially gets the user to us at the first place; it's then the job of the app to keep the user. In this app ecosystem we are not fighting the battle with one player in a single category but a different set of companies in each category.

Jaskaran: I think the pinnacle any brand marketer would look to strive for is to connect with the users at a personal level and create an emotional salience behind what you are doing. And in the last three-four years we have done it decently well.

While the user gets to swipe from one use case to the other, how do you divide your time and effort across the wallet, payments bank and e-commerce platform?

Shankar: While these are different businesses, one feeds off the other. For us the Paytm mother brand becomes most important; a host of initiatives and investments go towards making the mother brand stronger.

Jaskaran: Results are real time so if we observe that something within a category is working in terms of app downloads, we put a slightly disproportional amount of marketing spends in that category and see where it takes us. You get to know within 48 hours if the educated punt that you have taken is working or not.

Shankar: That's a metric which is used very often since it makes things clearer. The amount of money is finite and you need to decide what gives you the best returns. The other metric we look at is the average life-time value. The life-time value has a direct correlation on what or how much I can spend when it comes to advertising.

Jaskaran: Seasonality plays a part as well. For e-com, summer is the season to build the category of



“At the end of the day, the output of a campaign will only be as good as the input.”

Shankar Nath

large appliances - air conditioners in particular. We try to ride that wave through our marketing efforts to boost our mall business. But then recharge or bill payments may take a backseat from a marketing point of view. Overall, it's a complex interplay of various categories demanding their fair share of attention, seasonality and also what is happening real time on the app eco-system.

There is no wrong or right way to acquire a customer. At the end of the day, the doors may be many but all of them lead you to the same house. Once the guy has entered the house, there are many things that you can serve and he can take his pick.

How important is mass media messaging for you?

Shankar: At one level Paytm is a digital brand - it's on an app and all transactions happen digitally. But we realised early on that to have

some degree of credibility or stature in India, one cannot escape mass media. At the same time, it's difficult for an online brand to make the transition from digital to mainstream advertising. Mostly because it is counterintuitive. You think: 'all my customers are online, so why should I invest in TV?' In our marketing journey we made this transition quite early. It is very expensive but that's the way it is and it has helped us a lot!

Paytm has been a consistent performer at creative awards. What do these awards mean to you?

Jaskaran: The input criterion is not to put in the effort, hard work and strategy to get an award - awards are a by-product.

To what extent are you personally involved with the brand's creative product on the advertising front? Do you brainstorm with the folks at McCann regularly? Do you necessarily finetune the creative brief and have the last word?

Jaskaran: Do we issue typical creative briefs? No! It is more of a healthy brainstorming discussion over tea. All strategies look sexy on paper but the final manifestation of it is in a creative product which requires our involvement through

constructive discussion with the agency.

Shankar: Many times, the McCann team is not waiting for a brief. They observe what is happening in the market and tell us what should be done. Also, we have realised that the McCann team has more or less remained the same which adds a lot of value. The ultimate delight for a marketer is when your brand name becomes a verb. And today, 'Paytm karo' is that. It's something which McCann came up with.

Jaskaran, to what extent does your JWT experience help?

Jaskaran: I spent five years doing planning, account management and a bit of creative as well. You can speak to the agency folks in a language that they understand because you've been there. If you speak to the stakeholders in the way they would look to interpret a strategic brief, you tend to get it first time right more often than not. This helps the creative team to come up with much quicker and compelling pieces of communication which can go to market faster and impress upon consumers quickly.

Speaking about WhatsApp's entry in the payment space, PayTM is quite visibly displeased. So, what is PayTM doing to remain the market leader? After all, one cannot undermine competition since, unlike current rivals like Hike or PhonePe, WhatsApp comes with an existing user base of over 200 million...

Shankar: We are doubling down on all our investments in making PayTM a much-loved brand. There are many initiatives that are underway on the marketing front which reinforce what we have done earlier. One of them is our important association with cricket - we are the title sponsor for BCCI Indian cricket and Paytm has now signed up with IPL for the next five years.

When you advertise on other genres there is a chance that the user has moved away from your advertising when it played because he/she is either watching deferred content or he/she is seeing it the next day on the app. Sports, perhaps, is the only category which enjoys real time viewing; though it's very expensive. But it gives us good returns.

KYC has become a pain/grumble point for a large portion of your user base. What role can advertising play to convey or educate these confused/angry users so that they don't leave you?

Shankar: Everyone else is advertising about KYC, so we don't

need to! Category creation of sorts has already been done. We just have to make it easy for the person transacting on Paytm to complete the KYC process.

A major thing which has helped us here is that when the app becomes an integral part of a user's life owing to the different use cases, the probability of you taking two minutes off to get your KYC done is much higher. That won't be a case if the app was used for a limited number of things. We were inundated with KYC requests on the first two days but now it is business as usual.

In a product segment driven by discounts and cash-backs, is there any scope to nurture consumer loyalty? Also, what then is the role of marketing?

Jaskaran: Marketing and advertising can help address 50-60 per cent of it but you need a compelling product proposition. There is no one real app, other than Paytm, that can do as many things as we do. Loyalty stems from there.

Shankar: Cash-backs will only help at the customer acquisition stage. This is why we are fanatical about the user interface. The golden rule we follow is to have fewer number of taps or clicks on the mobile screen before a user completes the transaction. One additional tap or click means a 10 per cent drop off. It's as bad as that.

In what way has your user profile changed over the past 12 months?

Shankar: The user base has become broader. Two years ago we were majorly concentrated in the top seven-eight metros, now there is a long tail. There has been a data revolution in this country and we are seeing that in our transactions.

Another important observation is that one cannot expand by relying on English alone. Vernacular has started to play a big role, both in the app as well as in our communication. Between Jaskaran and me, that's our next big challenge. You cannot simply work with varied translations of work originally written in the English language. You need a local flavour.

Jaskaran: Not only has the demand increased from Tier II/III cities the average ticket size has also significantly gone up every month.

Shankar: We add about 10 million consumers a month. Our next 200 million users will not only come from Tier II and III but also from Tier I cities.

How does Paytm's media pie look like particularly from the fund allocation point of view...



Jaskaran: At a macro level, 35-40 per cent of our spends would be reserved for TV and print each. Print has gained significantly over the last year and a half. Then would be digital followed by OOH for the non-metro cities.

Shankar: Our association with cricket is a ₹50 crore property per year which gets amplified through TV though that's not a cost I can put on TV; it's an on-ground association. Interestingly, cricket is now almost a medium for us and we look at it independent of the media vehicle.

Small street vendors use Paytm to get payments from their patrons and the amounts are small. Do you have any kind of out-reach programme to connect with this pool of users? What do you make of this slice of your user base and how do you see this panning out in the days ahead?

Shankar: There are three legs to it; one is the user who needs to scan, the second is the shopkeeper who needs to understand the Paytm mechanism and then is the distribution reach which is crucial. Marketing can only be as good till the time there is a strong on-ground distribution. You may have as much consumer pull created by marketing but if

“At the end of the day, the doors may be many but all of them lead you to the same house.”
Jaskaran Singh Kapany

distribution is not strong enough, the product is not in the market and you are finished. Distribution becomes even more critical in small cities.

Jaskaran: Since people have a deep affinity for their mother tongue, print works fantastically well since you can geographically isolate a state or a city. Radio works well too. Apart from this, we do tactical activation-led campaigns, say, for 15 days where we pick a popular local market and educate the customer.

Paytm has partnered with several brands across segments and categories for co-promotion campaigns; how is the brand benefiting?

Shankar: You cannot be present on TV through the course of the year. Hence, over the last two-three years we have had at least 100-150

co-promotions with consumer brands which have amplified our brand. Every brand, runs an annual promotion scheme. For instance: buy Surf Excel, get a bucket free! We associated with these brands and convinced them to give Paytm cash as gratification instead of buckets.

The partner brands agreed since Paytm cash is relevant to 90 per cent of the partner brand's audience against a bucket which may be relevant to, say, 30 per cent of the population. In terms of finances, if the partner brand was earlier spending 50 per cent of the campaign's budget on advertising and the rest on gratification, we then take up 25 per cent of gratification cost and request the partner to put 25 per cent of the saved gratification money on advertising. This way advertising gets 75 per cent share of the campaign's budget. When the offer gets advertised, Paytm also gets advertised.

Could you share the actual marketing and advertising budget?

Shankar: I would say about two per cent of our GMV at the most.

If there was one thing you could change about Indian advertising what would it be - and why?

Jaskaran: Ad agencies need to get out of their shells and not work as domain specialists. Marketers have to deal with the much-abused word Millennial, who do not care two hoots about who you really are. Marketers are looking at a single shop or point of contact that can address strategic, creative and media needs. So, agencies need to work as a cohesive unit.

Shankar: A thing which worries me is that advertising is losing relevance in attracting young talent. Primarily because entry level pay is not good. Twenty five years ago, advertising jobs would pay as much as any marketing job would but not today. I think it's the function of the fact that advertising margins in India continue to be squeezed down which is having an impact on how much you spend to get good talent.

Earlier, advertising commissions used to be close to 15 per cent, which was too high. Today, the industry has moved away from that model making the margins very thin. Advertising is not a time and material study. The stakes are high and as a brand if I am spending ₹30 crore on a campaign, saving ₹5 lakh on an ad agency doesn't matter to me. At the end of the day, the output of any campaign will only be as good as the input. ■

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ABBY AWARDS: MEDIA & PUBLISHERS

And the Winner is...

In the Media Abby category, Lodestar UM won 4 Golds while in the Publishers Abby category, Jagran Prakashan and The Times of India won 2 Golds each. By Suraj Ramnath

Goafest kicked off with the Media & Publishers Awards. Lodestar UM went on to win four Gold Abbies. The agency won two Golds for Samsung’s ‘Samsung NDTV camera phone partnership’ campaign under Best use of TV and Best use of Branded Content – Any Brand – created Content like dedicated Film/TV shows categories.

The agency won two more Golds for The Times of India’s ‘#NoConditionsApply : Shindoor Khela’ campaign under Best use of Events both Large & Small Events and Cause Marketing categories.

Dentsu Webchutney won a Gold award for Cafe TC’s ‘Missed Caller’ campaign under Best use of Digital Media – Best use of Mobile Media category and Mindshare – Bangladesh won a Gold for Grameenphone’s ‘Grameenphone Birthday Campaign’.

This year 57 media agencies participated in the Abbys and the total number of entries received were 660 which were judged by 12 jury members.

In all, 38 Media Abby Awards were awarded this year. Of these, 6 are Gold, 18 are Silver, and 14 are Bronze.

In the Publishers Abby, Jagran Prakashan and The Times of India won 2 Golds each. ABP, DB Corp and Vijay Karnataka won a Gold each.

For Jagran Prakashan, the first of its Gold came for Dainik Jagran’s campaign ‘Creating the Newspaper of Day After Tomorrow’ under Best marketing of a printed newspaper / edition category. The second Gold was for Dainik Jagran’s campaign ‘Amazon at your Doorstep’ under Best client-brand activation or display advertising innovation by a publisher category.

For The Times of India, its first Gold came for its ‘NoConditionsApply: Shindoor Khela’ campaign under Best promotion of a CSR / Cause related Marketing initiative in traditional or online space category. The second Gold was for ‘Times Power Point’ campaign under Best client-



Team members of Lodestar UM celebrate post winning Media Agency of the Year award



Jagran Prakashan winning the Publisher of the Year award



Team members of Times of India celebrate after winning a Gold award

brand activation or display advertising innovation by a publisher category.

ABP won a Gold for ‘Germasur’ campaign under Best use of Native or Branded Content for client brand-marketing by a publisher category. Dainik Bhaskar won a Gold for ‘When a newspaper became a search engine for its young readers’ campaign under Best launch marketing of a new title of newspaper / magazine / digital publication campaign. Vijay Karnataka won a Gold for ‘Children’s Day - Letter to Prime Minister’ campaign under Best marketing of a printed newspaper / edition category.

In total, seven publishers were awarded this year. In this category seven Gold awards were given, four Silver, and four Bronze. ■

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ABBY AWARDS

Early Man Film Shines

The production house also went on to win **Video Craft Specialist of the Year award**. By Suraj Ramnath

On Day Two of Goafest 2018, Early Man Film went on to win Video Craft Specialist of the Year award with five Gold metals. The first three Gold awards came for Reforest India's 'The Story of Kaveri' campaign under three different sub-categories (Direction), (Editing) and (Cinematography). The other two Gold awards came for MTV's 'Beats' campaign under (Direction) and (Casting) sub-categories.

The Social Street went on to win Still Craft Specialist of the Year award. The agency went on to win a total of four Gold awards. The first two Gold awards came for Alzheimer's and Related Disorders Society of India's 'Forgotten Pieces - Study, Kitchen, Washroom' campaign under Still Craft category. The agency won a Gold award for the same campaign under Design category. The agency went on to win its last Gold award in the Public Relations category for Mohan Foundation's 'Life Before Ashes'.

Sony Pictures Networks India went on to win Broadcaster of the Year award. Zee Entertainment Enterprises (Zee Cinema & Zee Tamil) went on to win a Gold award under Broadcaster category for Zee Cinema's 'Zee Cinema Premiere - Danga!'. In the Design Category, Open Strategy & Design went on to win Design Specialist of the Year award. The agency won a Gold for GVK Botanical Gardens' 'Growing Gardens' campaign. Out of the Box won a Gold for Mother's Pride / Marvel Group's 'Beeskoots' campaign.

In the Direct category, pi Communications went on to win Direct Specialist of the Year award. The agency won a Gold award for Aditya Birla Capital - Mutual Funds' 'Union Budget 2018 Decoded' campaign. Star India won a Gold for Hotstar's 'Sarabhai vs Sarabhai - Take 2 Naming' campaign. Madison BMB won a Gold for Jiyo Parsi's 'Family Home' campaign.

Value 360 Communications went on to win Public Relations Specialist of the Year award. In the Public Relations category, Value 360 Communications, Adfactors PR, Godrej Group and Medulla WYP

Group won two Golds each. MSL India, FCB India Group, Dentsu Webchutney and Grey Group India won a Gold each.

Value 360 Communications won its Gold awards for Paytm's 'Paytm Payment Bank - Dawn of a new era of Digital Banking' and UrbanClap's 'Campaign: A government awakening on GST'. Adfactors PR won its Gold awards for Vodafone's 'A Green Goodbye' and Raipur Kachra Mahotsav's 'Kachra bhi achcha hai'. Godrej Group won its Gold awards for L'Affaire by Godrej's L'Affaire - The future of



Social Street receives Still Craft Specialist Award



Early Man Film receives the Grand Prix award

lifestyle and Godrej Professional's 'Launch of Godrej Professional'. Medulla WYP Group won two Gold awards for Indian Association of Palliative Care's (IAPC) 'Last Laugh' campaign.

MSL India won a Gold for Saifee Burhani Upliftment Trust's (SBUT) 'Nayi Umeed - #ChangeIsNear'. FCB India Group won a Gold for Hero MotoCorp's '#AskWhy'. Dentsu Webchutney won a Gold for Wildcraft India's 'Wildcraft Wildings' and Grey Worldwide won a Gold for Indian Air Force's 'I'm Girl'.

DAY 3

On April 7, the last lot of Creative Abby Awards was announced. But first, a quick look at the overall Creative Abby Metal Score.

In all, 245 metals were given away this year. These include 43 Gold awards, 83 Silver awards and 118 Bronze awards.

Categories in which maximum Golds were given are: Public Relations (13), Digital & Mobile (5) and Video Craft (5) and Promotion / Activation (4). 3 Gold Abbies were given away in Branded Content & Entertainment and Design categories followed by Special Abby and Out of Home & Ambient Media categories with 2 Golds each. Integrated, Audio Visual Long Form, Broadcaster and National Geographic Green Award categories were given away one Gold award each.

In the Creative Abby Tally List, the top three organisations of 2018 are: The Social Street (8 Golds), Medulla WYP Network (7 Golds) and Early Man Film (1 Grand Prix) and (5 Golds).

Dentsu Webchutney won 3 Gold awards. FCBIndia Group, Adfactors PR, Godrej Group and Value 360 Communications won 2 Golds each. Cheil India, Kinetic Advertising, Famous Innovations, Zee Cinema

- Zee Entertainment Enterprises, Madison BMB, Star India, pi Communications, Grey Worldwide, MSL India, Open Strategy & Design and Out of the Box won a Gold each.

From a number-of-metals standpoint, in the Creative Abby Tally List, the top three organisations of 2018 are: The Social Street (34), Dentsu Webchutney (23) and Early Man Film (17).

The Social Street's 34 metals include 8 Gold, 12 Silver and 14 Bronze Awards.

Dentsu Webchutney's 19 metals include 4 Gold, 9 Silver and 10 Bronze.

Early Man Film's 17 metals include 1 Grand Prix, 5 Gold, 4 Silver and 7 Bronze.

Now, a look at the agencies that won Gold awards on April 7, the third and last day of Goafest 2018.

On Day Three, 19 Gold awards, 40 Silver Awards and 69 Bronze awards were given away.

Day Three Gold Winners include the following organisations: The Social Street, Medulla WYP Communications, FCBIndia Group, Hungama Digital Services, Dentsu Webchutney, Cheil India, Kinetic Advertising India, Star India, Cellar Door Productions and Famous Innovations.

Early Man Film won the Grand Prix award for Reforest India's 'The Story of Kaveri' campaign.

A quick look at the categories and sub-categories these companies won their Gold awards in, and the brands and campaigns they won them for.

See next page...

Midas Touch - the Gold Medal Winners

AGENCY/ ORGANIZATION	CATEGORY	SUB-CATEGORY	BRAND	CAMPAIGN
Medulla WYP Network	Branded Content & Entertainment	Best non-fiction program, series or film where a client has successfully created a reality, documentary or entertainment show around a product(s) or brand(s) including TV, mini-series, web series, cinema, DVD releases and online/digital.	Indian Association of Palliative Care (IAPC)	LAST LAUGH
Medulla WYP Network	Branded Content & Entertainment	Best use or integration of experiential events, Creative positioning of a brand using events, festivals, flash mobs, installations, etc.	Indian Association of Palliative Care (IAPC)	LAST LAUGH
FCB India Group	Branded Content & Entertainment	Best use or integration of experiential events, Creative positioning of a brand using events, festivals, flash mobs, installations, etc.	The Times of India	No Conditions Apply - Sindoor Khela
Hungama Digital Services	Digital & Mobile	Brand Microsite	H&R Johnson India	The Red Ramp Project
Dentsu Webchutney	Digital & Mobile	Social Media (Co-Creation / Crowd sourcing / Response etc.)	ITC Engage	Pocketful 'O' Stories
The Social Street	Digital & Mobile	Social Media (Tools/Applications)	Rustik Travel	Untag
Cheil India	Digital & Mobile	Technology (Utility/Tool)	Good Vibes	The Good Vibes Project
Kinetic Advertising	Digital & Mobile	Technology (Others)	Google India	Google Maps : Look Before you leave : Real time traffic update on a traditional billboard
STAR India	Special Abby	Gender Sensitive	Star Plus	Gurdeep Singh & Daughters
Cellar Door Productions	Special Abby	Gender Sensitive	PeeBuddy	Ladies, Urine control to You're in Control! Now, Simply Stand and Pee.
The Social Street	National Geographic Green Award	National Geographic Green Award	Prasadam Industries	The Snake Guard
The Social Street	Out of Home and Ambient Media	Corporate, Media, Entertainment & Others	Upendra Namburi	A Secret Book Launch
The Social Street	Out of Home and Ambient Media	Public Service	Mohan Foundation	Life Before Ashes - Heart, Eye and Liver
Dentsu Webchutney	Promotion/Activation	Services	The Colour of Grey Cells	Re-search - Beyond the Blue Whale
The Social Street	Promotion/ Activation	Corporate, Media, Entertainment & Others	Upendra Namburi	A Secret Book Launch
Famous Innovations	Promotion/ Activation	Corporate, Media, Entertainment & Others	Livpure	Packaged River Water
Medulla WYP Network	Promotion/ Activation	Public Service	IAPC	Last Laugh
Medulla WYP Network	Integrated	Public Service	IAPC	Last Laugh
Medulla WYP Network	Audio Visual Long Form	Public Service	IAPC	Last Laugh

BABA RAMDEV

Talking Tough

The Yoga Guru spoke at the Goafest 2018. **A low-down of the session.** By Anirban Roy Choudhury

One of the most anticipated and talked about sessions of Day One at this year's Goafest was Baba Ramdev's. Ironically, the yoga guru-turned-businessman, who has no qualms critiquing the Indian advertising fraternity as it stands today, was the most high profile speaker at an annual event organised by - and in celebration of - this very fraternity. The auditorium was packed, and the audience applauded and whistled as Baba Ramdev bashed MNCs and the way they operate and advertise.

He began his session by reciting the Gayatri Mantra. He then spoke about brand building and likened today's marketing ecosystem to the way things were during the Vedic era. Admitting that he lacks academic knowledge in the area of brand building, Ramdev stated that his raw marketing mantra has been - "convert skills to wealth".

Ramdev then went on to talk about the dos-and-don'ts of branding. In his book, ego, ignorance, reaction and inaction are all vices; yes, he said this in the context of brand building. He also spoke about the importance of restricting the incidence of human error while building brands.

Cost-cutting, he said, is a devastating practice. "People cut costs



Ramdev: ready to take on the world

to generate more profit and in the process compromise with quality... this is something Patanjali would never do," he said.

On the subject of advertising, Ramdev opined that advertising is a tool used by brands to create an imaginary world and communicate fiction that has nothing to do with the product. "Even while making a soap ad, they get a glamorous girl, create a 'dreamland' and show fictional content... *arrey bhai, ek baar yeh bhi bata de ye bana kisse hai* (tell people what the soap is made of!)" he said, adding about his company Patanjali, "We did not do any such drama."

"While advertising toothpastes," he said, clearly alluding to Unilever's

Closeup, "brands show people how the toothpaste can help bring a boy and a girl close to each other - is that what toothpaste is for, anyway? - instead of focusing on how the toothpaste will help them do what it's meant to!"

Taking a jibe at Colgate, Ramdev added, "There's this perception in India that one particular brand has become synonymous with the entire toothpaste category... let me tell you that in some parts of the country we have captivated 25-50 per cent of their market share, and they are still asking, '*Kya aapke toothpaste me namak hai?*'"

He then spoke about the cosmetics category, vowing to take Aloe Vera Gel from a ₹500 crore business to a

₹5,000 crore business. "To create a ₹500 crore brand in India you need to spend about ₹100 crore in the initial stages... but we did not even spend ₹10 crore on advertising," he said, going on to reveal that in the last financial year, Patanjali sold honey worth ₹250 crore, promising to double this number in a year. "We spent about four per cent of that on advertising," he added.

While on the subject of numbers, the Yogi said, "Despite various obstacles, we did better this year as compared to last year. Patanjali is already India's most trusted brand and will soon be No.1 in terms of turnover too..." The company is bullish on building its dairy-based portfolio in the days ahead.

He ended his session with a bang. *Babaji, jeans kab pehnaoge?* people have been asking me... so here is the answer - in the current fiscal we will launch kids-wear, fashion-wear, ethnic-wear, athlete-wear, and other accessories under the Patanjali umbrella. For our apparel business, the target is to make it a ₹20,000-25,000 crore brand in the next three to five years and challenge the MNCs... *unke hum dhool chatayenge* (we'll beat them hollow)... he said, to the delight of the audience. ■

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Getting Candid

Ashish Bhasin quizzes Baba Ramdev. By Anirban Roy Choudhury

In the last part of Baba Ramdev's session at Goafest 2018, Dentsu Aegis Network supremo Ashish Bhasin asked Patanjali's Ramdev some questions on stage.

Bhasin: Yoga, agriculture, health - we understand you know a lot about all three. But where did you acquire your knowledge of marketing from?

Ramdev: I believe if you can connect with the minds of the masses, then you can do anything. At a time, I make 10 lakh people do yoga and they do it exactly the way I want them to do it... with full dedication. Even if there is a cyclone they will not stop... they will continue. So, while other players in the market made efforts to own the throne, I worked hard to win hearts. Now they all realise that to get to the throne and own it, one must win hearts first.

Bhasin: You've consistently done the opposite of what was considered conventional advertising wisdom. Why? What motivates you to do so?



Bhasin checks whether Ramdev's hair is real

Ramdev: Many people gave me many suggestions... a few of them might even be sitting here in the audience. People told me, 'You are a socio-political figure... separate yourself from the brand'. I didn't agree. Then they said I must get a celebrity to endorse the brand. Again, we did not agree. Then agencies pitched ideas to create advertisements that would cost us about ₹5 crore each. If I included a celebrity, then the ads would

cost us about ₹10-25 crore each! We rejected all those ideas. Now, I am up on stage delivering these punch-lines. Today, in ₹10,000-15,000 we get an ad done. At present, we have about 40 ads running across different media channels. Effectively, we're 'saving' ₹400 crore there itself. Spending money is not important; what is important is building an emotional connect with people. And about expanding brands let me tell you that in next three years Patanjali will be the No.1 brand in the biscuit category too. That's bad news for Britannia.

Bhasin: What is that one thing that international companies were doing wrong... that you did right?

Ramdev: In the cosmetics category, about 99 per cent of the products were chemical-based. They always mocked natural, Ayurvedic resources. They released ads saying '*Yeh haldi, namak lagane waale*', '*Yeh koyla se daant saaf karne waale desi jungli log*', etc. It was really wrong of them to do so.

And all these cosmetics brands highlighted fairness to the point of racial discrimination. All our Gods are dark. Why should being dark be a matter of shame? Another thing they did wrong was - they concentrated too much on making profits; quality was always secondary. ■

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PRASOON JOSHI

"I used to watch David Ogilvy's tapes for hours"

Joshi was felicitated at Goafest 2018. [A look at what he said on stage.](#) By Anirban Roy Choudhury

Rockstar... Rockstar... Rockstar... this is how a hall filled with close to 500 advertising and creative minds cheered Chairman of McCann Asia Pacific, and CEO and chief creative officer of McCann India, Prasoon Joshi when he was on his way down from the stage after being felicitated by the Goafest organisers for his special contribution to the field of advertising. Whenever Joshi speaks on stage he leaves the listeners mesmerised with his outstanding oratory skills and great command over language. But on April 7, 2018, he went on stage to address an issue that he believes is creeping into the industry... the issue of insecurity. But he went on to say that he is not worried about the existence of this (advertising) industry and that the creative minds sitting in the room need not worry either.

He stated that yes, data is a great tool, but that it cannot touch raw emotions. With an example he said, "Data can get me all of the Urdu poetry lovers who are heartbroken in one room, *par Ghalib Ka Andaaz-e-bayan kaha se laaoge bhai? Uske liye yeh industry me aana hi padega.*"

He added that creative is not about "permutations and combinations" but about venturing into human emotions which have never been experienced before; something that has no track record. "You do not know how a human is going to feel when an artist is going to strike a special chord because that chord is still untouched. Research cannot tell you about a chord that has never been touched before; that chord is where creativity is and that is never going to die," he added.

Before wrapping up his speech he had a word of caution for the people in the hall, "I am not worried about existence, what I am worried about is that individual interests should not take precedence over the collective intelligence."

afaqs! Reporter spoke to Joshi on the sidelines about what he said and why he thought it was important to address the insecurity and warn the congregation about individual interests taking precedence over the collective intelligence. He replied, "The existence is questioned every now and then in forums across the world. I feel that the answer is actually in the collective intelligence. In survival mode, we become very inward-looking and start thinking about the survival of our own and become selfish. Doing that, individuals will survive, but the industry will get fragmented and weak and we will get used. We will not be able to get the correct pricing and the industry will suffer because of it."

He added, "People fear that AI 1 and AI 2 will speak to each other and the human will not



Prasoon Joshi receives a special recognition award from Ajay Kakar.

understand anything, but this is not something that can happen because I (creative minds) won't let this happen and this is something we all need to understand. I will befriend data, I will use data and I have no reason to fear data."

Joshi is of the opinion that it is a phase of transition and a very challenging phase for advertising, "We are finding solutions every day and it is exciting. On one side we hear ads are struggling on YouTube and on the other hand, there is a Lego movie coming out now. You can call it an ad or you call it a movie, but it's a solution at the end of the day."

He also believes that advertising needs to attract more talent as a creative mind today has multiple options which he or she did not have 15 years ago. "When I came into the advertising industry there were very few options. Today, if you want to become a filmmaker you can jump the long queue and pick up a camera, shoot some footage and put it online. So advertising needs to attract talent in a much better way," he added.

Joshi feels that the industry is not doing enough to nurture talent; instead, the investment of time in nurturing has declined in the industry. On this subject, he concluded with one final thought, "During my time at Ogilvy, I remember I had a rigorous six-month training programme. I had to watch David Ogilvy's tapes for 3, 4, 5 hours a day and had to write on magic lanterns... these days I don't think we are paying so much attention to nurturing." ■

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EARLY MAN FILM CO

The Star

afaqs! Reporter met

Ayappa, **the co-founder.**

By Anirban Roy Choudhury

On Day Two, at the award ceremony, one organisation caught everyone's attention and that was Early Man Film Co. Despite being paged repeatedly, no representative was on hand to collect the medals. On Day 3, the organisers made an announcement at the press conference that the founders of Early Man would be present. The ad film production company bagged 17 metals - 5 Gold, 4 Silver and 7 Bronze and the one and only Grand Prix of the 2018 Abbys.

Early Man Film was started four years ago when Ayappa resigned from Viacom18's youth and music channel, MTV and partnered with Anand Menon, who ran a production house called Foot Candles. "I joined him, we decided to change the name to Early Man Film," says Ayappa, who has also worked as copywriter with Orchard in Bangalore.

Ayappa and Anand believe that their needs



Ayappa: sweet victory

and desires are similar to that of early man, hence the name. A commerce graduate from Madras Christian College, Ayappa joined advertising to do something creative and was soon exposed to the craft of filmmaking. "It was an accidental entry," he laughs.

Based out of Mumbai, Early Man Film has 25 employees and is a bootstrapped organisation that is profitable. 'Great Khali Breaking Walls', that famous Ambuja Cement ad film was made by Early Man Film and received a lot of recognition, but nothing compared to their recent film on deforestation - Let The Kaveri Flow. "We had a lot of freedom; the client came to us directly and asked us to make a film without interference," says Ayappa. The client-production house direct relationship is something Ayappa cherishes. He is happy with the recognition Early Man Film received at the Abbys, "Video craft, as a category, is very competitive because all the production houses entered, unlike the advertising categories where 80 per cent of the agencies did not enter. So the win is sweet," he says. ■

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

VIDEOS



FEVICOL EZEE SPRAY
Pidilite's Fevicol has released a TVC for its Ezee Spray variant. While the product has been present in the market for five years, the brand has released its first TVC only now.
Creative Agency: Ogilvy & Mather, India



COCA-COLA
Coca-Cola has pushed its global marketing campaign - 'Share a Coke' - to Indian shores. The brand has released an ad film featuring Bollywood actor Tahir Raj Bhasin.
Creative Agency: Ogilvy & Mather



GODREJ NO 1
In the recently-launched Godrej No 1 TVC, titled De No.1 Nikhar, a husband is mesmerised by his wife's beauty. The ad ends with the husband uncovering her secret.
Creative Agency: Creativeland Asia



HIMALAYA
Himalaya has released a new TVC for its face wash that captures the bond between sisters, and how an elder sister cares for the younger one when the latter gets her first pimple.
Creative Agency: Soho Square



VODAFONE
The ZooZos have returned to Vodafone India after a gap of one year. This time they've upgraded themselves with new "skills" and appear in Ninja avatars.
Creative Agency: Ogilvy India



AMAZON
Amazon has launched an extensive 360-degree campaign called '#JustAsk' to create awareness about Alexa as voice-based technology that is set to transform the future.
Creative Agency: Ogilvy India



FEVICOL MARINE
Pidilite is back with a new TVC for the brand named Fevicol Marine Market after nearly six years. The ad has been produced by Corcoise Films and directed by Praseon Pandey.
Creative Agency: Ogilvy India



ENVY
Featuring actor Rahul Khanna, the newly launched TVC by perfume brand Envy focuses on the USP of the deodorant which is a blend of rich French Perfumes.
Creative Agency: Shop Advertising



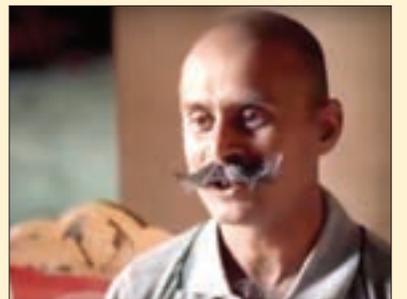
FROOTI
Frooti has released its 2018 summer ad campaign, #TheFrootiLife, with Bollywood actor Alia Bhatt and Tollywood/Telugu actor Allu Arjun.
Creative Agency: Sagmeister & Walsh



VIVO
Chinese smartphone brand Vivo has released its first batch of ads with its new ambassador Aamir Khan. The brand has released three new TVCs for their newly-launched Vivo V9 smartphone.



TROPICANA
Tropicana, the juice brand, has launched a new campaign 'My Health My Way', celebrating the evolving relationship of millennials with their health.
Creative Agency: J. Walter Thomson



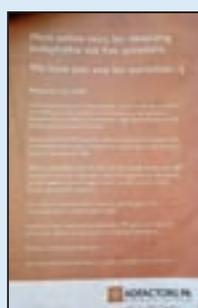
BAJAJ V
Bajaj V released 'Postcards of Pride' film under the Invincible Indians series that captures the story of Jitendra Singh Gurjar, a Surat-based security guard, who has been writing to martyrs' families.
Creative Agency: Leo Burnett

PRINT

B NATURAL
ITC's B Natural has come up with a new print ad '#SAYNOTOCONCENTRATE' on the eve of World Health Day (April 7). The brand is also asking their rival brands such as Tropicana and Real to join them in abandoning concentrates from their juices and making juices only from fruits.



ADFACTORS
Adfactors PR, a PR consultancy with market leading practices in corporate, financial and crisis communications present in Mumbai, Delhi, and pan-India has come up with a quirky print ad flaunting its 'indie' status.



RIN
With an aim to raise awareness about the water-woes faced by millions of Indians, Rin — the detergent brand from the house of Hindustan Unilever has released a print ad on the occasion of World Water Day that is observed on March 22.



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JOB SWITCH.in



Post: Business Head - Media
Company: IdeateLabs
Profile: Devising overall business plan and corporate media strategy for new and existing clients; researching/piloting new digital channels to continually position clients as a leader in the online/digital marketing arena.
Exp: 8 to 10 years
Location: Mumbai
Email: careers@ideate.email

Post: Copywriter Junior and Mid Level
Company: Promodome Communications Pvt Ltd
Profile: The candidate must have the ability to think and ideate in a 360-degree manner. S/he should have worked on leading brands across sectors in advertising agencies of repute. If you have 2-2.5 years of experience, apply for Junior-level position, and if you have 3-4 years of experience then apply for Mid level. Do share your portfolio of published works with your application.
Exp: 2 to 4 years
Location: New Delhi
Email: hr@promodomegroup.com

Post: DTP/Studio Computer Operator
Company: Quotient Communications Pvt Ltd
Profile: Layout, adaptation, final art work, image work and other computer and graphics related work. Good operating speed and accuracy of work. Experience in online work (HTML, flash, etc.) will be an added advantage.
Exp: 0 to 3 years
Location: Mumbai
Email: team@quotientcomm.com

Post: Copywriter
Company: Hats On Advertising Pvt Ltd (OPC)
Profile: The candidate should be proficient in English and Hindi — language and grammar (both written and spoken). S/he should be able to convert client briefs into incredible ideas of communication

preferably TVC scripts and digital videos; should be a team player and be able to work closely with art directors, visualisers and designers and Jr. copywriters.
Exp: 1 to 3 years
Location: Mumbai - (Andheri-West)
Email: prakash@hatson.in

Post: 1) Senior Client Servicing
 2) Junior Client Servicing
 3) Account Manager
Company: 3 Brothers & Fils
Profile: Plan the strategy for the client, manage the clients and their brand requirement, be responsible for delivery of projects, act as one point contact between the agency and client, brainstorm with the creative team for brand pitches, contribute to achieve annual revenue growth targets, generate business from existing clients and also acquiring new clients. (Candidates located in Mumbai will be preferred)
Exp: 2 to 12 years
Location: Mumbai
Email: 3bfcareers@gmail.com

Post: Senior Visualiser/Graphic Designer (Candidates from Chennai shall only apply)
Company: Olive...the design place
Profile: We are looking for vibrant, refreshing, wacky and creative ideas. If you can create them, then send in your resumes with your portfolios. You should be able to conceptualise creative ideas and bring them to life in multiple media and be able to handle projects from concept through completion.
Exp: 2 to 4 years
Location: Chennai
Email: hr@otdp.in

Post: 2D Animator
Company: Coconut Media Box LLP
Profile: Primary focus should be on creating characters, backgrounds, and scene transitions, bringing creative ideas and concepts to life. Job duties will revolve around designing and producing images; they include — producing special effects and action graphics.

Exp: 2 to 5 years
Location: Mumbai
Email: Farha@coconutmediabox.in

Post: Account Executive
Company: Collateral - The Storytellers
Profile: The candidate should have impeccable command over spoken and written English; be enthusiastic, energetic and imaginative, approachable, outgoing and diplomatic.
Exp: 2 to 4 years
Location: Mumbai
Email: nandini@collateral.co.in; prasad@collateral.co.in

Post: PPC Manager
Company: Adworth Media Pvt Ltd
Profile: The candidate must have experience of creating and managing large PPC campaigns, including set up, bidding, daily campaign management, reporting, and analysis. Extensive experience with Google, Bing and Facebook will be required.
Exp: 3 to 5 years
Location: Gurgaon
Email: info@adworthmedia.org

Post: Research Associate (Candidates only from Pune and Mumbai should apply)
Company: 3Dots Design (Pune)
Profile: A person with thorough knowledge of various contemporary methodologies of qualitative and quantitative research is welcome.
Exp: 4 to 6 years
Location: Pune
Email: contact@3dotsdesign.in

Post: Business Development Manager
Company: Nirman Advertising Pvt Ltd
Profile: Identifying and generating leads to get government, PSU and private clients. Cold calling and fixing meetings with clients, propose potential business deals by contacting potential clients; discovering and exploring opportunities.

Exp: 2 to 4 years
Location: Gurgaon
Email: careers@nirmanad.com / hr.nirmanad@gmail.com

Post: Outdoor Media Buyer
Company: Greysell Marketing Promotions Pvt Ltd
Profile: Identifying the target audience for a particular media campaign and deciding how best to communicate to that audience; monitoring buying strategies.
Exp: 3 to 4 years
Location: Mumbai
Email: hr@greysell.in

Post: Content Writer
Company: Black Hat Talent Solutions & Consulting
Profile: Structure and concise information on artists/talent into powerpoint presentations, keeping in mind the objective of marketing them for corporate and social events.
Exp: 0 to 5 years
Location: Mumbai
Email: talent@blackhattalent.com



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 Email: shubham.garg@afaqs.in

Aakash Bhatia (West)
 Ph: 09650544122
 Email: aakash.bhatia@afaqs.in

Akansha Dixit (North)
 Ph: 9999621895
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>> MOVEMENTS/APPOINTMENTS <<

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

MARKETING

Hindustan Unilever Ltd

Hindustan Unilever Limited (HUL) announced Harish Manwani's decision to retire as non-executive chairman of the company following the forthcoming annual general meeting. Sanjiv Mehta, who is currently the CEO and managing director, will take over as the chairman and managing director of HUL.

LinkedIn

LinkedIn recently promoted Srividya Gopani to director, brand and consumer marketing, APAC and China. She was earlier head of consumer marketing, APAC and China. Gopani comes with 12 years of experience in consumer marketing. In India, she worked for LinkedIn for seven years.

PepsiCo

Vani Gupta, marketing director - Indian Snacks, Foods at PepsiCo India, has decided to move on from the company. Highly placed industry sources have confirmed the news to afaqs! Reporter. Her next move is not known at the moment. At PepsiCo, Vani led Kurkure as category head and was responsible for the success of this ₹1,000 crore brand.

Vertuals

Vertuals has appointed Zahid Gawandi as the business head; he will be operating from the agency's Mumbai office. In his new role, Gawandi is responsible for taking the agency towards a defined growth trajectory and for instilling a robust content practice.

ASUS

ASUS, the Taiwanese mobile brand, has appointed Leon Yu as the regional head for India and South Asia. Leon joins ASUS India from ASUS Middle East to assume the responsibility from

Peter Chang, who has now moved to ASUS headquarters in Taiwan and heads the Market Development Center for APAC. In his new role, Leon will be responsible for building ASUS' brand and business in the South Asia region which includes India, Sri Lanka, Bangladesh, and Nepal with a focus towards building client relationships, growing business volumes and sales of ASUS branded products and services.

VIP Industries

VIP Industries has elevated Sudip Ghose, as chief executive officer with immediate effect. In his new role, Ghose would be responsible for the day-to-day operations and will continue to be directly involved in the management of the company's business.

Hershey India

Hershey India has appointed Herjit S. Bhalla as the company's new managing director. Bhalla brings extensive experience in building consumer, food and retail brands and is an accomplished industry leader. Bhalla has spent more than 16 years in various sales and marketing, management roles at Unilever in India, Russia, Ukraine, and Belarus.

Volkswagen

Europe's leading car manufacturer Volkswagen, in a bid to further strengthen its core team, has appointed Bishwajeet Samal as head of marketing, Volkswagen Passenger Cars in India. He is currently responsible for regional marketing, International Communications at Volkswagen AG, Germany. Samal's appointment will be effective June 1, 2018. He will be reporting to Steffen Knapp, Director, Volkswagen Passenger Cars India.

DIGITAL

HOOQ

HOOQ, a premium video-on-demand (VOD) service has announced Zulfiqar Khan as its new managing director, India to provide the brand of his expertise in aggressively growing the OTT space. The announcement comes in light with Salil Kapoor, the current managing director deciding to move on to pursue other interests.

Spotify

OLX India's CEO Amarjit Singh Batra has joined Spotify — world's largest music streaming platform that has over 150 million active users. His role in the company, according to

his LinkedIn profile, is to help people listen to whatever music they want, whenever they want, wherever they want. Previously he has worked with eBay India

Times Internet

Times Internet has promoted Saurabh Gaur to head of sales (direct revenue) for Indiatimes and Lifestyle brands. He was earlier working with Times Internet as general manager. His current role is to convert direct customers with appropriate solutions in-line with their KPIs. Gaur comes with 13 years of experience in sales and marketing. He was with Times Internet for eight years.

MEDIA

HT Media

Sanjay Trehan, business head, digital content and syndication, has quit HT Media and become a consultant. He was with HT Media for three years.

ABP News Network

Piyush Chhaperwal has joined ABP News Network as head digital revenue. Chhaperwal was earlier director sales at Vdopia. He was with Vdopia for nearly 10 years. Prior to Vdopia, Chhaperwal had stints with Sify, Naukri.com and Cybermedia.

Sony Sports Cluster

Murtuza Madraswala, AVP, marketing, Sports Cluster, Sony Pictures Networks India

has decided to move out of the organisation. As per sources he has served his notice period and left the broadcaster. He joined Sony from Amigo Sports where he was GM-marketing and working on the FIFA business division. Overall, Murtuza has close to 20 years of experience in marketing and client servicing.

MY FM

Dainik Bhaskar's MY FM has appointed Vinay Manek as national programming head. He will be based out of Noida and will report to Rahul Namjoshi, business head, MY FM. Manek has over 22 years of work experience, 18 of which were in radio.

ADVERTISING

Grey Group India

Yashaswini Samat (MD and EVP, P&G-AMEA, GC), who has been leading Grey's biggest client, P&G for the AMEA region, will be adding to her current responsibilities and has been promoted to chairman and managing director, Grey Group India. Based in Mumbai, she will work closely with Nirvik Singh, chairman and chief executive officer, Grey Group Asia Pacific, Middle East and Africa, to expand on Grey's roadmap of collaborative and innovative solutions for clients' business problems as well as continue to build upon the Grey brand in India. Sunil Lulla will be leaving Grey to pursue other opportunities.

FoxyMoron

FoxyMoron has appointed Soham Bhagnari to lead its west division in Mumbai. He will spearhead business operations, focusing on current and future partnerships in the west region, and will be based in Mumbai. He over 12 years of experience in the marketing industry. Prior to FoxyMoron, he was leading business development at iProspect, Dentsu Aegis Network as associate vice president, business development, west. Before this Bhagnari worked with Clique Communications Group as director, digital for five years, preceded by Group M's Mindshare in Mumbai.

21N78E

21N78E has appointed Navin Kansal as chief creative officer. He moves in from Indigo Consulting (the digital wing of Leo Burnett) where he served as national creative director for close to three years. At 21N78E Creative Labs, Kansal will be responsible for all the creative output of the agency and will also be a core member of the management team. Kansal has over 20 years of experience in the creative arena, including 15 years in digital communications. He has been associated with creating numerous breakthrough campaigns, right from India's first video-based brand website.

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