

# afags! Reporter

August 16-31, 2018

Volume 7, Issue 5 ₹100

EVERYBODY  
LOVES A  
GOOD CHASE  
SEQUENCE.

**The Bihar Readership Report 2018 by Hansa Research Group**  
ranked Dainik Bhaskar second in Bihar. And with a fast shrinking margin  
against the top, it's only a matter of time before we raise another toast.



**Dainik Bhaskar Group**

Adv

# DAINIK BHASKAR TOOK JUST 6 MONTHS TO BECOME NO. 2 IN BIHAR.

**GUESS WHERE WE'RE HEADED NEXT?**

## Hansa Research Readership Report

Hindustan	9.98 Lac readers
Dainik Bhaskar	9.11 Lac readers



**The Bihar Readership Report 2018 by Hansa Research Group** ranked us second in Bihar. And with a fast shrinking margin against the top, it's only a matter of time before we raise another toast.

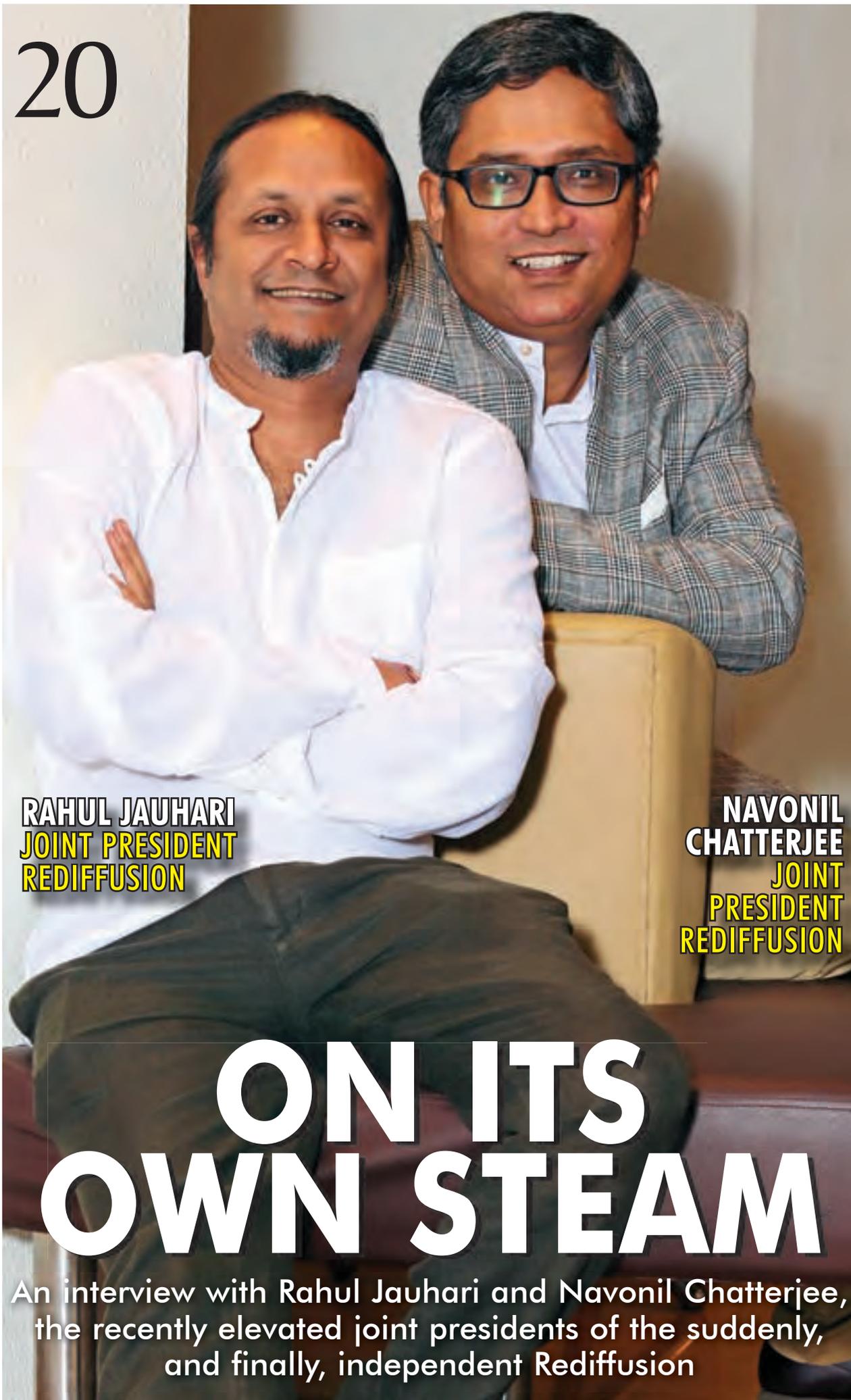
**Dainik Bhaskar Group**

# afags! Reporter

August 16-31, 2018

Volume 7, Issue 5 ₹100

20



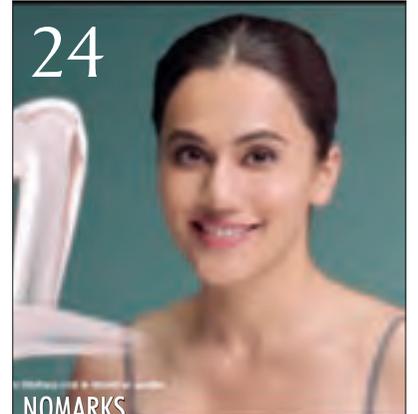
**RAHUL JAUHARI**  
JOINT PRESIDENT  
REDIFFUSION

**NAVONIL CHATTERJEE**  
JOINT PRESIDENT  
REDIFFUSION

## ON ITS OWN STEAM

An interview with Rahul Jauhari and Navonil Chatterjee, the recently elevated joint presidents of the suddenly, and finally, independent Rediffusion

24



NOMARKS

### New Look, New Plan

Nomarks reinvents itself as a modern Ayurvedic brand.

22



INTERVIEW

### Rajesh Ramakrishnan

Perfetti India's new MD is a 'right-brain' man.

12



VISTARA

### Premium Offerings

When social media influencers pitch in to help.

PIZZA HUT

### Taking a Hit

18

MOST VIEWED ADS

### On the Campaign Trail

28

MOVEMENTS

### Who's Where?

30

# Nail your target with Anandabazar.com

There is nothing that gets a Bengali more excited than Durga Puja. From Bengal to Boston, Durga Puja is the biggest event on a Bengali's calendar.

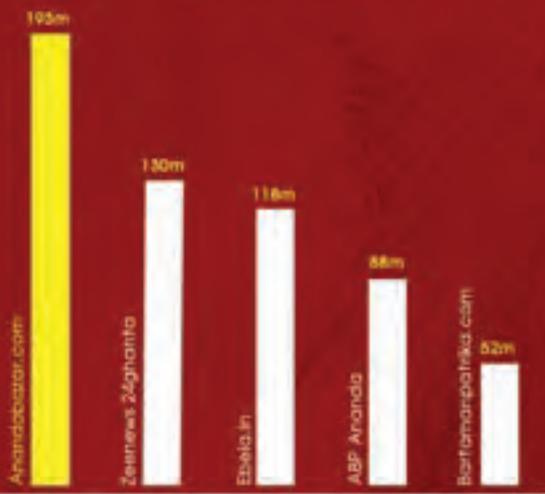
With a business generation of about Rs. 40,000 crores\* in India, the Durga Puja economy almost equals one-third of West Bengal's annual budget. But the sheer magnanimity of the festival often makes it difficult for advertisers to choose their advertisement platforms.

Presenting AnandaUtsav, an exclusive microsite from the house of Anandabazar.com which is the undisputed leader in the Bengali online news space, with a reach of around 64 million\*\* page views per month. AnandaUtsav is undeniably the biggest one-stop solution for everything puja - from shopping to pandal hopping.

Partner with us to make your Durga Puja campaign a digital success! With tailor-made solutions we give you a platform to reach your customer at the right time with the right message. The grandeur, the charm, the content - we explore Durga Puja like no other.

Feature your Durga Puja campaign where it matters the most!

Page view of Bengali News Site (Apr-Jun 2018)



\*\*Source: Comscore

**1st Prize Winner**

**GLOBAL MEDIA AWARDS**

Best Brand Awareness Campaign 2017 for AnandaUtsav 2017

## This fortnight...



**T**his interview with Rediffusion's newly appointed joint presidents Rahul Jauhari and Navonil Chatterjee is special for many reasons. The chain of events that culminated in their elevation is noteworthy. For starters, the original promoters of Rediffusion Diwan Arun Nanda and Ajit Balakrishnan bought back the 40 per cent shares held in their company by Y&R and Dentsu, making it an independent outfit once again. That it happened just days ahead of Independence Day is a coincidence, of course. Earlier this year, Sir Martin Sorrell, who tried hard to increase his stake in the agency over the years, stepped down as CEO of WPP.

Then, the president of the agency Dhunji Wadia moved out, making room for Rahul and Navonil to step up and take on the additional mandate of running the business. All eyes are on this creative-planning duo; in fact, sceptics are already taking about the absence of a business head. When I asked Rahul to react to this, he recalled a conversation with Balki from many years back, which, when distilled down to its core lesson is something to the tune of – the one whose ass is on the line is the leader, regardless of the discipline he or she belongs to. Touché.

Rahul and Navonil patiently addressed similar questions, gleaned mostly from feedback I gathered from their peers in the industry before meeting them.

I spent an hour with the men in the eye of the storm... and walked away feeling calm. They're affable, relatable and easy to talk to. They share a hard-to-miss professional camaraderie – the kind that lets one complete, and rudely interrupt, the other's sentences with a smile. My favourite part? They seem to have a sense of humour about everything that's going on around them, the kind that'll serve them well in the days ahead, as they do their best to make good on Arun Nanda's brief to them:

*"Unfurl the flag again!"*

**Ashwini Gangal**  
ashwini.gangal@afaqs.com

**EDITOR**  
Sreekant Khandekar

**PUBLISHER**  
Sreekant Khandekar

**EXECUTIVE EDITOR**  
Ashwini Gangal

**ASSOCIATE EDITOR**  
Sunit Roy

**PRODUCTION EXECUTIVE**  
Andrias Kisku

**ADVERTISING ENQUIRIES**  
Shubham Garg  
81301 66777 (M)

Apoorv Kulshrestha  
9873824700 (M)  
Noida

Nikhil Jhunjhunwala  
9833371393 (M)  
Mumbai

mktg@afaqs.com

**MARKETING OFFICE**  
B 3, Ground Floor, Sector 4,  
Noida -201301 Uttar Pradesh

**MUMBAI**  
302, Makani Center, 3rd Floor,  
Off Linking Road, Bandra (W),  
Mumbai - 400050

**SUBSCRIPTION ENQUIRIES**  
subscriptions@afaqs.com

Owned by Banyan Netfaqs Pvt Ltd and  
Printed and published by  
Sreekant Khandekar,  
at 7-A/13, Ch. Ratan Singh Complex,  
Jawala Heri Market, Paschim Vihar,  
New Delhi-110 063.

Printed at Artz and Printz  
208 DSIDC Sheds,  
Okhla Industrial Area,  
Phase 1, New Delhi - 110020

## CONTENTS



8

### INTERVIEW **Tarun Katial**

ZEE5's CEO believes that it is important to give Indians a platform that has inherent advantages like the convenience of viewing a variety of content in a language of their choice.



26

### BUDDH INTERNATIONAL CIRCUIT **A New Dimension**

How an F1 track became an ad film studio for car brands.



6

### DAILYHUNT **Busting a Bias**

The portal busts beliefs that English is more credible.



10

### INTERVIEW **Arun Prakash**

VuClip's president on the brand's ambitious plans.

### ERRATA

Sapangeet Rajwant's (head, marketing & digital, Colors, Viacom18) name was misspelt in the contents page of afaqsReporter's CMO Special (July 16-31, 2018).

The error is regretted.  
*Editor*

DAILYHUNT

# Busting a Bias

In its latest ad film, Dailyhunt, a platform for news in regional languages, **busts the belief that English is more credible than vernacular language.**

**By Abid Hussain Barlaskar**

**S**ixteen hundred dialects, 30 widely spoken tongues and 22 official languages, that's where the digital market seems to be heading. A new ad campaign '#HarBhashaEqual', by mobile-based news aggregator Dailyhunt, tries to put more muscle behind the increasing shift towards vernacular content.

Even the print medium seems to be riding the vernacular wave. While global trends suggest a decline in the circulation of newspapers in countries such as USA, UK and Australia, India has seen a steady rise. According to the Audit Bureau of Circulations (ABC-India), circulation increased from 3.91 crore copies to 6.28 crore between 2006 and 2016. Major growth was clocked by vernacular mediums like Hindi, Telugu and Kannada among others.

Internet giants like Amazon and Google are doing their fair share too. Amazon is busy teaching its virtual assistant, Alexa, Hindi and regional languages such as Tamil, Telugu, Kannada, Malayalam, and Punjabi. Similarly, Google is also training its Google Assistant to understand commands in vernacular languages.

A Google-KPMG report from 2017 heavily stresses on a forecast that the Indian-language internet-users are set to grow to a whopping 534 million by 2021 at a growth rate

## The campaign seeks the support of India to seek linguistic equality within the country.

of 18 per cent CAGR (compound annual growth rate). The report further suggests that as a future trend, internet platforms will move towards content aggregation.

afaqs! Reporter spoke to Umang Bedi, president, Dailyhunt (former MD, Facebook India and South Asia) to find out more about the company and its latest campaign - '#HarBhashaEqual'.

In Bedi's words, the campaign was



rooted in multiple realisations of biases within society around or against local languages; the bias versus English. "We've all had personal examples. Many within our team, who are more comfortable with the local language, felt biased against as people have not taken them up with the same sense of credibility, authority or achievement because of their language," Bedi states.

"The campaign aims at highlighting our inbuilt bias for English and against vernacular languages; it seeks the support of India to seek linguistic equality within the country. I think that is really the essence behind the 'Har Bhasha' campaign."

### BREAK DOWN OF DAILYHUNT'S READER BASE

"In terms of Dailyhunt's reader base, we have over 100 million active readers. Of that, 60 million use the app while the rest use our website. English readers constitute less than 10 per cent of our base.

Our reader base is in line with the linguistic distribution of the Indian population (1.2 billion people); 32 per cent read Hindi which is spoken by 530 million people. It's followed by a cluster of South Indian languages spoken by 250 million Indians. Next

are Marathi and Gujarati, spoken by 150 million, followed by Bengali and Oriya, spoken by 100 million and the rest includes languages such as Nepali, Bhojpuri and Urdu.

Our language portfolio already covers 1.1 billion of the total population. We don't see any new inclusion as of now. The average time spent, per daily active user, is 25-30 minutes, more than double the time spent on any other platforms in our genre."



**"We are making a massive pivot towards video content, redesigning the entire application and heading towards a Dailyhunt 2.0."**  
**UMANG BEDI**

### ROLE OF ADVERTISING

"We don't do too much advertising. 40 to 50 per cent of users come organically, which means they come through instances like referrals from friends and family or they come through links on articles which people might have shared.

It is easy to acquire users; it is very hard to keep them on the platform. Our last ad, a TVC — Indians ka news ka daily dose (2017), was more of an experiment. We haven't really done any TV, outdoor, radio or print campaigns since. We are a tech platform; our focus is on AI and machine learning which plays its role in user retention.

'#HarBhashaEqual' is not about driving traffic to Dailyhunt, it's about driving the right sense of awareness within the ecosystem that an issue

like this exists. Getting back to the campaign, it did remind us of the days when we used to value an imported US or UK-made product more than Indian counterparts.

In the film, real achievers are coupled with impersonators. Both, the real and the fake speak on stage, conveying the real person's achievements. While the real speaks in a native, vernacular tongue, the fake speaks in English. Later, when asked, a significant part of the audience sitting off-stage, declared that they found the impersonators (English speakers) more convincing and credible.

Moreover, with ads, Dailyhunt and Inshorts, apart from turning out to be major platforms for content and news consumption, might actually turn out to be a new segment of advertisers themselves."

### CHALLENGES FOR AN AGGREGATOR PLATFORM

"The challenge is not unique to Dailyhunt and is two-fold — first, the number of devices that are coming into the market. There are about 350-400 million smartphones, which is growing by 30 per cent every year and the internet in India is largely a mobile base. In a country of 1.2 billion, there are only 400 million smartphones. The smartphone growth has to happen even faster. The macro ecosystem challenge of adding more smartphones has to be dealt with.

Secondly, while the ecosystem grows, we have to have more locally relevant content. People are interested in their local content, in their local languages."

### WHAT'S NEXT?

"We are making a massive pivot towards video content, redesigning the entire application and heading towards a Dailyhunt 2.0. It fulfils our mission to be the largest Indic platform which is empowering the next billion Indians to socialise, discover and consume content that is not only informational but also entertaining. It has to span across multiple genres like astrology, Bollywood, cricket, divinity, and lifestyle. Half of the content consumption on Dailyhunt is news and the rest is entertainment, lifestyle and sports. We are taking all of it and adding video in the same flavours. Video is pervasive and helps in crossing barriers like language and literacy." ■

abid.barlaskar@afaqs.com

महाराष्ट्र टाइम्स



WHAT  
DO YOU  
THINK OF  
WHEN YOU  
THINK OF  
MUMBAI?

Lalbaugcha Raja. Siddhivinayak Temple. And Maharashtra Times, which is **Mumbai's most read Marathi daily, according to the IRS\***. It's the No. 1 choice of Maharashtrians - Mumbai's largest ethnic community. With **97% higher solus readers than our nearest competitor**. So, if you want your brand to reach out to Mumbaikars, ensure you have Maharashtra Times in your media plan.

To advertise with us, mail us at [timesresponse@timesgroup.com](mailto:timesresponse@timesgroup.com)

\*All readership calculated basis the Average Issue Readership in Mumbai UA in the Indian Readership Survey (IRS), 2017.

[maharashtratimes.com](http://maharashtratimes.com) | [@mataonline](https://twitter.com/mataonline) | [facebook.com/maharashtratimesonline](https://facebook.com/maharashtratimesonline)



TARUN KATIAL

# Candid Talk

afaqs! Reporter spoke to the chief executive officer of ZEE5 about the content, strategy and challenges of his VOD platform. By Suraj Ramnath

While Zee Entertainment Enterprises announced, through a press release in May, that Tarun Katial (43) had been roped in as chief executive officer for its over the top (OTT) platform — Zee5, Katial has been involved in the planning and making of originals for the platform right from the end of 2016, while the merger of Big FM was on-going.

Katial was founder, chief operating officer and chief executive officer of Big FM from February 2006 up to May 2018. Prior to that, he worked with BTVI as a board member for three years. Katial also worked with Sony Pictures Entertainment as business head and executive vice president, Sony Entertainment Television. His impressive resume also includes work with Star TV, Ogilvy & Mather and Enterprise Nexus Lowe

Recently, ZEE5 launched a Marathi web-series called Liftman and prior to that the platform launched a biopic — Karenjit Kaur: The Untold Story of Sunny Leone. Very recently, the platform has also launched a Bengali original — AranyaDeb, a story of Kolkata as a city, in reality, and imagination through the lives of two friends.

According to a source, the OTT platform is going to launch close to

**The OTT platform is going to launch close to 90 originals in the next one year.**

90 originals in the next one year.

While Katial refuses to confirm or deny those numbers, he did speak to us about the platform focusing on launching originals not only in Hindi but in regional languages too and about the various challenges that lay ahead.

Talking about his goal for ZEE5, Katial says, “It’s very important that we give Indians a great platform that has inherent advantages like the convenience of viewing a variety of content in a language of their choice. All of these are the attributes that we bring to the table. Original content in various languages, network content at their own time and their own convenience shoulder content that is unseen on TV. So, it is a platform full

of opportunities and possibilities.”

In the past one year, OTT platforms like Amazon Prime came up with shows such as Inside Edge, Netflix with Sacred Games and now ZEE5 with Karenjit Kaur and people seem to like these Indian pieces of original content. afaqs! Reporter asked him if that’s the way ahead for a future where people will judge a platform’s performance based on which one consistently gives them good, original content. He says, “I think the depth of the network, whether it is original with a great tech product with good data analytics and good recommendations, those would be the key for any OTT platform.”

Talking about the focus on regional content, Katial says, “Language content is one of our pillars. All data shows us that the new ‘Internet Indian’ is coming into languages and Indians are colloquially, very proud of their culture and languages. So, that’s the point. We try and embody these cultures in the stories and in their languages on our platform. Whether it is Tamil, Telegu, Bengali, Marathi or Kannada, we are going to be focusing on all the big markets which have large cultures and sub-cultures.”

While Netflix had already launched ‘Mostly Sunny’ in the year 2016, we asked Katial if he was apprehensive

while making Karenjit Kaur and what kind of response it received.

He says, “No, we were not at all apprehensive. This was about a series in its true form. I think Karenjit Kaur was a landmark show in India. I think it was a first big biopic in a series format. It was also a show that had its own share of curiosity attached to it because everyone knows Sunny Leone the outcome, but no one knows Karenjit Kaur the person. Hence, the show was named Karenjit Kaur and not Sunny Leone. We got an immense response. We have seen all the ratings, critics’ reviews and platform up-take, all that has been unprecedented. Across markets, people have viewed the show right from Tamil Nadu to Chandigarh and from Guwahati to



Pune... everywhere.”

Speaking about the challenges for OTT and ZEE5, Katial says, “I think the major challenges will be to work with great creators and build great stories. It will be important to continue innovating product and tech. It will be important to use data to understand audiences. Those are our key tasks.”

When asked what kind of content subscribers of ZEE5 prefer to watch, he responds, “Films are a big hit along with original series. We premiered Padman, Veere di Wedding, Shaadi Me Zaroor Aana, and Parmanu and they all worked wonderfully for us. Parmanu was a shared title between us and Netflix. Most of them are exclusive, but this one was shared.”

Currently, OTT is not a platform for the masses. But will the masses pay for DTH and OTT? Katial says, “Masses will make their own choices. Indians have also grown in their per capita income substantially and Urban India has the capacity to pay for it. Channels have film premiers on TV; nevertheless, people go to theatres and watch them. The proposition has to be strong. If the content is strong, people will pay for it.”

ZEE5 is soon coming up with a music-based reality web-series - Lockdown - which is produced by rapper Badshah. Apart from that, the platform is going to launch Akoori, a web-series based on a quirky Parsi

family. What else? “We are planning to come up with a series of digital-first movies. We will be rolling out a list of about 10 movies in the next one week; titles done by big Indian directors which will be available only on Zee5,” he says.

In the recent past, there has been a lot of conversation regarding people raising issues about regulating digital content post the launch of Sacred Games. Is it important for the government to do so? Katial responds, “I think self-regulation is the best way of regulating content. OTT is a very personal medium and I don’t think, at this point in time, there is any need to regulate the content. The government has been very good about regulating content on TV and it is self-regulation that works there as well. So, I don’t see a reason why it would be any other way.”

Now that Katial’s LinkedIn profile shows that his involvement with Big FM ended in May, we asked him about the challenges he saw in radio and how different they are from OTT. “I think the challenges always remain the same - how do you create excitement with consumers; how do you create new use cases and new needs for consumers; how do you grow the pie; and how do you make sure the content is marketed well. These are just some classic challenges in a business,” he signs off. ■

suraj.ramnath@afaqs.com

WHAT  
DO YOU  
THINK OF  
WHEN YOU  
THINK OF  
MUMBAI?

महाराष्ट्र टाइम्स



**Wada pav. The Gateway of India. And Maharashtra Times,** which is **Mumbai's most read Marathi daily, according to the IRS\***. It's the No. 1 choice of Maharashtrians - Mumbai's largest ethnic community. With **75% readers who don't read English newspapers**. So, if you want your brand to reach out to Mumbaikars, ensure you have Maharashtra Times in your media plan.

To advertise with us, mail us at [timesresponse@timesgroup.com](mailto:timesresponse@timesgroup.com)

\*All readership calculated basis the Average Issue Readership in Mumbai UA in the Indian Readership Survey (IRS), 2017.



ARUN PRAKASH

# Installed in Minds

**V**iu, a video-on-demand (VoD) service provider by PCCW Media and Vuclip has a presence in more than 22 countries. The platform recently launched its originals in the Tamil Nadu (TN) market with content that includes Tamil originals and short films, Korean dramas, and curated content for the enjoyment of millennials in Tamil Nadu. In India, the platform has already launched 20 originals and will be launching 20 more by the end of the year. Viu plans to launch around 95 originals in the next twelve months.

Suraj Ramnath interviewed Arun Prakash, president and chief operating officer, Vuclip, to understand the way forward for the platform in India, the focus on regional content and the challenges. Excerpts:

**Viu plans to launch 100 originals in Tamil in the next three years. How do you plan to target the Hindi-speaking audience?**

This year, we will have been done with programming 95 originals across all our markets. It is a path we started on 18 months ago, a path we're scaling because of all the learnings/data we have gathered after making originals in these markets. Originals will be an important element in all target markets.

Our strategy is based on local content, leadership teams, experience and pricing. We will not spend all our time making and marketing just one piece of content... then the consumer will watch it and uninstall the app. Our ambition is to create a habit.

**What makes you think that the TN market has matured enough to consume all 100 originals that Viu is making?**

We look at quite a few parameters. One of the parameters is internet adoption. The second is the maturity of the consumer audience and their taste and preference of what they are looking for. If the consumer is already satisfied with what's happening on television, why do you have to do something different and new? But our data from TN tells us the opposite. The youngsters may be doing a lot more of passive viewing of TV. So, there is a tremendous opportunity to provide content for the youth and that content doesn't exist. It doesn't exist in the form of any digital platform or any mainstream TV platform; so there is a vacuum and a hunger.

For example, if most households are being dominated by Sun TV, the youth don't get the kind of content they deserve. So, the entire equation is created on the basis of that which doesn't satisfy a lot of young audiences who are left behind in terms of serving their common needs. This then creates a massive opportunity for platforms like ours.

**Viu had tied up with the likes of BBC and Balaji Motion Pictures. Is it still an on-going**



**deal and who else have you partnered with?**

We tie up with anybody who has a great story to tell. When we decide to make content, we let the content decide the format. We don't get into the content deciding it will be a mini-series or a movie. A lot of people make the mistake of the format dictating content. For Telugu, we have tied up with Annapurna Studios. In Tamil Nadu, we are talking to new content creators who have done content for youth.

**Compared to the competitors, Viu is not visible in terms of advertising. Is that a planned move and if so, why?**

This is exactly as planned. We would not like to change this. There are a couple of things - one, for India as a market, consumer adoption of OTT is still in its very early stages. The hype-cycles are way too much and the investment levels are also too high, which reminds me of dotcoms. This is a bubble which is waiting to implode. A lot of people are creating a lot of hype when the consumer is just getting started on the journey. We are here to develop that consumer journey and we will develop along with them.

The second point is - in developing the consumer journey, we focus first on substance. You first have to show your value to customers. Why should they even download an app on an on-going basis? Why shouldn't they un-install it? The journey has to be fully developed where you earn a place as a habit in the consumer's mind and heart. Once there... you amplify.

I am a firm believer of not getting caught in market hype. Many companies make empty noise which means they put style first before they even create the substance. Some companies do both together - I will create substance and in parallel, make a lot of noise. But a company like

Vuclip believes that substance should come first in the sequence with amplification later on.

**How are you promoting the Tamil content right now?**

We made our launch announcements through above the line (ATL). Our general philosophy is that we drive a lot of organic growth. So a lot of word of mouth. To me, that is a good way to let your content do the talking, but that alone won't be enough. We do focus more on BTL and digital and only after we establish a steady stream of an on-going habit, then we would do an immense amount of ATL.

We won't rule out promoting our new content through the Tamil Nadu Premier League (TNPL). There is a lot of potential in the TN market on what we can do in terms of associations and creating content and there are a lot of interesting dialogues happening right now. We just have to be focused because it is very easy to want to take part in everything... but we have to be focused.

**What are you doing in terms original content for Hindi-speaking markets (HSM)?**

We are and have been doing content for HSM and we will continue. I think we make very unique content for these markets, not do the same that you see on TV.

**Challenges for Viu and the OTT segment in India?**

To not get caught in the hype-cycle. There is a massive amount of hype, much more than or several times more than any other country we are seeing. So, our first challenge is to make sure we do not get caught in this noise and stay true and focused on what we are here to create. The second is that the industry has too many players. It creates a difficulty for them when it comes to making content. They are making super-expensive content and I think that's a challenge.

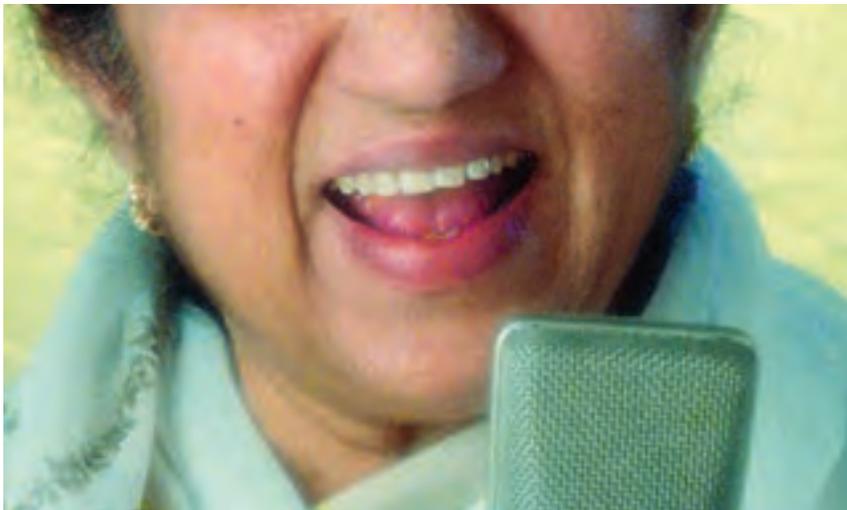
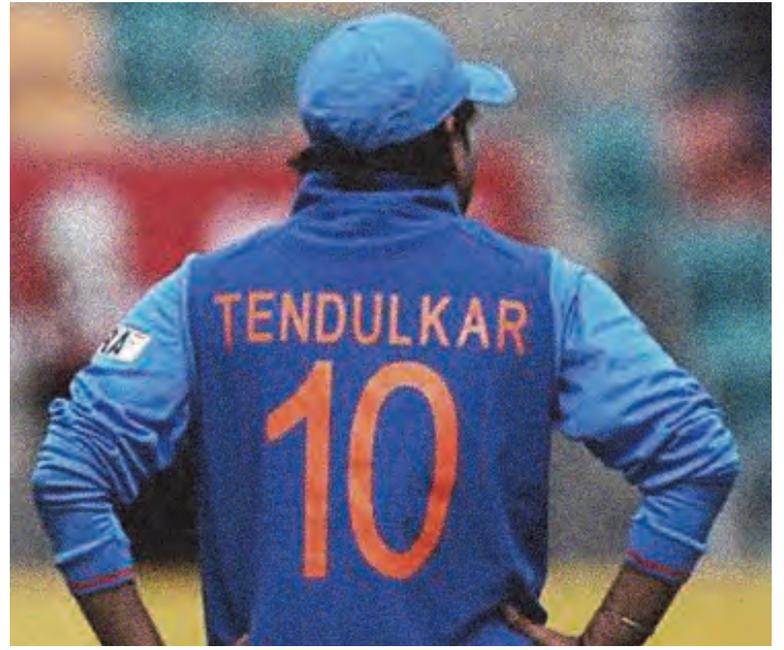
My belief is that in the next 3-5 years, this industry is in for a massive consolidation. The reason I say this is because OTT is not a one-, two- or even a five-year game. It is a 10 year plus game and it is not a near-term profitable game. You cannot become profitable overnight in this business and overnight here is not even 3-5 years. Third, it is not an inexpensive game. You need a massive amount of investment each year to succeed.

There will be only a handful of players and we know who that handful will be and those who are going to be left behind. Those left will be the ones with deep commitment and pockets and have the expertise to play the game. Viu is one of those in the handful and that comes from buying strength from PCCW and Vuclip. ■

suraj.ramnath@afaqs.com

WHAT  
DO YOU  
THINK OF  
WHEN YOU  
THINK OF  
MUMBAI?

महाराष्ट्र टाइम्स



**Tendulkar. Mangeshkar. And Maharashtra Times, which is Mumbai's most read Marathi daily, according to the IRS\***. It's the No.1 choice of Maharashtrians - Mumbai's largest ethnic community. Read by the **highest number of car, 2-wheeler and consumer durable owners** – the most affluent TG with the highest purchasing power for your brand. So, if you want your brand to reach out to Mumbaikars, ensure you have Maharashtra Times in your media plan.

To advertise with us, mail us at [timesresponse@timesgroup.com](mailto:timesresponse@timesgroup.com)

\*All readership calculated basis the Average Issue Readership in Mumbai UA in the Indian Readership Survey (IRS), 2017.



VISTARA

# Premium Offerings

The airline brand markets its 'premium economy' offering in a set of digital films that feature two social media influencers.  
By Deepashree Banerjee

The last time we saw epicures Rocky Singh and Mayur Sharma in a brand film was a few months back when they took us on a tour inside Nestle's factory. Now, Vistara, a private airline and joint venture between Tata Sons and Singapore Airlines (SIA), has released a bunch of digital films (we spotted them on Twitter... and then we spotted the Twitter birds inside each film) in which the duo markets the airline's premium economy seats and experience. The films are short, easy to watch and light.

The objective of this digital campaign is to lure flyers to pick Vistara's premium economy seats when booking flight tickets. Better elbow room, tastier coffee/food, shorter check-in queues, and extra baggage allowance, are some of the perks the campaign talks about. But what exactly is premium economy? In the simplest terms, it's a premium

**The objective of the digital campaign is to lure flyers to pick Vistara's premium economy seats.**

offering that, on the price spectrum, sits cosily between economy and business. Specifically, it costs about twice as much as the economy fare and half of the business fare.

The target audience comprises passengers who are dissatisfied with economy but find business class too expensive, especially for short flights. This passenger is the kind who is willing to pay a small premium for a few frills, additional comfort and personalised service.

During the launch of this premium economy programme, Rajeev Bansal (Taj SATS group chief culinary development chef) was on board a couple of flights (Mumbai to Delhi and back), to interact with both business and premium economy class passengers and gauge their reaction to the then newly-introduced menu.

The Glitch (digital agency recently acquired by GroupM) has worked



on these films. Interestingly, CEO of The Glitch, Pooja Jauhari, told us in a 2016 chat about her clientele, "We want to focus on getting an airline brand on board."

About this Twitter-led campaign, particularly the choice of Rocky and Mayur as digital brand ambassadors, Saransh Agarwal, director, content strategy and business, The Glitch, tells afaqs! Reporter, "They are a good fit for the brand and for the creatives as well. I think, rather than just the 'food critic' angle, we needed someone relatable, yet aspirational... someone funny enough to bring out

the concept, yet one who has some authority to be taken seriously by our audience. Also, the concept of the campaign needed a duo with the right kind of banter and chemistry between them..."

The brand, he says, has a very "engaged bunch of followers" on Twitter, something that helped matters when it came to the media planning stage.

What makes the discount-driven, cashback-crazed, digital Indian — broadly deemed to be a stingy consumer/shopper — pay an extra something for a little more comfort on a flight? About 'the psychology of premium economy' as it were, Agarwal adds, "To be fair, Indians are not always stingy. We tend to go out of our way to make sure the money we're spending brings proportionate value to us. With Vistara Premium Economy, we were very cognizant of



**"With Vistara Premium Economy, we were very cognizant of the fact that people would be happy to spend that extra bit as long as we're able to highlight the plethora of benefits they get in return."**  
SARANSH AGARWAL

the fact that people would be happy to spend that extra bit as long as we're able to highlight the plethora of benefits they get in return."

**SOARING HIGH?**

Does the campaign stand out amid the din of brand messages on Twitter? Or does it add to the noise? afaqs! Reporter asked three professionals in the digital media space to watch the

films and tell what they think.

Dubbing Rocky and Mayur as "fairly known faces", Carlton D'Silva, chief creative officer, Hungama Digital Media, doesn't, however, pin the performance of the campaign onto their presence in it. He explains, "Had any other personality been featured, the campaign would still work," unless of course the brand team chose to highlight the 'chef aspect' of the duo a bit more. About the media plan, he feels it makes sense to go digital when it comes to this category, because "the ROI is far greater this way — the brand's core TG is online and can be targeted sharply, without any wastage of media monies... The films appear to target young, first-time travellers, skewed towards business travel."

Nishi Kant, EVP and branch head, Dentsu Webchutney, likes the creative execution and overall treatment of the films. The campaign, according to him, hits the bullseye on three fronts - choice of influencers, medium and creative tact, that is, humour. And all through, the product stays at the centre of things. "Digital," he reasons, "is the first medium today's customers pick to express themselves, when it comes to brands and services... so this is an intelligent platform to address the world on."

Rocky and Mayur are a personal favourite of Sidharth Gowda, strategy head, content and brand solutions, Zirca Digital Solutions, who says about the campaign, "I like how Vistara used them in more than just culinary videos. Using them as characters, as opposed to as food critics, gives the ads a fresh dimension." ■

deepashree.banerjee@afaqs.com



# Conquer Kerala in three steps this Onam

- 🌀 Call Kerala's No.1 news channel
- 🌀 Sit back and relax
- 🌀 Watch profits roll in



**Straight. Bold. Relentless.**

Legend has it that the great Vamana, Lord Vishnu's fifth avatar, conquered the entire universe in three almighty steps. Luckily for you, conquering Kerala is even easier. All you have to do is team up with Asianet News, with an epic 49% viewership and stride towards a worry-free, profit-laden Onam.

VINIL MATHEW

# Directing is Learning

**D**irection is the only art form where you are dependent on everyone else to attain your vision," says ad filmmaker Vinil Mathew. Having helmed close to 300 ad films to date, he would know. Mathew (41) has a showreel panning segments and brands such as Nestle, Mondelez, HUL, Titan, Airtel, Vodafone, ToI and Vivo. Like the new Cadbury TVC, his films are known to have an endearing quality with pitch-perfect emotions and subtle humour underlined by storytelling that is unassuming.

"It's about a way that resonates with peoples' lives," he says of his process. "I try to borrow from reality as much as I can. Bringing that in depends on your control of the craft," he adds. The Cadbury film, in fact, was inspired by his sons. Mathew also feels that as a Malayali boy raised in Delhi, his 'pan-Indian sensibilities' help him understand nuances across Indian sub-cultures. While Mathew loves scouting for fresh talent, star endorsers are also known to bring their A-game when working with him. His tryst with filmmaker Karan Johar on a Nescafe campaign led to the latter (and Anurag Kashyap) producing his first film in 2014 - the charming Hasee Toh Phasee; a critically and commercially acclaimed film.

When speaking of the digital explosion-led clutter, he says, "Breaking through all that noise can be quite a challenge. The scariest trend is that there's a commodification of work."

We chat about that and more. **Edited Excerpts**

## The backstory - You were planning to become an economist?

I came to intern with Bharat Bala productions in Mumbai - in an attempt to meet cinematographer Santosh Sivan. Post that, since I'd studied economics, I appeared for the Delhi School of Economics entrance test and also for FTII - I got into the latter. I wanted to be a DOP, but that mandated physics/chemistry as subjects. I thought of editing too but that needs patience (I was the youngest there). I didn't want to direct because 20 years ago, directors were perceived as strugglers who drunk themselves into oblivion; but 'technicians could always get work.' Only after getting into the direction course did I realise how much there was to learn.

## Your professional journey began in 2000 in Mumbai...

There was an opening at Mahesh Mathai's Highlight Films - where I ended up assisting Prasoon Pandey for two-and-a-half years. Eventually, I joined Nomad Films and the Bombay struggle began. Jobs were not so frequent and paid less. The first film I made on my own was for a mosquito coil brand called Knight Queen. There was a long stint with Mudra's Sukumar Menon - we did some 25 films for Reliance. There was also the SBI pickpocket ad and many 'visual ads' (that's what young guys did then). After that was the Footcandles stint.



**afaqs!Reporter once did a story on how there were new-age ad guys cropping up with specialisations - humour, performance, visual. Does slotting still exist?**

Well, the human mind likes to slot. In fact, people never gave me performance films earlier, but now, my 'humour' and 'human emotions' work stand out, I suppose. So when I do non-human story films, they aren't always associated with me - like the Fosters campaign, Titan's Aamir Khan light-stealing, Vivo cheerleader or Bournville cocoa bean.

## Were the first films that brought you attention 'performance' ones?

At Footcandles, we made these IBM-type films for Reliance that got noticed by the fraternity, including Nestlé's Chandru (Chandrasekar Radhakrishnan) who was with Airtel then. That led to the Vidya-Maddy campaign. I also did Hutch and Vodafone around the same time - I was like this telecom specialist.

## While agencies could have brand conflicts to deal with, directors can seamlessly flit across competitors...

One does need to understand positioning, but we are more kicked by the actual creative idea. As professionals, we know a certain kind of secrecy needs to be maintained and clients have repeatedly worked with us. It's about being true to each brand's unique language and tonality. For instance, Vodafone has a certain elegance and minimalism, Airtel has more romance - is more Indian, and Idea was a little earthy. Within a brand too, there are different pitches - in Cadbury, there's the mother brand, there's Celebrations, Silk, in-home consumption and so on.

## What's your general wishlist for good agency/client partnerships?

Be it a CEO, a marketing head or a brand manager, we need them to have that intent to do

effective and impactful work.

## But don't they all aspire to do that?

Post digital, many want 'cheap and fast work'. Campaigns don't run that long anymore and people are not investing in brand tonality - it's all strategic, knee-jerk and reactive. Research guides decisions but it can't be the only way. Ads have become a cost centre and not seen as an investment. Sub-par, low creative is rampant. You want to break through the noise but you end up adding to it.

## How do you stay true to your work and vision?

I like working with entrepreneurs, especially because of their emotional attachment to the brand. Sunil Mittal may have bounced some of my films, but those instincts, gut-feel and passion spill over to our work. Flipkart's Phone Pe was exciting - we gave a good amount of time to it, but the client had such passion. Having said that, brands like Nestle, HUL (Surf Excel), and Mondelez also have that same intent.

## The audience - then and now - how have responses changed?

Core extractive value hasn't changed - portrayal has. Emotions from 20 years ago would perhaps be seen as loud and OTT and aesthetics have changed, but people still like drama, humour and sentimental stuff. The 'rasas' are the same - treatment changes every 2-3 months now!

## The 30-second and the 2.5-hour movie - how has advertising prepared you for the latter?

Fundamentally, a director's job is management, 90 per cent of the time. Till the end of the film, it's a constant battle while holding on to your core idea. Ground-work teaches you the nuances - how much information to give, what to withhold, how much to brief actors, budgets, understanding people's abilities, tantrums - it's about keeping the boat steady.

## Casting is an integral part of the process...

Yes. In TOI's Aman Ki Asha, we flew in 15 villagers (from 6 to 78 years) from a Srinagar hamlet. They were flying for the first time, that too from the cold of Kashmir to the heat of Rajasthan and didn't even want to be paid as they were awed by the experience.

## How is it being a creative entrepreneur?

I hate signing documents, looking at accounts, clearing godowns - all of that. One obviously wants mind-space exclusively for creative. I resisted for very long but figured that I could do my best work if I'm on my own. ■

shweta.mulki@afaqs.com

# DIGIPUB

*World*

2nd Edition

Conference | Exhibition | Awards

**THE CONVENTION FOR WEB PUBLISHERS**

SEPTEMBER 20 -21, 2018 | CROWNE PLAZA, GURUGRAM

## AGENDA

HERE'S WHAT WE ARE DISCUSSING AT DIGIPUB WORLD 2018

- Why Podcasting Is Gaining In Popularity
- The Impact Of AI On Publishing
- Has Video Delivered On Its Promise?
- The State Of The Fight Against Ad Fraud
- The Indian 'Pay' Experience
- How Western Media Companies Are Beginning To Turn Around Online
- The Power Of Search Vs Social Media
- How Changing Ad Formats Are Affecting Monetization
- News Or Entertainment? Finding The Balance
- The State Of Web Publishing
- The Indian Language Challenge
- The Vidooly Report
- How Publishers Are Using Instagram
- Aggregators Vs Publishers: The Next Battle

Note: Representative Agenda Subject To Change

Delegate Registration Opening Soon

Visit <http://digipub.world/> to know more!

BRONZE PARTNERS



For Sponsorship : Samarjit Singh : +91 9811436040

For Everything Else : Sudipto Adhicary : +91 9582938291 | Isha Dara : +91 9711084406

THE GLORY OF  
मराठी CULTURE



NY



ठी

तूट नाती

**NEW MARATHI  
ENTERTAINMENT CHANNEL**

PIZZA HUT

# Taking a Dig at Rivals

Pizza Hut releases a new campaign to combat the age-old rivalry with Domino's. By Deepashree Banerjee

**D**o you think puppets were out of fashion? Take a moment! The good old hand-crafted puppets are back... and how?

The new TVC, released by Pizza Hut — a division of US-based Yum! Brands Inc. — takes a humorous route and shows puppets switching to the 'all-new' Pizza Hut. Conceptualised by Ogilvy, the campaign has been produced by Corcoise Films and directed by Vishwesh Krishnamoorthy.

The TVC also features Abhay Deol, thus marking the comeback of a celebrity-endorsed TV campaign by the brand after a hiatus of eight years.

So, what was the marketing problem that the makers of the ad wanted to solve with this new campaign?

This time around, the attempt appears to be deliberate and rather evident. It seems quite clear that the blue puppet in the film is set to resemble rival Domino's which has a brand image in a similar colour. It looks like a conscious decision on the brand's part, to keep the script simple and less serious in tone, with the puppet concluding that the take on the rival was meant to be funny and not quite one that could trigger a controversial reaction.

To combat the age-old rivalry with Domino's, the company had to buckle-up by upgrading equipment, improving restaurant technology and boosting advertising. The brand has had several TVCs spanning the 22 years that they have been in India.

Prashant Gaur, chief brand officer, Pizza Hut India, informs, "We have

## The TVC marks the comeback of a celebrity-led campaign by Pizza Hut after a gap of 8 years.

only dialled up our brand presence on television in the last 5 to 8 years."

Gaur thinks they've been quite agile in the manner in which they have engaged with their evolving audience and that the brand's campaigns have kept pace with what appeals to today's netizens.

"With increasing digitalisation and more and more consumers going online for their daily dose of information, we have made digital platforms an integral part of our media strategy. Talking about our latest campaign - It's time to switch - we break it with a set of two



TVCs; one on the recently launched pan pizza range and the other on - WOW! Everyday value," he sums up.

Thoughts behind roping a non-mainstream actor like Abhay Deol?

"We wanted our TVCs for the new campaign to have a protagonist that our audiences can resonate with. Abhay is known for his unconventional style and a cool and confident personality, something that personifies the brand and gels well with it," Gaur explains.

When discussing how the brand appears to be taking a jibe at a rival, Gaur shrugs off any such probability and elaborates on the choice of using puppets as a creative device, "The TVCs use subtle humour where the puppets are seen switching to the all-new Pizza Hut. Abhay Deol, known for his unique comic style, brings out the best of the situation in the ads, giving the campaign its very essence."

When quizzed on the brand's decision to 'beep out' some parts of the puppet's dialogue in the video, Gaur gets candid, "Yes, we are leaving a lot to the imagination!"

Several ingredients may be behind the utter dominance of Domino's Pizza over its rivals recently. The pizza chain continues to aggressively remodel its restaurants using its "pizza theatre" concept, as Domino's calls it, in order to lure patrons.

On the brand's brief, Ajay Gahlaut, deputy CCO - Ogilvy India/CCO - Ogilvy, North, tells afaqs! Reporter, "We were asked to communicate the core message — It's time to switch — in the most entertaining way possible. Being a pizza brand, we wanted the TVCs to be fun and that's when the idea of puppets came into play."

Gahlaut thinks this campaign caters to all pizza lovers, irrespective of demographics or psychographics.

Also, let's not forget the offshore Pizza Hut advertisement starring Donald and Ivana Trump that kicked off the success of the chain's stuffed-crust pizza back in 1995.

### DEAL MAKER OR BREAKER?

Ramanujam Sridhar, CEO and founder of Brand-Comm raises a potent question, "Whilst kids, teenagers and young adults are the prime movers who bring Pizza into the home for anyone to consume, I



"Abhay is known for his unconventional style and a cool and confident personality, something that personifies the brand and gels well with it."  
PRASHANT GAUR

am wondering whom the advertising is targeting?"

"Clearly, it is taking weak pot shots at the dominant brand but it is too clever by half. Puppets are as old as the hills, even if the QSR category may not have used the tactic. Consumers tend to compare advertising across categories, unlike us," he quips.

There is nothing Sridhar feels that will move or shake the category or make the competition worry in this "me too" commercial with a celebrity who is not a blockbuster.

Bikram Bindra, vice-president and strategic planning head, Grey Group Delhi, believes this campaign carries a clear marketing agenda: get lapses back into the fold.

Pizza Hut, historically known for serving up the 'better' pizza, has potentially been losing favour with a fickle audience that has been lured away with consistent discounting and an almost 'forced' loyalty by the other big player in this category.

"The intent of the film is to subtly make us question that preference and using an unusual creative device (like the puppet or even a non-mainstream actor like Abhay Deol) ensures a mental availability long after the film is viewed and a break from the cookie-cutter approach of the category," he shares. ■

deepashree.banerjee@afaqs.com

# BYE BYE, SINGLEDOM!



Presents

## Ready 2 mingle

11<sup>TH</sup> AUG onwards

SAT 7.30 PM

Styled By  Myntra

Health Partner 



 /  / 

# ZOOM

styled by  Myntra



**NAVONIL  
CHATTERJEE**  
JOINT PRESIDENT  
REDIFFUSION

**RAHUL  
JAUHARI**  
JOINT PRESIDENT  
REDIFFUSION

# ON ITS OWN STEAM

An interview with Rahul Jauhari and Navonil Chatterjee, the recently elevated joint presidents of the suddenly, and finally, independent Rediffusion. **By Ashwini Gangal**

**I** know you've come to throw tough questions at us but listen, whatever you write in this interview, just don't bring up George Clooney!" says Rediffusion's recently elevated joint president Rahul Jauhari, harking back to a 2013 interview I did with Sam Ahmed, then vice-chairman and chief

creative officer of the agency, who famously and flamboyantly swore to turn the agency around by giving a Hollywood reference ("By the end of the year Rediffusion will be the George Clooney of Indian advertising"), a headline that tickled our readers for months on end.

Rahul, who has been with the group for

14 years, continues to keep his title of chief creative officer.

The group's other recently promoted joint president Navonil Chatterjee, who came on board three years back, also continues to lead as chief strategy officer. The creative-planning duo was given this additional mandate - joint presidency - when Dhunji Wadia vacated this position a few days back.

Earlier this month Rediffusion's founders Diwan Arun Nanda and Ajit Balakrishnan (who launched the agency back in 1973 along with Mohammed Khan) bought back the 40 per cent shares held in their company by Y&R (part of

WPP) and Dentsu, making the group independent again, after enduring years of friction with former WPP CEO Sir Martin Sorrell who stepped down from his role this April.

When news of Rediffusion's autonomous status was out, Rahul wrote 'Freediffusion' and Navonil wrote 'Freedom at mid-day' on their social media pages. A re-branding exercise is underway.

Brands on the agency's client list include Audi, Cipla, Colgate, Eveready, Godfrey Philips, GSK, Hindware, SBI, TVS Srichakra, Kotak Mahindra, Liebherr, Star Jalsha, Parle Products, Tata Motors, and Tata Sons, among others.

“

The trend is to put the guys who do the work at the helm. Who does the client want to interact with today? With the person who's really doing the job.

RAHUL JAUHARI

*Never mind Clooney; this interview, I assure them, is about addressing all the elephants in the room. So I start with the fattest one.*

Edited excerpts:

**Rediffusion is believed to be past its best days – an agency that needs to ‘bring back lost glory’. It must be hard leading a firm that’s always referred to as a ‘has been’. Or is it not?**

**Rahul:** Media keeps referring back to the loss of Airtel. That was a generation back. Life has moved on since. The ghosts are buried in articles written many years back.

In India, if you see a man in a kurta once, you’ll call him ‘kurtay wala aadmi’, even after 20 years, even if he has moved from his kurta to a pajama to a suit. Similarly, the sinking ship thing is a hangover. Is the question surprising? No, it is not. But do I find any truth in it? No.

Yes, there’s a tonne to do – become finally stronger, get a wider spectrum of clients. Rediffusion is a good car. We’ll drive it faster, give it a new coat of paint, some shine.

If there’s one thing we’re guilty of it’s not flaunting our work. For example, we’ve done some great work for Hero Moto Corp, but when someone sees a great ad for Hero, they don’t think of Rediffusion.

Similarly, lot of clients have given us projects, CSR work... that’s not necessarily an account shift. But brands are increasingly working like that. This is all well appreciated, applauded work, but poor guys out there don’t know who they’re clapping for.

Also, fundamentally, we (himself and Navonil) are shy; we don’t talk about what we do. Maybe that’s an ante that needs to be upped.

**But does the way the agency is**



**perceived make the promotion bittersweet?**

**Rahul:** We’ve been given a mandate that neither of us was lusting for.

**Navonil:** Over the past three years we’ve won pitches that every agency in town would’ve given their right arm for. I’ll be honest, some of the brands we won have gone away, but most are there. The people at Rediffusion have swag and ‘proper pride’ as Jane Austen puts it.

Can we do better? Can we do more? Yes, definitely. Yes, we know some of the perceptions about us in the outside world. But if you’re confident about yourself, then perception be damned.

As an outsider (I spent 15 years at JWT Bangalore before joining

Rediffusion in 2015) who worked at an agency with brands like Nike, Levi’s, Google, my view of Rediffusion was always ‘the fun place to be’. And look at the alumni Rediffusion has. I’ll throw a challenge to any other agency including JWT, Ogilvy, to come halfway near Rediffusion on that front.

**But isn’t that like resting on past laurels? Do clients really care about an illustrious alumni list? In fact, today legacy and heritage are sometimes likened to baggage, not a plus point...**

**Rahul:** Good question. A client doesn’t come to me because of a great person who worked here 20 years back. He comes for what I deliver.

We’ve handled the Tata brand for

”

We’ve won pitches that any agency would’ve given their right arm for. The people at Rediffusion have swag and ‘proper pride’ as Jane Austen put it.

NAVONIL CHATTERJEE

donkey’s years. We recently picked up two prestigious and current mandates from them. They didn’t give the job to us because they like Arun Nanda’s face or because we are X number of years old. It was a hard fought pitch battle.

When a legacy brand wants to stay relevant it goes to relevant people to solve the problem; it doesn’t go to another legacy brand.

Are we under pressure? No. You have a problem with our legacy – handle it. Legacy is not a burden for us. It’s like going to a good school with a great alumni.

**Rediffusion is now led by a creative head and a planner. There’s chatter about the absence of a suit to run the business, the P&L side of things...**

**Rahul:** The trend is to put the guys who do the work at the helm. Who does the client want to interact with today? With the person who’s really doing the job. Why else would Leo Burnett do it? (Creative head Rajdeepak Das and planning head Dheeraj Sinha were made managing directors in April). He’s doing the thinking (points to Navonil) and I’m doing the work.

Yes there was a time long back when creative hid in a corner, planning didn’t exist, and servicing did the planning and managed the relationships. Today, servicing is a relationship holder more than anything.

As Balki once told me, whoever stands up and says ‘It’s my ass that needs to be taken’ is the leader. Don’t ask him his caste, creed, sex, or where he’s from. So right now, it’s our asses that we’re offering.

**Navonil:** Creative people are some of the savviest when it comes to finance and money.

**WPP’s Rediffusion versus an independent Rediffusion – how**

continued on page 23 >>

**RAJESH RAMAKRISHNAN**

# “Confectionery is so in-your-face that it’s a benefit”

A few weeks back, Italy-headquartered Perfetti Van Melle India appointed Rajesh Ramakrishnan as its new MD. He has been with the company for four-and-a-half years, initially as the MD for Bangladesh, then as chief transformation officer (CTO), a role that brought him to India.

An engineer from BITS Pilani, with an MBA from XLRI (Jamshedpur), Ramakrishnan started his career as a management trainee with Reckitt Benckiser (then Reckitt and Colman). His early rounds as a sales manager took him to North and South Karnataka followed by stints in Orissa, Bihar and Tamil Nadu. Ramakrishnan worked on brands such as Cherry Blossom and Robin Blue; it was eight years of sales and marketing with Reckitt. This was followed by two years with Marico, where he worked on non-Parachute brands such as Shanti Amla and Hair & Care.

Then for another six years at Frito Lay (PepsiCo) he looked after Kurkure for a while and did a brief stint in Bangkok in a regional role - with Quaker on insights and innovation. He then stepped out of FMCG for a bit with a year at Apollo Tyres looking after global markets for the Apollo Brands and then it was on to Hindustan Times for two years.

Ramakrishnan, who has been in the industry for over 24 years, is a photography and trekking enthusiast (he recently completed Everest Base Camp and Kilimanjaro) - and things that ‘stimulate his right brain’, as he puts it. **Edited Excerpts**

**From MD of Perfetti Bangladesh to India head of ‘transformation’, and now MD of India ops... Tell us about these roles.**

The confectionery markets in Bangladesh and India are similar on the product front, but Bangladesh is a much smaller market... and in terms of stage of evolution, is a few years behind India. The intensity of competition here (India) is much higher.

CTO was a newly-created role; the idea was to optimise our business model which includes different facets such as the product portfolio, the go-to market strategy, the operations and, of course, the people and capabilities. The job was to lead these multiple projects in a structured manner. While being CTO was more about managing all these projects, being MD is more about managing the whole business. It’s a bigger role. It’s like a mix of operations and strategy.

**You’ve spent the bulk of your career in FMCG but have also worked outside it. From a marketing point of view, what’s the biggest difference?**

In FMCG, marketing drives the company. Marketing drives strategy and strategy drives



“In FMCG, marketing drives the company... In non-FMCG companies, marketing probably plays more of a support role and is not necessarily the prime driver of growth.”  
**RAJESH RAMAKRISHNAN**

growth. In non-FMCG companies, marketing probably plays more of a support role and is not necessarily the prime driver of growth. For instance, at Apollo, manufacturing would play a far bigger role than marketing. In a media company (Hindustan Times), media marketing or sales is a bigger role in driving the agenda, whereas marketing is just about making sure that the right support is provided. But in FMCG, it’s marketing that drives the entire thinking for the company. That is the biggest difference.

**And within FMCG, how is confectionery marketing different from marketing across other kinds of sub-segments?**

The fixed price-points - like 50 paise, one rupee, two rupees... it’s slightly similar to marketing snacks. In the confectionery category, price elasticity becomes a challenge. When we are at a price point of ₹1, we cannot shift to ₹1.20... we have to jump directly to ₹2. There are consumers who drop out because of the price. In the confectionery category, products also get exchanged as currency (replacement for loose change; an insight Paytm has milked in its ads).

The frequency of consumption is another difference. I’ve worked on categories such as shoe polish and fabric care. You polish your shoes maybe once a week — if you really decide to! Similarly, you may use shampoo or toilet cleaner once in a week or maybe once every three days. But confectionery is different. If I eat a candy in the morning, I can still eat a candy two hours later. Due to the sheer frequency of consumption, the number of transactions is huge.

Also, confectionery is easily available to people, it’s so in-your-face that it’s a benefit. You don’t have to tell too many people about it; everybody knows about it, which is a good starting point.

**What are your key points of sale?**

Most of our products, as Nielsen defines it, are sold in *paan* outlets which make for a significant chunk of sales. Then there are grocers and general stores/kiranas. We are available in modern trade too. E-commerce for confectionery helps to customise offerings to customers; that’s one of the directions we see it moving towards in the future. We have a huge footprint of distribution. There’s headroom to grow, especially when it comes to some of the higher price points like the ₹5 and ₹10 packs.

**For an impulse-driven category such as confectionery, can you explain the role of advertising?**

Advertising is mostly rooted in a product insight; it starts there. It then has to link back to what the brand promises and have some cultural angle as well. It’s a triangulation of these three things.

**Let’s talk about the way DS Group’s Pulse candy took the confectionery segment by storm a few years ago. What do you do when you see this kind of phenomenon created by a rival brand?**

Whoever picks it (rival brand doing well) up first — maybe the sales team or the operations team — brings it to everyone’s notice. We then look at it and say — ‘is that an area of interest and opportunity for us?’

Once we decide to respond, it is important to understand what they offered to the market, what element of the mix worked for them... if we see a bigger opportunity, we look at how we can address it. We then leverage some of our strengths and take advantage of the opportunity. I don’t think anything happens as a knee-jerk reaction. It’s well planned out and executed. ■

abid.barlaskar@afaqs.com

INTERVIEW: ULF SMEDBERG, COUNTRY MKTG MANAGER, IKEA

# Partnership is the Key

After that big bang opening in Hyderabad, **how does Ikea intend to move ahead? Edited excerpts from an interview with Shweta Mulki.**



Edited Excerpts:

**India likes colours vis a vis the Swedish white, and the typical couch plays different roles (homework, TV-watching, dinner) in the course of the day. These are some IKEA insights we've got- any more that you share with us?**

Functional needs, like storage, are, of course, big, due to space constraints. Multi-functional usage is important too. Traditional furniture used to be multi-functional but it was also bulky and not easily portable. So, we've taken all this into account. Also, living rooms are more important than bedrooms - people socialise a lot, they stay home and invite people over, have home parties. We also think we have strong offers for families with children - in many homes, kids are not integrated into key spaces - we'd like to do that - have a kids' table in the kitchen, for instance.

**There might not be one homogenous perception of IKEA in India... but what are the ones that do exist currently?**

Well, most people know it as a

furniture store - it is big, it is 'foreign'. We want them to know that the store is a great family destination and that the brand is about affordable solutions, quality, design as well as 'it fits my home' - that is the relevance bit.

**Globally, IKEA has this distinct brand tone with edgy, quirky creatives. When will that phase start here?**

While the first campaign to establish the brand will have a second edition, the next level (around Diwali) will bring in the IKEA tone of voice with a bit of its trademark humour. It will show that we understand people here, laugh with them and make fun of ourselves and of situations. Also, because 500 million people are below 25 years, we will have a younger approach and it'll be a mix of both - only-for-India and global communication.

**Will you talk about the DIY concept at all in your messaging?**

That will be done more on digital, on the website, with some bit in print too. We'd like to tell them that 'you can go DIY and if not, we can help

you too'.

**IKEA has invested a lot in digital and branded content globally. How much will you focus on digital vis a vis traditional and OOH (which is big for IKEA) in India?**

In digital, mobile is a significant vehicle for us reach-wise; there's more in-depth communication about our product range there. We'll focus on single iconic products. Since 85 per cent of India uses a mobile, all our digital communication, including our website, is mobile-first. That's a first in the IKEA world. TV is important for reach, but in digital, you can interact quickly. There's social media too, so you need both. OOH currently works very well in Hyderabad.

**'Come for meatballs-stay for sofas.' Food is an important part of the IKEA experience, even the hoarding outside the store highlights 'Chicken Meatballs'. What other experiences are you looking to focus on?**

For most people, the first

interaction could be with food and the next could be a pillow or a bed in the future. Other experiences that we are planning to look at are the 'Before and After' concept; we'll ask people to participate in a contest (probably via a TV show) - it's a known thing, but we'll try to make it more popular in India.

**The ever-famous IKEA catalogue; how will it reach Indian consumers?**

We will have it all on digital; we won't print physical copies of the big catalogue. However, a smaller booklet will be distributed every second month to all households via newspapers, as that's an effective way of distribution.

**The brand is known for its creative collaborations. What's your view on the ideal agency-client partnership?**

The term 'partnership' is the keyword. We would like to create together, with India's insights and IKEA's vision and all our partners will work towards that. ■

[feedback@afaqs.com](mailto:feedback@afaqs.com)

<< continued from page 21

## On its Own...

**does your life change?**

**Rahul:** From the perspective of business and daily operations, the Y&R clients were zero, for the last 10 years. So nothing changes. We have nothing to lose because we anyway had nothing from them.

When you have a global partner there are some decisions one can't take. You're not free to do whatever you want - the direction, who you partner with... so those things get eased up. For example, we're now free to build serious digital platforms and solutions for our clients, with Rediff.com (founded by Ajit Balakrishnan in 1995).

Part of the freedom is about saying 'Ab apne paise apne paas hi rahenge'.

**Navonil:** What are the advantages of a network? Google is enough (laughs).

**Rediffusion has a complicated history. Does that hang in the corridors?**

**Rahul:** People don't Google that far back. The

younger people here don't have a sense of history. They have a sense of today. I am part of the history - I was part of the team when Airtel was at its peak and I was heading the business.

I, however, try to be a 24-year-old even today who doesn't give a damn about the past. It's not relevant for us. But yes, if I joined from the outside and took over now, then it's a fair question.

Also, most of the marketers today are young, so they don't know all this.

**Navonil:** Of course it's going to be difficult for us. But we've already made a head-start.

**What did Arun Nanda say to you when he promoted you? Was there a pep talk?**

**Rahul:** He's the last symbol of an Indian agency saying 'We can run it in India, the way Indians want to do it, with complete ownership'. He said one line to us: "Unfurl the flag again. Guys, now it's your baby. Run it."

**Navonil:** What I value most in people is a spine. Agencies - and advertising - are increasingly losing it. He has it. He said, "Remember now there are 300 people looking up to you..."

**In 2016 Rohit Ohri said to me on behalf of**

**FCB Ulka: "We're three campaigns away from sexy". How many campaigns away from sexy is Rediffusion?**

**Rahul:** This is something we do within the industry. We look at each other's latest ads. It's flippant and myopic. A brand is not built because of the last ad. And the last campaign is not a judgment on how strong and stable an agency is.

Will sexy work help us? Absolutely. No debate there. But I'm sorry, my last three campaigns are not the definition of what my agency is. Also, a lot of the work we do is not shared on Facebook and flaunted. Don't judge an agency by just that.

**Navonil:** We're very clear on what's a go and what's a no go. We haven't been pussyfooting. We're not pitching indiscriminately.

**Describe Rediffusion in one word...**

**Rahul:** Entrepreneurial.

**Navonil:** Trending.

**Top three priorities, hereon...**

**Rahul:** First our people, then our clients, then ourselves.

**Navonil:** Great work, recognition, fame. ■ [ashwini.gangal@afaqs.com](mailto:ashwini.gangal@afaqs.com)

**NOMARKS**

# New Look, New Plan

Nomarks restages itself with completely **new packaging, and a new TVC with Taapsee Pannu.** By Sunit Roy



**A** pioneer in the anti-marks skincare space, Bajaj Nomarks was launched with the benefit proposition of clear and spotless skin. Being an Ayurvedic formulation, it gained market share rapidly in the initial years. Nomarks, however, lost its popularity due to the proliferation of new brands - many of which were steroid-based. Also, there were distribution related issues since the steroid-based brands were retailed through the pharmacy channel in which Bajaj Nomarks lacked. Over time the brand also lost its connect with the ever-changing Indian consumer.

Understanding this, the brand has restaged itself with new packaging and released a new TVC starring Taapsee Pannu. Nomarks has also launched a first-ever Artificial Intelligence (AI) bot aptly named Noma - a skin stress tool (created by BC Web Wise) - on its freshly-revamped website.

"The brand leveraged on three key trends in the market - strong consumer preference for Ayurveda and movement towards safe, non-

creams in the country. Being a north-skewed category, sales are predominantly strong in the Hindi-speaking markets.

"We re-launched a month ago and the response from trade has been very positive. The new look has been very well received by retail and the trade support mix has helped us to achieve record distribution numbers on the brand. We are targeting to become a strong No 2 brand this year, but are hopeful of achieving an even higher market share going by the response received so far," informs Verma.

Through its latest TVC, the brand aims at targeting those Indian women who chase their dreams relentlessly. The campaign attempts to resonate with the brand essence of 'Only pride and not marks should show on my face.' And thus goes the tagline: *Chehre pe sirf shaan, no nishaan.*

"Nomarks promises that it has a potent Ayurvedic formulation that starts working on marks from day one, and helps remove marks from your face giving you clear, spotless skin," says Verma.

**The brand has launched a first-ever AI bot, Noma, a skin stress tool on Bajaj Nomarks website.**

toxic products; consumers defining ideal skin as not just being fair but also healthy, without any spots or blemishes, and consumers moving from just 'Looking Good' to 'Feeling Good', explains Sandeep Verma, president - sales and marketing, Bajaj Corp. Nomarks repositioned itself as a modern Ayurveda brand and the new packaging became a key element in strongly communicating this positioning.

Verma claims that Nomarks is among the top three anti-marks

Verma points out that steroid-based brands may be able to remove marks in the short-term but may also have lots of side effects. There is a need gap for an offering that promises safety and efficacy (simultaneously) and this is where Nomarks comes in. The brand also has special sales deployment for the pharma channel in key markets, to ensure availability in the right channel.

Why was Pannu considered to carry forward the brand philosophy? "Taapsee is the epitome of confidence



**"The key thing for us is to be able to generate awareness and drive trials for Nomarks using this campaign. Digital, in particular, will help in building credibility and preference for Nomarks"**  
**AVINASH JOSHI**

and ambition; something our audience aspires to be and hence was the perfect fit for our brand. The Nomarks woman is someone who knows that success requires a lot of hard work and that it does not happen overnight but she has the confidence to chase her dreams," opines Verma.

**AI FOR SKINCARE**

Digital marketing agency BC Web Wise has created the first-ever AI technology-driven Skin Stress Tool for Bajaj Nomarks that delivers a skin-

stress message at a glance, creating user interest and interaction to know more. The tool helps understand how stressed an individual's skin is - vis a vis skin type, sun exposure, water intake, and sleep duration.

While similar tools have been created by skincare brands in the past, this tool is unique in that it does not need the user to scan their face, take a litmus test or press a tissue paper to their skin. It communicates through Noma. "Noma scans through the interaction and using AI, reveals a 'Skin Stress Meter Score', as well as give the user the root-cause of skin stress. It also provides a customised skincare regime for the user to address the problem. The tool will be promoted through various digital platforms such as social, search and content distribution networks," informs Verma.

**THE 360-DEGREE ROUTE**

For Nomarks, driving awareness and generating trials is the key. "While TV, Print and outdoor remain very important to build awareness and drive trials, we are working towards building credibility and preference for Nomarks using digital," says Verma.

Talking about marketing and distribution challenges, Verma informs that while anti-marks is the fastest growing category in skincare, the category penetration is still very low but there is huge potential to increase the same. "The key thing for us is to be able to generate awareness and drive trials for Nomarks with this campaign using TV, print, outdoor, and digital. Digital, in particular, will help in building credibility and preference for Nomarks," Verma says. ■

sunit.roy@afaqs.com

AND  
THE WINNER  
WILL TAKE  
IT ALL



Dainik Jagran



2018

COMING  
SOON

FOR MORE INFORMATION, CONTACT YOUR JAGRAN REPRESENTATIVE

## BUDDH INTERNATIONAL CIRCUIT

# Adding a New Dimension

The story of how an F1 track became an ad film studio for car brands. By Abid Hussain Barlaskar



Of late, while shuffling through the many recent automobile commercials, we found a common thread linking quite a few. What caught our attention was not the vehicles in the ads, but the location/backdrop/ 'studio' the films were shot at. These were not random places, rather a well-off destination, renowned as India's first Formula One (F1) motor racing circuit — the Buddh International Circuit (BIC) — located at Greater Noida.

afaqs! Reporter got in touch with the folks at BIC to get a little more insight into what was really drawing the automobile brands to the location.

Officially inaugurated in October 2011, the prime attraction of this motorsport infrastructure is the 5.14 km-long F1 race track that has no speed limit. The Indian Grand Prix was first held at the BIC in 2011. Following this, Formula 1 returned to India in 2012-13 before running into tax troubles with the government.

Ad agencies first set their eyes on the location in 2012-13 with the management opening up peripheral roads and other sections and later, the main track itself for non-racing activities.

## WHAT'S IN STORE?

The racing infrastructure is spread out across 550 acres, aimed at specialised track activities. The management at BIC is of the point that it is mainly the visual impact of the track and the stadium that draw eyeballs.

According to BIC management, advertisers who shoot their ads at the circuit mainly include automobile, racing gear, tyre, bicycles, and high-end watch brands which find common ground with racing in technology, precision and timing. Brands showing themselves off at

the track include TATA, Mercedes, Pirelli, Nissan, Renault, Ford, Audi, Suzuki, and TVS Motors among many others. Interestingly, vehicle classifications range from the budget family cars to heavy-duty trucks.

Usually, an agency or line-producer interested in shooting an ad approaches BIC with the details on behalf of the brand. The details include specific requirements such as — number of vehicles on the track, required part of the track/compound, timings, duration of the shoot, type of shoot — stills or video and stunts. Requirements occasionally include other additional facilities such as food, accommodation, transport, vehicle storage, and emergency medical facilities.

Rajiv Murishwar, head of business at BIC, shares from his experience at the circuit, "As service providers, we expose all possible options such as on/off-track spaces, special requirements like drifting, stunt locations, high-speed races, overall coordination from the teams like safety and security. For suggestions, we might offer up locations and shooting spots on the track, but refrain from getting into the creative part."

## MEETING THE DEMANDS

Various automobile brands have unique demands depending on their make and segment. A family-vehicle like a hatchback or a budget vehicle like the Renault Kwid would want to have a clean road without bumps or pot-holes, with buildings around (houses/ offices) and without too many people in the vicinity. On the other hand, a high-end muscle car like the Ford Mustang would concentrate on displaying its performance and speed on the track along with its looks, how it behaves at high speeds, on sharp turns, and on elevations.

Off-roaders and SUVs would



"As service providers, we expose all possible options like on-track/off-track spaces, special requirements such as drifting, stunt locations, high-speed races, and overall coordination from the teams like safety and security."

**RAJIV MURISHWAR**

specifically ask for a separate off-road mud track laden with obstacles and water bodies that are prepared according to requirements.

A sedan, with more of a corporate feel, would ask for a smooth road with a backdrop of an office or driving into a garage. The circuit's team buildings, covered in glass panes, double up as office buildings for such shoots. Motorcycles tend to prefer supervised stunts coupled with on-track performance and high speeds.

Although the circuit has been a set for ads of almost all classes of automobiles, it is yet to see its first

pocket-friendly electric vehicle. Many times track activities also end up being part of a full-scale ad film. Mercedes' AMG GTR conducted a time-keeping exercise. The record lap of the vehicle on the track was shot as an ad film.

The management team at the circuit points out that most brands prefer early mornings and late afternoons for shoots mainly because of the lighting conditions and vehicles priced over ₹11-12 lakh tend to stick to the race-track while others use the peripheral roads. Team members, however, maintain that sometimes showing a lower range vehicle on a professional race track adds a whole new edge to it.

## COST OF CONDUCTING AN AD SHOOT AT THE CIRCUIT

Although the circuit does not have specific charges for ad shoots, rates depend on booking durations of the features of the infrastructure as a whole. Track charges are slightly higher for weekends with the rate being ₹12 lakh for eight hours (single day) and ₹10 lakh per eight hours for weekdays. Rates decrease with the reduction in booking duration with the lowest being ₹1 lakh for an hour on weekdays. Apart from the track, the peripheral practice roads, the circular road, garages, and other features come at rates varying from ₹5 lakh to ₹50,000.

We also got in touch with Moonrise Productions, a production house which has been associated with BIC for over six years now. The team at Moonrise opines that automobile ads require a lot of shots on the road and the sets at BIC save them from the trouble of blocking public roads for shoots while also being away from the bustle of actual city traffic. The locations are chosen basis the mood of the ad. ■

abid.barlaskar@afaqs.com

# JOB SWITCH.in



**Post:** Manager - SEM  
**Company:** IdeateLabs  
**Profile:** Track, report, and analyse website analytics and PPC initiatives and campaigns. Manage campaign expenses, staying on budget, estimating monthly costs and reconciling discrepancies. Optimize copy and landing pages for search engine marketing  
**Exp:** 4 to 6 years  
**Location:** Mumbai  
**Email:** careers@ideate.email

**Post:** Associate Account Director  
**Company:** Janrise Advertising Pvt Ltd  
**Profile:** The candidate should be able to do the strategic planning and thinking for the client's business; contribute to brand success/growth by providing long-term direction to the brand; be responsible for client accounts within the agency, and the client-agency relationship; ensure the profitability and growth of client accounts.  
**Exp:** 7 to 8 years  
**Location:** Hyderabad  
**Email:** hr@janrise.in

**Post:** Designer (Social Media)  
**Company:** Span Communications  
**Profile:** The candidate will be responsible for designing and artwork of posts, e-books, web banners, etc.  
**Exp:** 2 to 4 years  
**Location:** Lucknow  
**Email:** resume2span@gmail.com

**Post:** Motion Graphic Artist / Video Editor  
**Company:** Thoughttrains Designs Pvt Ltd  
**Profile:** The candidate should have hands on experience on Adobe Photoshop, after effect, premiere pro; must have strong ability to translate ideas into creative solutions. Ability to work both independently & collaborative. Basic knowledge of plug in like element 3D and trap code particular.  
**Exp:** 2 to 3 year  
**Location:** Mumbai  
**Email:** hr@thoughttrains.com

**Post:** Account Executive (Client Servicing)  
**Company:** Quotient Communications Pvt Ltd  
**Profile:** Sales driven strategising, day-to-day interaction with clients, understanding briefs and execute them in the most creative, yet solutions-oriented manner possible; ensuring client satisfaction, you will also be expected to ensure continued and increased billings on your accounts.  
**Exp:** 0 to 2 years  
**Location:** Mumbai  
**Email:** team@quotientcomm.com

**Post:** Creative Director  
**Company:** Moving Pixels Pvt Ltd  
**Profile:** This role demands an individual that is highly organized, Flexible and motivated who can serve and understand the core requirements. To concept and execute the creation of creative projects not limited to, conception and story-boarding but all other necessary factors required to deliver the visionary products.  
**Exp:** 6 to 8 years  
**Location:** Raipur, Chhattisgarh  
**Email:** hr@movingpixels.in

**Post:** Manager-Client Services  
**Company:** Eggfirst Advertising And Design Pvt Ltd  
**Profile:** Excellent presentation, oral and written communication skills. The candidate should have prior experience with advertising agencies only. Industry research capabilities, to understand clients business environment is a must.  
**Exp:** 3 to 7 years  
**Location:** Mumbai  
**Email:** hr@eggfirst.com

**Post:** 2D Animator  
**Company:** Greysell Marketing Promotions Pvt Ltd  
**Profile:** The candidate should have animation skills, combined with a good sense of graphic design; have a good level of computer knowledge; good working knowledge of relevant graphics, animation and compositing software, including Photoshop, Illustrator, After Effects Flash and/or

Cel Action.  
**Exp:** 2 to 4 years  
**Location:** Andheri, Mumbai  
**Email:** hr@greysell.in

**Post:** Client Servicing Executive - Offline  
**Company:** Vermillion Communication Pvt Ltd  
**Profile:** Managing accounts and projects independently, understanding and communicating client marketing direction and objectives, handing over brief to ensure smooth execution and timely delivery.  
**Exp:** 2 to 3 years  
**Location:** Gurgaon  
**Email:** hr@vermillion.net.in

**Post:** Copywriter/Senior Copywriter  
**Company:** Imagic Communications Pvt Ltd  
**Profile:** Conceive, develop and execute with good ideation; The candidate should be a thinker with ideas/concepts.  
**Exp:** 3 to 5 years  
**Location:** New Delhi  
**Email:** mail@imagic.in

**Post:** Digital Executive  
**Company:** India News Communications Ltd  
**Profile:** Well conversant with the complete digital processes such as extraction of data from Analytics tools, building reports and dashboards in Excel and using visualization tools like Meltwater.  
**Exp:** 2 to 4 years  
**Location:** Noida  
**Email:** hr@inclgroup.com

**Post:** Web Developer  
**Company:** Tempest Advertising Pvt Ltd  
**Profile:** Proficient in WordPress, CakePHP, Codeigniter, and/or other frameworks; demonstrable knowledge of web technologies including HTML, CSS, Javascript, AJAX, etc. Software development experience in PHP proficient in creating CMS based web platforms  
**Exp:** 2 to 4 years  
**Location:** Pune

**Email:** careers@tempestadvertising.com

**Post:** Group Sales & Business Development  
**Company:** Coconut Media Box LLP  
**Profile:** Generate revenue sales through sponsorship and event sales to various corporates and clients. Sale plays/shows/events/artists & other services to various corporates, social group, Premium Clubs, Event Management Companies etc. Facilitating the entire sales process; lead generation, closing sales  
**Exp:** 0 to 4 years  
**Location:** Mumbai  
**Email:** payal@coconutmediabox.in

**Post:** Business Development Executive (ATL/BTL)  
**Company:** Classic Advertising Group  
**Profile:** The Candidate should be from Advertising Agency, pleasant personally and good English communication, Strong PR with clients and can develop new business, own bike must.  
**Exp:** 2 to 5 yrs.  
**Location:** Delhi  
**Email:** classichrd@gmail.com



**TO ADVERTISE, CONTACT:**

**Shubham Garg**  
 Email: shubham.garg@afaqs.com  
**Aakash Bhatia**  
 Ph: 09650544122  
 Email: aakash.bhatia@afaqs.com  
 jobswitch@afaqs.com

**To view other jobs in Marketing, Media and Advertising, log on to:**  
[www.jobswitch.in](http://www.jobswitch.in)

Join us on  : facebook.com/jobswitch

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

**VIDEOS**



**SUNFEAST DARK FANTASY**

Sunfeast Dark Fantasy, the premium cookie brand from ITC Foods, has released a new ad, featuring Alia Bhatt, that carries the tagline 'Can't wait, won't wait'.  
**Creative Agency:** FCB Ulka



**AMUL**

Amul, the dairy giant, has released a new TV campaign — titled 'Serious Snacking' — and showcases a range of ready-to-eat potato snacks and dairy products.



**OLAY**

Shahid Kapoor's wife Mira Rajput has recently made her 'acting' debut with this ad film. The 24-year-old Rajput has surprised everyone by starring in an anti-ageing ad!



**ONEPLUS**

The smartphone brand has launched a new ad Never Settle for Second Best. With its brand message 'Never Settle', the brand tries to compete with Samsung and Apple.  
**Creative Agency:** Above + Beyond



**UBER**

Ride hailing app Uber has launched its first-ever campaign in India called 'Move Forward' that is inspired from real life anecdotes and traces a day in the life of an Uber driver.  
**Creative Agency:** BBH India



**IDFC BANK**

This 24/7 Banker on Call advertising campaign says that you can connect directly to a trained banker every time without facing the hassle of call transfers.



**GLOBAL DESI**

This ad starring Kangana Ranaut, the new face of Global Desi, showcases a new collection titled '#GypsyHeart', and as the name suggests, channels a bohemian aesthetic.



**MAHINDRA SCORPIO**

Mahindra and Mahindra has released a new TVC which continues with the 'Nothing Else Will Do' tagline that has been associated with the Scorpio for over a decade now.



**BEARDO**

Men's grooming brand Beardo has released an ad titled 'Taming The Beast' which shows how the product fights the frizz, tames the beast and finally manages to woo the lady of the house.



**IKEA**

After three years of 'understanding the Indian consumer', the furniture giant has rolled out its ad campaign in India.  
**Creative Agency:** Dentsu Impact



**HAVELLS**

The digital ad takes the term LED (light emitting diode) to an altogether different proposition where the three letters of LED stand for 'Let's End Darkness.'  
**Creative agency:** Dentsu Digital



**CADBURY**

The TVC has been released with a new tagline 'Kuch Achha Ho Jaaye, Kuch Meetha Ho Jaaye' marking the brand's 70th anniversary in India.  
**Creative agency:** Ogilvy India

**PRINT**

**LIFE INSURANCE CORPORATION**

An Independence Day special, the ad reinforces the brand's cover of life insurance for Indians. LIC boasts of its claim settlement rate of 99.6 too.



**DONTHIDEITPERIOD**

The agency's work for its self initiated project, attempts at adding zing to boring sanitary pad packaging with messages that are inspiring, confident, and spark conversation.



**SAMSUNG**

The brand freshens the dialogue around gender equality in technology and innovation with an example of American inventor Tabitha Babitt who was denied patents for being a woman.



Got some great campaign that has been published recently? Upload it on afaqs! for the world to see. Visit: [www.afaqs.com/advertising/creative\\_showcase](http://www.afaqs.com/advertising/creative_showcase)

# DIGIPUB

*World*

2nd Edition

Conference | Exhibition | Awards

**THE CONVENTION FOR WEB PUBLISHERS**

SEPTEMBER 20 -21, 2018 | CROWNE PLAZA, GURUGRAM

**FIND OUT WHAT IS NEW IN WEB PUBLISHING**

**MEET OUR EXHIBITORS**



**BOOK YOUR SPACE**

Visit <http://digipub.world/exhibition.html> to know more!

BRONZE PARTNERS



For Sponsorship : Samarjit Singh : +91 9811436040  
For Exhibition : Jatinder Singh : +91 9971658902

## » MOVEMENTS/APPOINTMENTS «

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

### ADVERTISING

#### Wavemaker India

Wavemaker India has appointed Karthik Nagarajan as chief content officer. In his new role, Nagarajan will be working closely with Kartik Sharma, chief executive officer, Wavemaker - South Asia, to build and integrate content, creative and technology services.

#### Publicis Media

Publicis Media India has recently appointed Sejal Shah as managing partner and head of Publicis Media Exchange (PMX - Mainline) which is the central investment practice of PM. In her new role, Shah is responsible for driving media investments, alliances and partnerships, strategic thinking and direction for all PM clients across markets.

#### Publicis India

Publicis India has recently announced the appointment of Sirish Suveer as vice president. To be based out of Mumbai, Suveer will manage the business and growth for multiple brands at the agency. He will report to Paritosh Srivastava, COO - Publicis Ambience.

#### Dentsu Impact

Dentsu Impact has strengthened its creative function with the appointment of Sumit Negi as executive creative director. He will operate out of the Gurgaon office and will be reporting to

Anupama Ramaswamy, the national creative director.

#### Isobar

Isobar, the digital agency from Dentsu Aegis Network, has elevated Shamsuddin Jasani (Shams), erstwhile managing director (MD), Isobar India to the expanded role of Group MD Isobar - South Asia. As part of his new role, Jasani will be responsible for the Isobar portfolio across the South Asia region.

#### Happy mcgarrybowen

Happy mcgarrybowen has elevated Ameya Lokhande as vice president. Previously Lokhande was associate vice president at Happy mcgarrybowen. He had joined the agency as group account director in 2012.

#### Rediffusion Group

Dhunji Wadia, president, Rediffusion Group, has retired from the agency. With his retirement, Rahul Jauhari, chief creative officer and Navonil Chatterjee, chief strategy officer, have taken over as joint presidents of Rediffusion Group.

#### Madison Media Infinity

Girish Upadhyay has joined Madison Media Infinity as chief operating officer, Mumbai. Upadhyay will handle Viacom 18, Asian Paints and other key clients for the agency.

### MARKETING

#### Ipsos

France-based market research company Ipsos, has roped in Vivek Gupta from Kantar to lead its Mumbai business. Gupta will be designated managing director and will report to Amit Adarkar, CEO, Ipsos India.

#### Myntra

Myntra Designs has appointed Achint Setia as vice president - marketing. Previously, Setia worked with Viacom18 as senior vice president, digital ventures and head - Viacom18 Startup Engagement Programme.

#### Eureka Forbes

Eureka Forbes has appointed

Sameer Wanchoo as the company's new chief marketing officer.

#### Hyundai Motor India

Rakesh Srivastava, director (sales and marketing) at Hyundai Motor India has resigned after being associated with the company for almost six years.

#### Ipsos India

Ipsos, an independent global market research has appointed Sonul Verdia as executive director to lead its Mystery Shopping Services. Verdia takes up charge with immediate effect and will report to Amit Adarkar, chief executive officer, Ipsos India.

### DIGITAL

#### MX Player

MX Player, the local video platform, has appointed Viraj Jit Singh as SVP and head - revenue. Singh brings with him over 19 years of experience in sectors such as broadcasting, entertainment and amusement parks. Prior to joining MX Player, Singh was responsible for revenue generation, communication and marketing strategy for top brands like Viacom18, KidZania India, ESPN Star Sports and Reliance Broadcast Network.

#### Airtel Payments Bank

Internet-banking platform Airtel Payments Bank, has appointed Nakul Chaturvedi as ATL Lead. Previously, Chaturvedi was corporate marketing manager with Videocon Industries. With over 10 years in the industry, Chaturvedi brings along hands on experience in brand management, communication and advertising. Prior to Videocon, he has had stints with Rediffusion

Y&R, Lowe Lintas and India Today.

#### GoQuest Digital Studios

GoQuest Digital Studios has appointed Anand Sreenivasan as the head of its Brand Partnerships division. In his new role, Sreenivasan will lead GoQuest Digital Studios brand partnerships and collaboration activities. He will oversee the smooth onboarding of brands and help them understand and associate effectively with the format-oriented content developed, produced, marketed and distributed exclusively by GoQuest Digital Studios.

#### Dentsu Webchutney

Dentsu Webchutney has roped in Aalap Desai as senior creative director. Desai will work closely with Pravin Sutar, executive creative director, and they will take charge of the Mumbai creative team. They will report to Nishi Kant, EVP and branch head - Mumbai.

### MEDIA

#### Chitralkha Group

Mitrajit Bhattacharya, who has been with the Chitralkha Group since January 2001, has decided to move on to pursue his entrepreneurial interests. He had joined the group as vice president ad sales and took over as the president and publisher in early 2005.

#### Zee TV

Deepak Rajadhyaksha, deputy business head, Zee TV has quit the channel, confirm industry sources. He held the position of deputy business head for two years. Rajadhyaksha was promoted to deputy business head in May 2016. Prior to that, he was heading Zee Marathi as business head. Before joining ZEEL, Rajadhyaksha was working in theatre and also directed plays in the past.

#### Times Network

Times Network has promoted Nikunj Dalmia as the managing editor of ET NOW. In his new role, Dalmia will report to MK Anand, MD and CEO, Times Network, and will lead all editorial decisions for the channel, head news programming, conceptualise shows in addition to his anchoring responsibilities - the

market, closing trades and market makers. A seasoned journalist with over 20 years of experience, Dalmia in his previous role as the executive editor - financial markets, ET Now has built a reputation of understanding the dynamics of the markets and has gained respect of the market voices and viewers alike.

#### ABP News

In a recent development, Milind Khandekar, the former managing editor, ABP News has decided to move on from the organisation after a 14-year-long stint. According to the sources, Rajnish Ahuja who's currently the associate managing editor for ABP News will take the charge of ABP News' editorial on an interim basis.

#### Madison Media

Madison Media has recently appointed Shan Jain as its chief strategy officer. He will be based in New Delhi. Jain comes with more than 25 years of diverse experience across media, account planning, strategy and account management, and has worked with Mindshare, RK Swamy BBDO, The Media Edge, FCB Ulka, Lowe, McCann and Ogilvy.



**In Kerala, the reach of Malayalam dailies is 41 times that of English dailies.**

English dailies reach just 1.44% of individuals in Kerala. To make Malayalees welcome your brand, all you have to do is bid adieu to English dailies.

Source: IPS 2017, AIR

Malayalam print includes dailies like Malayala Manorama, Mathrubhumi, Deshabhimani, Madhyamam, Kerala Kaumudi, Suprabhaatham, Deepika, Mangalam and Malayalam magazines.



STARK.Tvm.8602

# THE LION IS AND WILL ALWAYS BE THE KING.

BIHAR READERSHIP (AIR)	
HINDUSTAN	49.2 LAKH
DAINIK JAGRAN	34.8 LAKH
DAINIK BHASKAR	13.0 LAKH

Having maximum readership  
in Bihar (as per IRS 2017),  
Hindustan has more readers than  
Dainik Jagran and Dainik Bhaskar combined.



बिहार का नं.1 अखबार

Source: AIR, IRS 2017