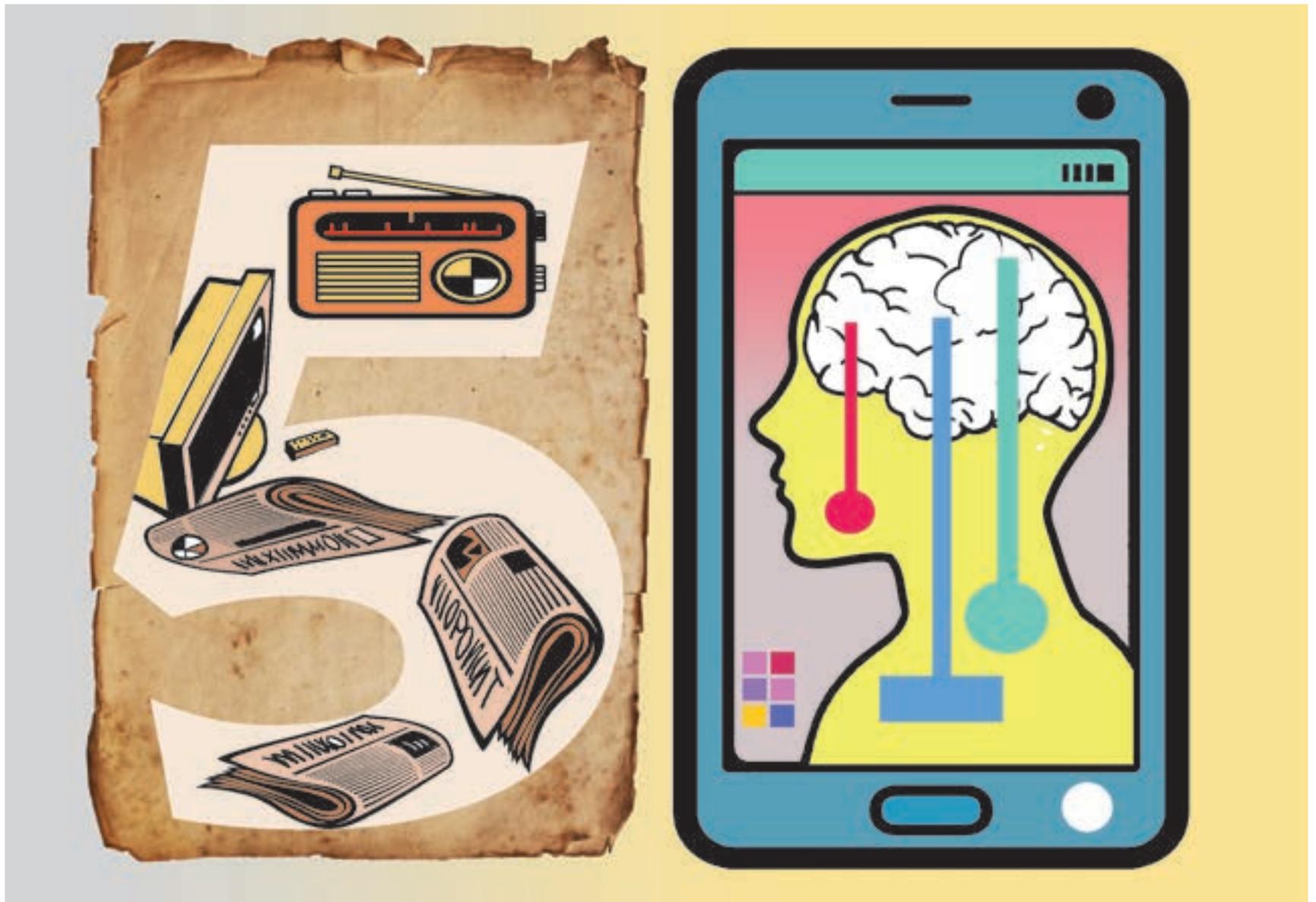


afags! Reporter

September 1-15, 2018

Volume 7, Issue 6 ₹100



50 YEARS OF STRATEGIC PLANNING

Five decades after the first account planner made an entrance globally, we train our sights on the local bearers of this discipline - and the changes since then.

18

<p>6</p>  <p>MORTH One for the Road Enforcing traffic rules, Akshay Kumar style.</p>	<p>21</p>  <p>HAVELLS Another Sweet Tale A tale of two ads - and a comparison.</p>	<p>26</p>  <p>SWIGGY Thank You Very Much A birthday video that speaks to the delivery boy.</p>	<p>PLUS</p> <p>POINTS OF VIEW How can Agencies Attract the Right Talent? 24</p> <p>KIRAN KHALAP Chlorophyll 3.0 25</p> <p>ZEE BOLLYWOOD A New Entertainer 27</p>
---	---	---	--

MASALON SE KOOT KOOT KE BHARI FILMEIN



ZEEBOLLYWOOD

DEKHIYE EK NAYA HINDI MOVIE CHANNEL

CHANNEL PARTNERS



This fortnight...



If creative folks are modern day Mad Men and Mad Women, what are modern day strategic planners? As the UK-born function turns 50 globally, we train the microscope on this mysterious, often misunderstood, breed of advertising professionals, to find out what it means to be an account planner in the digital era – one starkly different from the simpler times that prevailed when the discipline was born and developed.

I spoke to many experienced planners to better understand what the world looks like from their vantage point. The material I gathered is enough to run a 10-day mini series on our website afaqs.com, but alas, I could only manage to retain a fraction of each one's opinion. To balance things out, I also spoke to several senior brand marketing executives to find out what it is they expect from their agency planners – (I clarified that I wasn't referring to media planners and buyers) – and what the pain points in the client-planner relationship are.

There's a chatter about the reinvention of planners. What might that vague statement mean? That's what our cover story this issue tries to spell out. For one, it means strategists who tagged themselves as 'TVC planners' will need to hit refresh and embrace digital as the new space where their objects of interest – consumers of brands – dwell.

There's also talk about the ocean of consumer insights, particularly about the Indian middle class, that movie makers, comedians, authors, bloggers and independent creative professionals are now interested in unearthing. Now, they're all observing human behaviour and packaging it for the sake of entertainment. But isn't it a matter of time before marketers tap into the works of these parallel insight miners and use their findings – research sounds a bit stilted, I admit! – to sell their wares? Some of the planners I spoke to scoffed at the idea, others said they're happy to collaborate.

Ashwini Gangal
ashwini.gangal@afaqs.com

afaqs! Reporter

Volume 7, Issue 6

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

Cover Illustration
Jayanto Banerjee

CONTENTS



17

INTERVIEW **Pallavi Singh**

Former Harley-Davidson hand Pallavi Singh, now head of marketing for MG Motor India, is tasked with building awareness for brand Morris. And she has six aces - and more - up her sleeve.



16

UBER EATS **Bringing Back Memories**

The food delivery app recycles memorable ads of the '90s.



23

HEMANT MISRA **Hundred, and Counting**

What is a former CEO doing with a full-service agency?



GOOGLE-OGILVY **The Odd Couple?**

What does it mean for creative intelligence when Google meets Ogilvy?

22

MINISTRY OF ROAD TRANSPORT AND HIGHWAYS

One for the Road

A closer look at the three recent social awareness films released by Ministry of Road Transport and Highways that have tickled many a netizen across social media. **By Sunit Roy**

For those who break road rules with impunity, here is something that will make you stop and think. The Ministry of Road Transport and Highways (MORTH) has used humour via a new ad campaign featuring Akshay Kumar. Titled ‘Sadak Suraksha Jeevan Raksha’, the campaign highlights the use of the rather crude, but common line - ‘Tu jaanta nahi mera baap kaun hai?’ - frequently used by those on the road who indulge in making a mockery of traffic rules.

The tongue-in-cheek narrative, scripted and directed by R. Balki and produced by Hope Productions, strikes a chord. The campaign is a collaborative effort involving Bharat Dabholkar, Kiran Vernekar, Sayali Kulkarni, and Divya Radhakrishnan through Helios Media (the media agency for the account).

“It was an instinctive campaign with very instinctive insight - people think that they own the whole world, thus the line - ‘Baap ka Road’. I did an in-depth study of how people break rules before scripting the storyline,” Balki explains, acknowledging that MORTH gave him a free hand. It was a simple brief: ‘Tell people not to break traffic rules’.

Recalls Balki, “The moment I told them the idea (storyline) they were really excited. In fact, it was like a client who knew what to communicate and the power of communication.”

In terms of research, the creative

In terms of research, the creative team had all of MORTH’s data from across the country.

team had the backing of MORTH’s data from across India. The cause of accidents reported was a parameter to determine the communication. Newer issues - wearing seat-belts and mobile phone usage while motoring - had to be highlighted and it had to reach out to the youth, in particular. Approval from Nitin Gadkari, the minister, was instant.

“We worked for a year-and-a-half, putting out various routes for development and tests. We shot a film with Gadkari and followed it up with the Akshay Kumar campaign,” informs Radhakrishnan, managing



director, Helios Media. She adds, “Sayali (Kulkarni), vice president of the BJP youth wing, Mumbai, who has been doing a lot of work in the social space, approached the central ministry to create a communication for the youth on road-safety. On getting an in-principle approval, she approached our consortium wherein

Dabholkar (creative lead) along with Vernekar and I put the whole project together through Helios Media.”

The campaign has a special focus on radio, outdoor (the point of use space), digital (appeal to the youth), and TV (for the masses). With multiple legs, it will be released in eight languages. So, why Akshay Kumar? “Akshay is currently a face of social messaging across his body of latest work in Bollywood. Also, he cuts across generations of audiences, given the phase of life he is in,” explains Radhakrishnan.

Interestingly, when the Helios

Media team approached the Bollywood star for the campaign, it was Akshay who proposed Balki’s name. The Pad Man star accompanied the creative team while the campaign was pitched to Gadkari.

“Akshay was going on vacation in June, but he gave me a day’s time. From 7am to 1pm we shot all three films, back to back. Akshay volunteered to do this campaign, without charging money,” informs Balki, adding, “We had great fun doing Pad Man together. And we had the same kind of fun doing this socially-relevant campaign too.”

HIT OR FLOP?

Government campaigns - such as Polio Mukh Bharat with Amitabh Bachchan and Nirmal Bharat Abhiyan, with Vidya Balan - are melodramatic or serious. We sought experts’ views on this campaign.

According to Sirish Suveer G, vice president, Publicis Ambience, “the choice of Akshay Kumar is a masterstroke. The humour, yet seriousness, is flawlessly delivered. My personal favourite is ‘Lokmanya



“Akshay and I had great fun doing Pad Man. We had the same kind of fun doing this socially-relevant campaign.”

R BALKI

Tilak’; the build-up by Akshay Kumar has sufficient intrigue and the protagonist’s expressions are classic. It builds in the shame beautifully.”

Ayan Banik, head - brand strategy, Cheil India, feels that the insight - ‘road kisi ke baap ka nahin hai’ - is very potent and relevant in a country where we tend to take public property for granted and flout rules and regulations, thinking it’s our birthright to do so. He awards it full marks for latching on to a very relatable and relevant insight to highlight the most common rules flouted by motorists. “We have been exposed to various forms of public service messaging around road-safety for over four decades. The challenge was how to reiterate an oft-repeated messaging and yet make it engaging and interesting to watch. The campaign does full justice to that,” says Banik.

He adds, “It’s not just drivers and riders. Often, traffic rules are flouted by pedestrians too. The expectation is that there will be another set of communications with equally powerful insights and execution that will sensitise pedestrians about responsible road-safety behaviour as well.” ■

sunit.roy@afaqs.com

MALAYALAM PRINT RULES KERALA



	Reach in Kerala
All Malayalam print Aggregated TR	82.35%
Cable & Satellite (reach in 1 month)	81.77%

According to the IRS 2017, Malayalam print's reach is significantly higher than cable and satellite TV in Kerala and 41 times that of English dailies. In fact, the percentage reach of Malayalam dailies in the State is about 4 times the all India average percentage reach of dailies. Which means, Malayalam print is all you need for your brand to rule over Malayalee hearts and minds. It's that simple!

 **MALAYALAM
PRINT MEDIA**

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

“ I expect PKL to be one of the most anticipated events in the sports calendar. ”

In a cricket-crazy nation, a homegrown sport has caught the attention of the masses, especially in the metropolitan cities and among the millennials. Kabaddi, thanks to the push from Pro Kabaddi League, has managed to carve a category for itself and marketers have started to notice its potential. Be it the tier 2 and tier 3 audience or increasing viewership from metros, kabaddi has proven that it is ready to be played in hi-tech stadiums with fans rooting for their team.

We interviewed Kedar Apte, vice president marketing, Castrol, to know his views on the growing popularity of kabaddi.

Edited Excerpts:

Kabaddi has been seen as a homegrown sport. Now with its urbanization, it is becoming popular in metros and among millennials. What are your views on it?

Kabaddi is a classic case of what we call ‘Category Building’ in marketing. Star has done a great job of building some non-cricket sports in India to grow its viewership. The youth today lives a fast-paced life and want to maximize every moment. Based on this insight, the game of kabaddi has been redesigned where every minute is an event. Innovations - such as bonus line, must do raids - make the game fast-paced where a viewer can’t even blink for a moment. Elements such as player action, substitutions have been brought in to engage youth further. The broadcaster has done a great job of educating the audience as well as sportswriters about the game and of course, the celebrity quotient has also helped drive eyeballs initially. They also targeted young children by hosting junior kabaddi and kids are getting parents to the stadium or to their TV sets to watch the game. The game also has got some heroes now such as Ajay Thakur, Rahul Chaudhari, Fazel, and Jang Ku Lee who are

very popular and get their fans to watch every match of their teams.

With the addition of four new teams in season 5, PKL became India’s biggest sporting league in terms of geographical representation with 12 franchises from 11 states on board. How would you predict its growth trajectory?

Kabaddi is the second most watched sport in the country now, and I think it will continue to grow. Having more representation from different states is a great idea. Similar to IPL, the audience likes to support a particular team and having more teams will only help drive engagement in more states. I think over the few years, the game will grow in terms of penetration (reach) as well as consumption (stickiness). I expect more growth in the urban markets especially through young age group as well as female teenagers.

I also expect Star to attempt to grow the sport in select overseas markets. With more than 50 overseas players, markets such as Korea and Poland can also help the channel get more revenue and invest in the property.

PKL is attracting bigger brands on board now. Is it on its way to becoming the IPL for brands? And would it be possible to replicate the same success as its cricketing sibling?

I think India certainly has the potential to be a multi-sports country, given the popularity of sports such as kabaddi, football, and badminton. With billions of impressions, PKL has certainly achieved a great stature already and I would expect Star to invest heavily in the sport to grow PKL multifold. While I don’t see PKL overtaking IPL in the foreseeable future, I expect it to be one of the most anticipated events in the sports calendars of the country. Given the multiple opportunities for monetization, the investment will keep on coming to fuel further growth. I think PKL is



Kedar Apte
Vice President - Marketing,
Castrol India Ltd

already a big success story which will only get bigger.

I see only one limitation to growth now. While the sport has done well on TV, there is opportunity to build this better on social platforms. For instance, FB community for Rahul Chaudhary, one of the stars in PKL is about 240k, less than cricketers warming the bench. With social profiles of the PKL players growing, the brands can leverage their association across platforms and get more bang for their buck.

For a sports-loving nation like ours, such properties mean unprecedented brand visibility and recall. What other factors do you think are attracting brands towards PKL?

First of all, kabaddi in PKL is fast paced that keeps the audience glued to their TV screens. While cricket is a special sport, I think that ‘contact sports’ have their own appeal. There is also an aspect of kabaddi being an indigenous sport that helps attract more brands which want to project themselves as Indian brands.

A league like PKL offers brands an opportunity for some unique activations. How can brands take advantage of such opportunities by doing customised activations?

Kabaddi is becoming a youth sport including female viewership and is a great platform for brands that target youth of both genders. There are different facets to the sport - attack, defense, strategy, skill, teamwork and so on, that brands can draw a connection too.

For instance, we at Castrol were trying to build ‘Cling on’ proposition of Castrol Activ, and could leverage on

successful tackles as a brand property to amplify the brand message. We branded the most successful tackle of the match as ‘Castrol Activ’ Cling on Tackle and amplified the same across platforms. We also used the platform to celebrate real heroes of bike - mechanics who cling on to their passion to serve the millions of bikers across the country.

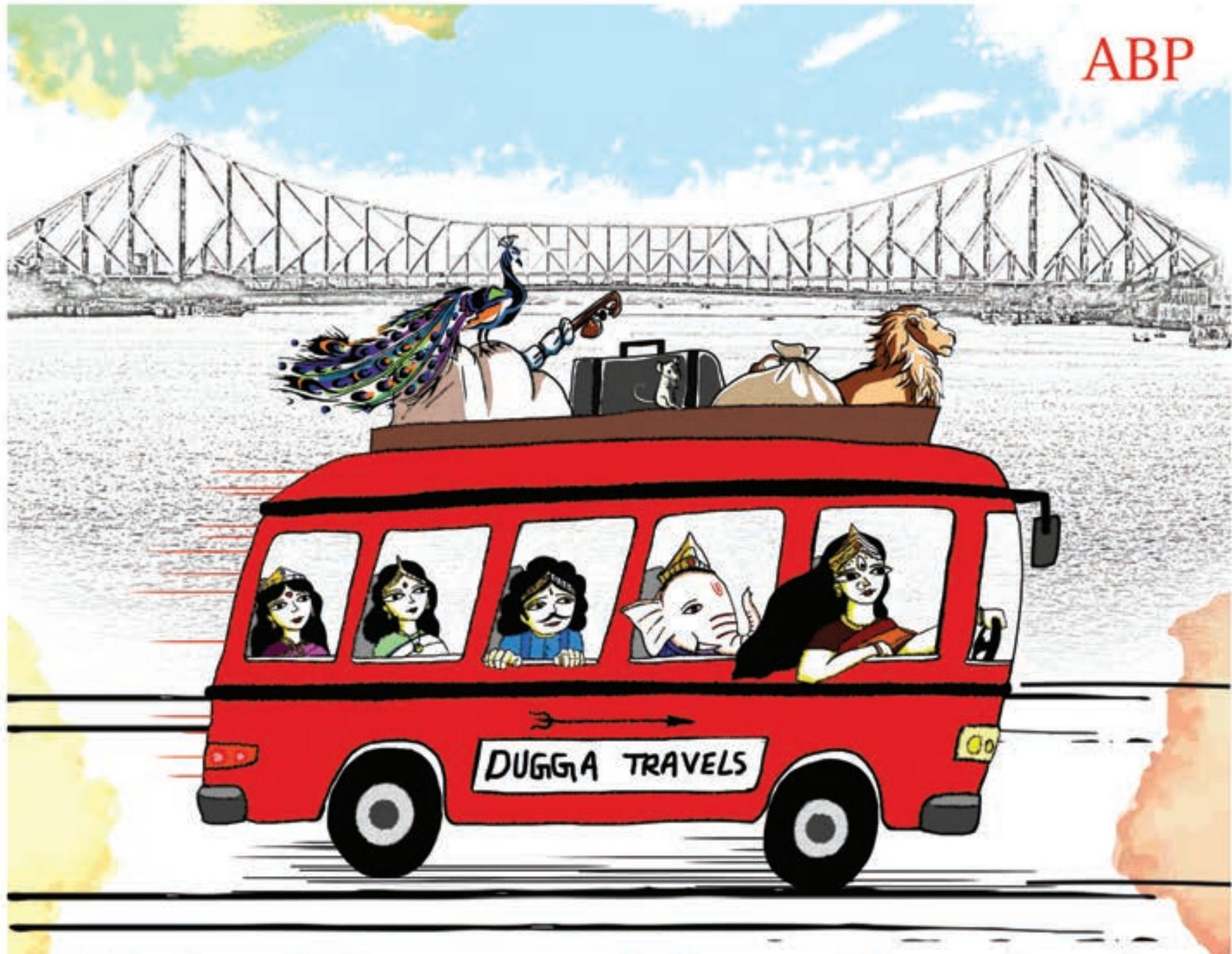
Brands, given their objective, can use PKL as a springboard and evolve unique ideas that would catch the attention of viewers and communicate the brand message.

Castrol has associated with PKL in the past, what were the brand objectives when you decided to do that?

We wanted to build differentiation for Castrol Activ - our leading brand for two-wheelers. Castrol Activ has Actibonds that cling to the engine parts. No platform brings Cling On to life as directly as clearly as kabaddi.

How did Castrol leverage the association with PKL?

We wanted to establish the proposition of Actibonds clinging on continuously and to do this we had a great creative idea. We used a successful tackle - where defenders attempt to cling on to a raider as a creative idea. We branded a segment called Castrol Activ Cling on Tackle of the day to feature the best tackle of the day. We leveraged this not only in TV telecast but also used this asset digitally on our Social media platforms. Further, we used Actibond mascots to be a part of the audience in some of the matches and got them covered during the telecast along with the brand proposition. ■



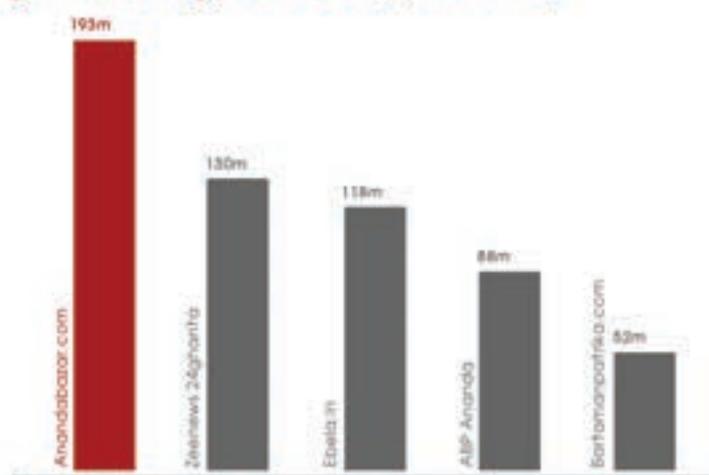
This Durga Puja, create new Milestones for your brand

While Bengalis all over the world celebrate the homecoming of Maa Durga; your brand can also celebrate new Milestones in business! With over Rs 40,000 crores* being generated in 5 days, Durga Puja is the highest point of the year for all advertisers. If you want your brand to stand head-and-shoulder above the competition, it is time you get yourself the AnandaUtsav advantage.

AnandaUtsav - the Durga Puja microsite from Anandabazar.com is an one-stop shop for everything Puja related: from pandal hopping to food and celeb spotting! Anandabazar.com is the preferred Bengali digital destination - at least 64 millions** monthly pageviews say so.

Partner with us to make your Durga Puja campaign a digital success! With tailor-made solutions, we give you a platform to reach the right customer at the right time with the right message. Miss this, and you miss an opportunity to grab the eyeballs your brand truly deserves.

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



**Source: Comscore

Feature your Durga Puja campaign where it matters the most!



Reach Us:
 ✉ sales@abpdigital.in
 ☎ +91 97174 71456
 🌐 Anandabazar.com/advertise

“ PKL has brought in glamour and visibility to a sport that was very popular in middle India. ”

Kabaddi is gaining traction and marketers are taking notice thanks to Pro Kabaddi League. It is truly a homegrown sport that needs backing and is not yet overexposed to brands giving marketers a chance to nurture meaningful associations and grow with the platform.

We interviewed UT Ramprasad, head - marketing communications, Tata Motors to know his views on the growing popularity of Kabaddi.

Edited Excerpts:

In your view, is Kabaddi truly an Indian sport?

Kabaddi has its origins in Indian myths – right from the days of Abhimanyu and the Chakravyuh, concepts that we now know as Kabaddi. It is perhaps the most Indian of sports.

What could be, in your opinion, the ways to keep this popularity of Kabaddi growing?

PKL has been a great step – it has brought in glamour and visibility to a sport that was very popular in

middle India. As more viewers come in, more money comes in – followed by more interested players, more infrastructure, and endorsements. It is a sport that needs backing and supporters – we too have decided to step in because with the support we can provide, this sport can reach its deserved heights.

Looking at the growth trajectory of PKL what gives it an edge and makes it a marketer’s favourite?

It is a fast-paced, action-packed game that is quickly gaining fans and followers. The duration is short suiting attention span of today’s viewer. So, for a marketer, there is a rapidly growing audience. Moreover, unlike cricket, the sport still isn’t overexposed – so, the marketer doesn’t have to fight with a horde of other brands just to get one tiny window to the audience. As a sport, also, it has the go-getting, never-say-die aggression which a lot of brands identify with.

For a sports-loving nation like ours, such properties mean unprecedented brand visibility and recall. What other



UT Ramprasad
Head - Marketing Communications,
Tata Motors

factors do you think are attracting brands towards PKL?

Like I said, it is an exciting team sport. Moreover, the properties – be it the stars or the teams – are still attracting traction. They are not fully formed yet. That means brands have an opportunity to get in at the ground floor level and nurture teams and properties which can later be identified with them. There is an opportunity here to build long-term associations and grow with the platform. It also provides deeper and more natural roots into the heartland of India – something few other sports and marketing opportunities can match.

A league like PKL offers brands an opportunity for some unique activations, how can brands take advantage of such opportunities by

doing customized activations.

It depends to a large degree on what the brand aims to do – beyond just using it as a media vehicle. PKL offers such tremendous opportunities to brands – the question is, what will you do with it? In our case, there was a wonderful connect because we have a vehicle called Yodha. It was a natural move for us to sponsor UP Yoddhas, because both the UP Yoddha players as well as our vehicle stands for the aggression and the spirit of the warrior. It is a heartland game, rooted in our soil – and our products sell to the masses. So, this platform offers us an unprecedented way to connect with the sons of the soil. Kabaddi is a warrior’s game – and our pick up consumers are all warriors at heart. PKL is a perfect way for us to bond with the warriors of Indian heartland. ■



PRE - ELECTION RESULTS

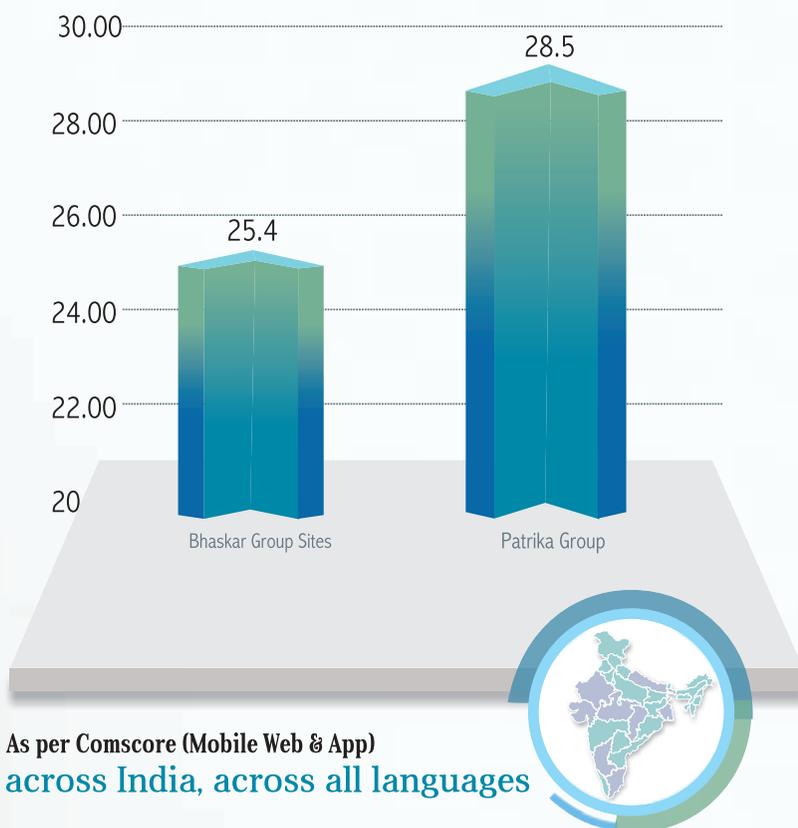
The Mandate is clear, Patrika is people's favourite media vehicle for elections. People have voted for Patrika by choosing it over other news groups.

Credible news becomes the key determinant for gaining or losing the readers. Patrika puts out its soul in every word it reports, without fear or favour.

Media	Total Unique Visitors (Mn)	% Reach
12 - Patrika Group	28,506	11.38
PATRKA.COM	24,908	9.89
CARDNEWS.COM	5,881	2.31
DAILYNEWS360.COM	1,337	0.53
13 - Bhaskar Group Sites	25,482	10.18
BHASKAR.COM	23,875	9.51
Mansu Bhaskar	4,951	2.0
DS Videos Bhaskar	1,718	0.7
Bollywood Bhaskar	1,473	0.6
Religion Bhaskar	1,324	0.5
Epaper Bhaskar	745	0.3
Dama Bhaskar (Mobile App)	627	0.2
Daily Bhaskar	107	0.0
Gadgets Bhaskar	36	0.0
DIVYABHASKAR.CO.IN	2,006	0.8
DIVYABHASKAR (Marathi ...)	379	0.1
Bollywood Divyabhaskar	360	0.1
Religion Divyabhaskar	194	0.1
Epaper Divyabhaskar	171	0.1
DS Videos Divy Bhaskar	37	0.0
Duyamrathi Marathi Bhaskar	1,404	0.6
Epaper Divy Marathi	35	0.0
FIRSTWALL.COM	604	0.2
DANKBHASKAR.COM	242	0.1
FASHION101.IN	115	0.0

Latest comscore data, unique visitors :
 Patrika group: 28,506 mn
 Bhaskar group: 25,482 mn

UV in millions for July 2018



“ I think what Pro Kabaddi League did was to bring Kabaddi out to mainstream attention particularly from a consumer’s perspective. ”

In 4 years’ time, the way PKL has grown and consequently kabaddi, it is not hard to picture it as a rival to its cricketing sibling IPL. However, there’s still a lot left. Digital and TV viewership metrics, meaningful associations, and high-level consumer engagements are yet to be explored completely. Brands need to tap into these new opportunities and leverage a property which has successfully shown that it has a pan-India appeal.

We interviewed Nitin Kukreja, CEO, IQuest Enterprises, to know his views on the growing popularity of Kabaddi.

Edited Excerpts:

Kabaddi has been seen as a homegrown sport. Now with its urbanization, it is becoming popular in metros and among millennials. What are your views on it?

Kabaddi has been a popular, indigenous sport which almost every urban or rural Indian has played as a kid. I think what the league (Pro Kabaddi League) did was to bring it out to mainstream attention particularly from a consumer’s perspective. Suddenly, it was on your screen in a manner that was very well packaged and you suddenly saw the great strength of the sport in terms of speed and agility. So, it brought about a stage for Kabaddi to be showcased.

With the addition of four new teams in season 5, PKL became India’s biggest sporting league in terms of geographical representation with 12 franchises from 11 states on board. How would you predict its growth trajectory?

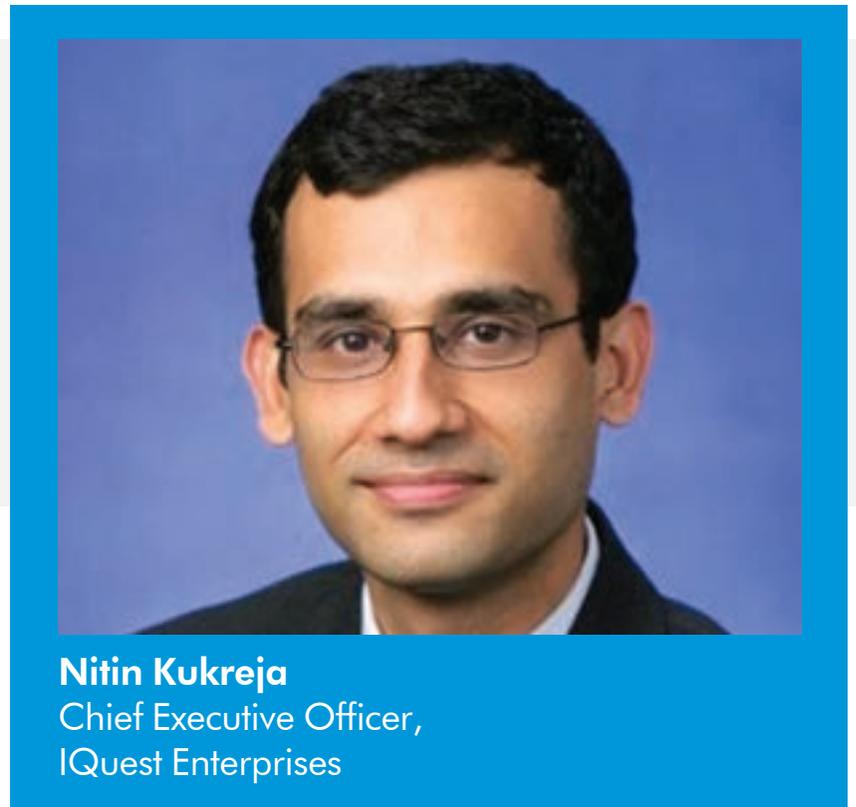
I think it has already reached a certain level in the 4 years’ time but I think it is still very early days for the sport. Even with the trajectory over last four years, it is to my mind, just about scratching the surface. As it gets more urban

attention, and continues to build on its grassroots; it is only going to get stronger from here. Also, the way Kabaddi grows will have different manifestations. You’ll probably have more games and tournaments for team India, more women’s games, children’s games, school leagues; Kabaddi will grow in different forms and alongside that PKL will grow. Therefore, to say that PKL has gone from 8 teams to 12, is probably not the only or the right measure to look at. It is to see what the entire Kabaddi ecosystem grows to, which is the larger picture.

PKL is attracting bigger brands on board now. Is it on its way to becoming the IPL for brands? And would it be possible to replicate the same success as its cricketing sibling?

Over a period of time, why not? It should be the right ambition for PKL to attain the same level of popularity as IPL. Having said that, cricket was in mainstream attention for 4 or 5 decades and which allowed IPL to take off. Kabaddi is on a rapid rise, but there will be a journey to go through.

I think marketers are also waking up to the popularity of Kabaddi. After cricket, it is probably the only other piece of content which has a pan-India appeal outside of cricket and when I say that I would include movies, soaps, and movies. So if a serial is made in Hindi, it has appeal only in a Hindi speaking market and the broader diaspora attached with it. But when it comes to cricket or kabaddi or football, in that order, they have pan-India appeal. The geographical spread is probably achieved only through cricket, kabaddi, and football in that order. Within this, I think that marketers still need to look beyond how they have built brands through cricket which is largely inventory lead. They need to start looking for associations with teams and players to achieve their brand



Nitin Kukreja
Chief Executive Officer,
IQuest Enterprises

objectives. By that, I mean, even now a lot of marketers end up putting up a patch on the jersey and then use that for brand visibility. I don’t think that is the only thing that a sports team offers whether it’s in cricket or in football or Kabaddi. Meaningful associations can be built. Vivo has done that with a multi-year associations on IPL and PKL whereas I think that level of planning is still to percolate down to other brands as to how to associate with a team or a sport for multiple years.

For a sports-loving nation like ours, such properties mean unprecedented brand visibility and recall. What other factors do you think are attracting brands towards PKL?

There is obviously a TV and digital viewership metric which most marketers look at. But I think beyond that they also need to look at the ground activations and fan engagements that are done. Sports bring engagement with a consumer or a fan at a very high level, probably at the highest level, and it all depends how one taps into each of those engagement points whether online or on TV or on ground. There are various touch points that the sponsor can leverage by developing a meaningful relationship.

A league like PKL offers brands an opportunity for some unique activations (Eg AMFI TVC, Gillette – Break the Beard), how can brands take advantage of such opportunities by doing customized activations.

We did a corporate Kabaddi event in Chennai where over a

weekend, thousands of people visited the mall where it was being conducted. Now that’s a great touch point for activations to be done by brands. Now if you start bringing the star players into the mix it starts becoming more and more meaningful. Another example is that a handset manufacturer can tie up with a distributor and use the sports team’s appeal to promote its latest model at its distributors’ outlet. The team’s star players sending out the message to the consumer and the fan about the model would be a very meaningful way to build brand awareness rather than just being a spot on the jersey. ■

CLEAR MANDATE

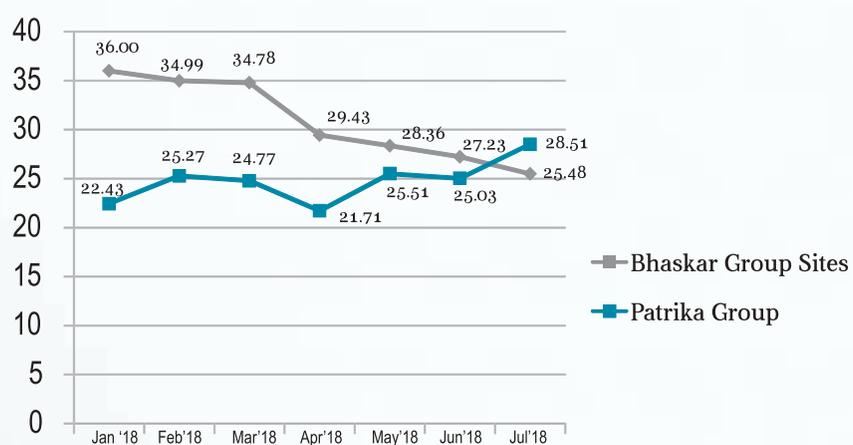
The Mandate is clear, Patrika is people's favourite media vehicle for elections. People have voted for Patrika by choosing it over other news groups.

Credible news becomes the key determinant for gaining or losing the readers. Patrika puts out its soul in every word it reports, without fear or favour.

...Pre-election Results for news media on digital platforms

Media	Total Unique Visitors (M)	% Share
Patrika Group	25,500	19.29
www.patrika.com	24,809	9.81
daily.patrika.com	5,891	2.2
daily.patrika.com	1,397	0.5
Bhaskar Group Sites	25,482	19.19
www.bhaskar.com	20,675	8.11
www.bhaskar.com	4,891	2.0
www.bhaskar.com	1,716	0.7
www.bhaskar.com	1,479	0.6
www.bhaskar.com	1,228	0.5
www.bhaskar.com	945	0.4
www.bhaskar.com	487	0.2
www.bhaskar.com	307	0.1
www.bhaskar.com	99	0.0
www.bhaskar.com	39	0.0
www.bhaskar.com	2,028	0.8
www.bhaskar.com	371	0.1
www.bhaskar.com	366	0.1
www.bhaskar.com	284	0.1
www.bhaskar.com	171	0.1
www.bhaskar.com	27	0.0
www.bhaskar.com	1,466	0.6
www.bhaskar.com	39	0.0
www.patrika.com	404	0.2
www.patrika.com	342	0.1
www.patrika.com	114	0.0

Latest comscore data, unique visitors :
Patrika group: 25,500 m
Bhaskar group: 25,482 m



Growth / Degrowth from Jan 2018 to July 2018 as per Comscore (Mobile Web & App) UV in million across India, across all languages

“ *Associating with PKL is efficient & impactful.* ”

Kabaddi has amassed a following for itself. Thanks to Pro Kabaddi League, the homegrown sport has received a professional makeover and has now become a cool sport not just for the consumers but also for the brands by virtue of its inherent appeal to the roots and impactful promotional assets.

We interviewed Sandeep Walunj, CMO, Reliance Nippon Life AMC, to know his views on the growing popularity of Kabaddi.

Edited Excerpts:

Kabaddi particularly has seen a growing interest thanks to PKL and is now the second most popular sports property. Did you ever consider that a traditional Indian sport will catch the fancy of international brands? What factors do you attribute this growth to?

Well, I have seen cricket grow in front of my eyes and so have various local festivals. So thankfully, we at Association of Mutual Funds

of India (AMFI) were prepared for kabaddi. What is driving its growth is the appeal of the roots, the professional makeover given to the game by the League management, solid property-building by Star Sports, and of course, the transforming semi-urban India!

What could be, in your opinion, the ways to keep this popularity of Kabaddi growing?

Continue to make it the ‘In-thing’, build the professional image of players, dial up the human-interest appeal of the players, develop the experience around the arena, improve the quality of commentary – keep making it as ‘cool’ as possible.

How does it make sense to be associated with leagues like PKL & ISL which offer brands to get on-air and on-ground assets from one rights holder?

Oh, it’s so much simpler, efficient, and impactful. Last year’s association came with all the on-ground and on-air visibility, activation, hospitality,



Sandeep Walunj
Chief Marketing Officer,
Reliance Nippon Life AMC

and those super-effective TVCs that we were able to do with players of all teams! Can you imagine the cost and effort this would have taken with something like IPL? (Well I know since I worked for PepsiCo during IPL 1 and 2!)

With consumers having different screens at their disposal, a relatively new property has enough room for innovation in advertising. How do you see the future in this light?

I am totally looking forward to it. The ‘Guess the outcome of next ball’ quizzes that Hotstar did around last IPL, the impactful placements SonyLIV offered during FIFA World Cup, and the strips we ran on sports pages during World Cup are all examples of endless exciting and

very efficient innovations that are possible and easily doable for much better impact.

A league like PKL offers brands an opportunity for some unique activations. How can brands take advantage of such opportunities by doing customized activations?

Here I will have to give a little old-fashioned reply. Deep understanding of the TG, knowing exactly what to communicate, understanding the game as well as players (both as players and as humans) and having a good trusting relationship with the League is the recipe. The last one is particularly important. What we did on PKL would not have been possible without the deep connect we had with the Star Sports team. ■



afaqs! Reporter



The Steal-a-Deal Offer

Term	No. of Issues	Cover Price	Final Pay
1 Year	24	₹ 2,400/-	₹ 2016/- (inclusive taxes).
2 Years	48	₹ 4,800/-	₹ 3495/- (inclusive taxes).



YES, I WANT TO SUBSCRIBE TO THE afaqs! Reporter RIGHT NOW! (Tick whichever is applicable)

- I want a one-year subscription.
 I want a two-year subscription.

First Name	<input type="text"/>	Last Name	<input type="text"/>
Billing Address	<input type="checkbox"/> Home <input type="checkbox"/> Office		
Address 1	<input type="text"/>		
Address 2	<input type="text"/>		
City	<input type="text"/>	State	<input type="text"/>
Postal Pin	<input type="text"/>		
Designation	<input type="text"/>	Company / institution	<input type="text"/>
E-Mail	<input type="text"/>	Fax	<input type="text"/>
Phone (Please mention one number atleast)			
Residential Number	<input type="text"/>	Office Number	<input type="text"/>
Mobile Number	<input type="text"/>	GST Number	<input type="text"/>



I am enclosing a cheque / DD (payable in Delhi) No. dated drawn on in favour of 'afaqs! Reporter' for Rs.

Cheque / DD should be in favour of afaqs! Reporter and mailed to the following address:
 afaqs! Reporter, B 3, Ground Floor, Sector 4, Noida -201301 Uttar Pradesh

For Enquiries:
 Mail: subscriptions@afaqs.com

Terms & Conditions:
 • Please mention your name and address on the back of cheque/DD. • Photocopy of this form is acceptable. • This is a limited period offer valid in India only. • Offer may be withdrawn without notice. • Offer valid for new subscribers only. • Please allow 2-4 weeks for delivery of your magazine. • All disputes subject to Delhi jurisdiction.

UBER EATS

Bringing Back Memories

The food delivery app recycles Cadbury, Dhara and Nirma ads from '90s. By Abid Hussain Barlaskar

Most Millennials and some others who were exposed to Indian television during the '90s will surely recall ads such as Dhara's 'Jalebi boy', the Cadbury Dairy Milk girl with her strange dance on the cricket field or even Nirma Super's 'Deepikaji' with her 'paar ki nazar' for 'sasta' options. Hitting the nostalgia button, online food delivery platform Uber Eats' latest digital campaign — 'Purane prices, Naya app' — brings a little bit of those three iconic ads back to life. The campaign is a collective of three digital ad films titled — The Flatmates, The Classroom and The Office — each one cashing in on the popularity of those three classics.

Apart from maintaining a similar jingle, storyline and rehased dialogues, 'The Flatmates' video features the original Jalebi boy — Parzaan Dastur. In this rendition, Dastur, now all grown-up, leaves his apartment with bags packed as he feels quite ignored by his flatmates. However, he promptly returns when he finds out they've ordered biryani via Uber Eats.

The second ad, 'The Classroom', pays homage to the famous Dairy Milk TVC complete with the famous 'Kuch khaas hain' tune and corresponding wild dance routine. Here, the girl is portrayed as a student who celebrates a successful food order placed on Uber Eats while still in class.

The third in the series, 'The Office', showcases a new-age office-going 'Deepikaji', but one who shares



Namita Katre, head of brand, strategy and campaigns — Uber Eats, to find out more about 'Purane prices, Naya app'. In Katre's words, the ads were more of a tribute to the iconic ads of the past and aimed at evoking nostalgia while still delivering the brand's message.

"We went back to the brands such as Mondelez and Dhara and shared the idea that we were interested in recreating their ads as a tribute. We carried only the basics like the storylines and music, which are symbolic. Although we haven't named the brands, the ads are a compliment," Katre says.

Speaking about the selection of the three ads chosen for the campaign, Katre says, "We had a lot of iconic



"We are the newest kid in the block. This messaging helps us convey that Uber Eats is a new app while inviting people to get on-board because of our value for money offering."
NAMITA KATRE

communication, the category, the competition, and more than anything else, speed, agility and nimbleness that our internal agency brought to the fore. We do work with external agencies occasionally when we are looking for fresh perspective and the depth of a collective experience."

EXPERTS SPEAK

Ramanujam Sridhar, CEO and founder of Brand-Comm, is of the opinion that although the ad films did a fairly good job at cuing a '90s memory, they seem self-indulgent and made from an ad person's perspective. "The idea was 'purane zamane ka prices'. McDonald's did something like this some years back with a spoof/mimicry of veteran Bollywood actors while delivering a brand message of a pocket-friendly price from a previous era. It's the same thought. Again, invoking memories of '90s ads and the brand's price point is a bit stretched," Sridhar says.

The ads from the campaign, are more like a breath of fresh air for Ashish Khazanchi, managing partner, Enormous Brands. "The casting for the ad referencing Dhara is a minor coup. Somewhere we've forgotten that brands do have a purpose and it's not always to imbue the consumer's life with highfalutin meaning. We no longer live in a time where you create an ad and it stays forever. The pace is more important. It has been done well. There might be minor flaws, but they are not relevant," he says. ■

abid.barlaskar@afaqs.com

The ads were conceptualised by the in-house creative team at Uber Eats.

the same 'paar ki nazar' (a keen eye) for the best options available just like her counterpart from the '90s ad. While the Deepika from the original TVC chooses the cheaper and better Nirma Super, the new one opts for the newer, more affordable Uber Eats options over the alternatives.

The videos have so much more than mere "Easter Eggs" that allow viewers to reminisce; the comparison is quite obvious and makes a bold statement in today's digital-first arena, especially for online food ordering platforms which are still spreading their wings.

afaqs! Reporter got in touch with

ads to choose from, but we picked the ones which had the strongest emotional connect with viewers. Some scored more than others and had a better connect for us to be able to weave in a message of not only '90s nostalgia but '90s prices too. They provided us with a rich creative springboard."

afaqs! Reporter also asked about the 'naya-purana' tag that is a bit edgy in a new-ish genre like online food ordering and delivery. Katre explains that the 'naya' or newness of Uber Eats simply means that the brand isn't amongst the first movers in the online food delivery space. "We are

the newest kid in the block. This messaging helps us convey that Uber Eats is a new app while inviting people to get on-board because of our value for money offering," Katre states.

About why Uber Eats chose to go ahead with its in-house creative team instead of roping in an advertising agency, Katre explains, "We use agencies who are external partners depending on what we are working on. On this one, it was the in-house team's understanding of the nuances of value

PALLAVI SINGH

“Marketers Need to Bring Back the Romance of Advertising”

MG Motor India, a fully-owned subsidiary of Shanghai-headquartered auto firm SAIC Motor Corporation, has, in collaboration with solutions-based media platform The Better India created a campaign called #MGChangemakers.

The digital videos, available on the The Better India's YouTube channel, highlight social work done by six women – transgender activist Kalki Subramaniam, Sudha Varghese who has been fighting for the upliftment of dalits, pioneer in the field of women-led rural banking Chetna Sinha, India's youngest sarpanch Jabna Chauhan, Monisha Behal who advocates women's rights in the North East, and Rani Bang, a doctor who provides health services to tribals in Maharashtra. MG stands for Morris Garages, a 94-year-old British-born car brand which has, historically, been associated with sports, races, roadsters, cabriolets and royalty.

The company will launch its cars in India in April 2019. Presently, the team is hiring people from different backgrounds and cultures, including former agency folks. More advertising and promotional messaging will break in a few weeks. Former Harley-Davidson hand Pallavi Singh, who is now head of marketing for MG Motor India, is tasked with building awareness for brand Morris. What's the connection between stories of social work at the country's heartland and a vintage race car brand like MG? We asked Singh this and more. Edited excerpts from an interview with Ashwini Gangal.

It must be challenging to go from marketing Harley-Davidson, that enjoys good brand awareness, to marketing MG...

The challenge is huge, yes, because people don't know MG. That's where the brand custodians and marketers need to rack their brains. But the opportunity is great. It's a challenge we'll address over time; it's not going to happen overnight, or even over months. We have a long way to go. We're thinking hard about how we can create events, mindsets and opportunities to be a 'different' car brand. We're really thinking our strategy through, because MG has a great history, it has gone through ups and downs, it has gone through ownerships.

What's the connection between the noble work these six women are doing for society at the grassroots and MG, a car brand which evokes words like 'sports', 'racing', 'international' and 'premium'? How do you defend this association?

Sometimes there doesn't need to be a connection. Sometimes things don't connect, but you have to build the connection. Brands do so many hoardings, print ads to talk about the



“This is also a way of telling people that MG stands for differentiated experiences. It doesn't only have to be a message like ‘MG is coming to India very soon with a new SUV’.”
PALLAVI SINGH

product. Why can't we look at a different way of storytelling to market a brand? This is also a way of telling people that MG as a brand stands for differentiated experiences. It doesn't only have to be a message like 'MG is coming to India very soon with a new SUV'. We don't have to always connect things to the product. It's a car and, of course, we have to sell it, but in the background, we want to be enablers for a larger cause.

The brand ethos comprises community, people, experiences, diversity and innovation. That's the connection. Also, MG has a huge Car Club history, which began in the 1930s at Kimber House, Abingdon (UK). Since then, community activities have been taking place; the car is just a catalyst. That's where we took inspiration to take up a true cause from.

From a community standpoint, we don't just want to say 'We're giving this money away', 'We're doing funding', 'We're doing CSR'... that's clichéd. Everyone's doing it. We'd rather tell a story.

Our country really needs it. If corporates like us who have the capability, don't do it, who will? We are taking that leap and doing events to change the mindset. Business is one part. But there's another part... we all need to make our country a better place. And rarely would you find an automobile brand doing something like this. The auto industry needs a change and we are bringing it.

But isn't that like merging pure play brand advertising with CSR? A sexy car brand like Morris ought to be doing sexy advertising, don't you think?

I think that's a great question and I'm glad you brought it up. One of my favourite ads for MG was done back in the '60s – it said 'Your Mother Wouldn't Like It'. We don't do this kind of advertising anymore... and there are reasons for it.

But MG is a bold brand and we will do bold campaigns. As marketers, we need to be more bold, we need to bring the romance of advertising back. I promise you will see that.

But there's a time and place for everything, including for cool, sexy advertising. You will see that too, closer to the launch. We're phasing it.

We will be creative and fun, but we'll keep the ethos of storytelling going. But it won't just be about product, specs, launch price, network. We want to be a responsible brand. We want to balance product-led marketing with human-led marketing. We do something called 'Fit Friday' – and those are very cocky ads.

Who is your target consumer? Who will buy MG cars in India?

If marketers are thinking about target groups today, I think it's a problem. There's isn't any target group. We now look at mindsets, attitudes, psychographics. The MG customer belongs to a meaningful generation. We've coined a word called 'Cigital' – a community which is digital.

We will know who the customer is when we actually launch. When we sell about 2,000 cars, we'll know who the customer of the future is.

MG is not looking at being a niche brand. We want to be in the space of Jeep Compass, Creta (Hyundai), Mahindra XUV500. But we want to keep it premium. ■

ashwini.gangal@afaqs.com



ILLUSTRATION: JAYANTO BANERJEE

50 YEARS OF STRATEGIC PLANNING

Five decades after the first account planner made an entrance globally, we train our sights on the local bearers of this discipline - and the changes since then. By Ashwini Gangal

Founded as a discipline within advertising in 1968 in the UK by Stanley Pollitt of Boase Massimi Pollitt (BMP) and Stephen King of James Walter Thompson (JWT), and named by JWT's Tony Stead, 'account planning' (also known as brand planning or strategic planning) turns 50 this year. Historically, the BMP school of planning was more gut-driven while JWT's was rooted in scientific rigour and data.

In India, pioneers of the planning discipline were thinkers like Subroto Sengupta (founder-director of Clarion Advertising, which later became Bates), Sattar Khan (the first designated planner in India, who took over the planning function at Hindustan Thompson Associates - now JWT - in 1977) and consumer insight miners like Dharen Chadha (FMCG-marketer-turned-planner

hired by Sattar Khan). The discipline has since thrived.

The planning gene has mutated several times over the decades: Planners have gone from being B-school bred data crunchers in the 1980s to focus group-obsessed researchers and the official interpreters and writers of creative briefs in the 1990s, to the intuitive cultural anthropologists in the early 2000s. Then, the planner sprouted the proverbial ponytail around a decade ago as his/her input to the creative process increased radically; there was even talk about how the creative-planner team has replaced the traditional art-copy team.

Today, the playing field has transformed. Digital is mainstream, media is fragmented, data is granular, intelligence is artificial, target groups are atomised, consumers are believed to be chronic ADHD patients, and insights are best found somewhere

between millions of carpal-tunnel-plagued thumbs and device screens.

Moreover, insights today come from anywhere, given the kind of specialised, independent creative talent available. It's a very different reality as compared to the simple, print- and TV-led times that prevailed when planning grew and developed into an agency vertical.

In the tech-powered digital age, one in which content and advertising have different definitions, what is the equity that members of this Brahmanical society within the agency system bring to the table?

DOES IT NEED FIXING?

Sudip Gohil, former chief strategy officer and managing partner at Publicis India, now a KPMG hand, asked in his recent essay on our site: 'Is the planner still the smartest person in the room?' While the planners I spoke to for this article fumed and scoffed at Gohil's insinuations, fact is that the planner must reinvent. What exactly might that mean?

Insisting that planners need to move from being servants of the creative product to being leaders of the new agenda for brands and businesses, S Subramanyeswar, chief strategy officer, Lowe Lintas, opines, "If there is a problem, it is with some planners who have cast in stone the definition of planning. Traditional planners who are masters of filling the spaces between things, connecting the dots through deductive logic, will find it hard to play in the new consumer republic. They may not like change but they are going to like irrelevance even less. Old models have become confusing, contradictory or defunct."

Why so? Subbu, as he is known, explains, "Every brand will be a media brand in the future, requiring everyone to consider how they produce, distribute and manage their content ecosystems. Informing, educating and entertaining audiences will happen through channels that are controlled by the brands themselves, rather than the channels they pay to advertise on. Civilisation has entered the age of marketing, where everyone and everything communicates with a marketing filter, mimicking brands. Brands need to be superhuman, delivering extraordinary performance and control. Planners too will have to be super shape shifters delivering extraordinary performance."

Navonil Chatterjee, joint president and chief strategy officer at Rediffusion, says, "God is still in His Heaven and there's still more right than wrong with planning. The 30-second TVC may have become a three-minute piece of video content or an Instagram post, but the brand

still needs to communicate. The planner's role is helping brands decide what to communicate, to whom, how, and why. The age of content has increased the number of choices lying before the planner, making the job more difficult."

THE PLANNER, THE COMEDIAN AND THE MARKETER

Purists, and several planners out there, call such theories fanciful, but there are many who believe pure play brand planning is getting polluted and de-specialised, or, as the more generous version of that might go, democratised. This is because of a number of independent minds in the creative and content space that recycle daily life insights – specifically about the great Indian middle class, that feeds consumerism in our country – into their material.

Sure, the objective of that material is to entertain, not sell products, but it's only a matter of time before brand heads tap into this fresh, young pool of consumer insight generators; all marketers need to do is apply these insights to purchase behaviour. We're not saying this hypothesis is

In the future, more planners will be tasked with running agencies and being responsible for not just insights, but, counter-intuitive as it may sound, revenue as well. Planners will have a lot more skin in the agency game, hereon.

necessarily true, but frankly, we at afaqs! have quoted more comedians than planners in the past six months.

Bleak as it may be, Karthi Marshan, chief marketing officer, Kotak Mahindra Group, sees merit in this theory. "There is a kernel of truth in this thought. Even more than stand-up comics, film-makers in Bollywood have the pulse of the Indian consumer down pat, far better than most brand practitioners do today. Juhi Chaturvedi and Aanand L Rai should be on speed dial for any self-respecting marketer today," he says. A former ad-woman, Chaturvedi has written movie scripts for Vicky Donor, Piku and October. Rai has directed Tanu Weds Manu and Raanjhanaa.

"The bulk of digital media inventory is used or measured on performance. In this context, the conventional planner seems to have little to contribute. A new kind of planner, who has the ability to tease consumer insights out of digital behaviour is now urgently required. Further, these ads tend to be poor on

insight, rich only in quantitative data, or worse, rich only in deals and offers. In sum, I have yet to see strategic planning skills brought to bear in the digital context in any meaningful way," adds Marshan, going on to implore strategic planners to revive the old and deep marriage between planning and research.

For Vivek Sharma, chief marketing officer, Pidilite Industries, the more insight-seekers there are the merrier. "Anyone with eyes, ears and a keen sense of observation can have insights into people and their behaviour. The magic of brand planning lies in the ability to bring these observations and 'people insights' to play on products, services, categories and brands, and then translate them into actionable behavioural insights. Brand planning is getting strengthened by the likes of stand-up comedians, as it brings in fresher ways of looking at things. The insights from movies have cross-pollinated advertising for ages and now, the same can be done by comedy and original content," he says.

It's a stretch, but can comedians become a threat to planners? Rubbishing the threat angle, Jitender Dabas, chief strategy officer, McCann

digital and advertising." To others, the planner's input becomes invaluable when a global brand has to be made relevant in our market.

Upendra Namburi, chief innovation and marketing officer, Bharti AXA General Insurance, says, "We need a greater digital-first mindset with the planning community. It's not about performance marketing or banner ads. It needs to be ground-up digital thinking for the brand. Competition is rather blurred these days. It's quite often inter-category rivalry and not just competition between similar products. The planner can play a role in keeping tabs on communication and trends across categories to determine possible opportunities for the brand."

To Namburi, the onus to synthesise and draw value from the myriad insights tossed up by independent talent and agencies is on the business leaders. "The role of a strategic planner hasn't changed but the complexity and outcomes have. Often, brand communication and brand experience across channels is undertaken in conjunction with multiple agencies and teams," he says, adding, "The strategic planner is seeking business for the ad agency, and that's where the challenge lies – the unidimensional view of a planner working to secure business for the agency is possibly untenable. The mandate needs to stretch beyond. Donning a consulting hat is important."

Citing category-forecasting as one of the core functions of a planner, Kamal K Mishra, associate vice president and head of marketing, Greenply Industries, is clear that all psychology and no marketing can only take a brand this far. "We need psychological insight with the background of science of marketing to be able to build a brand steadily over time. It's not about one entertaining campaign or one striking image. When people think that half the company is planning, then nobody is doing it. Accepting inputs from different people and making different ideas fit to form a clear picture is a planner's specialisation," he says.

Up-to-date planners, in his book, are aware of the need to map out the digital, interactive path to purchase. "They know that there are more touchpoints which can be tapped. They help a brand to maintain the integration necessary while so many platforms are being used. Planners are also evaluating disruptions that will take place due to new business models and technologies. They have a role in digital transformation and helping marketing teams absorb new ways of doing things," explains Mishra.

SPORTING ROLE

In 1985, when Sattar Khan became the national head of planning at HTA, he had to explain what planning was in order to recruit people into the function and start planning departments across the agency's offices. To this end, HTA released this large ad in national newspapers. The ad was successful and fetched many applications, including one from Dharen Chadha, whom Sattar interviewed and hired at HTA to start the planning department in the agency's Bangalore office. The ad was written by Ivan Arthur, HTA's then national head of creative, an awarded copywriter of his time.

Should Success be the only Destiny of Talent?

Sometimes Success is a lollipop. And the longer you taste of it, the longer you stay a sucker. This, of course, is blasphemy for those who worship at the altar of the conventional idea of Success; for whom this duty becomes a goal for everything they do.

Instead Success must become a stimulus, a probe to pick out and develop the other dimensions of your talent.

It is given only to the really talented to see the truth of this quickly. And do something about it.

Let's say you have this special gift; this talent for planning strategy. You can put it to work in a big and dynamic marketing company, as a Marketing Manager, say. Or in an advertising agency, as an Account Director. Or even in a big-time research organisation. A few successes and professional pay-on-the-back later, what happens?

You begin to see that there's a dimension of you that may never blossom within the solid citadels of these well-established functions.

You have this appetite for a greater and more innovative work experience; an opportunity to use not just your marketing and administrative skills but that other throbbing dimension — call it flair, imagination, insight — of your personality.

And at the same time you want to be catapulted further on to the fast track.

So what do you do?

Opening of New Doors

In the late sixties a man called Stephen King and a group of bright young people in J. Walter Thompson Company, 40, Berkeley Square, London, found themselves looking at a concept they had evolved; a concept which was destined to open new doors to a better understanding of the brand-consumer nexus and, very important, to a new horizon of career possibilities for the kind of person we are talking about. The Concept: Account Planning.

Today Account Planning has caught the imagination of the agencies in the West — for instance, 43 of the top 50 U.K. advertising agencies have account planning departments. What's more, several of the most brilliant minds in the industry have become Account Planners.

The reasons for this are many, though not always obvious to the uninitiated.

Multidimensional Opportunity

An Account Planner in the right agency has the opportunity to be exposed to more brands, more challenges, more marketing people and philosophies than he would in any one marketing organisation or in any other position in an advertising agency.

Even more exciting is the nature of the function and the interactions it calls for. The Account Planner's first loyalty is to no client personnel, account servicing group or even a discipline such as creative, marketing research or media planning — his principal allegiance is to the consumer and her relationship with the brand.

As one account planning chief in London put it: "Planning is about taking a different and alternative view that starts with the consumer and balances that which starts with the client. Only by viewing something from two directions does one realise it is three-dimensional. Herein lies the logic of the planning function."

The Account Planner has the crucial line job of creating the strategy on the basis of which advertising will be developed and evaluated.

The Advertising Agency of the Future

You have seen it happening. We are in the middle of a marketquake. Marketers and consumers seem out to prove that surprise is the only constant.

In this fierce and lively scenario, one thing has become clear to us: the agency of the future must have its feet on the running board of the market place and its finger on the pulse of the consumer. Understanding consumers and what makes them relate to products or services is too important to be relegated to the status of a part-time activity performed by people whose principal responsibility is creating advertisements or media planning or client servicing.

Structures have to change and at HTA the process has begun. In this new structure, the Account Planner has a pivotal role to play.

Account Planning in the Thompson world

Since the time the Thompson company set up the world's first Account Planning department in 1968, the function has been developed significantly by its 'inventors'.

Hindustan Thompson, with the benefit of the international Thompson experience and expertise, is setting up Account Planning departments in all its five offices, in Bombay, Calcutta, New Delhi, Madras and Bangalore. To that end, the Company has moved some of its brightest minds to staff the departments being set up.

The Company's commitment to making Account Planning work to the advantage of its clients and their brands, has also led to it investing resources in training and support services.

A Unique Perspective of the Indian Consumer

HTA, with a current annual turnover exceeding Rs 50 crores, is India's Number One advertising agency. It has held this leadership position for over 55 years.

HTA is associated with 116 clients, including blue-chip multinational companies, professional Indian companies, large Indian business houses and entrepreneurial Indian firms. Working with such a diverse range of marketers provides HTA with a synergistic exposure to marketing philosophies and yields a treasure trove of contemporary business insights.

HTA communicates with consumers for over 500 products and services. This gives HTA the opportunity to gain a unique macro-perspective of Indian consumers and triggers cross-learning across product and industry categories.

An Invitation to the Extraordinary

This is an invitation to those few extraordinary people in marketing, advertising and research who wish to extend their career horizons and have their unique gifts harmonised with a function which points the way to the future. To those who wish to interact with some of the finest minds in the marketing, advertising and research fraternity and work on several of the exciting brand opportunities and challenges in the Indian market place.

We are looking for people to fill the positions of Account Planning Directors and Account Planners.

The rewards will be large and satisfying in terms of professional development, career growth and remuneration.

Write in confidence, enclosing a structured resume, to: M.K. Khanna, President & Managing Director, Hindustan Thompson Associates Ltd., Lakshmi Building, Sir Pherozshah Mehta Road, Bombay 400 001.

Hindustan Thompson Associates Limited 

THE NEXT 50 YEARS

Within the agency system, what's next for the planner? More of their kind will be tasked with running agencies and being responsible for not just insights, but, counter-intuitive as it may sound, revenue as well. Planners will have a lot more skin in the agency game, hereon.

What can planners do to up the game? "Planners need to have greater ownership of the agency. Many behave as guests in their own home, waiting to be called for meetings and to be part of the process. They need to own the process and go the whole hog," urges Dheeraj Sinha, managing director, India and chief strategy officer, South Asia, Leo Burnett.

What about outside the agency system? Mythili Chandrasekar, senior vice president and national planning director, JWT India, foresees, "Forward thinking planners will find themselves in client organisations, large consulting companies in the digital transformation space that take on sales and growth objectives (not digital-creative) or established media and publishing houses on the cusp of becoming brand publishers (not the engagement-chasing content creators of today). Organisations that understand that the more the industry splinters, the more strategic planning can be central to integration is where the planners will be — next to the client, as gatekeepers to the different types of agencies that service them (research, media, advertising, content, e-commerce or activation)."

Lending a different perspective, Kawal Shoor, former national planning director, Ogilvy India, and present-day founding partner, The Womb, says, "Why should an insight lead to only ads? Or content? Why not to products? Or services? How many product design companies have first-rate planners who understand latent human needs? Design and identity companies are filled with designers, but not with those who have the insight. Carvaan (a product he partnered with Saregama to create and market) could never have come from a product design company. Consultancies are filled with analysts and number champs but not with those who can creatively synthesise. A good planner can go into so many spaces. The future is wide and bright."

Sattar Khan, India's first official planner, who now runs a strategy consultancy in Singapore, says, "The fundamental task of an account planner hasn't changed. What has changed is the context in which the planner has to ply the trade. The challenge for the planner is to do better with less, in a context of more." ■

ashwini.gangal@afaqs.com

HAVELLS

Another Sweet Tale

Soho Square's new boy-girl spot for Havells has brought R Balki's 2007 mother-son ad back into the conversation. We couldn't resist a comparative critique. By Deepashree Banerjee



Electrical goods company, Havells has launched a new ad for its most popular product, the heat-resistant, flame-retardant wires. The brand is moving further with its famous product attribute - 'Wires that don't catch fire' - with a refreshing take.

afaqs! Reporter spoke to Amit Tiwari, vice-president - marketing, Havells India, to find out how the brand has endeavoured to exhibit an emotional charm within the segment as wiring is not a high-involvement category.

Tiwari talks about the conscious guideline that, as a brand, is followed on the communication front. He says, "We are in the storytelling business. So, rather than sell a hard proposition of any concept, if we are able to sell it in the minds of the consumers, we think our job has been done."

Putting storylines in the forefront, Tiwari states that it does indeed carry forward the emotional plank while adding value to it. "When it comes to children, emotion automatically flows with a natural progression," he adds.

Amit Sharma of Chrome Pictures has directed this film and after conducting an extensive recce, he finally zeroed in on Sadhupul, a small village in Himachal Pradesh, near Shimla. The only thumb-rule Sharma adheres to while making an ad is to follow his heart. "Love is innocent at any age; that was my inspiration," he tells us.

Sharma is delighted that he was given complete freedom to visualise the film the way he wanted. "That is because of the trust the creatives have in me and I am humbled for it," he shares.

Sharma feels that storytelling cannot have any time restrictions. "It really is about the time it takes to convey a story and if the client gives you the freedom to express it, then there is nothing else a director like me could ask for," he says.

Sumanto Chattopadhyay, chairman and chief creative officer, Soho Square, The Ogilvy Group India, considers it a pleasure to work on a brand with a legacy of great advertising. Chattopadhyay observes humbly, "The brief was to create a worthy successor to the iconic ads created by the previous agency."

The task was not to hard-sell the product, but to refresh the brand campaign. Hence, as the newly appointed agency on the block, the thumb-rule that Soho Square followed while ideating on the role of the wire in the story, was that it should touch the heart rather than the mind.

"Of course, there was a rational aspect to the message as well - we needed to demonstrate that the wire

Amit Sharma of Chrome Pictures has directed the film.

does not catch fire. And this 'demo' had to fit into the film seamlessly. The girl rejecting the wire flower and tossing it into the bonfire provided the perfect opportunity," Chattopadhyay elaborates.

"The milieu of the ad and the theme of puppy love are quite different from what Havells Wires' communication has explored so far. Yet it is faithful to the original brand platform and campaign idea," he explains.

The 2-minute-long video is

for viewing online. "The duration is in keeping with what works in that medium. There are shorter versions for cinema and television," Chattopadhyay signs off.

IN RETROSPECT

So, keeping the original campaign idea intact, the big question is whether or not the agency has been able to create a charming piece of communication that will help the brand remain top-of-mind in an increasingly competitive market scenario.

KV Sridhar, founder of HyperCollective, a consultancy, observes that in a completely uninvolved category like this, one always has to borrow the interest from somewhere else because inherently, these commodities don't have a role to play in a consumer's day to day lives.

So, how can one convert these commodities into brands/categories? "By simply making advertising top-of-mind," he says. And to make

some interesting advertising to make people familiar with their products.

For instance, if you are the fourteenth entrant in the water purifier category, you have a huge challenge in front of you as you don't have anything new to talk about concerning your product. Generic stuff like - it kills the bacteria - has already been done to death.

"So, you either have to be the first mover or a late entrant to be a little brave to tell stories," Sridhar says.

According to him, the new ad doesn't work as the execution seems forced and non-descriptive. He is of the opinion that people identify children with transparency, honesty and innocence; hence, fidgeting with flower wires was not a good idea.

"With the 2007 Havells campaign Lowe borrowed interest from real life and, therefore, it stood the test of time. It was emotional and at the same time, purposeful," feels the veteran.

He continues, "As a viewer (of the 2007 ad), our heart will go out to the mother and we would be bowled over and delighted by the child's smart move in helping his mother out thus making him the brand for us! We don't feel anything similar in this latest 'puppy love' story of two Convent-educated children."

Sridhar predicts it will probably be the most forgettable ad in the entire Havells repertoire.

Sridhar sees every advertiser as an intruder into the audience's mental space; thus, he believes that it is their responsibility to make sure the ads make for worthwhile and rewarding experiences. ■

deepashree.banerjee@afaqs.com

GOOGLE-OGILVY

The Odd Couple?

A first-of-its-kind tie-up between a creative agency and Google, in the world.

By Shweta Mulki

Google's IgnitionLab and Ogilvy India have come together in what they've termed a Creative Intelligence Partnership (CiP). The companies say that as storytelling and brand experiences evolve, this move will enable creative teams to leverage 'creative intelligence' and improve capabilities.

The partnership will see teams at Ogilvy engaging closely with platform experts at Google to 'understand consumer usage, possibilities and the finer nuances of building creatives, and also access the latest tools that can aid in defining campaign success pre-emptively,' the teams share.

At the core here is Google's IgnitionLab unit - which brings in 'creative intelligence' from all the data they've gathered and the creative experiments that they've worked on - all over the world.

Edited excerpts from an interview with Kunal Jeswani, CEO, Ogilvy India and Vikas Agnihotri, country director, sales, Google India:

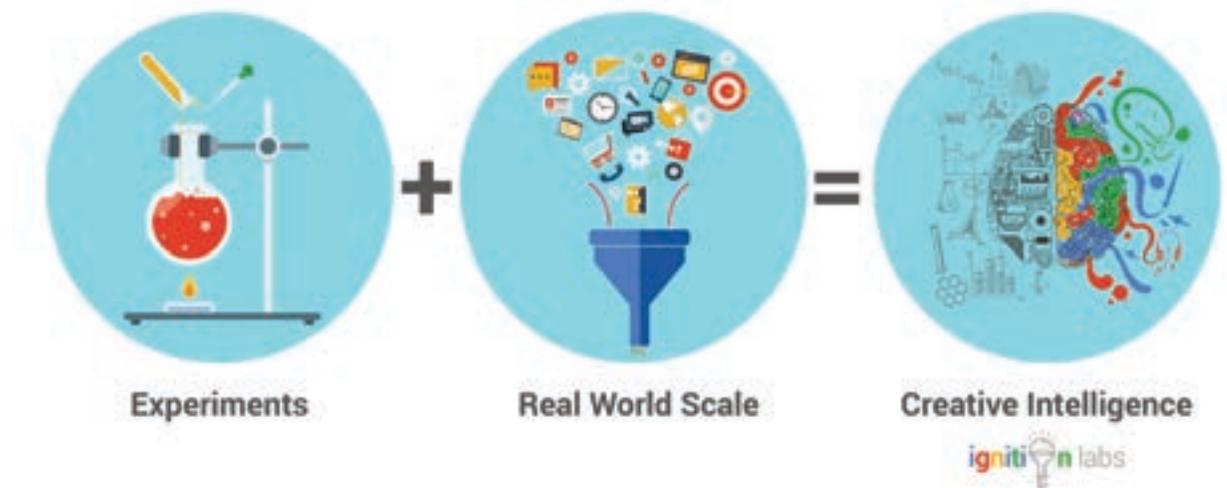
Kunal Jeswani

Why this partnership, why now?

Marketing investment in digital is far outgrowing any other media opportunity the client has today. The entire ad spend landscape is growing by 10-13 per cent. Within that, the digital space is growing at over 30 per cent, year on year. Of all investments, about 18 per cent go to digital (it's still primarily TV-inclined, followed by print) but that figure will grow to 30 per cent before any of us know it.

If you look at the proliferation of mobile phones as well as cheap data today, you'll see that any given environment across any social strata is strapped to their phone for almost four hours a day. We've all grown up in an age when consumer behaviour - from a media consumption perspective - was linked to a TV screen or a remote. The mobile device has now created completely new consumer behaviour - a smaller screen and smaller snacking time in different time periods throughout the day, but far more committed time.

The way they respond to content, the increasing time spent on it, the way advertising is placed amidst that content and the way you need to fight for attention requires new insights and



ways of connecting with consumers.

Why Google?

Google has, over the years, brought in a degree of intelligence on how consumers behave on their platform. We want to learn from that and bring that intelligence into the creative magic at Ogilvy.

How is this different from the past engagements with Google?

In the past, to engage with Google on a particular client or insight, we would have to find our coordinate there, have a conversation about a specific brand or a specific piece of intelligence or assistance. This is a significant move where the scale is larger and organisation-wide.

It's about creating the agile and 'smart' ad and better ROI then?

For anything we do on Google's platform - access to measuring tools is available but that's a small part. When a marketer spends on branded content or any piece of work on any platform-TV or digital, what is 'right ROI'?

Media choice matters to some extent but ROI is not driven by the choice of media platform or the programme. ROI is determined largely by the creative thought. Does the specific advertising you deliver on that platform connect with consumers? Are you able to get consumers fixated on it to the point that they were able to remember the brand? When you are creating digital how can you do make it better and more informed through available data? And how to scale it...

Vikas Agnihotri

How unique is this partnership?

For a long time, we've been working on the value that data insights



Agnihotri (l) and Jeswani: a new partnership

bring to any form of communication. The creative element accounts for 70 per cent of the efficiency in that communication. We are trying to add insights for that 70 per cent to work better. On the 30 per cent element we work hard - be it YouTube and its viewers, the content they consume and the moment they consume it. The magic happens when you fuse the 70 per cent and the 30 per cent.

What is the level of interaction from Google?

A dedicated team at Google will work with Ignition Labs, and get data insights and meta-data. That team has the freedom to work with anyone, but right now, they will have a deeper relationship with Ogilvy.

Once the Ogilvy teams go through all kinds training they can access a lot of data themselves, and all this will be refreshed based on newer technology and growing insight.

What's in it for Google?

We want to do this on behalf of our clients - for creative as well as other elements, to ensure that when Google or YouTube is involved, we bring the most effective and ROI-efficient communication.

Marketers are thinking more from an 'audience planning' perspective than a media planning one.

Give us a glimpse of the kind of insight we are looking at...

Firstly, video on the 3-inch mobile screen is viable for many forms - be it 6-second bumpers, 10 and 30 second ads, or two minute versions. A phone is picked up 170-odd times a day, and since people come for shorter bursts, understanding 'micro-moments' has become key.

Beyond the what, where and when, another level is that of film craft. For instance, a person on a TV show is shot at various angles with lesser eye-to-camera looks as she/he interacts more with studio audiences, panels etc. But on mobile, it works better if opening shots have the person interacting with the camera directly.

Again on TV, a lot of celebrity shots are glamorous, zoom in and out, fashion-shoot kinds, but on a tiny screen, emotive expressions get more attention, as you don't have the luxury of time. Similarly, a faster cut in edit works better on smaller screens.

So there's a lot you can do in 'micro-moments'?

You can look at disruptions in the attention span of the viewer. You can break down the peaks of interest (and the lows) within an ad. At what curve can you bring in change (be it comedy, emotions) to enable the next peak? The timing of the messaging and supers is also crucial.

Mass customisation is not about 'spray and pray'! Uber, for instance, wanted to understand categories and videos with longer attention span. They identified 100 key moments when commuters were most likely to book a ride, and then used tools to come up with 85 variations of a 6 second ad. ■

shweta.mulki@afaqs.com

HEMANT MISRA

Hundred, and Counting

The co-founder of MagicCircle - and former CEO of Publicis Capital - talks about his journey so far and the road ahead. By Sunit Roy

One look at Hemant Misra's LinkedIn profile and the line that will grab your attention would be - "I have now stepped away from all management responsibilities to focus on ingredients for a compelling story."

Walk into the fifth-floor office of MagicCircle Communications on Sohna Road, Gurgaon and you'll see that compelling story unfold. Inaugurated about three months ago, what strikes visitors, is the serenity of the space, although inhabited by quite a few young men and women working nose-to-the-grind on creatives.

The former CEO of Publicis Capital - with Natwar Singh (former senior creative director at Publicis) and Dheeraj Renganath (former unit creative director, Lowe) - launched this full-service ad agency.

In the 100 days since its launch, MagicCircle has won the creative mandates for MakeMyTrip, Goibibo, Intex Mobile and Intex's entire portfolio of consumer durables. Very recently, the agency added Apis Honey to its kitty.

So, what is a former CEO doing launching a full-service agency?

THE BACK STORY

"There are many reasons..." is the prompt response. Misra points to client behaviour - as clients' vision dropped from five-year timelines to three years and further down to three months, due of the pressure on profit and loss accounts. It became a question of survival first and thriving later. That hit the quality of output.

Talent in agencies - or misdirected talent - was another factor. "Being in an agency for 10 years doesn't make your career. Being on a brand for four or five years makes a career. Only then are you actually contributing," he says.

The constant harping on growth meant that the time to think was taken away. It was a vicious cycle that Misra wanted to get rid of. The first solution that came to his mind was retirement. "I knew that one individual could not change the industry. I just wanted to relax and enjoy life. But people who knew me and my work started asking



me why I didn't just start my own venture. My team, especially those people who actively worked on the MakeMyTrip campaign, firmly supported this idea. In fact, it was Natwar who pitched the idea and pressed me hard to start MagicCircle," Misra outlines.

JOINING HANDS

"Natwar and Dheeraj were the two people who worked actively on the MakeMyTrip campaign. And that's the team I am most comfortable working with," acknowledges Misra. He has his own style of working on a campaign. He seeks the opinion of the the junior-most copywriter in an agency. This gave him a 'clearer' idea than having the information flow back up via the senior copywriter, then the creative director and so on. "I get to hear a filtration of all that," he smiles.

Misra feels that the beauty of MagicCircle is that every decision is taken with freedom. "I don't have to wait for the approval from Paris, New York or London," he says tongue-in-cheek.

THE PAST

Misra's journey in advertising started in September 1986 with Milestones, learning how to think, evaluate and make a presentation for a brand. He worked on the India Today (Hindi edition) launch campaign. After Milestones came Everest. He says, "I learnt a lot while working on Pan Parag and I considered myself lucky to have worked on the account. It was M M Kothari, the founder of Pan

Parag, who taught me that if you can engage with the client and add value to the brand, there's nothing to worry about."

At Mudra, Misra was the creative person and head of strategy. It allowed him to develop his entrepreneurial skills and gave him the confidence to work on big brands like Nestle. Soon after, Misra joined JWT because he "wanted to work on Pepsi". In a short one-and-half year stint, he had a "wonderful time" heading the entire business of Pepsi - from beverages to snacks. That was the time Pepsi launched its Blue Billion campaign for the ICC Cricket World Cup in 2007. "Unfortunately, India lost in the first round and the campaign did not receive the kind of finale it deserved," he says ruefully.

Publicis came next and he spent 10 years learning corporate management. "I give a lot of credit to Nakul Chopra - after Milestones, the biggest learning I had was from Nakul who taught me how a boss should handle his team," Misra adds.

THE FIRST 100 DAYS...

For Misra, it has been a "fabulous journey so far. Our people get along with each other very well and we don't have to motivate them. The only worry I have is that we may have to move office to a different location as we will be expanding the team." How does he see his work on the MMT campaign?

Misra says, "While at Publicis, I committed to MMT that I would lead the account. The MMT team are always open to sharing ideas.



"In the next 100 days I am looking to create a team of great storytellers and listeners."
HEMANT MISRA

When we launched, Alia Bhat wasn't that big a star. Even Ranveer was just beginning to come up. But I am really impressed with their performances in the films. Both are young stars and they get so involved in the characters that they start contributing to them. What they enjoy and what we have consciously done is not use them as stars, but as characters. And we continue to change those characters."

... AND THE NEXT

According to Misra, advertising is not what it used to be three decades ago. The client's expectations have changed so drastically that it is strangling the business. Clients expect more at a much lesser cost and in quick time. "Many people in advertising have, unfortunately, quit and joined marketing. That is taking the respect out of the business," he adds. How does MagicCircle propose to take on the world?

Misra says candidly, "I don't profess that I have a USP. I want to create a pool of talent which is carefully selected." The eight-member team he started out with is now 19-people strong and the agency is self-funded; there are no investors. Misra's idea is simple - Look for storytellers! "I am looking for people who can listen to the web. In the next 100 days I am looking to create a team of great storytellers and listeners," he signs off. ■

sunit.roy@afaqs.com

How can agencies attract the right talent?

The most common grouse in agencies today is lack of talent. **Then there's talk of whether the brightest creative minds even want to enter the ad world. A few tips.** By Abid Hussain Barlaskar

BOBBY PAWAR

MD and chief creative officer
at Publicis Worldwide



THERE IS A DIVERSE LINE OF WORK TODAY AND THE RESTLESS YOUNG MINDS HAVE TO BE KEPT MOVING WITH MORE involvement.

Agencies should get the younger guys more involved, so they get the experience along with the due credit. I try to interact and involve the younger guys as much as I can. Something from me rubs off on them and vice versa.

There is a lot of pessimism around advertising. Say, advertising is dead and it is going to change, some people decide to leave the industry for fear of being shoved out. Nobody wants to a part of an industry which seems to be losing steam.

On the other hand, young people don't want to work in fear and dejection; they have other options. I know of people from the industry who joined stand-up comedy. Agencies now need to collaborate and gather multiple skillsets. Our country also has a culture of '*main khud ka kuch karunga*'. Creative people are not divorced from that.

PRITI J NAIR

co-founder and director,
Curry Nation



THE ADVERTISING INDUSTRY ITSELF IS GOING THROUGH A DIFFICULT TIME. WHILE THERE IS A LOT

of pressure on creative minds, there are so many avenues that have opened up for them.

Creative people are a restless bunch. I guess that is one of the reasons why people are moving out of the business. People are setting up their own shops; they've had enough of the multi-layered, multinational kind of structure; taking care of so many people along the way and not the original creative product.

Agencies should encourage people to do things not related to everyday business. In advertising, the creative juices need to be flowing. The question of - '*woh khareedega nahi kyun karoon?*' has to stop. This 'baggage' needs to be dropped. We need more ways to make the creative joy happen. We are not allowed to be crazy anymore.

The situation is not going to tide over any time soon, given the high cost of traditional advertising, competition and shaky markets.

RAJ KAMBLE

founder and CCO,
Famous Innovations



TALENT GOES WHERE THE MONEY IS. THE PERCEPTION OF ADVERTISING HAS CHANGED. CLIENTS

today ask for content instead of TVCs and a film worth ₹1 crore decreases in worth to ₹20 lakh. They want long-format content and then cut a 30 seconder out of it, then get the TV rights and then make it viral. It's a weird task.

There was a time when people from IIMs would join advertising. It doesn't happen anymore as there is no money in advertising. Real talent is expensive; ideas are expensive. There was a time when the creative people were the brand's custodians, shared ideas and were equally responsible.

Brands have now cut down on mainstream advertising and push alternatives on various digital platforms. However, digital isn't enough for a brand. There is much confusion around the word 'digital' and it's just another wave that will tide over. If brands need someone to think about them thoroughly, the money needs to be paid.

RAJDEEPAK DAS

CCO,
Leo Burnett



THE SITUATION HAS ALWAYS BEEN THE SAME WITH THE ADVERTISING INDUSTRY AND IT IS

more about making up with the changing times and its demands.

The term 'agency' is passé and maintains that it's a whole advertising industry now. We are now in the business of communication, media and content. Advertising is content. If there is a demand for long format content it means that client's demands have changed.

However, the future is going to be a combination of three things - storytelling, technology and design. Content for storytelling, technology for changing a client's business, and design for products. Innovation is at the core of all three and they keep people in the centre. We don't watch ads anymore, we watch content.

If we are losing people, it is because there is something new to look out for. People will move out of places or companies which are not changing. When agencies manage to retain people it's because they are doing those things. No one wants to be outdated.

KIRAN KHALAP

Branding meets Science

As Chlorophyll enters its 20th year, MD and co-founder, Khalap, speaks to afaqs! Reporter about the way ahead for the agency. **By Suraj Ramnath**

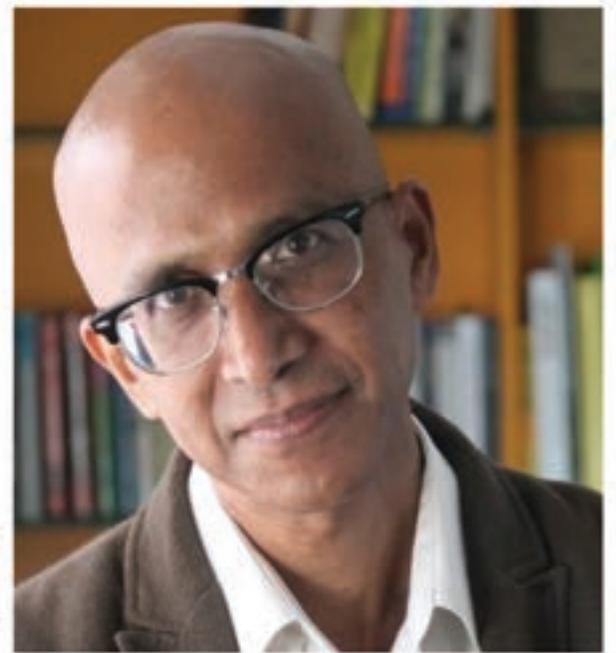
Chlorophyll Brand Consultancy, co-founded by Kiran Khalap in 1999 is entering its 20th year. Khalap has been in the advertising and branding space since 1983 and prior to starting Chlorophyll, he was chief creative officer at Bates Clarion Advertising.

Khalap, who is also the managing director, tells afaqs! Reporter about the new aspect/division of the agency - Chlorophyll 3.0 - and the difference between the two. Defining Chlorophyll, Khalap says, "Chlorophyll, in one sentence, is a balanced combination of science and the art of branding." As for Chlorophyll 3.0, he adds, "Chlorophyll 3.0 will be a balanced combination of science and the art of branding in its totality. Because the part that wasn't there in Chlorophyll was execution, which is what 3.0 will now do."

Talking about the reason behind Chlorophyll 3.0, Khalap explains, "We started in the year 1999. 2003 was where we had an inflection point because we created a tool for corporate brands rather than products and service brands and the first client we got because of that was Infosys, which was big jump. This is the second big jump. So, what happened over the past two or three years, is that the way we would define Chlorophyll's mandate was any brand who has an unchanging part, now has changing parts."

Khalap gives a good example, "Take James Bond; the role has been played by six different guys, but as an idea, Bond was an ex-commander in the Navy and has to be 37 years old and can't be young. That's the unchanging part. The changing part is that he used to smoke and now, he doesn't because as society changes, things change. We used to focus on the unchanging part."

Talking about the partnership with Meraki, he says, "We used to do brand definitions, a new brand name, and brand identity; then briefs went out to ad agencies or event and digital agencies and what feedback we kept getting from the client was that after the brief is given there is a gap. So, we are hooking everything to this phrase - Mind the gap. Clients were



asking why we didn't just help with the entire execution as well."

For clients like Indigo Paints, who have been with Chlorophyll for a long time (since 2011), the agency has always been doing advertising, but they weren't doing digital. "We weren't doing earned media and things like that. So, we decided, once and for all, to keep brands at the centre and find a way of applying the same disciplines, as we are currently applying to all these areas. We were looking for partners. I happened to meet Meraki and their focus is also on consulting and combining the process of logic and magic, art and science. Together we created a model for sports - how to manage sports, teams, franchises, and sports people.

If you are a market leader or want to be one, you need to deal with multiple levels.

So, that is one new dimension of Chlorophyll 3.0," Khalap adds.

With regard to other partnerships, Khalap states, "We met Ashok Lalla (brand consultant), whom we had known for some time. With him we have created a model to use digital to expand business. Lalla says - It is not about doing digital but being digital; using it to its greatest capacity. Then there is a social media dimension to it; Ad Factors PR, who we are a part of, have good social listening tools and those tools listen to some of

the Indian languages. We use that, then social analytics and then social media. There's also the Chlorophyll Innovation Labs, handled by Chitresh Sinha who is CEO and has been with us for eight years."

Speaking about his expectations from clients, Khalap says, "We have this notion that India is a pseudo-matured market which means multiple levels of evolution of a category co-exists. And if you are a market leader or want to be one, you need to deal with multiple levels. If a Colgate looks at toothpaste and says there are 25 toothpaste brands, they should take a share from that; the fact is, 45 per cent of India doesn't use toothpaste. Therefore, there is a 45 per cent market waiting. But

you can't go to them with toothpaste because they are using either a neem stick or charcoal powder. So, you approach them with a tooth powder; then, the one using it, graduate him to a white toothpaste and from there take him to coloured toothpaste, then to mouth wash, so on and so forth. This is applicable to clients as well."

He adds, "At a very basic level, there is a client who hears the word 'brand' and equates it to a logo. There is somebody above who equates it to advertising. There is

a third person, who equates it to getting the logo correct on collateral and making sure the colours etc. are just right. But they all need to understand that branding is about aligning every aspect of the business. So, my best or most efficient clients would be those who have understood this true meaning of what a brand is. My ideal client would be somebody who shares this view; but we are not worried about clients who have other viewpoints too."

When queried about Chlorophyll's largest clients, he says, "We tend to have mainly six, eight or one-year assignments. There is no long-term retainer. We just started work with Trident, the world's biggest towel manufacturer and second biggest sheet manufacturer. Indigo Paints is very big. We do a lot of work with Mahindra. We are doing Mahindra Swaraj and Jawa launches. We have done Mahindra Lifespaces as well. We have also started work on Mahindra farm equipment. We are currently in talks with Mahindra for a new digital initiative where they are launching Social Media 3.0. So Mahindra is a big client. We have done big work with Tata, Tata Teleservices, Tata Indicom, Ginger, and Tata Commercial Vehicles. So, these are houses with whom we have long-term relationships and we get repeat work from them." ■

suraj.ramnath@afaqs.com

SWIGGY

Thank You Very Much

On the occasion of its fourth year in business, Swiggy makes a video based on the experiences of its delivery staff. By Deepashree Banerjee

Taking the emotional route and celebrating unsung heroes, in this case the ‘foot-soldiers’ (pun intended) of delivery services/startups — the guys jetting about on bikes bringing your orders as soon as possible (and as warm as possible, as the case may be) — isn’t really a new thing.

Over the last few years, Swiggy has continued to expand to tier II cities, at a rapid pace. However, cities such as Mumbai, Delhi and Bangalore continue to be some of the brand’s strongest markets. There is also a rapid increase in the number of orders from cities such as Vizag, Indore and, most recently, Surat, where the service was just launched.

In January, it was reported that Swiggy suspended one delivery boy in Bengaluru for allegedly misbehaving with a female customer while

skills) to enable them to upskill themselves constantly.”

“Our onboarding process for delivery partners includes counselling on our expectations to ensure a superior consumer experience, road safety awareness, the benefits that we offer and end-to-end training of our delivery partner app via various scenario-based cases. This is followed by an on-ground training via mock orders,” he explains further.

Founded in August 2014, Swiggy currently boasts a 55,000-executive strong delivery fleet from 30,000 at the beginning of the year and more than 40,000 restaurant partners on board, across 18 cities in India.

“Considering the number of exciting milestones that Swiggy has passed and is yet to cross, we thought it was the perfect opportunity to thank the people behind our success — our

The film is conceptualised and produced by Dentsu Webchutney in association with Artisan films.

delivering food. This was followed by another incident of Swiggy delivery boys indulging in a brawl over a parking lot space in South Delhi, last month. Swiggy declined to comment about either incident.

Swiggy’s delivery partners are important stakeholders forming an integral part of the brand’s ecosystem. Hence, on its 4th anniversary, the brand wanted to credit the true workforce behind their business model. Srivats TS, VP, marketing, shares, “The campaign was created to capture the day-to-day experiences of our modern-day superheroes and make them feel valued and proud of being part of the Swiggy journey.”

When asked whether the humble deliverymen, adorning the brand uniforms, often get judged on their appearance, which reflects the brand’s business, Srivats replies, “While uniforms are a part of the delivery partners’ onboarding process, we equip them with the right training and development (personality, behavioural and communication

delivery partners,” Srivats signs off.

Shooting this video was quite exciting, but it came with its own share of challenges. GD Prasad, client services director, Dentsu Webchutney shares, “Since the campaign had to be ready in a matter of four days, we shot this on the streets of Mumbai. No fancy sets and no luxurious settings.”

Talking about the nitty-gritty, he adds, “While we shot this in one city, we wanted it to look like this was happening across cities in the country. It took us nearly two days to curate these locations before actual production began. The film had a lot of shots where the delivery partner was in motion, so we had to ensure that there was enough space in the frame. Therefore, we chose to do these shots with a light crew.”

Moreover, we are compelled to wonder where the agency acquired the insights from for this particular ad; for instance, a customer conveniently forgetting a ‘thank you’ to the delivery guy, etc.

The consumer research was pretty

simple, Prasad tells afaqs! Reporter, “We just took inspiration from how we behave with the delivery partners.”

Insights for the delivery partners, on the other hand, came from the agency’s conversations with Swiggy and a few partners as well. “We wanted to represent a slice of life with this film. Therefore, we kept everything as real as possible — right from the location, the people and the way things were represented in each frame,” Prasad says.

Birthday briefs are always exciting at Dentsu Webchutney; Prasad gets candid about this, “While we were toying with a few ideas to celebrate Swiggy’s fourth birthday, the team spoke to us about a couple of initiatives targeted specifically at their delivery partners. That’s when we figured this occasion would be a great opportunity to pay tribute to Swiggy’s delivery partners for helping keep India hunger-free!”

Prasad, however, maintains, “It all comes from the fact that this community is integral to Swiggy’s success and the timing was just right for us to showcase their grit in making this brand a household name.”

THE LITMUS TEST

Let’s shift our focus to the advertising bit and put the video under the ‘expert scanner’.

Jagdish Acharya, founder and creative head, Cut The Crap feels this is an oblique way of conveying to consumers that Swiggy has a great team in place to service them.

“The deliverymen are unlikely to be impressed either way — for them it has to be action, not words,” he views.

Acharya, recalls a somewhat similar campaign titled ‘Aapke Sachche Advisor’ by Max New York Life that focused on insurance sellers, projecting them as genuine friends because the public image was quite the reverse.

“Here, no such dilemma exists. Many food delivery companies are employing as many deliverymen. It’s



“We thought it was the perfect opportunity to thank the people behind our success — our delivery partners.”
SRIVATS TS

a regular service, no big deal. The campaign is like a splash of water that does not wet anybody,” he observes wryly.

We asked Carlton D’Silva, chief creative officer, Hungama Digital Media, if he thinks celebrating and thanking the deliverymen should be an important on-going strategy for such brands and not just a one-time viral stunt.

“I don’t know if they really need to say thank you in this manner... I’d rather spend that money doing something that would make a difference in their lives,” he responds adding that the tone sounded like more of an apology to him.

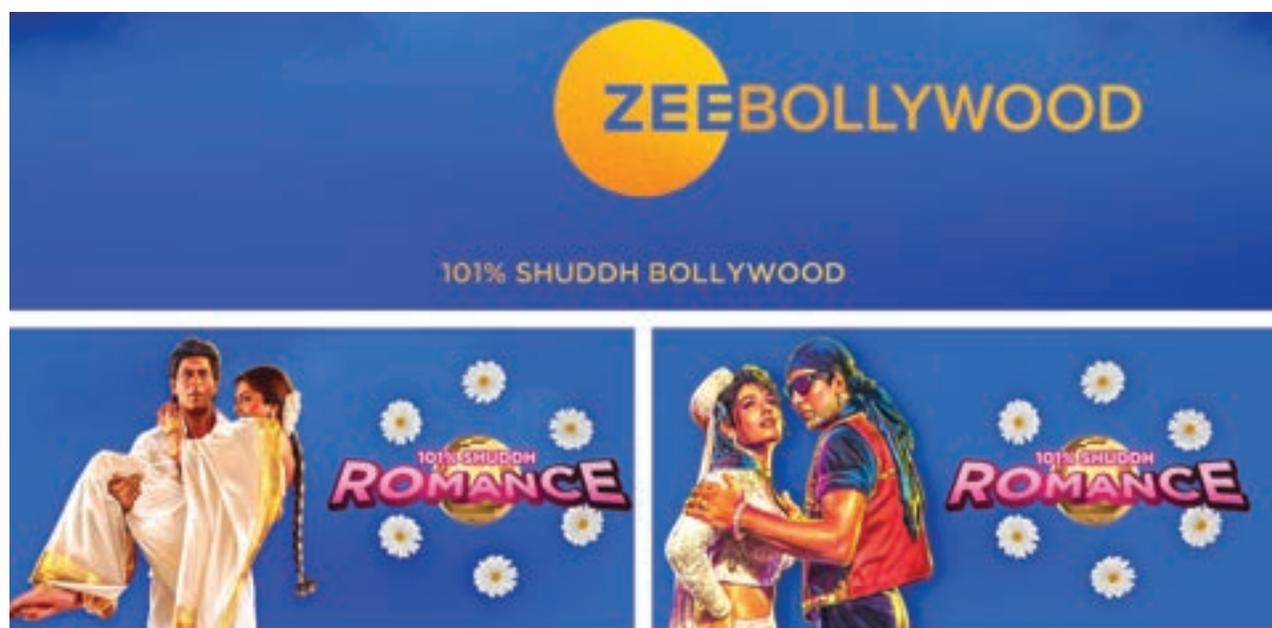
However, Jaideep Mahajan, national creative director, Rediffusion, is somewhat confused as to the purpose of the campaign and what sort of relevance it holds for the consumer. He says, “It works as a great internal campaign, but I’m not sure what it does for the consumer. Swiggy is in the business of delivery and these agents are their employees. Thanking the employees is basically equivalent to just a pat on one’s own back.” ■

deepashree.banerjee@afaqs.com

ZEE BOLLYWOOD

A New Entertainer

Prathyusha Agarwal, CMO, ZEEL, along with Ruchir Tiwari, business head, Zee Hindi movie cluster, **speak** about the launch of new Hindi movie channel - Zee Bollywood. By Suraj Ramnath



“I watch Netflix and Amazon Prime, but I can’t find the masala Bollywood library. Nothing beats the kind of 3,500 plus library of movies that we have.”

PRATHYUSHA AGARWAL

In the ad market for the Hindi movie genre, pegged anywhere between ₹2500-3000 crore, Zee Entertainment Enterprises has launched a new channel, — Zee Bollywood — which replaced Zee Classic from August 31.

ZEEL leads the viewership share in the Hindi movies cluster with 35.8 per cent, followed by Sony Max with 28.4 per cent, the Star Hindi movie cluster with 24 per cent and UTV’s movies cluster with 11.8 per cent.

While the network is already promoting the launch of its new channel through TVCs conceptualised by Lowe Lintas, it will also be doing outdoor ads in more than 10 cities along with digital, print and radio campaigns as well. The tagline of the channel is ‘101 per cent Shuddh Bollywood’.

Ruchir Tiwari, business head, Zee Hindi movie cluster, speaks to afaqs! Reporter and outlines how Zee Classic already has a presence with a 6 per cent share in the Hindi movie genre. We asked him why the brand decided to shut the channel and replace it, he responds, “Zee Classic isn’t shut. What happened was the ministry permission for a new channel is a very slow process. We got this demand for Bollywood from consumers. There is this huge universe, from 45-50 per cent, who says that Bollywood movies are now being featured less on TV and they want more. ‘Where have they gone? We miss them. Why are they not on Sunday and why at 11 am?’ Those are the larger markets we

wish to appeal to. So, because getting permission is not an easy task, we had to use Zee Classic’s license to launch Zee Bollywood.”

Tiwari tells afaqs! Reporter that the fans of classic movies like ‘Padosan’ and ‘Ram Aur Shyam’, which would often appear on Zee Classic, can still find those movies on Zee Anmol, Zee Cinema HD and even ZEE5. But with that as well, all is not lost for Zee Classic fans. “We are going to apply for Zee Classic’s licence very soon. It will be a revamped/ refreshed offering which will make it premium and niche. It won’t be ad-supported. It will also have an on-demand version and talks are on with DTH operators; you will hear about Zee Classic very

The target audience for the channel is 25+, male and female, SEC A, B and C.

soon from us”, he adds.

Viewers can watch movies all day under time bands that speak the Bollywood lingo such as — Mere Sat-Sun Aayenge (Sat and Sun 9pm), Subhah Ho Gayi Mamu (Mon-Fri 10:30am), Dopehar Ka Tadka (Mon-Fri 2pm), Chalti Hai Kya 9 se 12 (Mon-Fri 9pm), Raat Baaki (Mon-Fri 12am) and Maa Kasam Sunday Hai (Sun 10:30am, 2pm, 5pm).

Zee Bollywood has curated a roster of 600 Bollywood movies which has a mix of romance, drama, comedy, action and much more. Under romance, the channel would air movies like ‘Chennai Express’ and ‘Jab We Met’. Under the comedy

banner movies like ‘Phir Hera Pheri’, ‘Housefull’ and ‘Welcome’ would be featured. Under action, the channel would show ‘Josh’, ‘Agnepath’ and ‘Gadar’ while drama would include ‘Lagaan’, ‘Judaai’ and ‘Raja Hindustani’.

While the Zee Bollywood library does include movies such as ‘Lagaan’, which aired last week on Zee Cinema, we asked Tiwari how different the content would be. He replies, “Today, the top three channels have programming close to 50-60 per cent on a weekly basis of South Indian dubbed movies because there is a large viewership and there are some markets in the category, like the West, which sees strong demand

for those films. A bit of central India and the North, prefer Bollywood films. So, what is happening is that you will see ‘Lagaan’ showcased less frequently there, but it might play on a Sunday afternoon because there is no room. But Zee Bollywood has a sharper offering. Onwards, there will be an overlap and some movies you would find here and there. But what will happen is that when the audience chooses a destination, like-minded people will come to Zee Bollywood and automatically, the library will settle there.”

While Amazon Prime Video and Netflix have been acquiring new Bollywood movies to premiere

on their platforms, Prathyusha Agarwal, chief marketing officer, Zee Entertainment Enterprises, doesn’t see them as competition for Zee Bollywood. “I watch Netflix and Amazon Prime, but I can’t find the masala Bollywood library. Nothing beats the kind of 3,500 plus library of movies that we have. What they are doing is aggressively buying new content. But the question is — will you get the whole experience of Bollywood? There is always a need for what we call ‘seeking entertainment’ and ‘effortless entertainment’ and the days have moved to the latter,” says Agarwal.

When discussing why there is no need for dubbed South Indian movies on Zee Bollywood, Agarwal adds, “If you think that from a consumer’s perspective, a viewer needs a masala pump and he wants to see that larger than life action and if that exists in a Bollywood Hindi film and nobody is giving that, then obviously a viewer he/she would watch a dubbed version which is actually why we are coming up with this channel saying that there is a masala Bollywood film that exists and it is larger than life, has drama and has ‘panga’.” ■

suraj.ramnath@afaqs.com

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

VIDEOS



UBER EATS
Hitting the nostalgia button, Uber Eats' latest digital campaign — 'Purane prices, Naya app' — brings the iconic ads of the '90s back to life.



HAVELLS
Havells has launched a new ad for its heat-resistant, flame-retardant wires, thus taking forward its famous product attribute - 'Wires that don't catch fire' - with a refreshing take.
Creative Agency: Soho Square



SWIGGY
On the occasion of its fourth year in business, food delivery app Swiggy has released a new digital ad based on the experiences of its delivery staff.
Creative Agency: Dentsu Webchutney



MORTH
The Ministry of Road Transport and Highways (MORTH) has rolled out a new ad campaign titled 'Sadak Suraksha Jeevan Raksha', featuring Akshay Kumar.
Creative Agency: Helios Media



DAILYHUNT
Dailyhunt, the news and entertainment content application, has recently announced the launch of its digital campaign, '#HarBhashaEqual'.
Creative Agency: What's Your Problem



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



PARLE G
The digital film by the biscuit brand Parle G shows how a brother loves irritating his sister. This stops when he sees her with a fractured leg.
Creative Agency: Thoughtblurb



MAKEMYTRIP
In this MakeMyTrip advertisement, featuring Alia Bhatt, Diana Penty and Ranveer Singh, the girls gang up together to find where Sam, the character played by Singh, originally hails from.



ONEPLUS
The smartphone marketer has launched the ad 'Never Settle for Second Best'. The Chinese smartphone maker has tried to compete against Samsung and Apple.
Creative Agency: Above+Beyond



INCREDIBLE INDIA
Incredible India in this new ad presents the story of the Masala Masterchef, a man who travels throughout India to obtain his culinary skills instead of attending a formal culinary school.



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



BRAND FACTORY
This Raksha Bandhan, Brand Factory has introduced the '#BrotherLikeNoOther' campaign that attempts to celebrate those brothers who help sisters achieve their dreams.
Creative Agency: Publicis India

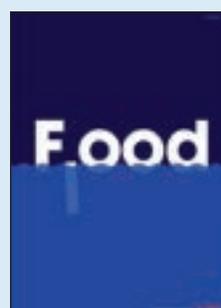
PRINT



MG MOTOR
MG Motor India's recent collaboration with media platform The Better India highlights social work done by six women.

QUICK FOX DESIGN

As Kerala battles its worst flood in nearly a century, this print ad titled Flood / Food was created by Quick Fox Design advertising agency from the United Arab Emirates.



OLA
Ola, the ride-sharing platform, has recently launched a nationwide crowdfunding campaign to develop grassroots sporting talent — #RoadToGold.

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

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
 jobswitb@afaqs.com

To view other jobs in Marketing, Media and Advertising, log on to: www.jobswitb.in

Follow us on  : faebk.com/jobswitb

>> MOVEMENTS/APPOINTMENTS <<

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

ADVERTISING

iProspect India

iProspect India, the digital 'performance' agency from Dentsu Aegis Network, has appointed Venkat Shankarnarayan as AVP - Paid Media. Shankarnarayan will lead the paid media practice at iProspect. He comes with a experience of 12 years in the industry. Having worked with leading agencies, Shankarnarayan has been instrumental in ensuring that his clients consistently deliver on their business objectives. Shankarnarayan has worked with leading organisations such as GroupM, VML, DirectI and Possible Worldwide. His last stint was at Mindshare where he was senior director.

In another announcement, iProspect India has appointed Nihal Nambiar as AVP - Paid Media. Nambiar will lead the paid media practice at iProspect. Having worked across both India and international markets for over nine years, Nambiar brings global perspective to performance marketing. Prior to this, Nambiar was Associate Director at Performics.Convonix, a Publicis Media company.

iProspect India has also roped in Dinesh Swamy as national creative director. He will be reporting to Rubeena Singh, CEO, iProspect India and will be based out of Mumbai office. Swamy comes with over 17 years of experience and brings with him a strong digital orientation with experience across agencies such as BBDO Proximity, Tribal DDB, Digital Law & Kenneth, SapientRazorfish and Liqvd Asia. He follows customer-centric approach with game-changing technology at its core. His ever-growing portfolio includes clients such as Idea Cellular, MTV, Reliance Mobile, Volkswagen, Renault, Hero MotoCorp, Visa, Tourism Australia, UltraTech Cement, Sanctum and Jeep amongst others.

DDB Mudra Group

Integrated Marketing Communications and services network DDB Mudra Group, has appointed Iraj Fraz Batla, as executive creative director, DDB Mudra West. Batla will be based out of the group's Mumbai office and will report to Rahul Mathew, national creative director, DDB Mudra Group. Also known as Fraz, Batla will be responsible for helping drive the group's creative mandate.

Digitas India

Digitas, a Publicis Groupe brand, has recently announced a change in its country leadership. Himani Kapadia, CEO Digitas & SapientRazorfish, who has been with the company for 11 years, is stepping down to pursue other interests. Amaresh Godbole, currently MD India for Digitas, takes over the reins as CEO of the brand. He will report to Saurabh Varma, CEO, Publicis Communications India, and to Annette Male, CEO Digitas APAC for the brand. He will also join the Publicis Communications country leadership team.

The StoryLab

The StoryLab (TSL), the content agency from Dentsu Aegis Network (DAN), has roped in Kumar Deb Sinha as the new country head for its India operations. Sinha will be based in Mumbai, and report to Kartik Iyer, president Media Brands and Amplifi - DAN India and the executive sponsor for TSL in India. Prior to this, Sinha was national director - content at Wavemaker India, a GroupM company.

Leo Burnett Orchard

Leo Burnett Orchard has strengthened its senior management. The Leo Group's full-service agency has appointed Menaka Menon as

MARKETING

Jubilant FoodWorks

Food service company Jubilant FoodWorks, announced the appointment of Kapil Grover as chief marketing officer for its pizza brand, Domino's Pizza. With over 18 years in the industry, Grover will lead marketing strategy for the brand. Grover took over his role in July 2018. He was earlier associated with Burger King India as chief marketing officer and has also worked with KFC India, Radico Khaitan and Luxor Writing Instruments in his previous stints.

ACC

ACC, a leading marketer of cement and ready-mix concrete has appointed Ashish Prasad as chief marketing officer (CMO) and head of new products and services. He will be a member of the company's executive committee. Prasad will be based in Mumbai and spearhead the brand building and marketing efforts for ACC's cement and concrete businesses. He will be responsible for growing the portfolio through the introduction of new products and solutions as well as the design and implementation of new services to strengthen ACC's presence as a complete solution provider in the building material space.

executive vice president (EVP) and branch head - Bengaluru. In her new role, she will report to Prashanth Challapalli, chief operating officer - Leo Burnett Orchard. Previously, Menon was working with FCB Ulka - Bengaluru where she was the vice president. Menon replaces Sharmin Panthaky, vice president and branch head - Bengaluru, who has moved on from the agency.

MEDIA

ZEEL

Zee Entertainment Enterprises has appointed Aparna Bhosle as business head of Zee TV. Bhosle will continue to lead the FTA GECs and will report to Punit Misra, chief executive officer, domestic broadcast business, ZEEL. The premium cluster will now be led by Shaurya Mehta, in addition to his current role as the chief operating officer, Living Entertainment, and will also report to Misra. Recently, Deepak Rajadhyaksha quit Zee TV as deputy business head. Rajadhyaksha is now heading to Viacom18.

FreakOut India

Global marketing technology ad network FreakOut, has appointed Ashish Trivedi as country head of FreakOut India. The strategic appointment of its first country head in India comes as a part of FreakOut's pan-Asia expansion plan. As country head, Trivedi's role at FreakOut India is to lead and expand company's operations in India and work

together with clients on addressing their digital needs. Ashish will also be responsible for spearheading the in-country go-to-market strategy, driving revenue, strengthening key partnerships and developing agency relationships.

Initiative

Initiative, the full-service media agency network of IPG Mediabrands, has appointed Laya Menon as executive vice president. She will be based in Bangalore and report to Vaishali Verma, CEO, Initiative. In her new role, Menon will drive Initiative's business growth and profitability in Bangalore which handles e-commerce major Amazon, MRF, 3M and others. Menon joins Initiative from GroupM where she spent 15 years. Her last assignment at GroupM was with the Mindshare network where she was leading the Bangalore units as principal partner-client leadership. Menon also oversaw the south business for Motivator at GroupM.

DIGITAL

Yahoo India

Gurmit Singh, vice president and managing director, Yahoo India has quit the company. Singh had joined the company in 2014. He was tasked with overseeing Yahoo's business in India. Prior to joining Yahoo India, Singh had worked with Network18 where he was chief executive officer of Forbes India. With over 24 years of experience, Singh has a deep understanding of the media and entertainment industry in India.

Unruly

Vijay Kunduri has recently been promoted from executive commercial director for ASEAN and India to MD of Asia, and has just scooped CMO Asia's Digital Person of the Year award. Kunduri has experience working with leading print, broadcast, VoD and digital companies, and has held various roles in both India and ASEAN. He is an expert in the areas of audience engagement, content, and business creation.

Reach India with Power of 3

hindustantimes

हिन्दुस्तान

mint



hindustantimes

No. 1 in 'Delhi NCR + Mumbai'
& No. 1 in Punjab

हिन्दुस्तान

No. 1 in Bihar, Jharkhand &
Uttarakhand & Strong No. 2
in Uttar Pradesh & Delhi

mint

Strong No. 2
Business Daily

*Source: IRS 2017, AIR of Hindustan Times + Hindustan + Mint

For more information mail us at:

Reach India with Power of 3

hindustantimes

हिन्दुस्तान

mint



2
CRORE+

**READERS
ARE WAITING
FOR YOUR
PRODUCTS.**

Power of
3 top newspapers.
Pan India reach.

hindustantimes

No. 1 in 'Delhi NCR + Mumbai'
& No. 1 in Punjab

हिन्दुस्तान

No. 1 in Bihar, Jharkhand &
Uttarakhand & Strong No. 2
in Uttar Pradesh & Delhi

mint

Strong No. 2
Business Daily

As you prepare for the upcoming festive season, leverage the power of three strong brands - **Hindustan Times, Hindustan and Mint**. Maximise your brand's visibility, boost sales and leave a lasting impression on your customers!

*Source: IRS 2017, AIR of Hindustan Times + Hindustan + Mint

For more information mail us at: media.marketing@hindustantimes.com