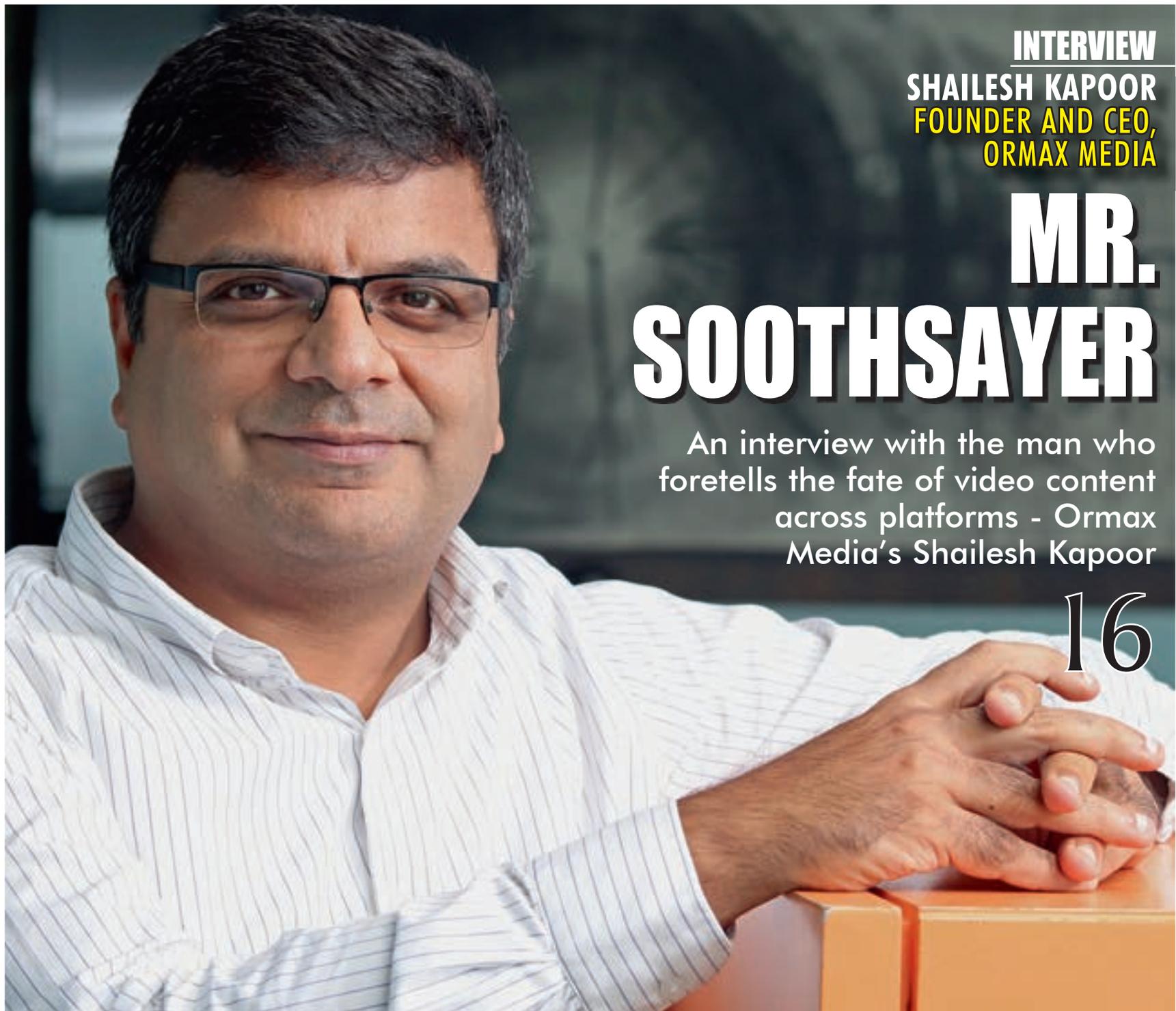


# afags! Reporter

September 16-30, 2018

Volume 7, Issue 7 ₹100



**INTERVIEW**

**SHAILESH KAPOOR**  
FOUNDER AND CEO,  
ORMAX MEDIA

## MR. SOOTHSAYER

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## This fortnight...



Mirror, mirror, on the wall...  
Will this content work at all?

This fortnight, we interviewed the most sought after modern day soothsayer - Shailesh Kapoor of Ormax Media, whose job it is to predict whether video content will work or not. The way 'share-ability' is the most important thing for all kinds of online content, 'social advocacy' is the hallowed index for video content across OTT platforms, movies and TV. That is essentially the 'word of mouth' value a piece of video content commands. Social advocacy is how video content is discovered. The only question content creators ought to ask themselves is - "After watching this, will people tell their friends to watch it?" It's as simple as that. If only making 'recommendable' content was just as easy.

I spoke to Shailesh about the psychology of the Indian 'video consumer'. What do Indians want to watch? What kind of content will work in the days ahead? One of the most interesting takeaways from my chat with him was - today, the nature of video-on-demand content is determined more by the sensibilities of the people making it than by the preferences of the people watching it. That's partly why a lot of the content on OTT platforms tends to be dark, both metaphorically (edgy, disturbing, violent) and literally (low on brightness, light). Film makers experience a sense of liberation when they craft OTT content because the platform affords freedom of the kind our censorship-plagued feature film canvas doesn't.

Speaking of liberation, the 'OTT watcher' in India also experiences a rare sense of freedom while consuming content on these platforms, because it is, by design, a solo viewing experience. In India, video content consumption has, traditionally, been either a 'family activity' (television) or a community event (movies in theatres). OTT has changed that. Consequently, the appetite for dark, intense content has developed. Shailesh cautions against overdoing this kind of content: "OTT needs more variety..."

Ashwini Gangal  
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## afaqs! Reporter

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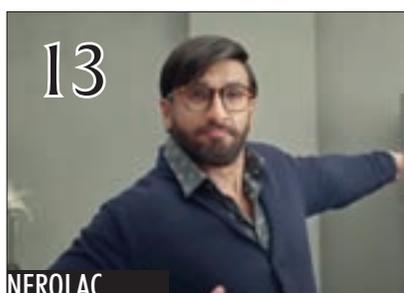
After a three-year stint in Germany as regional marketing manager for Europe, Samal has returned to India as head of marketing for the brand here. How different is the market now?



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### NEROLAC A New Twist

Nerolac rides its B2B strength to boost its B2C market.



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Sanjay Tripathy pays homage to a friend and professional.

### ERRATA

The blurb and the photograph in the article on No Marks are of Sandeep Verma, president - sales and marketing, Bajaj Corp, and not as attributed. (Issue dated August 16-31, 2018).

The error is regretted.  
**Editor**

COCORIDE

# The 'Caring' Policy

A closer look at vehicle insurance brand CocoRide's maiden digital film. **By Sunit Roy**

With insurance becoming an instrument for 'planning the future', communication has almost become restricted to the man/father as the power-centre where financial planning decisions are made. Challenging this stereotype, COCO by DHFL General Insurance has launched its first digital-only campaign - #CareMoreHaveMore - for its retail two-wheeler policy - COCORide.

Conceptualised by HyperCollective and directed by Punarvasu Naik, the film showcases the need for motor insurance. The first leg of the #CareMoreHaveMore campaign speaks to two-wheeler owners, and how insuring a vehicle can provide long-term benefits.

The over two-minute-long brand film focuses on two key aspects - empowering women, and the protection of one's loved ones and prized possessions. More importantly, it breaks gender stereotypes. The video shows a daughter asking her father for the keys to his bike. Although her father refuses she nonetheless enjoys riding it in secret (or so she thinks), until it is hit accidentally by a vehicle when parked on the street.

The father simply uses the insurance provider's app to call for assistance and get the bike fixed. He then lets her ride it with the understanding that it will become her responsibility to look after it if she's going to use it.

Speaking about the storyline, KV Sridhar, aka Pops - CCO and chairman, HyperCollective, says, "It's quite a cliché that a girl is always associated with a bike while a guy is always referred to with a bike. However, in India there are many women bikers; many even going on cross-country rides."

DHFL General Insurance started its operations in November 2017 and has already launched seven products prior to COCORide. It has been able to write a Gross Written Premium (GWP) of ₹141.1 crore in its first five months (financial year 2017-18).

**WOMEN IN THE LEAD**

Vijay Sinha - MD and CEO, DHFL General Insurance, says, "In 2005-06, when the last NFHS



**"The logic is simple - the premium is smaller for two-wheelers and hence, the effort."**  
VIJAY SINHA

(National Family Health Survey) survey was conducted, 43 per cent of married women between 15 and 49 years, had reported working in the past 12 months. This proportion has declined to 31 per cent in the latest survey (2015-16). COCO aims to highlight issues that need a voice and today, it is women's empowerment."

The brand is aiming to more than triple its debut year's performance by achieving a GWP upwards of ₹500 crore in 2018-19 - a section of which will come from the two-wheeler market.

**THE CARING FACTOR**

Ask Sinha about COCO's market and he rattles off the names without

"We did not want to appear showcasing a dire situation, which is often when a person thinks of insurance. Therefore, the branding is at the end, to inform the viewer that this is our message," explains Sinha.

Speaking about the challenges that come with creating a digital campaign for a bike insurance category, Pops says, "For any new brand, the most important thing is to reach the right audience and create affinity. Since, it's a mobile-first digital brand, to establish it digitally, without using



pausing, "Mumbai, Hyderabad, Bangalore, and Delhi along with cities such as Pune, Chandigarh and Ahmedabad see the most traffic and conversions for us through our online channels, so far. There is traffic building from cities like Lucknow, Indore, Bhubaneswar, Siliguri, Sonipat, and Patna."

Says Pops, "An insurance product has to take care of the policyholder's needs, else it won't be sold. So, the caring aspect is what we have

traditional media such as print or TV, is difficult."

**WELL EXECUTED?**

Priti J Nair, co-founder and director, Curry Nation, opines that the brand has made the point wonderfully. She says, "What most long-format digital indulgence often misses is the role of the brand. This one does not do that. The bike getting totally wrecked and coming back looking 'chakachak'

**The campaign aims at targeting existing bike owners with three-four-year-old bikes.**

explored." The campaign does not aim at targeting new bike owners but existing owners with three-four-year-old bikes. "The logic is simple - the premium is smaller for two-wheelers and hence, the effort," explains Sinha. With 70 per cent of the market open (Sinha estimates that 70 per cent of bike owners do not renew the insurance), the brand strategy is to tap renewals. But why is the branding element visible only towards the end of the ad?

underlines a really strong brand role. It will get people to at least check out CocoRide." Ramya Nagesh, national planning director, The Glitch, says, "The ad may make it more likely for a consumer to consider this brand." She, however, maintains, "Breaking gender stereotypes is becoming more common - the content would have to have a certain nuance in order to stand out from the other brands in the space." ■

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# PRE - ELECTION RESULTS

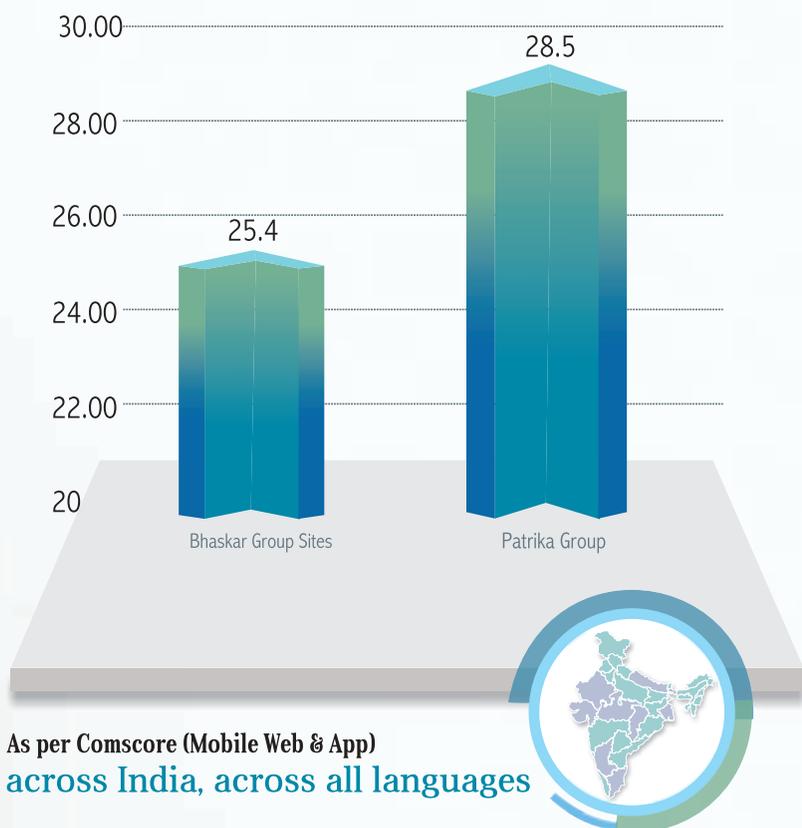
The Mandate is clear, Patrika is people's favourite media vehicle for elections. People have voted for Patrika by choosing it over other news groups.

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 (UV)	% Reach
<b>Patrika Group</b>	<b>28,506</b>	<b>15.28</b>
PATRIKA.COM	24,908	9.91
GADNEWS.COM	5,981	2.21
DAILYNEWS001.COM	1,327	0.5
<b>Bhaskar Group Sites</b>	<b>25,482</b>	<b>10.18</b>
BHASKAR.COM	23,075	9.18
Mansy Bhaskar	4,951	2.0
DB Video Bhaskar	1,718	0.7
Bollywood Bhaskar	1,473	0.6
Rajgarh Bhaskar	1,324	0.5
Esper Bhaskar	745	0.3
Dania Bhaskar (Mobile App)	627	0.2
Daily Bhaskar	107	0.0
Gadgaon Bhaskar	36	0.0
DIYABHASKAR.CO.IN	2,500	0.8
DIYABHASKAR (Mobile ...)	375	0.1
Bollywood Dnyabhaskar	360	0.1
Rajgarh Dnyabhaskar	184	0.1
Esper Dnyabhaskar	171	0.1
DB Video Dnye Bhaskar	27	0.0
Dnyamathi Marathi Bhaskar	1,404	0.5
Esper Dnye Marathi	35	0.0
FIRSTWALL.COM	604	0.2
DANKHASKAR.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 one of the key aspects that work in favour of kabaddi is the unique activations. ”



**Melroy D'Souza**  
Chief Operating Officer  
Professional Management Group

**A**ggressive marketing, improving the quality of content, corporate and government backing and a franchise model, have made Kabaddi a popular sport for the consumers. And with the second highest TVR and comprehensive on-ground and on-air integrations, Premier Kabaddi League (PKL) and, consequently Kabaddi, has given marketers an alternative option.

We interviewed Mr. Melroy D'Souza, Chief Operating Officer, Professional Management Group (a sports marketing company which is part of the Madison World), for his views on the phenomenon that Kabaddi is turning out to be. Edited Excerpts:

**The culture of watching and playing sports, besides cricket, has gained ground in India. What factors do you attribute this growth to?**

The key factors attributing to this growth are:

- Aggressive Media Marketing
- Making content of international quality as well as television friendly
- Educating viewers of the sport
- Good international performances by Indian athletes in sports like

Badminton and Football

- Increase in corporate and government backing
- Franchise model which helps grow the sport in different regions

**Kabaddi is now a popular sport among kids and now that it is growing in scale, it will still continue to attract the tier 2 and tier 3 markets? How does that work for you?**

One of the key focus areas of Kabaddi are kids. This is because Star Sports has identified that for the sport to grow further, active participation by kids is important wherein they need to play the sport, watch or support the sport being played by their peers. Hence the Kabaddi Kids initiative by Star Sports wherein they go out to more than 2,000 schools.

**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 has had a phenomenal growth trajectory over the last four years. The league by itself has now

matured with its structure in relation to its format and franchises. The last PKL saw an average BARC TVR of 1.5 for M15 AB U+R, CUM Reach. It reached out to over 313 million people. The sport will now look to consolidate its growth but will try and increase its reach in urban markets. This is key for advertisers.

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

I think Cricket is still a marketers favourite. However it has given advertisers an alternate option. The reason why the sport has an edge with marketers is as follows:

- Comprehensive integration - on ground and on air
- Strong brand integration on live TV
- Accessibility to players for campaign
- Cover the length and breadth with

12 teams

- Second highest TVR after cricket

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

I think one of the key aspects that works in favour of Kabaddi, is the unique type of activations. Besides Gillette, the Mutual Funds Sahi Hai integration is another initiative which strikes out. The usage of the players as common people investing in mutual funds and removing the myths surrounding it was a brilliant campaign. The usage of players and their active integration during the matches (TVC + Live Integration + Digital) is an opportunity for brands to relay the stories and relate to the masses. ■



# CLEAR MANDATE

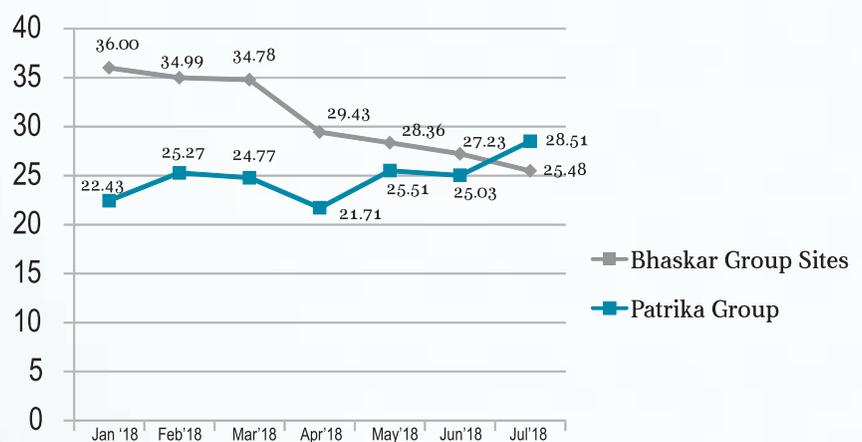
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## ...Pre-election Results for news media on digital platforms

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INDIA.COM	24,800	9.80
SARVODAYA.COM	5,091	2.0
SAKSHINews.COM	1,337	0.5
<b>Bhaskar Group Sites</b>	<b>25,482</b>	<b>10.00</b>
www.bhaskar.com	24,676	9.70
Money Bhaskar	4,891	2.0
36 Video Bhaskar	1,716	0.7
Religious Bhaskar	1,470	0.6
Religion Bhaskar	1,324	0.5
Espresso Bhaskar	768	0.3
Daily Bhaskar (Mobile App)	487	0.2
Daily Bhaskar	107	0.0
Sangam Bhaskar	38	0.0
SAKSHINews.COM	2,009	0.8
SAKSHINews.COM	200	0.1
Religious Sakshinews	200	0.1
Religion Sakshinews	194	0.1
Espresso Sakshinews	191	0.1
36 Video Daily Bhaskar	27	0.0
Espresso Sakshinews	1,484	0.6
Espresso Daily Bhaskar	35	0.0
INDIA.COM	404	0.2
SAKSHINews.COM	242	0.1
INDIA.COM	114	0.0

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



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

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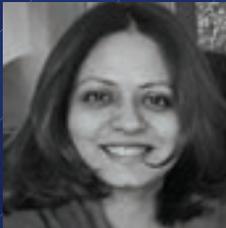
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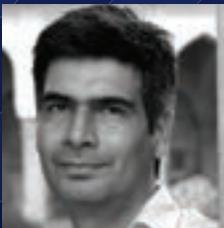
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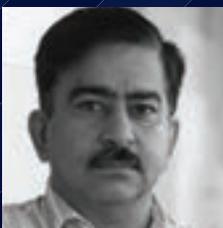
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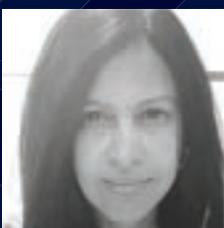
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RR KABEL

# No Holds Barred

The brand turns its rival's 'Wires that don't catch fire' Unique Selling Proposition into a Unique Mocking Proposition. By Abid Hussain Barlaskar

Electrical wires and cables brand, RR Kabel, in its latest campaign - "Akalmmand Bano Sahi Chuno" - takes a somewhat opposing stand to Havells, its rival in the space. The brand, in its new ad featuring Akshay Kumar, takes a blatant dig at Havells' marketing USP for its wires i.e. "Wires That Don't Catch Fire".

However, this is no swift action or surprise attack.

Havells has been playing the tune of fireproof wires for quite some time - remember the mother-son ad where the kid crafts a pair of tongs with Havells' electrical wire to handle hot rotis on the flame?

Last month Havells repeated the same message in a new commercial featuring a sweet tale blooming at a kids' campsite. However, the ad was accompanied by a disclaimer - "Creative representation of the idea that the wire will not catch fire if the temperature is less than 280 degree Celsius and Oxygen density is less than 30 per cent." But this time around, RR Kabel decided to use Havells' message to their advantage.

The RR Kabel ad film is set in the centre of a major household fire caused by a short circuit. But the homeowner is shocked as the mishap occurred despite using 'fireproof' wiring. The chief fire-fighter (Akshay Kumar) is quite amused and informs the victim that fireproof wire does not exist and urges him to choose RR Kabel wires which are fire-resistant and do not spew black fumes.

However, the ad is laced with sufficient indication that the original Havells campaign was actually successful and managed to increase sales as the homeowner in RR Kabel's ad was already turned a user and was apparently quite aware of the 'Wires That Don't Catch Fire' USP. Moreover, an opponent selecting it as a vehicle only reaffirms this.

With the festive season just around the corner, the ad seems strategically placed to build awareness in anticipation. Making the most out of the buzz created by the Havells communication, coupled with a short timeframe and then rolling out a campaign with strategic timeliness,



**"Of course it is ambush, but we would rather call it a myth-buster. There is a myth in the marketplace around this serious, but low-interest category today."**  
SHISHIR SHARMA

speaks to the amount of pressure endured by the brand team and the folks behind the scenes.

afaqs!Reporter spoke to Shishir Sharma, Head of marketing for RR Kabel, to clear the air.

"Of course it is ambush, but we would rather call it a myth buster. There is a myth in the marketplace around this serious, but low-interest

**The ad is laced with sufficient indication that the original Havells campaign was successful.**

category today. In a wire there is the metal conductor and there is the insulation. The insulation is made of PVC (polyvinyl chloride) and PVC, by nature, is combustible. At a certain temperature, it starts propagating fire and emits toxic fumes in the form of black smoke. Such wires will always be catching fire," Sharma says.

So why not the first time when Havells unveiled its first campaign?

"We saw that the myth was growing over the years and there



were increasing fire incidents," replies Sharma.

Sharma maintains that the campaign is part of the brand's yearly communication which would usually happen mid-year, "... This year it was about busting a myth."

Sharma tells afaqs!Reporter that the campaign happened over a period of just one month. However, he maintains that major fire incidents like the Kamala Mills fire, was the main provocation. "We thought that it's time we bust the myths around fire safety and we should be going to the market and communicating the properties of the product and the myth around it," he explains.

Sharma further confirms that upcoming RR Kabel ads will be spun around more fire scenarios and myths.

Sharma adds, "We did not take the usual route of getting it done by the creative agency. The film has been crafted in-house and executed under the direction of Shiven Surendranath from Old School Films, the production house."

Christopher Higgins, business head of IdeateLabs, RR Kabel's digital marketing partner, says, "The brand was looking at creating a high

impact communication around its core products - smoke-free cables - with the festive season just around the corner. And another message that the brand wanted to put out was that wires do catch fire."

Higgins also states that this is the first time the brand went into bringing in more technical details through its communication, "Unlike previous campaigns, which were more into building brand recognition, this campaign helps people understand

that it's not just a brand but also a smart choice. It is a digital-first campaign."

## OVER TO THE EXPERTS

Strategy consultant Lubna Khan maintains that while it is a clever ploy, the ad film has its own flaws. She says, "The ad film's cleverness lies in the fact that it conveys a clear product advantage, especially against an established competitor and makes the consumer think about their wire choices in what is otherwise a low-involvement category. But I do question the deliberate fear-mongering. Using a more positive route to convey the competitive advantage would not only be ethically better, it will also be a more sustainable platform for the brand."

Khan adds, "You can build better, more consistently and gain strength over the long-term through advertising that evokes positive emotions."

Manish Bhatt, founder - Scarecrow M&C Saatchi, maintains that the ad film takes the fun route and delivers technical information, though it is not much of a spoof.

"The brand is trying to educate the consumer about the fact that wires do catch fire and it's a myth-busting ad. The ad does justice to delivering the technical part and explaining it to consumers. However, the tonality is far from the Havells communication. Havells' ads, both old and new, touch the heart. There is no harm in being funny or quirky in delivering the message, but an emotional touch has longer retention. Even the mere mention of the Havells ad reminds me of the story, but this one might not be the same. It might end up being just another ad with a short shelf life," Bhatt says. ■

abid.barlaskar@afaqs.com

NEROLAC PAINTS

# A New Twist

In its new spot, the brand rides on its B2B equity (informs consumers that many **home appliances are coated with Nerolac**) to boost preference in the retail market. By Abid Hussain Barlaskar

**N**erolac Paints, from the house of Kansai Nerolac Paints, rides on the brand's B2B strength to boost its B2C market presence in its latest ad film - There is a Little Bit of Nerolac in Your Life. The ad has delivered the age-old message of a paint brand (beauty, shine and durability) in a seemingly new way.

As the 40-second long film unfolds, the grey walls of Ranveer Singh's house wear a shabby look, but the refrigerator is still shining as it did when he got it as a marriage present from his friend. But how is the 'chamak' still 'barkaraa'? The same friend, who joins the Singh family for dinner, breaks the ice and unveils the truth - the refrigerator is coated with Nerolac paint. This shocks the rest and thus poses the startling question - Mere fridge pe Nerolac?

The scene is followed by visuals of industrial machinery painting refrigerators and a VO stating that most appliances in Indian homes retain their lustre through the years because of Nerolac paints and the brand urges viewers to do the same for their homes.

The biggest take away from the ad is probably Nerolac's claims that it has covertly penetrated most Indian households and people have been unknowing users for years. The ad presents reason for consumers to be happy about it.

## Nerolac had tried something similar in 2003-04 with actor Amitabh Bachchan.

But why did the brand make it so overt with an ad film? Why now and to what end?

afaqs! Reporter spoke to Peeyush Bachlaus, GM - marketing, Kansai Nerolac Paints, to find out more about the marketing ploy.

"Nerolac is a leading brand when it comes to partnering with OEMs (original equipment manufacturers) in the country, be it appliances or cars and it's a matter of pride for us," Bachlaus states.

Bachlaus tells that Nerolac had tried something similar with an ad campaign back in 2003-04 with actor Amitabh Bachchan as its ambassador. The ad was laced with emotions



but was less specific than the latest campaign.

"It was a fairly long time ago and 10-15 years is quite long in terms of consumer memory. But this a fresh take on the role of paint in a consumer's life," he says.

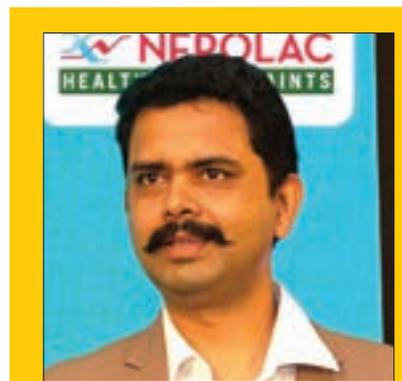
"The need for such a campaign has always existed. Whenever we told people that Nerolac also paints items right from a hairclip to home appliances and cars, it always creates a 'wow' effect. People are surprised. Practically, we are saying that Nerolac is surrounding you. There is a sense of credibility attached to a brand and there is comfort in going with things that have been around," Bachlaus explains while discussing the purpose of the campaign.

"Another thing is the role the paints play - to keep things like cars shiny and beautiful - and keep them

that way for many years. One wants to do the same for houses too. It builds our credentials in that space," he adds.

"A consumer, on an average, repaints a house every four years, but the paint is bought keeping in mind its durability," Bachlaus says on the difference between the requirement of durability of paints on consumer durables and houses. However, he maintains that repainting could be attributed to many issues like a change in choice.

"Paint is an exciting category and ultimately we are in the lifestyle space. There are things like aspirations, vibrance, beauty, and hope weaved



"The need for such a campaign has always existed. Whenever we told people that Nerolac also paints items right from a hairclip to home appliances and cars, it always creates a 'wow' effect."

PEEYUSH BACHLAUS

in and the consumer is also evolving. There are always new things and the challenges are to latch on to them as they come up," Bachlaus comments on how difficult is it to deliver the same messages of beauty, sheen and durability time and time again.

Kulvinder Ahluwalia, president, FCB Ulka, the agency that crafted the campaign, says, "The campaign took us many months. The challenge was that it's a new message in the paints category, given the basic category codes like beauty, durability etc. The brand has been trying to break

the clutter for quite some time. A suggestion, post brainstorming, was using the brand's presence as leaders in areas of automobiles or consumer durables. The brand has substantial equity in that market. The question was how to transfer some of that equity to the retailer side."

"Even we were in awe when we learnt that almost all cars in India are painted by Nerolac. But we had to make this communication relevant to consumers. The colour durability and shine of belongings like cars and refrigerators that people flaunt can be used on walls. We communicated that Nerolac is a leader, the brand is appreciated for its shine and durability and then the call to action to paint houses with Nerolac," Ahluwalia adds.

The ad is part of a full-fledged campaign across multiple mediums including digital. More films on similar lines will be rolled out as part of the campaign.

### OVER TO EXPERTS

N Chandramouli, CEO, Trust Research Advisory, a brand intelligence and data insights company, maintains that the brand's focus on its strengths for an ad is an innovative angle to marketing.

"The information was a surprise for everybody, including me. The ad reinforces the brand's credibility. Nerolac has always been an innovator and this angle in the ad is new. Our recent report about India's most consumer-focused brands suggests that only 500 of 9000 brands in India have a positive buying propensity and Nerolac is the only paint brand that features in the list," Chandramouli says.

Vidur Vyas, founder - NorthSide, a strategic business and brand marketing consultancy, considers the ad and the brand message a good marketing effort.

"This will develop a reference point for consumers which they can see and also use on a daily basis. In addition, it will enhance trust for the brand because users will get to know that they have been using Nerolac with good results on their durables and will be tempted to try it," Vyas says. ■

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BISHWAJEET SAMAL, VOLKSWAGEN

# “I’ve walked into a ‘Jio era’”

After a stint in Germany as regional marketing manager, Europe, for the global brand, Samal recently returned to India as marketing head for Volkswagen here. A quick chat. By Shweta Mulki

It’s been 10 years since German car maker Volkswagen arrived in India. It was a cluttered market even then and the brand’s launch campaign did everything it could, to be heard.

Leading that exercise in 2008 was VW India’s head of marketing and communications, Bishwajeet Samal. Now, after a three-year stint in Germany as regional marketing manager for Europe, for the global brand, Samal has returned to India as head of marketing for the brand here. Reminiscing about the launch days, Samal says that the brand’s communication had to be really innovative to stand out in the large crowded space. “We started with a roadblock on TOI (where there were no other brands featured on that day) of 13 pages ending with a helicopter shot of our plant”. The brand’s TVC centred on ‘Volkswagen for every stage in life’.”

Samal was also part of the popular VW Jetta ‘Flyboy TVC’ that ran a couple of years later. “Post the idea being provided, when we heard the script, it just felt right,” he smiles. A little over 35, Samal is one of the youngest marketing heads at VW globally. Born and brought up in Odisha, he is a science grad who did his MBA in Pune. “I always wanted to be a brand guy,” he says.

So, back after four years - his first observations? “It’s a ‘Jio era’ I’m walking into. Everyone who steps in as a publisher says - we can do this ad, plus do this event and produce this content. Content is integral and all marketers are also taking social seriously,” says Samal.

## THE JOURNEY SO FAR

“It has been challenging. Initially, when we started as a new brand, the acceptability, among Indian customers, was much higher, with the ‘German engineering’ tag, of course. The company started with a top-down approach commencing with the ultra-premium Passat and Touareg and then newer products like the Polo and Vento. “With the Polo, we emphasised that it was made in and for India and addressed key Indian concerns like fuel-efficiency and ground clearance.”

The market share for VW in India is only 1.7 per cent, but the company has maintained that it will never exit the country. It has a vision to achieve a 3 per cent share in the next 5 years. Samal admits that the current portfolio needs an overhaul, “We are going to bring in more new products. There have been refreshes and feature upgrades on existing ones, but the Polo and Vento have been around for 10 years, so we’re addressing that gap.” He adds, “We are making constant efforts to better the holistic experience with lucrative after-sales packages and are working on reducing the cost of parts.”

There are about 3,00,000 VW cars plying on



**In the west, people can be loyal to the same brand for generations, but here we start with budget and switch brands.**

Indian roads today (Polo being the largest selling) with the brand primarily catering to the premium segment. “The ‘aspiring middle class’ actually makes up 40 per cent of our sales. They are very well educated, well-travelled, have higher income levels, and they have a taste and aspiration for better brands,” Samal points out.

Today, consumers are highly influenced by online research in this hyper-competitive segment, with walk-ins and test drives having reduced over the years. Samal comments, “Globally, at any given time, there’s only 3 per cent of the entire market wanting to buy a car and walk-ins per dealership, are down to between one and three. In India too, it’s the same. The decision-making is more informed via online research.”

Are comparison and review portals stress points for car brands? “In product comparisons, we really stand out with our transmission, engine, power, build quality, and safety functions so, they can be a benefit. A lot of these strengths are combined with ‘overall good cars’ and ‘fun to drive’ phrases that keep popping up in our word cloud,” says Samal.

## THE INDIAN CAR OWNER...

The India market can be difficult, with its peculiarities and challenges. Samal, although understanding the nuances of the market,

nonetheless feels the pinch that there are people who don’t extend their warranties and such. He adds, “Because of our engineering and finesse, the parts are priced the way they are. Some brands offer three services a year, so if we offer one, we need to make them understand that if you do the math, it works out better. Evolved audiences do understand this now, however.”

Another peculiarity is the loyalty factor. “In the west, people can be loyal to the same brand for generations, but here we start with budget and switch brands accordingly,” Samal states. He was also part of the India team that conducted testimonials with VW car owners who had been in accidents but escaped unhurt. Some videos even showed the wreckage. Isn’t that bold for a car brand? “Yes. As part of the ‘Why only Volkswagen campaign’ we wanted to stress on the multiple safety steps in the production cycle. It was appreciated by the global board too,” he responds.

There have been ‘visual’ ads by the brand, but looking at TVCs like that of the Ameo in 2016, it shows that car ads, especially during launch, need to balance human emotions with the wow-factor of features. “That’s what we do in our ads. It should be a human story well told. It should bring in charm and position the car in the right way. There will always be challenges - good ideas not coming in or time constraints from our side, etc.,” he explains.

While TV and print are still significant, most car brands have been leveraging digital for a while now, and VW is no different.

Research in the digital era - to what extent does it influence briefs? “In the path-to-purchase, the number of touchpoints have increased. So you can produce content to engage at any touch point. The global media strategy we follow is ‘consumer moment planning’ - a progressive system of whether the consumer is in ‘search’ mode or ‘decision-making’ mode,” Samal adds.

When asked to compare his learnings in Europe to India, Samal says that every car market within Europe has different perceptions with unique challenges and strengths. He was also part of the process when the company’s media agency changed globally - after 18 years with Mediacom - to PHD. On campaign cycles, he comments, “The agency ecosystem in Germany was structured and precise. Campaign planning was done two years in advance. In the Indian market, because of its nature, that won’t be so realistic.” Samal was part of the global team dealing with VW’s diesel emissions saga and says he learnt ‘how to plan, react, remedy, and communicate’ in such situations.

So, what is the mandate now for the next one year? “Make more people aspire for the brand,” he says, promising us that those edgy print ads will be back soon. ■

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# Is ambush marketing making a comeback?

Many recent ads unabashedly take digs at their rivals. This is one of the oldest tricks in the book. Is digital making it popular again? **By Abid Hussain Barlaskar**

**RONITA MITRA,**  
founder and chief strategist,  
Brand Eagle Consulting

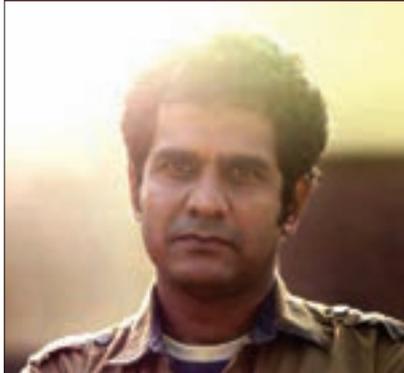


## THE FUNDAMENTALS OF BRAND BUILDING WILL ALWAYS HAVE TO BE REMEMBERED, REGARDLESS OF THE

tactics used to communicate a brand. There too, it cannot only be about targeting a competitor brand's features. The focus has to be on your own brand story. That's how long-term relationships and respect is built with consumers. Moreover, it cannot be a trend since it's not strategic.

In today's world, brands are tempted to exploit digital media to create tactical, low-cost films attacking the competition, but that can't be a sustainable strategy. Digital offers a swift cost-effective opportunity which can be exploited and forgotten if it doesn't work.

**SANTOSH PADHI,**  
chief creative officer and co-founder,  
Taproot Dentsu



## AMBUSH MARKETING IN ADVERTISING HAS ALWAYS EXISTED AND HAS BEEN EVIDENT IN BITS AND PIECES. IF

one digs into the categories over the years, it can be found. However, not too many big brands will do that. In today's era, the multiple digital platforms allow one to get circulated and get more eyeballs quickly. People love circulating stuff that is cheeky or funny. It has made the reach go large. Brands will keep taking advantage of situations like these .

**ASHISH CHAKRAVARTY**  
chief creative officer,  
Contract Advertising India



## THE KEY INGREDIENT OF AN AMBUSH IS THE INTELLIGENCE USED BY SOMEBODY WITH LESSER MEANS AND

a smaller budget and then catching the opponent off-guard. But then, there are attempts to ride off of someone else's popularity, which isn't exactly an ambush. It has always been there.

Digital is cost-effective and helps propagators to be faceless and fast; there are lesser laws to bind it. It is a potent medium for ambush marketing. If a post or meme doesn't work or goes wrong, it can vanish in the following 10 minutes and if it goes viral, it's win-win. There is no cost for failure. Doing that on TV, print or other traditional mediums would cost a fortune while being governed by law.

**RAJIV RAO**  
film maker and former national creative  
director at Ogilvy and Mather



## AMBUSH MARKETING WAS NEVER PASSÉ. IT WAS ALWAYS THERE. THE ONLY THING IS, SOME ARE REALLY

well done and some are not. It's a matter of a clever idea and not all manage to do that. It can not be a trend because it's not planned. It's more like a window of opportunity that has to be taken advantage of.

Digital has made it easier to take advantage of, along with providing a large reach. Today, you don't really need to wait to execute an idea. One can immediately upload an idea and pull off a campaign. It really works well in ambush marketing where being fast is important.



**INTERVIEW**

**SHAILESH KAPOOR  
FOUNDER AND CEO,  
ORMAX MEDIA**

# MR. SOOTHSAYER

An interview with the man who foretells the fate of video content across platforms - Ormax Media's Shailesh Kapoor. By Ashwini Gangal

**I**n 2011, when Shah Rukh Khan made *Ra.One*, he spent hours – late evening to 4:00 am the following morning – with media consultancy Ormax Media's founder and CEO Shailesh Kapoor to discuss the potential popularity of the film. Kapoor and team presented the findings of their research; the film tested well among kids, but not among adults. Kapoor wasn't too surprised when the film didn't do well at the box office.

Ormax Media was first launched by Kapoor and his partner Vispy Doctor, back in 1985 as a qualitative research outfit for marketing companies. In 2008 the firm began testing video content, primarily TV shows and movies. In 2012 Ormax Media started testing OTT shows, though momentum for this line picked up only in 2016 as more players entered the VOD market. So far, the team has tested scripts and episodes for 23 OTT shows. They also test trailers, songs, titles, show taglines, posters, and marketing campaigns. Last

year Ormax Media tested close to 45 film scripts. Somewhere in 2015, Ormax Media got into script testing - vetting of content through audio narration.

Kapoor's clientele includes Star India, Viacom, Sony Pictures Networks, ZEEL, Amazon Prime Video, Disney, Sun TV, Turner International, Times Network, Jagran Prakashan, Dharma Productions, TVF, AIB, Endemol, RSVP and Jungle Pictures, among others.

The research, a combination of qualitative and quantitative methods, yields an 'Advocacy Score', a numeric 'word of mouth' score, out of 100, which, in a nutshell, reflects – 'What percentage of people liked the content enough to recommend it to their friends?'

For movies, the entire product is tested. For TV content, one episode (20-25 minutes) and a 10 minute audio narrative of how the story will go ahead are tested. For OTT content, the first two episodes (about 90 minutes) are tested.

*Edited excerpts.*

**Video content is consumed across three mediums. To what extent is viewing behaviour tied to the medium?**

Viewing behaviour is entirely a function of the medium - TV versus OTT versus going to the theatre. We're still not a country/culture where video content has become one entity. It is still very category-segregated. There is a lot of overlap between films and OTT in terms of the audience. There's less overlap between GEC audiences with the other two types.

In India, people don't watch TV alone. There's no concept of 'private TV' here; TV time is family time. In America, where TV is about individual viewing, OTT and TV viewing are not fundamentally different. But in India, TV viewing

is about family taste, OTT is about personal taste.

In India, an 18 year old who watches *Game of Thrones* on OTT would be happy to watch a *Naagin* on TV, with the family – not grudgingly. Similarly, the 40+ audience/parents would watch *Bigg Boss*, *Khatron Ke Khiladi* on TV because the youngster in the house wants to. They're warming up to what their children are advocating; until three years back, they were completely dismissive of such content. If a consensus can't be reached for a show, then the youngster will go watch it online.

**How have the three types of content evolved over the past decade?**

Very differently. Over the last seven to eight years GECs have been in standstill mode. After 2010-11, content innovation in Hindi GECs

stopped (unlike in Bangla, Tamil, Telugu, Marathi GECs). The only real evolution in Hindi GECs is – non-fiction has got more acceptability. But that’s more like a default advantage given to non-fiction because fiction has not evolved.

The real change has taken place in films – there’ve been new types of stories that are not in the traditional action-romance-comedy space. After Bhaag Milkha Bhaag, biopics were made, we now have films like Raazi, Stree doing much better than they would have even one year back. The main traits of the lead characters in movies have evolved, especially female. But theatre is a ‘niche’ medium because only three to four crore people go to theatres for Hindi content.

#### **Is there a behaviour pattern that’s common to all three kinds of content?**

Over the last five to six years, exposure to international content has gone up in a huge way. This is because of digital, and because the Hollywood theatrical business in India has more than doubled. This includes not just English content, but dubbed films too. Today, Conjuring is a bigger franchise in India than many Bollywood films. So when a horror property now comes out on TV/Netflix, you have a benchmark that is international. The benchmark is not a Vikram Bhatt horror film. And I’m not talking about premium audiences. These are middle class people in the 15-30 years segment.

#### **Specifically about OTT content, what are the early trends from a platform perspective?**

OTT is too new to have any trends. There has been a lot of experimentation so far. And quantity. The mentality is ‘Do 20 things, one will work’. That has been the general approach. It tells you the process of selection is not very sharp. Platforms announce 10-20 new shows at a time. Most don’t even get sampled. Sacred Games may change that mindset... focus on just one property, you don’t need quantity.

#### **Interesting. And what about OTT trends from the viewer’s perspective?**

The audience is very new here. They’re still discovering what they’d like to watch in digital.

Over the last few years, these shows have got bigger ‘face value’ because of the stars they feature – Saif in (Netflix’s) Sacred Games, Madhavan did (Amazon’s) Breathe, and Ram Kapoor who is a ‘traditional’, known face thanks to TV (he’s on



**“There’s a need for more visually bright content! For some reason you do not have bright shows on OTT, at all. Mass Indian content is all bright and colourful, but we don’t have content that visually, production-wise, resembles a DDLJ, Kuch Kuch Hota Hai, (on OTT). Everything is dark, sepia toned, night-shot. The reason is – film guys are experimenting with things on digital, because they can’t in films.”**

ALTBalaji). You have people you ‘know’. In Pitchers, Permanent Roommates (TVF shows) – the actors became YouTube stars because of those shows; they were not known.

So this has really helped OTT platforms, because there’s a comfort level new audiences get. It’s good marketing and will expand the viewer base. It has helped bring credibility and legitimacy to the medium, which had a secondary status before these known faces came on board.

In six to 12 months though, that will no longer be a big selling point, unless Salman, Shah Rukh or Ranbir do an ‘internet show’.

**What’s your reading on the apparent appetite for ‘difficult to watch’, ‘cringe content’ on OTT platforms, be it violent shows like Ghoul or disturbing dramas like Black Mirror? They may be great shows, but there’s just something about this new dark genre...**

Over the past year or two, the content has become more intense. On digital and in films too, watching edgier content has become more acceptable. Exposure to international content, not just Hollywood, has played a definite role in creating that sensibility.

Also, it is because of solo viewing. People feel liberated while watching OTT content. Three-four years ago,

was any solo viewing really happening at all? No. As an idea, solo viewing has been driven largely by OTT platforms. Previously, after ‘family time’ was over, they would listen to the radio or read a book as ‘solo time’ – one or two hours before going to sleep – but not watch content.

On OTT, people can watch violence, sex, abusive language – things which, all their lives, they’ve been told are out of bounds, on TV and in cinemas. For long, content has been sanitised everywhere. There was no place people could watch content like this. We’re now exposed to American content like Game of Thrones. Even in ‘regular’ superhero films people are now used to seeing action of a certain type, the kind we don’t see in Indian films. People looking for such content now find it on OTT, which is why they’ve warmed up to these platforms so fast.

**Then there’s the problem of ‘dark’ looking shows, not just metaphorically...**

There’s a need for more visually bright content! For some reason you do not have bright shows on OTT, at all. Mass Indian content is all bright and colourful, but we don’t have content that visually, production-wise, resembles a DDLJ, Kuch Kuch Hota Hai, (on OTT). Everything is dark, sepia toned, night-shot...

#### **Absolutely, but why?**

The reason is – film guys are experimenting with things on digital, because they can’t in films.

The moment you get film makers onto OTT, they will want to scale it up, give a ‘certain’ feel to it. Simple stories with very few characters, of the kind that are being shown in movies today (say, a Shubh Mangal Saavdhan) are, interestingly, not being made for OTT.

But traditional Indian audiences do not like watching dark-looking content, even if it is funny (not dark conceptually). If it’s not visually rich, you are immediately reducing the mass potential of content. But will a Zoya Akhtar, or an Anurag Kashyap make a Permanent Roommates? No, it’ll be too simple for them.

If OTT gets more visually bright and light stuff, then one can still expect ‘the Indian family’ to watch it instead of TV at 8:00 pm. Hotstar tried Sarabhai, but that’s still a franchise. Where are the original shows that use lights at the production level? Maybe that’ll happen if a Raju Hirani or a Rohit Shetty made internet content...

#### **So what’s the biggest concern here?**

After a point, people will get tired of sameness. OTT right now doesn’t have this problem because everything is new. But after a point, a dark gangster show – which for some reason everybody is doing – will not cut it. Internet content needs a larger variety of genres. Now there is horror and gangster type content. We need romance, comedy (fiction; the existing lot is non-fiction like Comicstaan). Genre exploration on OTT is seems skewed to the tastes of the people making the shows, rather than to the tastes of the audience.

The problem with this kind of edgy content is, it can be misunderstood as meaning – ‘People want to see bizarre stuff’. But India is not a very bizarre market; people just want to be entertained. Whenever you try to do stuff that is way off, it’s not palatable for the medium or the TG. So the tricky part is – the marriage between being different and yet relevant.

#### **What are the challenges in testing OTT content?**

The way films have a clear ‘first day opening’ benchmark of success (in the first day, a film has to open to Rs 50 lakh – that’s the critical mass of people that then go out and talk about it), OTT doesn’t have any defined rules yet. Like the first day for TV, can it be the first month for OTT? Maybe. Platforms don’t share numbers, so in the absence of any other data, the main kind of testing

at the moment is analysis of actual advocacy data.

Interestingly, OTT content testing is being done not to 'fix' content, but rather, to figure out marketing opportunities for the show and platform, which includes deciding how the show must be positioned, what the trailer should include, and most importantly, whether that show can be the platform's tentpole property on the back of which the platform can be marketed to OTT audiences.

**Right, testing is your problem. What are the main challenges OTT platforms themselves have to tackle?**

OTT as a platform needs to develop its own sensibilities. In digital, a lot will depend on the kind of people that eventually form the OTT category as content creators. Right now the film guys are doing shows (Anurag Kashyap did Sacred Games, Excel produced Inside Edge for Amazon).

So a lot of film sensibility is coming into OTT. After a point, OTT cannot rely on this borrowed sensibility. Somewhere, what'll happen is – they'll end up making long format films, edgy films! In fact, a lot of TV production guys have departments that make OTT content.

Every category is driven by three to five key content creating companies. For TV, it was Balaji, for films it is Dharma, Yash Raj... what this (group) will be for OTT is not very clear yet. OTT needs to have an independent thought process, an identity. Right now, the identity is – it doesn't have censorship, you can watch it alone at home, it is cheaper than going out to the theatre.

Today, what is the Tarak Mehta



equivalent of OTT? That cannot be a Pitchers or a Sacred Games. OTT needs that one unifying show that will work in small and big towns. Right now, most SVOD platforms are segmenting audiences. And content on AVOD platforms and on YouTube is still 'basic' – comedy, low cost properties, sports, GEC catch-up.

Another problem is - a lot of online content viewing is still happening through pirated sources. Many people here don't know that torrents are illegal.

**A senior media buyer recently wrote a post on LinkedIn about the problem of 'too much content'. What's your take on this?**

The consumer doesn't see it like that for sure. For the consumer, the choice is based on exposure to communication – trailers, promos – or social advocacy in their own groups on Facebook, Instagram, Twitter, WhatsApp. The issue is awareness itself; earlier, the top

**“On OTT, people can watch violence, sex, abusive language – things which, all their lives, they've been told are out of bounds, on TV and in cinemas. For long, content has been sanitised everywhere. There was no place people could watch content like this.”**

show on TV would easily touch 80-90 per cent awareness within two weeks following its promo release. Today, even 60 per cent is wow. Even getting registered in people's minds is becoming difficult today, because there's so much content out there. Only the marquee ones stand out. This makes marketing an even bigger challenge.

Also, the concern with too much content is – too much mediocre content. Earlier we had 100 units of content of which 10 were good. Now we have 1,000 units, but still only 10 are good. Because of so much content, the longtail becomes really weak.

**How badly do people react to content with brand integrations? And what's the broad arc for this sort of content?**

The future belongs to what used to be called AFPs, that is, content created for the brand, rather than content into which a brand is plugged. Example, Mere Dad Ki Maruti, HUL's 6-Pack Band.

Strategic initiatives in which the brand is like a sponsor/supporter will work. Product placements, not so much. That's why media agencies now have content creation departments for this. Earlier it was

just about brand insertions.

**What's the toughest part of your job?**

Complexity of media. Video is consumed across WhatsApp, Instagram, Facebook, YouTube... it's a rather messy continuum of things. You don't know where to segregate what. We are not clear on whether to treat video content as one... or three.

Is a housewife watching Yeh Rishta Kya Kehlata Hai on Hotstar OTT or GEC? Films are being watched on OTT as well. So is OTT a third island or are all three one big piece of land with territories and intersections?

Today, a lot of testing is about determining which platform to fit content on. Now in film testing, after showing people content, a standard question is – 'Online or theatre - where are you more likely to watch it?'

**What are the most common types of errors in your process?**

Typical errors are under or over estimating the extent to which content will work or won't. The direction is rarely incorrect; it's the degree that is sometimes hard to predict. ■

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**YOUTUBE**

**Content Fatigue? No Way**

The platform has teamed up with music maestro AR Rahman for its first 'Originals' offering from India. By Shweta Mulki

YouTube is set to launch 'ARRived', its first content offering under the 'YouTube Originals' banner in India and it's free to watch. While YouTube 'Originals' exists in 17 other countries under both ad-supported (AVOD) and subscription models, in India they've begun with AVOD for now.

"We'll invest in and commission shows, but the IP remains with the creator, as that's fundamentally how YouTube works," says Satya Raghavan, YouTube India's entertainment head.

Raghavan believes that the timing for Originals is apt as video consumption is rising rapidly. "There are 390 million monthly active internet users in India and 245 million of those come to YouTube every month. Indians are using almost 8GB of data per month. We haven't seen this kind of engagement before," he explains.

He denies that there is content fatigue, "It's a great time to be a consumer, creator and an



advertiser who is figuring out new ways to convert engagement into intent. More than 60 per cent of our watchtime comes from beyond the six metros. On video, 90 per cent consumption is happening in vernacular."

At the heart of ARRived is a search concept. The show won't just be about episodics but also have individual songs and other bits. With different verticals, how will it change the dynamics for creators? "If you are subscribed to AR Rahman's channel, it's just more of the content you like, with that badge of authenticity," he says, adding, "YouTube is at the heart of the creator's community. They value the constant connect and the high co-relation in online-to-offline connect. YouTube Originals on the AVOD support side will enhance network effects." ■

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EUREKA FORBES

# Trying to Stand Apart

Taproot Dentsu's new spot for Aquaguard says the product is better than a certain 'Lovely RO'.

By Deepashree Banerjee

Water purifier brand Eureka Forbes, part of the Shapoorji Pallonji Group has rolled out its new campaign titled 'Har Water Purifier Aquaguard Nahi Hota'. As a part of the campaign, a young couple is seen highlighting the differentiation and how! The couple - potential tenants - refer to the famous Kohinoor diamond to establish the difference in a rather stark manner!

The campaign has been creatively planned by Taproot Dentsu and launched across all media channels and platforms. From the first water purifier brand to be introduced in India in 1984 to a brand with a recall level of 92 per cent, the brand has come a long way. From being sold through direct selling channels, Aquaguard products are now available in retail stores and via e-comm platforms.

Shashank Sinha, chief transformation officer at Eureka Forbes recalls how initially, the communication journey was based around microbiological contamination and their biggest competitor was the age-old practice of boiling of water. "It was difficult to educate consumers on why they needed an Aquaguard to purify water as drinking water directly from taps was the practice most followed," he reminisces.

**From being chosen by default to being chosen by design, the brand has made tremendous headway.**

From being chosen by default to being chosen by design, the brand has made tremendous headway in the market. "We invested in finding different water conditions across over 7,000 Indian pin codes. We mapped the quality of drinking water and developed 21 technologies suited to these pin codes," shares Sinha.

As 'purity', after all, is the category lynchpin, he adds, "The cartridges used in Aquaguard were designed for a particular area and water condition. The development got us into a phase

where we became the 'Paani ka Doctor'. The idea was well received by masses and later, we graduated to 'healthy drinking water'."

We couldn't help but ask Sinha if the "Lovely RO", written on the water purifier in the background, was a conscious decision to make the viewer sit up and take notice since major rival, Kent RO Systems, has been making significantly generous spends on TVCs featuring Rajasthan Royals IPL team skipper, Rahul Dravid and actress Hema Malini.

He responds, "With the recent launch of 'Har Water Purifier Aquaguard Nahi Hota', the brand aims to use the iconic stature of the Aquaguard brand to clearly differentiate it from the rest of the players in the water purifier category."

Sinha claims that with this campaign, the brand has attempted to generate consumer pull by re-framing the category through new parameters for the expertise of water purification.

Interestingly, in 2015, Eureka Forbes chose to join the Bolly-bandwagon by entering a five-year-long association with actress Madhuri Dixit Nene and her husband Shriram Nene, a doctor by profession, for a ₹100 crore ad-campaign for brand Aquaguard.

Is casting popular 'digital faces' in a TVC, part of a media plan? Shedding a considerable amount of

light on the brand's advertising spend in the current financial year, Sinha states, "We are driven by TV in the traditional medium. We use print selectively, but more in the edit form rather than pure-play advertising format." Admitting that digital plays a large role in lead generation and educating consumers, Sinha says, "We invested between 60-70 per cent in TV, 20 per cent in digital and about 10 per cent in print."

He continues, "Leveraging celebrities through the TV



**"We invested between 60-70 per cent in TV, 20 per cent in digital and about 10 per cent in print."**

**SHASHANK SINHA**

demographic is purely incidental and not the primary requisite of our media plan. We at Eureka Forbes believe in first connecting with our target audience through our campaigns. Take the example of Madhuri; she is first a mother concerned about the health of her family, who also happens to be a Bollywood sensation."

Pallavi Chakravarti, executive creative director, Taproot Dentsu, takes note of the agency's casting. Isn't it strange to cast somewhat digital faces like Kunaal Roy Kapur and Maanvi Gagroo, (from popular digital web series - TVF Tripling) in this 37-second TVC?

Chakravarti elaborates, "We needed them to be credible, endearing, relatable and, of course, share good on-screen chemistry. In Kunaal and Maanvi, we found all of these boxes ticked. So yes, while we were aware that they had both been a part of TVF Tripling, it was their overall fit with the brand idea that made us zero in on them." She also says that the couple would be seen together in other upcoming Aquaguard communication in the coming months, regardless of the medium.

With regard to the possible revival of ambush marketing in the business in the recent past, Chakravarti observes, "I don't think it's about out-shouting anyone as much as it is about reminding people that there is only One Aquaguard. Because when you're a pioneer and an innovator, you may as well play to your strengths. 'Lovely RO' is just the embodiment of the rest of the category; it has been put there to highlight the difference between ordinary water purifiers and Aquaguard."

**THE VERDICT**

The ad hinges on the originality of the Kohinoor diamond to establish the connection, but does the brand play it right?

Saji Abraham, executive director, Lowe Lintas, finds that in reiterating the fact that the brand is synonymous with the category, the ad reinforces its position of being numero uno.

"Given that they are the first movers and still possibly hold a larger top-of-mind recall, I think it is clever for them to use that. This is also a clever way to communicate their product features and benefits in a sticky way," he shares.

"I would assume that they will spin-off into a series of communication that lead with 'Every water purifier is not Aquaguard because only Aquaguard has...'," he adds.

Abraham maintains that while the brand has started this series with a comparison that might be necessary to get eyeballs, this though can be carried out even without comparisons. "In this crowded market, a strong reinforcement of its credentials is a must if Aquaguard is to stand out," he clarifies.

Anusheela Saha, group creative director, FCB Ulka finds this piece of ad-work fresh and notes how the company name has been transformed into a noun for the general technology and other brands using the same tech. "I thought the dig at Kent was subtle and cleverly done," Saha quips. ■

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PHILIPS

# Decoding Sleep Apnea

A closer look at Philips' new consumer-facing campaign for sleep apnea related products. By Sunit Roy

The internet can make anyone an overnight star. Evidently, after #DancingUncle - Sanjeev Shrivastava, Arvind Bhatia, aka #SleepyUncle, has become quite a sensation with netizens. So much so that the hilarious video of #SleepyUncle has gone viral, being shared, posted and tagged over and over again especially by tweeples. But what seems to be an innocent post by a young girl of her father's snoring habit and forgetfulness and how he dozes off almost everywhere, is actually part of Philips India's latest advertising trick - #DontSleepOnIt.

A few weeks before the ad film was launched Philips India seeded the #SleepyUncle memes that went viral making Mr Bhatia, the focal point of the campaign, an internet sensation. The brand wanted to catch people laughing about the symptoms and then give serious thought to sleep apnea (a sleep disorder).

"We released a short clip of #SleepyUncle snoozing at the breakfast table while his kids made a symphony of his snores. The clip set the momentum for us to launch the main film #DontSleepOnIt. We will be using a mix of digital, OOH and print to scale it up further," explains R Harish, head of sleep and respiratory care and healthcare at home, Philips India.

Conceptualised and created by The Glitch, the campaign targets urban audiences primarily for the reason that they have better access to healthcare facilities and also because



"While snoring is a nuisance, the family doesn't usually see that as a strong reason to meet a sleep specialist."  
R HARISH

team ensured that we don't trigger fear in the prospective customer. Instead, it would make the brand a companion in the user journey by helping customers identify with characters in the film."

### OVER TO EXPERTS

According to Praful Akali, founder and MD, Medulla Communications, the campaign brings alive the challenges faced by sufferers in a practical, yet engaging way.

"The content works because any sleep apnea sufferer or their family, who view the video, would be able to identify if they're suffering from sleep apnea and it also shames them into taking action. So, it can drive behavioural change too," says Akali.

Ayan Banik, associate vice-president - strategic planning, Cheil India, has this to say: "Once people are sufficiently aware, sales will happen. And Philips, as a hugely trusted global brand, will get the first mover advantage and preference in product purchase for bringing this ailment into public conversation. So, it's actually a B2C move that will trigger B2B sales," he says, adding, "but the execution should have been more realistic to increase its appeal and relevance." ■

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brought in some interesting insights such as - snoring is universally seen as the most prominent symptom and seen as a marker of deep or restful sleep. Also, 'Bhulakkar' and 'Kharaate-champion' are common terms people use in jest, which made the brand and the creative team realise that to create awareness, changing the conversation around

initiate a dialogue on this disorder."

We wanted to know how challenging it was to craft a communication for a not-so-popular product/one in the medical equipment category, as it is more of a B2B deal than B2C.

"It is a challenging category to design a campaign for," agrees Harish, adding, "Not just because of the medical underpinning, but the symptoms are often hiding in plain sight and conventionally not seen as markers of a deeper disorder. This prompted us to design a campaign that strikes a chord with viewers by depicting how the seemingly humorous/everyday situations are manifestations of a deeper problem. It was a departure from the usual style of healthcare category campaigns which are more educative or B2B in nature, but that was a bet we were willing to take," he says.

Kabir Kochhar, founding partner, The Glitch, adds, "The Philips team did not want just a product-centric film. They encouraged us to first build an engaging narrative, draw in the consumers and then bring out the need to visit a sleep specialist. The

## Research showed that snoring is universally seen as a symptom of deep or restful sleep.

these consumers are at a higher risk/predisposed to develop sleep apnea.

This is not the first time that sleep apnea has been advertised; health institutions also do so, but fail to get much reach. Last year, Philips released a campaign featuring Ram Kapoor and Gautami Kapoor to market its sleep apnea products.

Patients usually come to know about this condition only when they go for health check-ups. Hence, the brand undertook detailed marketing research to understand consumer attitude towards the most commonly visible symptoms of sleep apnea. It

these symptoms was a must.

"While 'kharaate' (snoring) is a nuisance for the bed partner, the family doesn't usually see that as a strong enough reason to meet a sleep specialist," reveals Harish.

He adds, "It is estimated that 7-9 per cent of the Indian adult population suffers from sleep apnea. However, despite the high prevalence, awareness of the disorder is still quite low. We have undertaken multiple surveys over the last few years which firmed up our belief that a consumer ad campaign was the need of the hour to raise awareness and

NITISH TIPNIS

# Entrepreneur Forever

Senior marketing professional Nitish Tipnis, passed away suddenly. His friend and marketing veteran **Sanjay Tripathy** writes an eulogy.



RIP: Nitish Tipnis

I was shocked to hear from a common friend that Nitish Tipnis passed away on the 4th of September 2018, in the evening, at the gym, due to a sudden cardiac arrest. I am still finding it difficult to believe. That very same day he had wished one of our friends 'Happy Birthday' in our WhatsApp group. Life and death are so unpredictable, so close to each other!

Nitish started his career at Nerolac Paints which is just 200 metres from my current house. He used to share his 'first job' stories whenever he was in my building. Nitish moved on to join Videocon which became the longest stint of his career and motivated him to become an entrepreneur very early in his career. He set up Plugin Sales, which was India's first 'corporatised' durables retail chain for consumer electronics and appliances. Post that he moved on to set up the consumer durables, IT and telecom businesses for Reliance Retail, which he built from ground zero to a US\$2Bn sales biz in five years.

He also did a similar stint at Future Group to build their E-Zone business. He did two terms with Hover Automotive as director marketing, and sales - managing the marketing, sales, network development and after sales business for Nissan passenger cars.

He also spent his last few years at Hover and ensured the litigation with

Nissan was brought to a conclusion. He was one of the finest sales and marketing minds I have ever met. Everyone I met was always all praises for him, including his team members who said he was a fantastic boss to work with. An amazing team leader who always gave everybody their space. Overall, a fantastic human being and a friend that one would like to cherish in office.

Nitish was an entrepreneur from his heart and soul. He loved to build businesses from scratch and probably that's why we connected well. These last few months he was busy building an AI-based fashion startup; he had also created a forum for fashion called 'Who needs fashion' - a fun-filled and interactive discussion

*"A stylish man with great taste for watches and clothes, he had a penchant for shopping in London."*

platform where you can answer questions on fashion and style, in a community. He had a great fashion sense. A stylish man with great taste for watches and clothes, he had a penchant for shopping in London. He wanted to build his venture on his passion - 'fashion'.

As we both worked for Reliance and had many common friends, we first met in one of the panel discussions at an event around 10 years back. Nitish is not just another

person one meets in most of these conferences. He was a great orator, speaker and a brilliant moderator. His deep baritone voice and charismatic style, warm personality and easy going nature caught my attention. That started our friendship journey as we both kept attending panels, meets, conferences, digital marketing forums, thanks to IAMAI, Adtech, iMedia, exchange4media, afaqs, etc.

Like me, he was outspoken and loved calling a spade a spade, and soon we formed a group with a few other like minded CXOs who can speak their mind and are not afraid of the consequences. That started a deep friendship among our group members and we started meeting socially almost every month, apart

from formal marketing events. Nitish was a wordsmith and had a great sense of humour as evidenced by the laughs he generated at parties and the get-togethers. I would like to share one of his last public tweets here:

He was a great friend and had an innate ability to blend with people irrespective of their professional levels and background. He had a zest to learn and was never afraid of starting all over again. He was a

keen listener and was empathetic; he always made others feel comfortable.

I have extremely fond memories of chatting with him as he sipped on his Earl Grey Tea and gave you his complete attention. Personally, he was a close friend with whom I was comfortable discussing both ideas and fears. He is a friend whom you went back to during difficult times to keep your spirit high. He calmed you with his advice and his wit. Nitish was also highly spiritual and a Satya Sai Baba devotee; perhaps that's why I have never seen him getting easily perturbed. He always shared positive energy and was full of enthusiasm.

My mind is still searching for an answer to the unanswerable question -Why? As they say, 'Good friends are hard to find, harder to leave and impossible to forget'. We are never ready to say goodbye forever even though we know it is a part of life. Today my heart is heavy for losing someone so special, but as I mourn your death, I will also celebrate your life.

A keen golfer, a generous man, friend, father, husband and guru. May God give enough strength to his family to bear the irreparable loss.

Nitish Tipnis... Rest in Peace. ■  
(Sanjay Tripathy is co-founder and CEO, Agilio Labs, a startup incubator; advisor, IAMAI (Internet & Mobile Association of India); and SHEROES).

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

**VIDEOS**



**RESIQUICK**

The instant adhesives brand from Astral Adhesives has launched a new campaign. Varun Dhawan, the brand ambassador for Resiquick, is seen promoting the brand.  
**Creative Agency:** Lowe Lintas



**AQUAGUARD**

Eureka Forbes, which makes Aquaguard, has recently rolled out its new campaign under the name 'Har Water Purifer Aquaguard Nahi Hota'.  
**Creative Agency:** Taproot Dentsu



**UBER EATS**

Hitting the nostalgia button, online food delivery platform UberEats' digital campaign - 'Purane prices, Naya app' - brings a little bit of the iconic ads of '90s back to life.



**SUNFEAST**

Sunfeast Mom's Magic, the cookie brand from the ITC Sunfeast portfolio, picked up a wonderful insight on how one's teachers have also played the role of a mother to many.  
**Creative Agency:** Ogilvy



**PHILIPS INDIA**

Philips India's latest advertising trick - '#DontSleepOnIt' throws light on a sleeping disorder, which is not something that could be passed away as a laughing matter.  
**Creative Agency:** The Glitch



**FEVIKWIK GEL**

Fevikwik, the brand from the house of Pidilite, has created a TV campaign for its new product variant - Fevikwik Gel that takes a step further to reinforce 'enhanced user experience'.



**MORTH**

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



**KIT KAT**

Brand ambassadors Sanya Malhotra and Fatima Sana Sheikh give a new meaning to the concept of breaks with the latest KITKAT campaign 'Karo jo karna hai, break mein banta hai'.



**GOOGLE MAPS**

Google Maps has launched the next phase of ad films for its '#LookBeforeYouLeave' campaign that went live on digital, social and OOH channels.  
**Creative Agency:** Lowe Lintas



**CADBURY**

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



**IPHONE**

In this new ad for the Apple iPhone X, a minute-long spot, a high schooler has a field day when she realises she can unlock anything, just by looking at it.



**NEROLAC PAINTS**

Paint maker Kansai Nerolac India released its first ad film with Ranveer Singh. The Bollywood heartthrob is the new brand ambassador of the global paint company.  
**Creative Agency:** FCB Ulka

**PRINT**



**AMUL**

Along with netizens, Amul too was amazed by Neeraj Chopra winning gold at the 18th edition of the Asian Games in Indonesia.

**GOOGLE**

Google Cloud has rolled out this new print ad where they are addressing security concerns amongst their consumers and assuring them too about the same.



**TURKISH AIRLINES**

Flying to more countries and international destinations, Turkish Airlines invites you on a journey of discovery with its Five Senses campaign.



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# JOB SWITCH.in



**Post:** Account Executive  
**Company:** IdeateLabs  
**Profile:** Handle day-to-day reporting and client interaction. Closely work with internal teams to drive daily deliverables for 360 degrees digital marketing. Ensure error free operations  
**Exp:** 0 to 4 years  
**Location:** Mumbai  
**Email:** careers@ideate.email

**Post:** Sr. Account Manager  
**Company:** Janrise Advertising Pvt Ltd  
**Profile:** Ensure that all jobs meet with clients' approval at each stage of development in terms of quality/timing and keep the client updated with weekly status reports. Ensure that all important meetings are contact reported.  
**Exp:** 7 to 8 years  
**Location:** Hyderabad  
**Email:** hr@janrise.in

**Post:** Content Writer (Social Media)  
**Company:** Span Communications  
**Profile:** The candidate will be responsible for creating content (posts, blogs, etc); should have good command over English and Hindi.  
**Exp:** 3 to 5 years  
**Location:** Lucknow  
**Email:** resume2span@gmail.com

**Post:** Sr. Copywriter  
**Company:** Thoughttrains Designs Pvt Ltd  
**Profile:** The candidate should be proficient in English language and grammar (both written & spoken); should be able to convert client briefs into incredible ideas of communication; should be a team player with capacity to work closely with Art Directors, Visualisers, Designers and Jr. Copywriters.  
**Exp:** 4 to 8 years  
**Location:** Mumbai & Navi Mumbai  
**Email:** hr@thoughttrains.com

**Post:** Copywriter  
**Company:** Quotient Communications Pvt Ltd  
**Profile:** Simply put - thinking up great ideas and bringing them to

life with the power of language. To give you a slightly more specific idea, there will be campaigns to conceptualise, headlines to be written, body copy to be crafted and presentations to be created.  
**Exp:** 1 to 5 years  
**Location:** Mumbai  
**Email:** team@quotientcomm.com

**Post:** Client Services Director/ Group Account Manager  
**Company:** Eggfirst Advertising And Design Pvt Ltd  
**Profile:** The candidate should be dynamic, a self-motivated team player with a positive attitude, patience and business sense. S/he should have excellent presentation, oral and written communication skills, with an eye for details; have prior experience with advertising agencies only. Industry research capabilities, to understand clients' business environment.  
**Exp:** 5 to 10 years  
**Location:** Mumbai  
**Email:** hr@eggfirst.com

**Post:** Copy Writer – Hindi  
**Company:** Moving Pixels Pvt Ltd  
**Profile:** The candidate will be responsible for taking clients' advertising brief and generating original copy ideas that grab the attention of the target audience. This can include creating straplines, slogans, body copy, jingles and scripts. Familiarising themselves with the product, target audience and competitor activities in the market. Brainstorming ideas and concepts for visual and words with members of the creative team.  
**Exp:** 5 to 12 years  
**Location:** Ahmedabad  
**Email:** hr@movingpixels.in

**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; a 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 - Digital  
**Company:** Vermillion Communication Pvt Ltd  
**Profile:** Serve as a day-to-day point of client contact, research and prepare client presentations, reports and conduct in-person client meetings, understand client goals/objectives and their entire digital marketing needs including Search Engine Marketing and social media.  
**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. 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@inlgroup.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 and 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 and 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 and have good English communication skills; strong PR with clients and can develop new business, must own a bike.  
**Exp:** 2 to 5 years  
**Location:** Delhi  
**Email:** classichrd@gmail.com



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## >> MOVEMENTS/APPOINTMENTS <<

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

### ADVERTISING

#### Lowes Lintas

Arun Iyer has stepped down as the chairman and chief creative officer (CCO) of Lowe Lintas. Talking to afaqs! Reporter, Iyer confirmed that he has decided to move on from the agency after spending over 15 years, to start his own venture. As part of the newly-appointed leadership team, Amer Jaleel (chairman at Mullen Lintas) will now be appointed as group chairman and CCO, while Virat Tandon (chief executive officer, Mullen Lintas) will be elevated as the group CEO. Iyer will continue to work as a full-time employee till January 2019. Post that he will continue to remain associated with the agency as a consultant till mid next year.

#### WPP

WPP plc has announced the appointment of Mark Read as chief executive officer and his appointment to the Board of WPP as an executive director with immediate effect. Roberto Quarta has resumed his role as non-executive chairman. Andrew Scott will continue in his role as chief operating officer of WPP on a permanent basis as a key member of the senior management team.

#### 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.

#### BBDO India

BBDO India has recently appointed Ravi Bhat as vice president - planning, Delhi. In his new role, he will be working closely with the

highly-talented world-ranking creatives and account management chiefs as he leads the strategic thinking on brands such as Mars, Pedigree, Wrigley's, SC Johnson, HP Printers and Laptops, new business and projects from other BBDO offices. Bhat comes to BBDO India via BBDO Lanka and Happy McGarryBowen, Bangalore where he was director-planning. He brings with him 10 years of diverse planning experience on both national as well as multinational brands.

#### ASCI

At the board meeting of The Advertising Standards Council of India (ASCI) held recently, D. Shivakumar, group executive president, corporate strategy at Aditya Birla Group, was unanimously elected the chairman of the board of ASCI. Shivakumar is an accomplished business leader having spent over 19 years in sales, marketing and general management positions across consumer products and the luxury industry.

#### FCB Ulka

FCB Ulka has appointed Theresa Ronnie as the new head of office for Bengaluru. Ronnie will be responsible for upping the ante for the Bengaluru office. She will be reporting to Nitin Karkare, chief executive officer, FCB Ulka. Ronnie is a brand communications specialist with over 16 years in the business of shaping brands. She joins FCB Ulka from Publicis, where she was heading the Bengaluru operations.

#### iProspect India

iProspect India, digital performance agency from Dentsu Aegis Network, has appointed Venkat Shankarnarayan and Nihal Nambiar as AVP - Paid Media. Both of them will lead the paid media practice at iProspect.

### DIGITAL

#### Twitter

Twitter's country director for India, Taranjeet Singh, has quit the company. In a series of tweets, Singh has announced his resignation, adding that Balaji Krish, Twitter's global head of revenue strategy and operations, will become the interim country head.

#### Madison Digital

Madison Digital has appointed Gaurang Menon as national creative director. Menon will report to Vishal Chinchankar, chief digital officer - Madison, and will be based in Mumbai. Menon comes with a wealth of experience in digital communication across agencies.

#### Alt Balaji

Manav Sethi, chief marketing officer of Alt Balaji, digital arm of Balaji Telefilm's, has stepped down from the role and is about to join a new role soon. With over 15 years of experience nationally and globally in marketing, product, sales and strategic alliances in digital businesses, Sethi was also the founding CMO of Alt Balaji, had joined the company in January 2017.

#### 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.

### MEDIA

#### Sony Pictures Networks India

Kedar Teny, head of marketing and OAP - sports, Sony Pictures Networks India (SPNI) has quit the company, confirm industry sources. Teny joined the network in June 2017. Prior to joining SPNI, Teny worked with McDonalds India as director marketing and digital.

#### Zee Media

As per the media reports, Sujet Mishra, head of marketing at Times Now has recently moved on to join Zee Media Corp to head the marketing functions. During his stint at Times Now, Mishra was leading the brand's strategic planning and communication, including consumer research, new brand initiatives, market development across ATL, BTL and digital platforms.

#### Balaji Telefilms

Balaji Telefilms has roped in Aashish Singh as chief executive officer for Balaji Motion Pictures. He will report to the group chief operating officer, Nachiket Pantvaidya. Singh has been an accomplished executive movie producer, with over 15 years of domain experience. In his last stint, he was vice president - production at Yash Raj Films, and was responsible for all the aspects pertaining to production.

#### IBF

NP Singh, CEO of Sony Pictures Networks, has been elected as the new president of the Indian Broadcasting Foundation (IBF). He will succeed Punit Goenka, managing director, Zee Entertainment Enterprises. Meanwhile, all other office-bearers of the foundation have been re-elected.

### MARKETING

#### HDFC Life

HDFC Life, has appointed Vibha Padalkar as its new managing director and chief executive officer for a period of three years, effective September 12, 2018, in a board meeting held recently. Padalkar joined HDFC Life in August 2008.

#### AkzoNobel India

The board of directors of Akzo Nobel India (ANIL) has recently approved the appointment of Rajiv Rajgopal as the managing director of the company, effective from November 1, 2018.

#### Xiaomi India

Xiaomi has appointed Anuj Sharma as the head of marketing for India. Sharma joins Xiaomi India from Razer Inc. where he was director - Asia Pacific

Mobiles. Before joining Razer Inc., he worked with Motorola as the head of product management.

#### PepsiCo

PepsiCo India has announced that its senior vice-president (beverage category), Vipul Prakash has quit the company and has decided to pursue entrepreneurial opportunity. Prakash will be succeeded by Vishal Kaul, who recently joined back the firm after a brief stint with cab hailing start-up Ola.

#### Jubilant FoodWorks

Food service company Jubilant FoodWorks, announced the appointment of Kapil Grover as chief marketing officer for its pizza brand, Domino's Pizza. Grover took over his role in July 2018.

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