

afags! Reporter

December 16-31, 2018

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**DIGITAL
MARKETERS'
AWARDS**

DECEMBER 5, 2018
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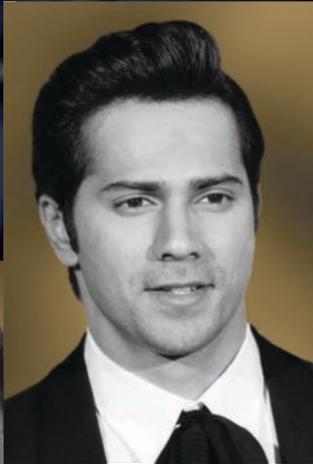
RECOGNIZING THE BULLS OF MARKETING

**CHEERS TO THE GLITTERING
DIGITAL MARKETERS'
AWARDS
NIGHT!**

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Hyundai
Motor India
AUTOMOBILES



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Citibank India
BANKING



Manoj Jain
Reliance Retail (Digital)
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OF THE YEAR**

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Havells India
FMCG &
CONSUMER
DURABLES



Anurag Purohit
Larsen Toubro
Infotech
IT OR ITES



Varun Dhawan
**BEST DIGITAL
PERSONALITY
OF THE YEAR**



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We would like to thank all our respected Speakers, Jurors, Supporters & Delegates for their relentless support & co-operation. Their presence helped us to make this event a grand success. We wish you all the best and hope that you continue to be engaged with us again next year!

SEE YOU NEXT YEAR!

SUPPORTERS ▶



This fortnight...



Before starting to write this editorial, I went onto YouTube to check out some ads for Dream11. After watching a few edits of the famous Dhoni advert (“Khelo Dimaag Se”), I allowed YouTube to throw up some more content around the sports gaming platform... and was surprised to find detailed videos and tutorials – a lot of them are in Hindi, by the way – explaining how it works. In the online world, you know something’s big when it’s a verb (Google it, Uber it, WhatsApp it), or when there are videos –and other kinds of ancillary content- that deconstruct the core product. (Or when your office tea boy tells you how it works and offers to lend you some hacks).

So, here’s how Dream11 explains itself on its website: ‘It is a Game of Skill that offers Indian sports fans a platform to showcase their sports knowledge. Fans can create their own team made up of real-life players from upcoming matches, score points based on their on-field performance and compete with other fans.’

Notice how the team keeps reiterating that it’s a game of skill, every chance it gets. Fact is, one bets real money on the ‘real life’ performance of actual sportspeople. The brand has been dealing with the ‘G’ word and has faced its share of flak in this regard. But that’s not what our story is about.

We spoke to Harsh Jain, one of the two co-founders of Dream11, about the early days (he launched it with his childhood buddy Bhavit Sheth), the incredible success of this digital and tech-led product (45 million users) and the path ahead (growing the category). We also spoke to the brand’s marketing head Vikrant Mudaliar about his set of challenges. The biggest one being – once the existing pool of fantasy sports enthusiasts are on the app, how the bugger does one go about converting regular sports ‘watchers’ (“passive” fans) into fantasy players?

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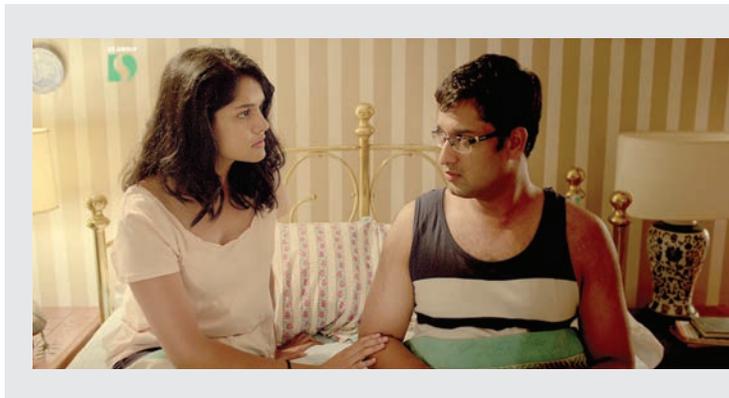
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The candy brand from the DS Group rejigs the ‘Pran jaaye par Pulse na jaaye’ narrative.



CLOSEUP

No More ‘Kiss Breath’

The brand takes up issues like caste and sexual orientation.



MANFORCE

#ShutThePhoneUp Again

The condom brand launches the second leg of the campaign.



SWIGGY

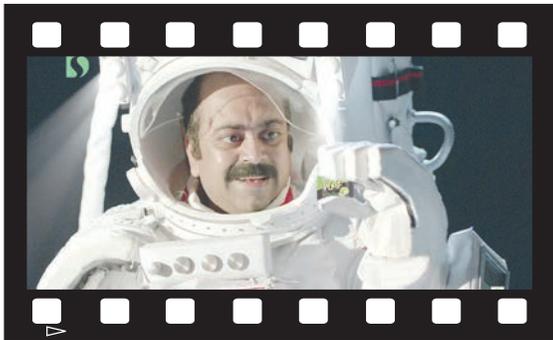
What’s in a Name?

Once again a delivery partner-focused digital spot.

PASS PASS PULSE

All in 10 Seconds

The candy brand from the DS Group **rejigs the 'Pran jaaye par Pulse na jaaye' narrative.** By Sunit Roy



The Hard-Boiled Candy (HBC) category in India is around ₹3,100 crore and has been growing at the rate of 9 per cent (approx) over the past year. In such a competitive and impulsive category, it is imperative that a brand maintains threshold visibility around the year. Hence, Pass Pass Pulse, the candy brand from the DS Group that stormed the HBC market with its launch in 2015 and has been the leader for the past two years, recently rolled out a new set of commercials. The campaign, a set of three ad films, rejigs the 'Pran jaaye par Pulse na jaaye' narrative that was introduced with the release of the brand's very first TVC in April 2017.

The ad films titled - Astronaut, Swing and Bedroom (10 seconds each) - have been conceptualised by J. Walter Thompson (JWT). The three commercials are based on the 'irresistibility factor' of Pulse where one forgets where they are and goes for the candy, consequences be damned!

"We believe that great brands are built on consistent messaging and great content. Also, the previous campaign was very well received by consumers. Our current communication is the creative expression of consumer responses, reflecting their love for Pulse's 'irresistibility' with the tagline - 'Pran jaaye par Pulse na jaaye'. The current campaign aims to build upon the foundation of the previous one," says Shashank Surana, vice president, new product development, DS Group.

The ads will be promoted on both TV and digital. Though the TG is youth, the current campaign was launched with an aim to strike a chord with consumers of all ages. "Pulse is so irresistible that one finds it difficult to part with this candy and people find innovative ways of doing things to avoid sharing it. The

new campaign is an extension of the previous campaigns wherein we have highlighted stories we came across about people not sharing the candy," says Sundeep Sehgal, executive creative director, JWT.

But isn't it challenging to create a series of 10-second ads?

"Creating snackable content; that's how we look at the communication we develop. Multiple copies, different contexts and situations, make for more relatable touch points for the brand to engage with," replies Sehgal, adding, "The strategy for Pulse has always been to replay the stories of the brand we've heard and experienced ourselves. Pulse is a much-loved brand and this makes unearthing stories easier, but the complexity lies in choosing the right story to bring to life."

Currently, Pulse is available in five variants - Kachcha Aam, Guava, Orange, Pineapple, and Litchi. The candy is consumed across all ages because of its wide range of flavours - 18-34 years (SEC A, B and C) living in Tier 1 and Tier 2 cities, including college students (18-22 years) and young working/homemakers (23-34 years). "As the brand evolves, we shall further explore new flavours and product formats. Our latest offering - Pulse Zero - is the first sugar-free, no-salt candy in the country," informs Surana.

A SWEET CANDY STORY

Pulse rides on the channel network of the DS Group and is currently available pan-India at paan-plus outlets, mom and pop stores, and online and retail outlets. The brand's growth rates are in conjunction with the industry's growth. While northern and eastern India are better performing regions for Pulse, the brand is also doing well in the southern and western regions. Since 100 per cent product distribution is a



"Our current communication is the creative expression of consumer responses, reflecting their love for Pulse's 'irresistibility'."
SHASHANK SURANA

(L-R) Astronaut, Bedroom and Swing: Pulse candy's new TVCs launched as part of 'Pran Jaaye Par Pulse Na Jaaye' campaign

push for digital - since its TG is now digital-first. Also, other support mediums in the eco-system like POSMs (Point of Sales Materials), BTL activation and outdoor will be tactically used.

"In this highly competitive category, the challenge is to create TOM (top-of-mind) recall. For this, we stay connected regularly with our consumers through social media and have designed innovative ground promotions. These are coupled with sampling to harness interest and grow our consumer base," Surana adds.

A TASTY TREAT?

We asked the experts if the 'irresistible flavour' of Pulse was successfully extended to the brand communication.

According to strategy consultant Lubna Khan, it is always a challenge to talk about a brand (as opposed to product features) in 10 seconds - but this campaign manages to meet the challenge well. "The irrationality of desire and its deliciously dark consequences are engagingly conveyed. I like the fact that it says something about us as humans, not just about the candy. While it feels like a continuation of the earlier series, there is an enrichment of Pran Jaye....," Khan says.

Jaideep Mahajan, national creative head, Rediffusion Y&R says, "The brand has been doing very well in the market, even without much communication. These films, which are thoroughly entertaining and very well executed, should greatly enhance Pulse Candy's top-of-mind share and help it do even better with respect to sales." ■

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MANFORCE

Saying '#ShutThePhoneUp' Again

The condom brand launched the **first leg of the campaign a year back.**

By Deepashree Banerjee

Manforce Condoms, a subsidiary of Delhi-based pharma and wellness company Mankind Pharma, is back with a second instalment of its viral campaign 'Shut The Phone Up 2.0'. Like the previous one, this ad also attempts to unearth yet another fact. The campaign tries to take the conversation forward by raking up a myth around data security. Most smartphone users believe that all data is erased after formatting their phones. That's not entirely true; the data can be retrieved through software which is readily available on the internet. The lack of awareness around this subject poses a potential threat to every smartphone consumer.

The latest digital ad film showcases one such predicament - a couple has to negotiate a difficult deal for their stolen smartphone containing intimate moments which they thought were erased. The spot is not here to tell us about the premium quality of the product; it's here to enlighten us to the fact that even after your phone is formatted, the data can easily be retrieved and potentially used for nefarious purposes.

With brands increasingly warming up to cause-vertising, social issues that were not openly discussed, are coming under the spotlight.

The campaign tries to take forward the conversation around data security.

Cyber-bullying goes hand in hand of technological advancement. By showing a way to combat this menace, has Mankind successfully positioned itself as a socially responsible brand? While one could argue that the brand has not been able to build on the previous spot in terms of creativity, have they taken a step in the right direction by giving a call-to-action in the new spot?

The brief from the brand was to take the conversation forward, still keeping a married couple in mind, Akashneel Dasgupta, senior vice-president and executive creative director, ADK Fortune, tells us. "Last time, we had left the conclusion to the imagination. This time, the idea was



to warn people of the consequences of the phone falling into the wrong hands. Our objective was to highlight the irreversibility of an act like this," he states.

Manish Kinger, creative head, Liquid, an IPG agency (earlier known as Bushfire), admits that he loved the first instalment of 'ShutThePhoneUp'. According to him, how it delivered on the challenge of giving a new meaning

to 'safe sex' was nothing short of path-breaking and it was definitely one of the few good shocking pieces to have come out last year.

With regard to the latest film, he says, "I believe the big challenge was to take the idea (and element of shock) forward without being predictable. Did that happen? I don't think so. Within 10 seconds of the film, you know how it's going to end thanks to the dozen-and-more films that came before. The performances, much like the writing, are ordinary. And because the journey to the message is so un-engaging, the message loses its shock-steam. It is extremely difficult to create a sequel to something good; this film, unfortunately, is no exception to

that," states Kinger and we certainly agree.

When asked what he would have done differently, Kinger promptly responds, "I would start with the story..."

For Rayomand J Patell, executive creative director, Havas Mumbai, the first instalment of the series '#ShutThePhoneUp' seemed over the top in terms of just way too much drama and hammed performances.

The second one continues where the first left off, with an almost DAVP (Directorate of Advertising and Visual Publicity) tone; a 'Pay your taxes' sort of stern admonishment to not film your private moments and/or store them on your phone. "It's incredible that a brand of condoms should have such an archaic viewpoint," says a sardonic Patell.

In fact, he stresses on an interesting point, "Young people armed with cell phones aren't going to stop filming themselves any time soon; in this era of code being king, they could have done so much more with an app to actually protect your most intimate memories with industrial grade encryption. Instead, there seems to be a regressive point of view which is surely out of sync with present times," he explains adding, "The current digital leg of



"This time, the idea was to warn people of the consequences of the phone falling into the wrong hands. Our objective was to highlight the irreversibility of an act like this."
AKASHNEEL DASGUPTA

the films is merely a 'how to' litany of instructions, which anyone with a smartphone would know already."

"Currently, the link between safe sex with a condom and keeping your cell phones safe, is somewhat tenuous at the wordplay level alone," he states.

But, keeping in mind the decreasing attention spans among viewers, isn't it equally important for the advertisers to be able to define/shape their agenda sooner and with more clarity? Isn't using fear as a mechanism to get viewer attention a risky proposition and runs a chance of creating a negative impression of the brand?

Arvind Jain, CEO, NetBiz, a digital performance-driven agency, seems to agree and says, "Personally, I would have shot the spot in a fast-paced manner, indicating the urgency of the issue. The execution could have, therefore, been suggestive rather than persuasive."

As part of their digital campaign (which includes a combination of a long-format film with digital activation), Manforce has created a dedicated page on its website which provides tips on how to thoroughly erase your smartphone's data. Interestingly, Manforce is the only brand in its category which resorts to cause-based advertising. ■

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CLOSEUP

No More 'Kiss Breath'

In its latest campaign, the brand takes up issues like caste and sexual orientation. **By Deepashree Banerjee**

Hindustan Unilever's (HUL) toothpaste brand, Closeup, has released a series of short films as part of its new campaign '#FreeToLove', which seeks to celebrate and reflect the brand's belief in the freedom to choose the person you want to be with regardless of caste, religion or gender. The digital-only film, a collaboration between Lowe Lintas Singapore and Canadian digital media and broadcasting company, VICE Media, faced social media flak.

Trying to weave anything in the ad space on the subject of religion, in the present religious climate, can be tricky. A brand, marketed worldwide by Unilever, presently available in the Philippines, Indonesia, Sri Lanka, and India that has been enjoying a significant share in the oral care segment since its launch in 1967, chose to release its first nascent digital film on a socially relevant topic only now. Naturally, we were intrigued as to whether the brand got it right.

WE ASKED THE EXPERTS...

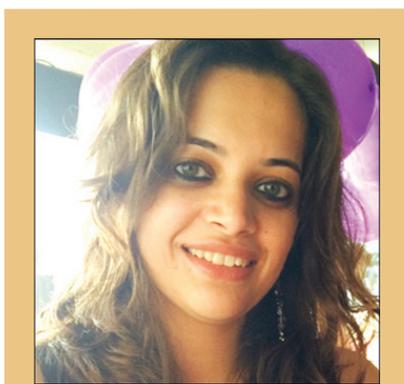
Megha Sadhwani, senior vice president, Dentsu Impact, highlights the harsh truth that in a country like India, using religion as a platform for a brand always comes with a rider as people's sentiments run high on the topic. "Yes, it can get tricky," she tells us.

In fact, in today's climate, isn't it probably a 'high risk, high gain' topic - one which, if handled well and with sensitivity, can also churn out huge results for a brand?

"Using religion for the sake of creating conversations is a no-go. However, if it is something that helps the brand make a bigger point, I don't see any harm in it. In fact, progressive brands, if brave, should take the onus of positivising the environment," Sadhwani states.

THE SHIFT - A BOON OR BANE FOR THE BRAND?

We all remember Closeup's classic, the catchy jingle from its most successful campaign - "Paas Aao Na." Originally sung by Sona Mohapatra in 2009, the jingle has been recreated over the years. So, was it a mistake doing away with such a strong, clear and differentiated product proposition?



"Using religion for the sake of creating conversations is a no-go. But if it helps the brand make a bigger point, I don't see any harm in it."

MEGHA SADHWANI

Sadhwani notes that 'Paas Aao Na' was a solid campaign and one that connected well with the product offering. "It's too early to say whether this shift is a mistake, but I do feel the new campaign is not as strongly connected to Closeup as 'Paas Aao Na' was," she thinks.

Interestingly, the brand did come up with a Valentine's Day campaign '#BreakTheBarriers' last year (conceptualised by The Glitch) which reiterated its stance that no baggage/stereotypes should ever stop people from believing in and acting on mutual attraction. That was also, probably, the first time Closeup spoke for the LGBT community in

India.

Meanwhile, Closeup Philippines has also undergone a similar journey catering to the slightly aware viewers and going all heart and soul, sans glossy visuals.

When quizzed about that one thing she would change about the execution, Sadhwani states, "I'd make it more realistic and emotional. The pain of separation and the joy of a reunion is something that was missing."

Carlton D'Silva, chief executive officer and chief creative officer, Hungama Digital Services feels the internet audience is different and hence, the communication to them has to be something they find interesting. He believes that Closeup has done a fine job here. "I feel these topics are interesting and have a nice brand fit too. I don't think religious groups should be worried about this kind of content... Closeup is just telling a story and they have not crossed the line that would agitate the religious fanatics."

For Navin Kansal, chief creative officer, 21N78E Creative Labs, whether a brand needs to be careful with religion, depends on the context. "In the film, the protagonists are more wistful about how caste, religion and orientation came in their way, rather than railing against prevailing social mores. While a stance has been taken, it doesn't present a conceivable risk," he explains.

Kansal refrains from calling it a 'mistake' on the brand's part; he feels the brand has far more cache for its equity to be diluted by this.

Regarding the execution, he says, the point about what Closeup believes in was made. "It was a bit

redundant in spelling it out explicitly in so many words at the end of the film," he says.

VICE Media has made inroads with its content for the Indian market. Its reportage tends to be off-beat, exploring subcultures and issues directly affecting youth and millennials that mainstream media may not cover. "For brands, these kinds of partnerships may provide more authenticity to the film so that it resonates and comes across as less advertising, more content," views Kansal.

We turned to Sharique Khan, vice president - brand solutions, Culture Machine, (the agency's digital brand, Blush has been in the news for creating buzz against the gender-centric stereotypes and providing smart, niche content for the modern urban Indian woman since its inception) to understand whether a narrative on any subject of contention always remains a risk. He says, "It's a risk worth taking; if done aesthetically. In the long run, it all depends on brand belief, its TG and market."

"In times of religious conflict, society looks for a voice that helps soothe tempers. Brands and films could very well become that voice and play an integral part in the evolution of society. This is especially true with religious topics which most of the urban and younger Indians have come to terms with and do not resonate as strongly with the slightly older and conservative fractions of society. The political climate keep changing, but the message of tolerance, acceptance and unity in diversity is eternal," he narrates.

On the sudden change in the brand's outlook, Khan echoes the thoughts of D'Silva and Kansal that with an ever-evolving society, brands need to catch up.

"The lack of self-confidence in approaching the opposite sex might not be that relevant an issue with the current generation, with so many dating and messaging apps at their disposal, but the subject addressed in the film and the societal pressures are. Closeup still comes across with the same 'confidence, boldness and freshness' as in their previous campaigns," he argues. ■

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HORLICKS AND UNILEVER

Who's Surprised?

Here's what experts have to say about what the acquisition means for both parties. **By Ashwini Gangal**

Recently, Hindustan Unilever announced its decision to merge GlaxoSmithKline's consumer healthcare business into its own portfolio. The transaction is for ₹31,700 crore. The development comes on the back of a closely fought bid; companies that were part of the race include Nestlé and Coca-Cola, among several others.

Is this outcome surprising? And what will it mean for both parties? We had asked some brand experts during the bidding for Horlicks which company would find the acquisition most valuable, and why. We went back and asked them what they thought of Unilever winning the race.

Edited excerpts.

Shripad Nadkarni,
founder, Fingerlix, a fresh food start-up
(ex-Coca-Cola, Johnson & Johnson)

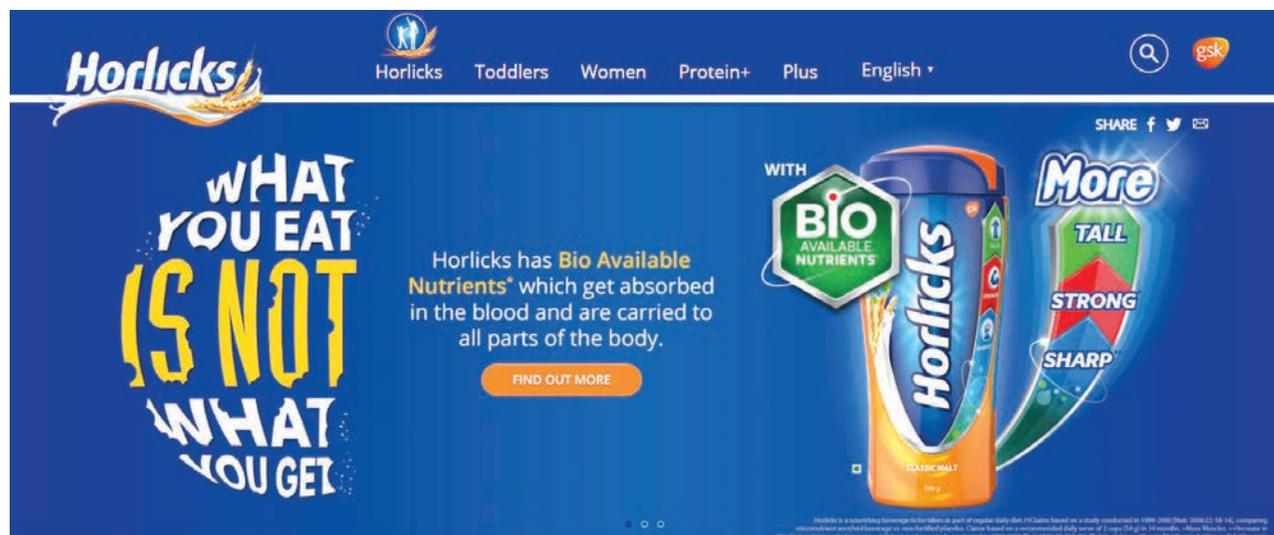
Unilever, to my mind, was always the dark horse from a strategic perspective. For Nestlé, the strategic fit was obvious given their presence in the nutrition category. Coca-Cola had an opportunity to add to the 'healthier' part of their portfolio which could have balanced their carbonated beverages. For Unilever, it appears that the acquisition is more opportunistic than strategic. New category, new manufacturing competencies, new consumer segments - apart from a sales and distribution leverage there's little in common.



The Unilever food portfolio is under-represented in India. The GSK India acquisition could kick-start this significantly. Secondly, GSK is strongly entrenched in the chemist channel which could be leveraged by Unilever. Lastly, there is always some fresh energy and drive post a large acquisition. If Unilever decides to invest significantly it could mean bad news for Bournvita, Complan and other small brands.

MG Parameswaran
(Ambi), brand consultant and founder,
Brand-Building.com

I suppose the result (HUL acquiring Horlicks/GSK business in India) was



pretty predictable. From one UK major to another. I would have liked a somewhat different result. ITC in my mind made a great fit, but obviously the pricing was something that they balked at. That leads us to wonder why HUL? Is it that they are finally wanting to become a credible player in foods? Their foray into staple foods (atta/salt) did not pan out well, in spite of getting Captain Cook on a platter. They could not do much with Modern (bread) though they tried launching biscuits under that brand name. Their ice cream business is still playing catch up and a number of regional players are growing like gangbusters. So maybe they expect Horlicks to give them a big wedge into the growing packaged foods business in India.



its relative weakness in the HCP segment. If Horlicks had gone to Nestlé, they would have tapped the HCPs a lot better. But interesting times for Horlicks, which has just about started getting its mojo back.

Lloyd Mathias,
brand marketing expert
(ex-HP, Motorola & PepsiCo)

I had earlier said the Horlicks buy would work best for Nestlé and ITC. So yes, Lever pipping Nestlé did surprise me.



I think it's Unilever having a strong India-listed entity in Hindustan Unilever with a 67 per cent holding, that helped, as they could effectively engineer an all share swap 'merger' with GSK Consumer Healthcare with no cash pay-out. So while clearly there was a strategic fit, the financial viability helped Unilever close the deal as HUL's market cap is more than four times that of Nestlé India, making the share swap viable. The Horlicks buy was always going to be an India-centric deal, given that 90 per cent of the business comes from India.

I think the Horlicks buy will help HUL further consolidate its food and beverage business enabling it to compete more effectively, versus Nestlé, in the foods category. Horlicks also helps HUL get a strong foothold in the nutrition category and better channel presence in chemists and pharmacies.

Further, this move can help

generate significant cost savings as HUL's already strong distribution could easily augment Horlicks' availability eliminating dual distribution, logistics and manpower costs.

Rashmi Berry,
CMO and managing partner, BrandStory Consult,
a strategic branding & marketing consultancy

It's an interesting outcome that sends a clear signal of Unilever's strategic intent and imperative in the health and nutrition space.



I had suggested Nestlé and Danone (question was: 'Which is the company to which acquiring Horlicks will make the biggest strategic difference?') earlier, based on their current portfolios and market synergies. However, what this move signifies is HUL's aggressive future plans in this space. An iconic brand like Horlicks not only strengthens the F&R (food & refreshments) portfolio significantly but also provides the right platform for their aggressive growth (organic and inorganic) in this space.

For Horlicks, as growth slows down in its current market comprising the more affluent consumer classes, broad-basing the appeal and reach to lower town classes and rural markets will spur growth. However, we find that increased health awareness is not just a big city trend but, with easier access to information and rising

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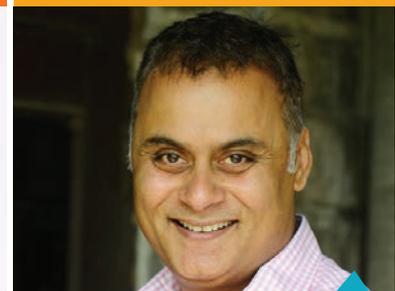
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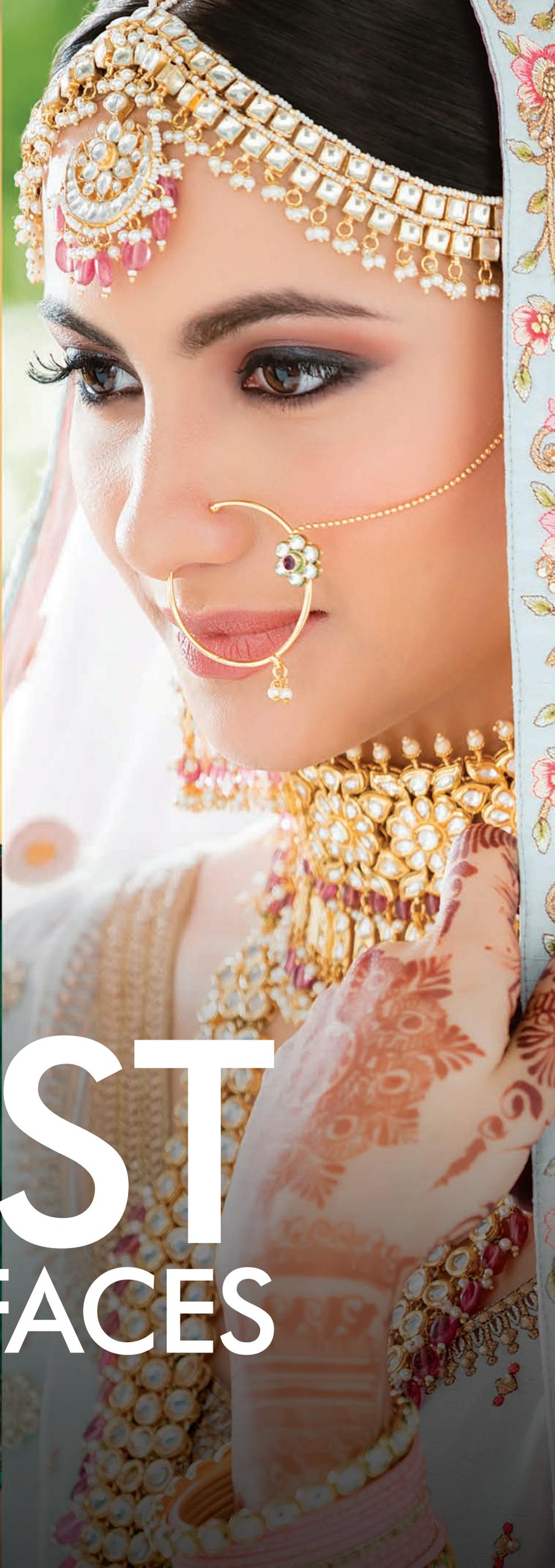
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TOO YUMM! KARARE

Taking on the Rival

Too Yumm! continues to play its baked-not-fried card - this time, in the Indian snacks segment. Will it work? **By Deepashree Banerjee**

The age-old advertising ploy of taking a dig at a rival brand is rampant even today and makes an appearance every now and again. Sometimes the comparison can even go under the radar and sometimes subtly goes right out of the window.

Conceptualised by Mullen Lintas, Guiltfree Industries (FMCG arm of the RP-Sanjiv Goenka Group) has rolled out a new 30-second TVC for Too Yumm! Karare - the latest addition to the brand's healthy snacking portfolio. The ad features Virat Kohli who was brought on board in December 2017 as health ambassador for Too Yumm!. Amidst the hullabaloo of cause-vertising and a content-driven brand film format, this time around, the brand takes a rather older (maybe wiser... only time will tell!) route on the advertising front.

The brand's latest spot veers away from the content-driven ad film format and instead, asks viewers to question their fried snack choices. How do they develop a loyal customer base when the major rival and market leader Kurkure (a Pepsico India owned product) has ruled the snacks category space for so long?

We reached out to Anupam Bokey, VP marketing (CMO), RP-SG

FMCG to understand how they get consumers to select their brand over a better-known rival (in this case, Kurkure). "The key requirement is to create awareness on a mass scale and get distribution expanded to tier 2/3 towns - which is the plan," Bokey replies.

GETTING THE CONSUMERS TO SWITCH

Bokey feels that healthy snacking has been a trend for the past few years and there aren't enough options available to consumers. "It's not such a difficult task to shift consumers from unhealthy to healthy anymore. Since the launch of Too Yumm!, we are communicating it actively and we have already taken a sizable share away from our key competitors in the top cities. With more familiar and accessible products, the conversion would only accelerate," he adds.

Although Bokey notes that Too Yumm! Karare resembles an existing category of product in the market the creative brief to the agency was to simply establish what this product is with a clear differentiator of it being baked. "The agency worked on it from scratch, including coming up with the nomenclature," he says.

While speaking about the brand's



assessment of different media vehicles (OOH, Digital, TV), he informs, "TV is the primary medium and digital features in our overall media strategy to reach out to the younger lot."

Navin Kansal, chief creative officer, 21N78E Creative Labs has a rather interesting take. He says wryly, "Health and taste have typically shared an inversely proportionate relationship. For those addicted to fried snacks, this is an interesting attempt by Too Yumm! to insinuate itself into a campaign which already enjoys great recall and get noticed. It is going to be a slow burn though the spot seems to have the ingredients in place - the poster boy for fitness, ambushing 'tedha' with 'seedha' while conveying that it's also big on flavours. Whether or not consumers will bite remains to be seen."

Looking around, there has been an increase in the awareness toward the

benefits of healthier living these days. The number of marathons, fitness runs and triathlons has been steadily rising. This trend is being used by brands like Cult Fit, Eat Fit, Cure Fit and the likes of healthy options for yoghurts and juices. So, looking beyond just Too Yumm!, the market dynamics are, in a way, shifting towards healthier options.

With regard to Too Yumm!, Rahul Vengalil, founder and CEO - What Clicks - a digital agency - says, "Too Yumm! has the price advantage and variant advantage ranging from *makhana* to carrot and veggie stick. The variant advantage would be a big pull for health-conscious consumers. With this TVC, they have taken Kurkure head on. If they are able to take the fight to the distribution front of Kurkure, then it's 'game on'," Vengalil adds. ■

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>> continued from page 09

Who's Surprised?

incomes - especially among younger consumers - it's a more universal trend. This would mean refreshing the brand as well as price points, pack sizes, formats and formulations as competition from other brands and formats intensifies.

Vani Gupta,

brand marketing expert (ex-PepsiCo, Unilever, RB) and founder member, Hypersonic Advisory, an advisory/consulting firm

It's not surprising. HUL was a much likely candidate and certainly among the best placed to do justice to the brand (Horlicks) and the business. HUL is the temple of marketing in my view and will be able to fortify the brand's strength on the back of a renewed focus on brand building.



Product superiority via innovation will be critical to acquiring new consumers and fortifying loyalty amidst a dwindling base. There are many alternatives to nutrition via food and ready-to-drink beverages which are now posing a serious threat to the milk additive category. The category needs re-invigoration via strong innovations - with specific functional claims to recruit new consumer segments and for geographic expansion to the North and West.

HUL is the benchmark in FMCG distribution. Besides, HUL is sure to explore alternative models to gain significant entry in the pharmacy channel. Lastly, as far as creating new categories via line extensions is concerned, HUL will do well to leverage the brand equity (of Horlicks) by creating new categories in nutritional foods and beverages. GSK saw very limited success in extensions like cookies, nutribars and oats. It is worthwhile exploring the full spectrum of nutrition, blue-sky, to create a new innovation pipeline. Besides, established categories like ready-to-drink are yet open for Horlicks.

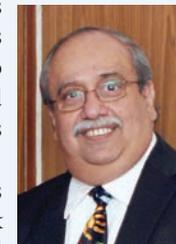
Jagdeep Kapoor,

CMD, Samsika Marketing Consultants, a brand marketing consultancy

I had predicted HUL as one of the two companies that would benefit from this acquisition; (the other was Nestlé). The reason: HUL has a decent food brand portfolio with distribution power and a desire to strengthen this portfolio.

The biggest implications are: HUL will be able to flex its muscles in the food and healthcare categories. The company's clout among chemists will increase. With Horlicks, HUL will have many more positive tickmarks in its marketing arsenal, with greater retailer and household penetration along with increasing synergy with the mother-and-kid segment. ■

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TITAN RAGA

Questioning Conventional Beauty

Dark circles, bruises, stretch marks - flaunt them all, **implores Titan in the new spot.** By Deepashree Banerjee

In the ad world, few brands have mastered the art of trimming their communication with sharp, hard-hitting content each time they decide to tell a tale on screen. Fewer still, if any, set over the fuss of the perfect body image, at least in the Indian ad space. Raga, Titan's watch brand for women, most certainly deserves mention in this context especially with their new TVC crafted to celebrate a woman's ability to embrace who she is and the way she accepts every bit of herself. The new ad film for Titan Raga is conceptualised by Ogilvy.

The time also seems ripe for questioning the conventional codes of beauty in the ad space as beauty is no longer about meeting a definition set by society. Suparna Mitra, CMO, Titan Watches, has this to say about the TVC, "We wanted a campaign or rather, a toast to the Raga woman who believes that beauty is not an ideal, but a belief that starts with being comfortable in one's own skin."

Interestingly, the Raga proposition of 'Khud se Naya Rishta' has earlier lent itself to empowering narratives, keeping it real. A woman should wear her supposed 'imperfections' with pride as it is a testimonial of her perseverance and sense of self.

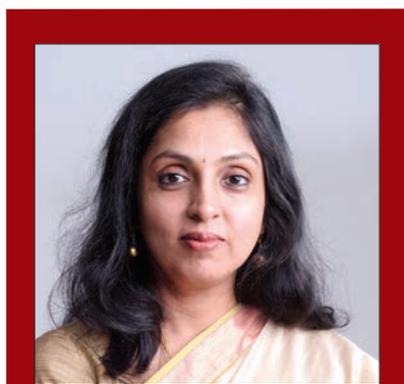
At a time when there's a considerable amount of attention given to body positivity globally, the brand has our heart for doing its bit.

"Titan Raga 'I Am', both in its product and communication, is an ode to the beauty and resilience behind 'imperfections'," Mitra sums it up.

"Consumers have started demanding greater attention to detail from products. You can see that reflected in our brand experience, design stories and premiumisation journey," she shares.

THE BRAND'S JOURNEY

Being in the business for some 30 years now, Titan's (originally a joint venture between TATA Group and the Tamil Nadu Industrial Development Corporation - TIDCO) watch division has come a long way and has taken a timely leap from being a watchmaker to becoming a lifestyle company housing various brands (one



"Consumers have started demanding greater attention to detail from products. You can see that reflected in our brand experience and design stories."
SUPARNA MITRA

targeting youth - Fastrack and another targeting women - Raga). The company addressed the need to move beyond portraying sensual reality to paying attention to the requirements of its evolving consumers.

Campaigns such as 'Her Life Her Choices' in 2015, questioned the societal norm of getting married by a certain age and '#BreakTheBias' the following year, led a conversation about the way society looks at a woman's success. And in 2017, '#MomByChoice' challenged stereotypes around motherhood.

Now, with '#FlauntYourFlaw', which takes the conversation forward, we also asked Mitra what made the brand (which managed to do some evocative advertising in the past) tweak the format, i.e. ditch a popular face and focus more on the regular faces with real stories behind them.

"Near-perfect celebrities talking about '#FlauntYourFlaw' may seem akin to tokenism; we wanted to take the essence of the campaign forward by celebrating every woman," was her quick reply.

Shifting back to the advertising perspective, Mitra talks about assessing the different media vehicles (OOH, Digital, TV) while parking media money, "While our mainline continues to build reach

The new ad film for Titan Raga is conceptualised by Ogilvy.

and salience, we find that digital is really helping us engage in conversations like never before. It has also given us a real-time pulse of what works."

CREATIVELY SATISFYING?

Azazul Haque, chief creative officer, Ogilvy South responds, "We needed to create an ad that resonated with the woman of today and it had to be about an 'imperfection' that should empower her and instil a sense of pride in her."

Haque shares a glimpse from the brainstorming phase, "We cracked the idea of '#FlauntYourFlaw' and then the word 'flaw' was discussed and debated... a lot. Finally, we all agreed to go ahead with it, but once again, we faced a deadlock because

these scars could not be superficial, they had to mean something. We eventually concluded that it had to be about a scar or a flaw that a woman attained because of a conscious decision she made."

"The casting was most important in this film, getting faces that fit the role was paramount. Next was the writing. We needed words that are powerful, yet poetic; strong, yet beautiful. And then the music; the music had to capture the mood of the film," he recalls.

POWER-PACKED?

Unsung survival tales are always heartening to watch because they connect with most of us (whether dark circles or C-Section scars) who emerge as heroes in our own way.

The scars/marks of a mother, a breast cancer survivor, an army officer or a performer are all results of achievements representing hard work, triumph and passion. Sunila Karir, founder and creative partner, Boing!, thinks the ad is spot on and refrains from picking a favourite. "Actually, in my mind, each story had a different survival tale, some everyday occurrences and some rare and life-changing ones. No matter how simple or difficult the struggle, they are all winning tales," she reasons.

But when was the last time you

spotted a flat chested woman being part of an ad narrative and getting applauded as a warrior eventually? Isn't that the last thing to expect in a mainstream Indian ad format?

Independent advertising and marketing consultant Vibha Desai finds it a brave ad that's well-executed. With regard to it standing apart from the array of other ads depicting 'beautiful people doing amazing activities', she elaborates, "When you set out to flaunt your flaws, as Titan has chosen to do, what you end up doing is making everyone else look fake. The confidence depicted by all the women coaxes all women viewers to accept and hold their head high, irrespective of their flaws." ■

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Harsh Jain (L) and
Bhavit Sheth,
co-founders of Dream11

Dream11: A Fantastic Story

With a recent investment of US\$100 million, this fantasy gaming company has hit the big league. **By Abid Hussain Barlaskar**

While researching this story idea, we did a little informal poll in office to check how many people had sampled homegrown fantasy gaming platform Dream11, and were surprised to find out that our most critical employee – the 20-something pantry boy – is a regular player, the kind that knows hacks and such. In India, you know you've arrived when you penetrate the population. And when there are stats to prove it: The Dream11 team claims that the platform has over 45 million users. In an 'Android country' like India, for an app to reach

this count despite its absence on the Google Play Store is incredible.

Dream11, the brainchild of fantasy gamers, football fans and childhood buddies Harsh Jain (33, chief executive officer and co-founder) and Bhavit Sheth (33, chief operating officer and co-founder), was launched a decade back and is headquartered in Mumbai. Dream11 employs around 185 people. Both Jain and Seth have a background in engineering and business administration. Jain was marketing manager at Jai Corp (steel, plastic manufacturing company); Sheth was a financial research intern at an IT company, before founding Dream11.

Here's how it works: Fantasy games are run on digital platforms that allow sports fans to, virtually, create and 'own' a team, prior to an actual match, and make monetary bets in that match/season. These virtual players earn points basis the actual on-field performance of the real players. The total points earned determine the overall ranking of one's virtual team, and, consequently, the return on one's money. Some platforms also allow free participation.

A popular phenomenon in the West, it is relatively new in India. The idea of fantasy gaming is old and pre-dates the internet. As the official

website of the US-based FSTA (Fantasy Sports Trade Association) puts it: 'The concept of picking players and running a contest based on their year-to-date stats has been around since shortly after World War II (1939-1945)'. Over years, this format has come to include several sports, including golf and hockey. Fantasy gaming is particularly popular in the USA, Australia, EU, Japan, and now India.

Dream11 offers fantasy games in modes of cricket, football, basketball and hockey. Among the platform's investors are names like Kalaari Capital, Think Investments, Multiples Equity and Tencent. As per information available on business information website Crunchbase, the company has raised \$100 million in a Series D funding round led by Chinese investor Tencent in September this year. Reports say that the company has been valued upwards of half a billion dollar.

At a recent IFSG (Indian Federation of Sports Gaming) event in Mumbai, we caught up with Dream11's CEO Harsh Jain and his recently appointed chief marketing officer Vikrant Mudaliar, to better understand the challenges that come with this fascinating territory. The fantasy gaming segment in India

comprises around 70 players. Some prominent names include Fantain, BalleBaazi.com, FanMojo, Jiyo11 and Spartans11.

“I had already tried my hand at fantasy football and was looking for options for cricket in India. It didn’t exist, so I decided to start it,” says Jain, talking about the inception. The most feasible ‘partner options’ for the project were friends and family. “I have known Bhavit since I was seven. He opted in while I was asking around and that’s how I got a partner to start out with,” he recalls.

There was one hard failure before they found success. Incorporated in 2008 and launched a year later, Dream11 was, in its early avatar, an ad-based platform, that included facets like a social cricket community, chat options, discussion forums/blogs and free-to-play, season-long fantasy gaming.

However, the ad-based, free-to-play, season-long game format soon ran into a hurdle as the seasons stretched on for too long. Around 2010-11, the team realised the format wasn’t working. The platform was then re-launched in 2012 as ‘freemium fantasy sports for single matches’. By then the team was down to 10 people. Freemium, especially in the online world, is when basic services are provided free of cost while more advanced/premium features are paid for.

INSTANT GRATIFICATION

In Jain’s experience, the typical app user today needs instant gratification, runs low on commitment and has a short attention span. “Season-long gaming required management of a virtual team for months. The consumer side wasn’t working... and since we didn’t have users, advertisers didn’t come,” he says.

The platform then moved from an advertising model to a pay model, which means, the new Dream11 would earn directly from the users. Today, about 85 per cent of the platform’s total user base plays for free and the average investment made by paying players is ₹25. While the bets go as low as ₹11 (small bets help retain users), they also soar as high as several thousands of rupees. The combined prize pot of all winnings can amount to over a crore. However, the values vary from match to match and sport to sport.

After the initial capital (“single digit crores on the higher side” is all we could get Jain to reveal) ran out between 2009-12, the duo reallocated 40 out of their 50 employees and launched a social media agency in mid-2010, Red Digital, to stay afloat: “I didn’t want to go back to



my family for more money.” The digital shop did well – “we learned how to make some money” – and the duo put their earnings back into the fantasy gaming platform, which was “finally fit for the market”. In mid-2013, Red Digital was acquired by Gozoop, a Mumbai-based digital agency. Jain’s “biggest, 24 by 7, unpaid advisor” is none other than his businessman father Anand Jain, who is chairman of the aforementioned Jai Corp and also happens to be a close friend of business tycoon Mukesh Ambani.

The next challenge was – how to scale? “And for that we needed real money,” Jain says. Though they had already broken even, the duo spent the next three years pitching to venture capitalists; after 150 pitches, they finally found their first investor and went on to raise funds in three rounds, over the years. Their user base grew from three lakh in 2014 to 17 million in 2017 (as claimed). According to data with the Registrar of Companies, the company hit revenue of ₹61 crore from operations in 2016-17, the last year for which figures are available. Interestingly, nearly half the present day team of 185 was hired in the last year.

Jain tells us that Dream11, “like, say, WhatsApp,” has little offline cost such as sales, B2B, inventory, logistics, etc. “There is a small team that’s managing a platform, which is the product,” he says, adding, “This product is being managed and sold and bought and the circle ends there. We want to achieve what platforms like Flipkart and Ola are achieving but at one-tenth the manpower...”

Around 2014, the company tried entering the US and Australia markets, but had to “suspend” operations in 2016. “The idea was to experiment,” says Jain, “We realised that those initiatives were generating only one per cent revenue

“We will soon face a situation where the early adopters of the platform – ones who have a natural affinity to fantasy sports – have already become our regular users.”

VIKRANT MUDALIAR

for 10-20 per cent more work. We didn’t see ourselves as formidable competition against existing local players (Draftkings, Fantasy Football, Fantasy Premier League)...”

While Dream11 has cricket, kabaddi, NBA (basketball), football and hockey options, the largest chunk of users (85 per cent) ‘play’ cricket on the platform. Three years back the share of cricket on the platform was 95 per cent. “We hope it comes down to 75 per cent in the coming years,” he says.

THE GROWTH FACTOR

According to the FSTA (Fantasy Sports Trade Association), the US-Canada market is mostly dominated by soccer, baseball, ice hockey, college football, racing and basketball. The fantasy gaming user base in the US-Canada market has grown from 500,000 in 1988 to 59.3 million in 2017.

As per a March 2018 report by the IFSG and AC Nielsen, 89 per cent of the people who sample fantasy sports once, continue playing. Most users are young (18-35 years), independent individuals with high disposable incomes, from metros and non-metros alike.

Commenting on the potential for growth, Jain says, “The pie of sports lovers in India is big enough for

several (fantasy gaming) companies to be successful. Our focus is on creating on a locally-adapted product. India is different market and cut-copy-paste won’t work. For now, we want more entities to come into the industry...”

Jain’s goal: to touch 200 million users in the next two years. “But growth is easier at a smaller level, he concedes, adding: “Our product must increase the engagement level...”

Besides improving the product, growing the category and working towards establishing “standardised best practices” in the app-based gaming space, team Dream11 has other aspects to keep it busy. Recently, one of the roadblocks Jain and partner faced was legal in nature. A Chandigarh resident approached the Punjab and Haryana high court claiming that he had been a victim of gambling on Dream11. In April this year, the court ruled that such games can’t be considered gambling as they required skill, judgement and discretion. The matter had also escalated to the Supreme Court of India. A challenge to this judgement was also dismissed by the Supreme Court of India.

Dream11 brought Mudaliar on board as CMO in February this year. Mudaliar, a former Yatra.com hand, has over 17 years of work experience, during which time he has worked at companies like Tata Sky, Lenskart, General Motors and Pepsi Foods, among others.

Mudaliar, in-charge of brand building for Dream11, has his own challenges. “We will soon face a situation where the early adopters of the platform – ones who have a natural affinity to fantasy sports – have already become our regular users. Converting the next 50 million sports fans into fantasy sports gamers, is the big challenge. They will need to be educated.” Active fantasy gamers’ consumption of sports on media channels is, as expected, very high.

The official Dream11 app is unavailable on Google’s Play Store due to Google’s policies on daily fantasy sports (DFS) apps. While the iOS version can be downloaded from the Apple App Store, the android app has to be downloaded off the Dream11 website. Despite that, the Google Play Store already has 250+ unofficial fan-created apps. There are thousands of advisory videos on YouTube too. These unofficial platforms give users gaming tips and largely rely on ads for income.

The beta version of the brand’s official fan engagement arm Sports Guru was launched earlier this year.

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WHATSAPP

Attacking Fake News

The Facebook-owned app launches its **first India-specific campaign**. By **Abid Hussain Barlaskar**

Online messaging platform WhatsApp has taken up the role of a 'strict school-teacher' in its first ever TV outing in India. The Facebook-owned messenger app is on an advertising spree, not as a brand exercise, but as an attempt at teaching its vast user-base how to and how not to use the platform. The campaign - 'Share Joy, Not Rumours' - comes in light of the buzz around the propagation of fake news on the social media platform. WhatsApp has launched a set of three TVCs and one of them also features Prajakta Koli, an online influencer.

The ads have been conceptualised by Taproot Dentsu and were executed by Oink Films.

The WhatsApp team maintains that 'Share Joy, Not Rumours' is not a brand campaign but a step towards user education which was started earlier on print and radio.

In an email interview, the WhatsApp spokesperson, based in San Francisco, USA, says, in the context of this media burst, "... In the run up to the 2019 elections, we have made a number of product changes and partnered with civil society to tackle the issue of misinformation. These are important to help users stay safe..."

The ads have been conceptualised by Taproot Dentsu and were executed by Oink Films.

The campaign is aimed at all users of WhatsApp - irrespective of where they're from or what language they speak..." adding about the insights, "... The research helped us develop these three films - each film represents a scenario we've heard from users about misinformation they have received in family and school groups as well as from unknown senders..."

The spokesperson went on to reiterate that the team is working towards "tackling misinformation" by propagating "safe" usage of WhatsApp, preventing "abuse" of the platform, and working "together with the government and civil society".

Recent media reports suggest that WhatsApp has been under severe pressure from the Government of India to take steps towards curbing



fake news and rumour-mongering on its turf. In July, the Ministry of Electronics and IT warned WhatsApp for abuse of the platform citing 'repeated circulation of provocative content' as the problem. The government has also directed WhatsApp to contain the spread of such messages through the 'application of appropriate technology'.

Around the same time, WhatsApp introduced a new set of features labelling forwarded messages as 'Forwarded' and limiting the number of times a message can be forwarded to five. However, the Ministry of Electronics and IT sought stricter measures to check the fake news menace.

The digital-first brand then went out, guns blazing, with its ads on

traditional mediums like the radio, print and most recently, TV.

WhatsApp released print ads which adorned whole pages of newspapers. The ads were a list of dos and don'ts, a cautionary user-manual for users.

The print ads were followed by radio advertising which conveyed a similar message in Hindi. It started off with 'WhatsApp aur aap, milkar mitaaye ajiwaho ka bazaar,' and the 30-second-long broadcast ended with "WhatsApp dwaara janhit me zaari" - like any other public service advertising. Only this time, it was WhatsApp and not 'Bharat Sarkar' or the Government of India.

The first phase of the radio campaign started in August with ads across Hindi-speaking radio stations - AIR in Bihar, Jharkhand,

MP, Chhattisgarh, Rajasthan, and UP. The second phase continued from September with ads across AIR stations in Assam, Tripura, West Bengal, Gujarat, Karnataka, Maharashtra, Andhra Pradesh, Telangana, Orissa and Tamil Nadu.

The three TVCs are the latest bit of communication as part of the campaign. Two of the three heavily Indianised ads of the global brand are woven around Indian households and the third deals with young college-goers. All the TVCs will be shown in 10 languages with a message about how everyone can contribute positively to using WhatsApp.

Commenting on the campaign, Neeraj Kanitkar, creative director, Taproot Dentsu, says, "Given that WhatsApp has never done an integrated TVC campaign anywhere in the world, this was a thrilling opportunity. The overwhelming majority of people use WhatsApp in a positive manner. So it was very important for the campaign to educate its users to stay safe as they continue to use WhatsApp. While conceptualising the campaign, we took a conscious call to not paint indiscriminate forwarders as offenders since often, the vast majority of people who forward such messages do it without intending any malice. If they can be convinced to be sceptical about forwarding messages then our hope was those with malicious intent would be deprived of the oxygen."

He further adds, "The process of making the films was a real treat. We shot across the country, sometimes with real families with almost no acting experience to play key roles, and they did a great job!"

EXPERTS SPEAK

Mahesh Uppal, telecommunications consultant and owner, ComFirst, a telecom consulting firm considers the campaign to be WhatsApp's response to media reports of the possible abuse of the app.

"It is unusual. However, it is enlightened self-interest for any brand with a mass following, such as WhatsApp, to discourage abuse or misuse of its product. This is particularly sensible now when there have been media reports of malicious abuse of WhatsApp," says Uppal.

"It is difficult to hype a "do's and don'ts" type of a campaign. A 'sexy' marketing-type approach could arguably take away from its focus on the safe use of the product. They would naturally want to be seen as a part of the solution. It would make perfect sense for the platform to do and be perceived to be doing the right thing," Uppal adds.

K Vaitheeswaran, co-founder of India's first e-commerce company Fabmart.com (also author of 'Failing to Succeed'), says, "The key reason why WhatsApp has become so popular with users is its convenience. A recent survey suggests that WhatsApp has over 200 million active users in India. Unfortunately, this immense reach, popularity and convenience have become a problem for WhatsApp.

"We consumed news in print and on TV mediums and assumed that it was true. We are now consuming news digitally and we have assumed that the same credibility has also shifted to the digital medium. This assumption of credibility is being exploited by those spreading 'fake news' and rumours digitally and WhatsApp is the best medium for such messaging. The impact of such fake news has forced the government to push WhatsApp into taking strong and visible steps into controlling this menace. Hence, the campaign..." Vaitheeswaran says.

"I like the variation in campaign tones. Normally, you would assume a multi-medium campaign to have the same tone. WhatsApp has chosen different tones - straight, simple and direct for print; nice, easy and friendly for video and a government type (No Smoking type) stern tone for radio. I think the idea is that different tones will resonate better with different groups and mediums," he adds. ■

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GODADDY

Targeting Small 'Bijness' Owners

The brand launches its latest campaign in seven Indian languages. By Sunit Roy

As technology adoption in India continues to grow, having an identity on the internet and building an online presence can help small and medium businesses (SMBs) to differentiate themselves from the competition and develop a unique brand identity. With an aim to reach more customers nationally and internationally, in an easy and affordable manner, a lot of business owners are starting to make their online debuts.

To tap this burgeoning Indian market, internet domain registrar, GoDaddy, launched its 'Business Hosting' platform for India last year, although they began India operations in 2012. Since then, GoDaddy has made significant inroads in the country, reaching the one million customer mark earlier this year.

"According to a Google-KPMG study, 68 per cent of the 51 million Indian SMBs are offline. The report also mentions that digitally engaged SMBs grow twice as fast compared to offline SMBs. This presents a huge opportunity for us and we are committed to delivering the power of our differentiated products, combined with customer care, to help people get started and on their journey," says Nikhil Arora, managing director and vice president, GoDaddy India.

Recently, the cloud platform launched an integrated marketing campaign focused on educating entrepreneurs in India about the value of creating an online presence for their business. Conceptualised by Lowe Lintas, the quirky campaign features MS Dhoni as a supreme mentor and guide to small business owners, entrepreneurs and individuals.

"As part of this campaign, we are targeting emerging businesses across India, especially in Tier 2 and Tier 3 cities, as our target audience group," informs Arora.

Titled 'Bijness Bhai', the latest campaign, comprising two TVCs, was launched in seven Indian languages - Hindi, Gujarati, Kannada, Malayalam, Marathi, Tamil, and Telugu - to help spread the message to people across the country. The ad films have been released on GoDaddy's official online and social channels, as well as on TV. The brand plans to fully launch the campaign by the end of January 2019, rolling it out across radio, print and outdoor channels.



"Over the last six years, GoDaddy has witnessed a significant uptake in all product categories which has helped us reach over one million customers in India."
NIKHIL ARORA

EYEING BUSINESS OPPORTUNITIES

A recent survey by Microsoft India and the Thought Arbitrage Research Institute (TARI) shows that SMBs can improve cash flows by up to 308 per cent, owing to the flexibility provided by cloud solutions and that 96 per cent of SMBs find a positive impact on their operating expenses within two years of cloud use. While the division of market size between large and small enterprises is not definite, Indian companies, regardless of size, are starting to understand the benefits of working on a cloud platform and are willing to adopt it. Over the past two years, the public cloud services market in India has seen phenomenal growth - reaching \$1.8 billion in 2017, up from \$1.3

held to get customer feedback on products, support and marketing.

INDUSTRY SPEAK

Building a website is not something that is widely accepted or popular, amongst SMBs. Hence, we asked the experts if the campaign succeeded in conveying the message to its TG.

According to Hemant Misra, co-founder and managing director MagicCircle and former CEO of Publicis Capital, brands like GoDaddy need to create a much stronger pull, as



billion in 2016, according to recent Gartner reports. By 2020, this figure is expected to reach \$4.1 billion.

For GoDaddy, India remains a key growth market and has been a cornerstone of the brand's global expansion strategy. "It is exciting to be in India now to witness the tremendous internet boom and help educate and enable small businesses to realise the benefits of being online. Over the last six years, GoDaddy has witnessed a significant uptake in all product categories. We are proud of our strong leadership position here, achieving the #1 market share for .IN, according to the National Internet Exchange of India (NIXI)," reveals Arora.

As part of the expansion strategy, the brand conducts on-ground training and community development initiatives; earlier this month, GoDaddy announced training of over 700 web professionals from across four cities in India - including Pune, Jaipur, Kochi, and Ahmedabad. The brand hosts customer forums such as Customer Councils and Fireside Chats on a regular basis. GoDaddy Customer Day, on Day-2 of the CloudFest India conference, is also

India is a country of self-employed people where the internet can make a huge impact on their livelihood. Hence, websites like Go Daddy have a huge role to play.

However, he maintains, "Simply educating people doesn't work. They (business owners) need to be impacted and inspired. Imbibing a new habit is not a simple task; it requires multi-level interaction and relevant insights to create impact. While taking Dhoni and building humour is eye-catching, I believe the brand needs to capture imagination not simply catch eyeballs."

Go Daddy launched its first ad campaign in March 2014, featuring Mithun Chakraborty, where the actor performs a little dance move at the end of each ad film, hoping it will become a signature of sorts. However, it had little recall value.

"I saw Mithun Da dancing some years ago in GoDaddy ads. This has no relevance. The brand needs to take 'Business Bhai' places and give it wings just like the 'Airtel Girl'," states Pramod Sharma, executive creative director and Mumbai head at Rediffusion Group. ■

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SWIGGY

What's in a Name?

The brand has launched its fourth **delivery partner-focused digital spot**. By Deepashree Banerjee

Conceptualised in-house, Swiggy's new video attempts to blend a layered narrative about one's identity. The spot may make some of the brand's delivery partners feel a little warm all over, but is it likely to do the same for consumers?

Srivats TS, VP marketing at Swiggy, the Bengaluru-based foodtech company shares the objective of the '#WhatsInAName' video. Much like the others, this one too seems aimed at having users empathise with Swiggy's delivery partners while highlighting the dignity of labour.

Srivats explains, "Through a series of videos that are true to Swiggy's characteristic style of being highly relatable and striking a chord, while being fun and intriguing to watch, we're trying to sensitise consumers about the lives of our delivery partners."

Stressing the fact that Swiggy's delivery partners are their backbone, (over 1 lakh in number and the largest in the industry - Swiggy claims) the brand went over the top with its previous videos as they were all about acknowledging their efforts and



celebrating them.

The video was created based on valuable insight and feedback that delivery partners, like everyone else, have names and unique identities that they would like customers to acknowledge. And it seems to be working as the brand claims that many consumers are also consciously making it a point to call Swiggy's delivery partners by their names and even post about their experiences on social platforms. "Overall, we are positive that this will lead to more valuable interactions between our

customers and delivery partners," says Srivats, sounding hopeful.

Through the right mix of products, services, new initiatives, and an innovative marketing mix, Swiggy has managed to create quite a buzz in the recent past.

"We've showcased the value of the brand through everyday, relatable scenarios in our TVC campaigns like the much-loved IPL-themed ad as well as the recent 'Swiggy karo Phir Jo Chahe Karo' TVCs. At the same time, our delivery partner-focused videos on digital have been hugely successful

in highlighting other core aspects of our business," Srivats informs.

"We choose each medium based on the campaign objectives. For city-specific campaigns, we tend to use a combination of digital and outdoor, while for national campaigns we use TV and digital more than outdoor as the scale and reach of those are much larger and more cost-effective," he adds.

The country's leading on-demand ride-sharing companies - Uber and Ola also deserve a small mention here. As opposed to the 'fleet' of Swiggy deliverymen, whose names also show up on the app, but are nonetheless still referred to simply as "Swiggy", people often tend to refer to their cab drivers by their names. For example, when tracking your food order the conversation would go - "Swiggy (referring to the delivery partner)? How far are you?" Now, if you were to call your cab to know their location, the conversation would never sound like this - "Uber/Ola? Where have you reached?" No, it would go more like - "Sumitji, Where have you reached?" ■

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Dream11...

"We are aware of this (referring to the fan-based content) and are happy about it. There is an entire ecosystem out there, and in fact, we have received images of billboards about actual tuition classes on Dream11. This proves our point that it's a game of skill. No one's ever heard of 'lottery coaching classes', right?" Jain asks rhetorically, referencing the image-damaging argument that platforms like his, mirror the gambling world. "Khelo Dimaag Se" says MS Dhoni in Dream11's TVCs (created by Leo Burnett Orchard) - to reiterate that this is a game of skill, not just chance. "It's like championing the cause of fantasy sports... making it more mainstream. Dhoni, and advertising on IPL, did that. Our current marketing investments are aimed primarily at driving growth," Mudaliar says.

In gambling, the tendency to chase one's losses is what makes people spend beyond their means. Mudaliar insists that his users don't stick to the platform because of the money they win, but because they love sports. "There is no point

being on the platform if the user is not ready to delve into sports and go through the uphill task of analysing it," he says. He is open to tools like referral bonuses and incentives, to keep the user hooked.

Mudaliar's marketing challenges include: driving acquisitions, market share and growth. For a category leader, that sometimes comes down to "evangelical marketing" or helping build positive word of mouth around the fantasy sports industry at large.

After partnering with the International Council of Cricket (ICC), Dream11 also signed up with Pro Kabaddi League (PKL), Indian Super League (ISL) for football, Fédération Internationale de Hockey (FIH) and the Australian Big Bash League (BBL) for cricket. In case of the NBA, Dream11 is the official fantasy game partner for India only. "League partners understand that Dream11 is not just another sponsor which is out just to put its logo..." Mudaliar says, "The more they play on our platform, the more they will watch the game. It's a symbiotic relationship that drives marketing for our partners as well."

Dream11 has worked with Ogilvy (digital ads with cricket commentator Harsha Bhogle) and Happy mcgarrybowen (re-branding exercise) in

the past. "We believe agencies have a certain core expertise. They'd like us to believe they are equally good at a number of tasks, of course," smiles Mudaliar.

Being a digital-first brand, the bulk of Dream11's advertising began on digital channels like Facebook, Cricbuzz and Hotstar. Now, TV is a significant part of the media mix, for example, during the IPL this year. Besides Dhoni, we've also spotted cricketer Shikhar Dhawan's face on Dream11's digital posters. While endorsements are cricket-centric for now, and will continue to be in the near future (with good reason; Dhoni's presence helped take the user base from 20 to 45 million in a matter of nine months), Mudaliar hopes to explore associations with non-cricket sportspersons in the long run.

At the category level, the biggest challenge on the business-facing side is establishing a self-regulating uniform code of conduct for all brands, and, on the consumer-facing side, converting passive sports fans into active fantasy sports users. "Passive" sports fans might not be aware of or interested in fantasy games. Mudaliar's job includes giving them a reason or "trigger" to not just watch but participate. ■

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MANFORCE

Manforce Condoms, a subsidiary of pharma and wellness company Mankind Pharma, is back with a second instalment of its viral campaign, Shut The Phone Up 2.0.
Creative Agency: ADK Fortune



TITAN RAGA

Raga, Titan's watch brand for women, in its latest TVC celebrates a woman's ability to embrace who she is and the way she accepts every bit of herself.
Creative Agency: Ogilvy



JOY

RSH Global has launched a marketing campaign for its brand JOY with popular actress Mouni Roy to inspire women to embrace the qualities that make them naturally beautiful.



SWIGGY

The foodtech brand has launched its fourth delivery partner-focused digital spot titled #WhatsInAName. Conceptualised in-house, Swiggy's new video attempts to blend a layered narrative about one's identity.



WHATSAPP

The Facebook-owned messenger app is on an advertising spree, not as a brand exercise, but as an attempt at teaching its vast user-base how to and how not to use the platform.
Creative Agency: Taproot Dentsu



MODERN

The latest campaign from the bread and bakery brand takes up a host of causes while showcasing a 'modern' facelift to the Indian household.
Creative Agency: MullenLowe Lintas



FREECHARGE

The e-commerce platform's new campaign is woven around the concept of 'Time is money'. It reflects the brand as an enabler of easy and quick recharges and payments.
Creative Agency: Lowe Lintas



CLOSEUP

The ad is part of the brand's '#FreeToLove' campaign that seeks to celebrate the freedom to choose the person one wants to be with, regardless of caste, religion or gender.
Creative Agency: Lowe Lintas Singapore



GODADDY

Titled 'Bijness Bhai', the latest marketing campaign was launched in seven Indian languages and targets emerging businesses across India.
Creative Agency: Lowe Lintas



BOOKMYSHOW

Launched as a Children's Day special, the ad addresses the stigma Indian parents face regarding the sexual orientation of their children.
Creative Agency: BBH India



DETTOL SITISHIELD

Reckitt Benckiser (RB) launched '#ShieldYourLungs' campaign to promote its Dettol SiTISHIELD Cambridge N99 (military grade) and N95 masks.
Creative Agency: Autumn Worldwide



BIRLA AEROCON

The brand's first mass media outing, the TVC showcases superior quality that Birla Aerocon offers in the 'leak-proof pipes and fittings' category in a rather quirky manner.
Creative Agency: Ogilvy



CALADRYL

The ad from the campaign '#CelebrationSeKaisiAllergy' projects the brand as a remedy-at-hand for skin allergies. The lotion is projected as a unisex product.



IMPERIAL BLUE

The brand's latest ad from the 'Men will be men' series showcases the love men have for their prized possessions. And sometimes, they may love them more than themselves.
Creative Agency: Ogilvy



BISLERI

Packaged drinking water brand Bisleri launched 'Har paani ki bottle Bisleri nahin' campaign to reinstate the trust of consumers and seal the preference for the brand.



TATA PRAVESH

On this #WorldAIDSday communication, the brand celebrates the Café Positive, a cafe in Kolkata run by HIV positive teenagers, and tells how HIV+ people can live a normal life.
Creative Agency: J Walter Thompson

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

>> MOVEMENTS/APPOINTMENTS <<

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

ADVERTISING

Ogilvy

Piyush Pandey, current chairman of Ogilvy India, has been appointed as the agency's next chief creative officer (CCO) Worldwide, replacing Tham Khai Meng. Pandey will retain his current responsibilities, and will be based in Mumbai. From January 1, 2019 he will work in partnership with Ogilvy's global chief executive John Seifert to oversee creative standards at the company. The agency also announced that Joe Sciarrotta has been appointed as the deputy CCO, Worldwide.

Contract Advertising

Contract Advertising has appointed Sagar Mahabaleshwarkar as the chief creative officer. With over three decades of experience across advertising agencies in India and abroad, Mahabaleshwarkar is a highly feted creative professional with multiple domestic and international awards under his belt. He has also been on the jury of several award festivals. In his long career, he has left his mark on brands such as Samsung, Adidas, Grants, Apollo Munich, Jet Airways, Tata Motors, Fiat, Colgate, Airtel, Virgin Mobile, Uninor, Close Up, Dell, Tata Sky, Taj Hotels, Unilever Teas, ITC, Titan, Neo Sports, Star TV, MTV, Kingfisher, Himalayan, to name a few.

McCann Worldgroup

Ashish Chakravarty heads back to McCann as executive director and head of creative, India. He has been recognised as one of the top creative directors in India and also has been ranked among the top 50 ECDs in the world. He was till recently chief creative officer of WPP's Contract, overseeing creative output of Contract

Advertising, iContract, Designsutra, and Core Consulting.

Havas Worldwide

Nima Namchu, chief creative officer (CCO), Havas Worldwide India has quit the agency. Namchu worked with the agency for more than three years. Prior to joining Havas Worldwide India, Namchu worked with Cheil India as CCO. Before that he worked with Contract Advertising as executive creative director. With over 23 years of experience, Namchu has also worked with Publicis India, McCann Erickson, Capital Advertising, Leo Burnett, TBWA Anthem and Sista's (now Saatchi & Saatchi) in the past.

Publicis

Ajay Gahlaut who recently quit as chief creative officer (CCO) of Ogilvy North and deputy CCO, Ogilvy India, is joining Publicis, confirm industry sources. Interestingly, couple of days back the news of Bobby Pawar's exit from Publicis was broken. Pawar, who was managing director and CCO, Publicis Worldwide South Asia, is headed to Havas Media in January.

Cheil WW India

Advertising and marketing communication agency Cheil WW India has announced the appointment of Emmanuel Upputuru as chief creative officer. Upputuru will be responsible for strengthening the creative capability and reputation of the agency. With over two decades of experience across communication networks, Upputuru has had stints with houses such as WPP and Publicis. His last venture was an exploration with communication entrepreneurship named ITSA.

MEDIA

Star Sports

Ranjana Mangla has joined Star Sports as VP - emerging sports. In her previous stint, Mangla was national revenue head of India Today TV. Mangla had joined the media conglomerate in July this year. Previously, she worked with Discovery as head of sales - India (Mass Entertainment).

Times Internet

Digital products company, Times Internet has announced the elevation of Puneet Gupt as its COO with immediate effect. Gupt has been associated with the Times Group for over 10 years, and since 2011 he was COO - News business.

India Today

India Today Group's chief executive officer (CEO) Vivek Khanna has decided to move on after spending a year at the company to pursue other professional interests. Khanna joined India Today Group in November 2017. Before joining India Today Group, Khanna was CEO, Hindustan Media Ventures (HMV), and has over 27 years of experience in strategy, sales and marketing.

The Indian Express Group

Durga Raghunath, CEO - Indian Express Digital Media Services, has quit to join Zomato as senior VP - Growth, effective December 21, 2018. Highly placed sources close to the development have confirmed the news to afaqs! Reporter. In her new role, Raghunath will be responsible for managing new businesses such as

Zomato's upcoming food events vertical and SneakPeek - Zomato's recent foray in video content. She will also be spearheading Ad innovations for Zomato and help monetisation of the food app.

ZEE5

Tejkaran Singh Bajaj, former head - original content, ZEE5 (Zee's OTT platform), has moved to Jio. Bajaj's new designation is head - scripted, in-house studio, Reliance Industries. In his new role, he will be in-charge of all scripted original content across languages, for Jio.

WWE

Gaurav Barjatya has moved on from Star India network to join WWE as the marketing director, India. He was working with Star TV Network as VP, Marketing. Barjatya joined Star TV Network in January 2011. Previously, he has worked with Parle Agro and Idea Cellular.

News18 Lokmat

In a recent development, Umesh Kumawat has joined News18 Lokmat as managing editor. Previously, Kumawat was working with ABP News as senior editor. Kumawat comes with close to nineteen years of experience in journalism. Prior to Network18, he was senior editor with ABP News for 14 years. Previously he has been a part of many leading media brands such as Aajtak, Zee News and TV 9. He has also been honoured with many awards in the field of journalism.

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Post: Junior Visualiser
Company: MX Advertising Pvt Ltd
Profile: If you are bursting with great ideas, and are looking for an opportunity to release them, you are at the right place. We are looking for people who think fresh, keep a close watch on the latest trends in advertising. That you will have a ball at work, is of course a given! To join our on-site team for one of our prestigious client in the hospitality and leisure space, based out of Worli.
Exp: 2 to 3 years
Location: Mumbai
Email: hr@mxadvertising.com

Post: Graphic Animator
Company: Source Graphix
Profile: Imaginative, creative; with thorough knowledge of relevant softwares, having 2-3 year's experience in digital agency.
Exp: 1 to 2 years
Location: Mumbai
Email: sourcecap@gmail.com

Post: HTML developer
Company: Thoughttrains Designs Pvt Ltd
Profile: A web designer/ developer who is responsible for understanding design shared to them in PSD format, later HTML coding of the website. S/he should be involved with the technical and graphical aspects of the website
Exp: 4 to 6 years
Location: Mumbai & Navi Mumbai
Email: hr@thoughttrains.com

Post: Account Manager (Client Servicing)
Company: Quotient Communications Pvt Ltd
Profile: Sales driven strategising, day-to-day interaction with clients, understanding briefs and executing them in the most creative, yet solutions-oriented manner possible. Along with ensuring client satisfaction, you will also be expected to ensure continued and increased billings on your accounts.
Exp: 5 to 9 years
Location: Mumbai

Email: team@quotientcomm.com

Post: Digital Visualiser/ Sr. Visualiser
Company: Eggfirst Advertising And Design Pvt Ltd
Profile: Ideate and conceptualise creative advertising ideas that are clear, persuasive and original. Work to raise the bar on the quality of creative output for brands / deliver high quality creative work. Brainstorms ideas and concepts with other team members.
Exp: 1 to 2 years
Location: Mumbai
Email: hr@eggfirst.com

Post: DTP Operator
Company: 3 Brothers & Fils
Profile: DTP Operator good in Photoshop, Illustrator, Corel Draw. The candidate should be a multi-tasker, have knowledge of artworking, finishing, pagination, image touching. Must possess excellent verbal and writing skills. English/Hindi/Marathi.
Exp: 3 to 7 years
Location: Mumbai
Email: 3bfcareers@gmail.com

Post: Creative Designer
Company: iMS Group India Pvt Ltd
Profile: Experience creative designer with extensive packaging design portfolio. Trained in a good brand design agency, with excellent design creativity and seamless project management.
Exp: 3 to 5 years
Location: Mumbai
Email: danielle.campany@imglobal.agency, navin.chalke@vibeglobal.agency

Post: Media Manager-Digital
Company: Vermillion Communication Pvt Ltd
Profile: Experience of Search, Programmatic and Social Marketing. Reached advertiser goals through media planning, buying, optimisation and analysis. Proficiency on variety of tools including Google AdWords, Google

Analytics, DBM, DCM, TTD, Mediamath, TURN, Facebook, Instagram, Twitter, Omniture, etc. Monitors and develops reports on competitor activity within social media spaces.
Exp: 1 to 2 years
Location: Gurgaon
Email: hr@vermillion.net.in

Post: Art Director / Visualizer
Company: GOD (Gang of Designers)
Profile: Work with the copywriter and develop new creative concepts and designs. Understand the client's needs and create ideas and designs accordingly.
Exp: 2 to 4 years
Location: Mumbai
Email: careers@palasa.in

Post: Branch Head - Delhi
Company: Tek Advertising & Management Pvt Ltd
Profile: Operation and business development under BTL and event management category within Delhi - NCR, Punjab, Haryana, West UP, etc.
Exp: 5 to 8 years
Location: New Delhi
Email: contact@tekadvertising.com, gaurishankar@tekadvertising.com

Post: Branch Head (Advertising and Media) - Pune
Company: Tempest Advertising Pvt Ltd
Profile: Responsible for overall operations and profitability of the branch. Revenue generation through new account development and key account management. Developing relevant business proposals. Monitor market intelligence within the industry in terms of new customers, new projects, and competitive activity.
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 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: Client Servicing Manager
Company: CupShup
Profile: Cracking new corporate partnerships and working closely with the BD Team to understand the ropes of the business. Ideating and planning BTL Activities that cater to a segmented niche of elite corporates, understanding the requirements of the client and providing solutions that matter. Closely supervising the work and monitoring the activations to make sure that we deliver as promised.
Exp: 0 to 4 years
Location: Mumbai
Email: HR@cupshup.co.in



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