

# afags! Reporter

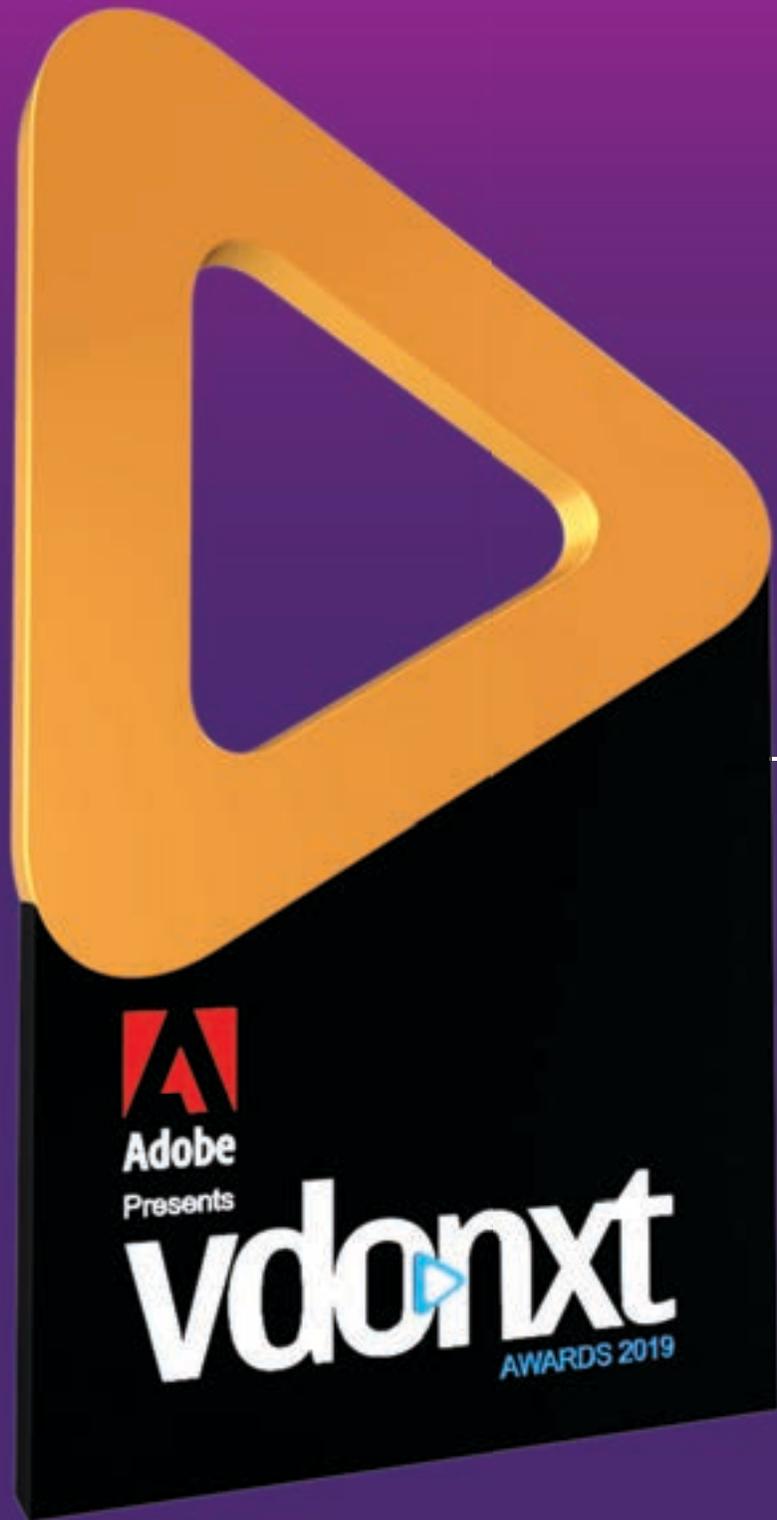
February 1-15, 2019

Volume 7, Issue 15 ₹100

## AND THE WINNERS ARE...

The 3rd edition of vdonxt awards saw a spurt in participation by ad agencies, marketers, online publishers and content creators. The Quint came up with a stirring performance.

# 12



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Silver Partners



Bronze Partners

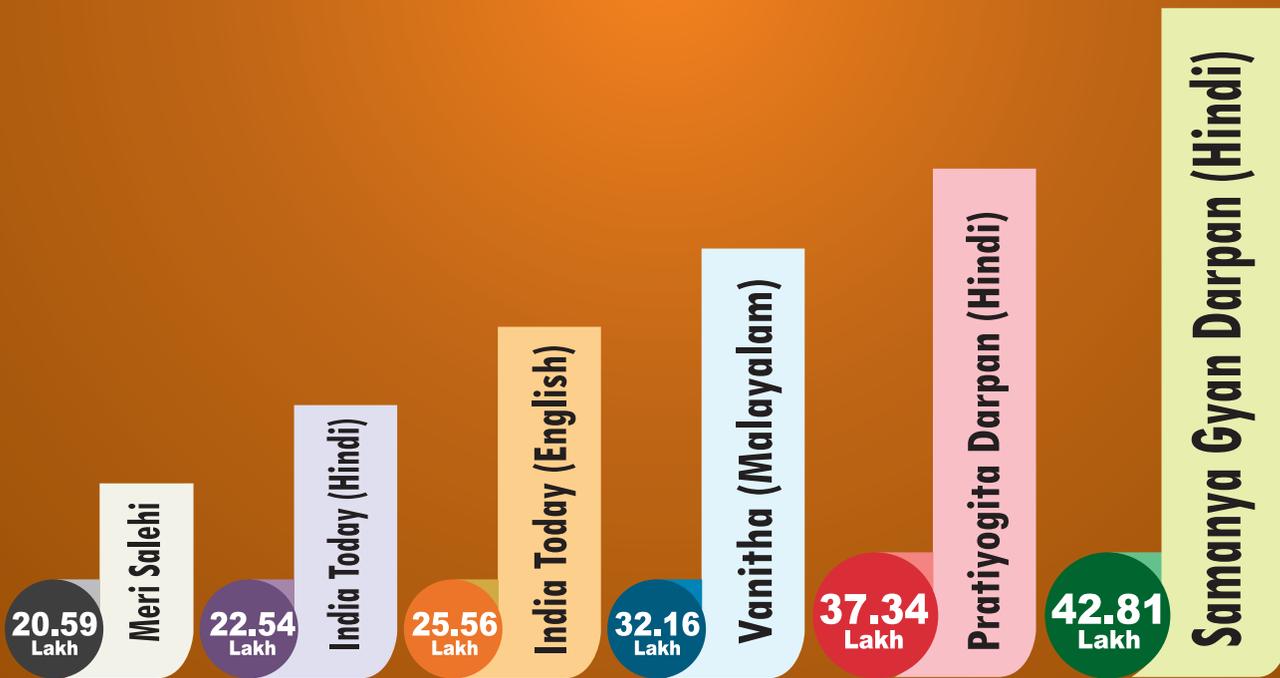


Community Partner



# शिखर पर विराजमान

प्रतियोगिता दर्पण समूह की पत्रिकाएँ



PD MAGAZINES TOTAL READERSHIP

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RSCI	68,82,000	59,24,000	18,20,000	16,76,000
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## This fortnight...



When it comes to online video, the first thing we, as business media journalists, think of is digital advertisements in video format – and the investments brands make to create and push them towards their target audience. But what the person next door, or her driver for that matter, thinks of is digital videos that she can watch – argh, okay fine... consume! – for leisure, knowledge or work. That’s why the focus of the recently concluded third edition of vdonxt asia, our annual convention on the business of online video, was on content.

By the end of the event, two themes shone through this year: Firstly, when it comes to online video content, we’re facing the problem of plenty; there’s just so much to watch, yet not all of it is watchable. Secondly, there seems to be a skew towards dark content (both literally and metaphorically) that some experts dub ‘cringe content’. Which makes one ponder – does edgy necessarily mean difficult to watch? This question was first raised in the context of cinema, when Leonardo DiCaprio won an Academy Award for his performance in *The Revenant* two years back – “Why are Oscar winning performances typically hard to watch?” went the line of inquiry. And the same can be applied to the world of digital content creation – can’t edgy have creativity, production or scriptwriting related connotations?

The most exciting slice of vdonxt asia was the awards. Our cover story this issue takes a look at all those who emerged victorious in the sphere of online video creation, at a glance. Overall, 37 metals were awarded to entries across 14 categories. Among the Gold winners this year were *The Quint* (4), *Motion Content Group* (1), *iDiva* (1), *ADK-Fortune* (1) and *BBH* (1); the overall Gold tally, across firms, stood at eight this time. We also interviewed Ritu Kapur, founder and CEO of *The Quint*, who won maximum Golds.

*A.R. Gangal*  
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Volume 7, Issue 15

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

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

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Brands are riding on voice assistants to reach consumers.



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Uber takes the battle away from the beaten path.

## BRANDS

# Finding their Voices

Following Alexa and KFC to the party come other brands riding on voice assistants to reach consumers.

How are they faring? By Deepashree Banerjee

Today, if you're hankering for some fried chicken, all you have to do to place a KFC order is, enable the skill from the Alexa app. You just have to utter "Alexa, start KFC", "Alexa Launch KFC", "Alexa tell KFC I am hungry" and you're in for a "finger-lickin'" surprise.

Through Alexa, users can now place a hands-free Cash-on-Delivery order with a nearby KFC restaurant. The KFC feature can be experienced across all Amazon Echo smart speakers as well as a range of Alexa-ready devices.

Thanks to this happy marriage of food and technology, KFC India becomes the first QSR (Quick Serve Restaurant) brand in the country to associate with Alexa for online ordering.

## THE GLOBAL SCENARIO

Here are a few global examples.

- Dominos' Siri-style 'voice ordering' system, developed by speech recognition firm Nuance, features software that sits alongside the brand's virtual assistant 'Dru Assist'.
- Spirits brand, Patron Tequila, partnered with Amazon's Alexa to bring its 'Cocktail Lab' recipe library to consumers via voice activation.
- British online supermarket brand, Ocado, released its app for Amazon's Alexa to enable customers to add groceries to their shopping list by voice command.
- Whirlpool announced a collaboration with Amazon's Alexa that will see home appliances operated by speech.
- In 2016, PayPal announced an update on its app on the iPhone and iPad to support a new payment transactions service via Siri, allowing users to send and request money in 30 countries around the world by voice.
- Burger King capitalised on Google Home devices through a TV ad prompting the phrase 'OK Google, what is the Big Whopper burger'.
- Whisky giant Johnnie Walker announced a collaboration in 2017 with Amazon Alexa to create the new 'Johnnie Walker Skill'.
- Uber also allows users to book cabs via voice command to Alexa and Google Home. On that note, in India, both Ola and Uber allow you



to do the same.

Here's a sneak peek of some of the other Indian brands that are digitally keeping ahead of the pack across categories:

Music - Music streaming service Gaana has integrated its catalogue through an Amazon Alexa Skill allowing listeners to say "Alexa, play party music on Gaana" to get the party started.

Kids - India's favourite hero, Chhota Bheem has launched an immersive game that lets kids help the character explore the caves of Dholakpur and safely bring his friend Kalia back to the village. To start playing one simply needs to say, "Alexa, open Chhota Bheem Adventures".

Entertainment - PVR has introduced its "PVR cinemas" Skill enabling consumers to book tickets and even have a conversation with the lovable 'Bauua' from the movie Zero, available as a Skill on Alexa.

Rahul Vengalil, founder at What Clicks, a digital media audit and strategy firm, is of the opinion that becoming a seamless part of the consumer's life is another way of offering a better customer experience "Imagine the possibility that brands have in rural India as

well," he points out.

Many brands can leverage this in a big way. The key is how they are able to trace a consumer's life and where they see the best fit.

Unlike other mediums, voice gives users the freedom to multi-task. "Other than ordering stuff, be it FMCG, restaurants or e-retailers, this can change 'home cooking' as a category. Any number of brands or categories can own the space," says Vengalil. So, is it the need of the hour for Indian brands to start thinking about how they can become part of the daily digital lives beyond the tactile interface?

Vengalil rewinds to the debut of smart-speakers when sceptics weren't convinced. "Weren't online music stations and YouTube playlists enough?" they asked. "But the volume of growth in the category drowned out these voices of dissent, proving that there's always a market for something that is tech-loaded and has the potential to make our lives 'easier'," he says.

According to independent brand consultant Suresh L, KFC's innovation comes as the next milestone in the evolution of customer service - not entirely unexpected, but a revolution, nonetheless. Tomorrow, it's possible



"Becoming a seamless part of the consumer's life is another way of offering a better customer experience"  
RAHUL VENGALIL

that every brand could be accessible through a voice assistant. Suresh doesn't consider these to be existing gaps, but simply opportunities for both brands and customers to take advantage of.

Before apps came along, we were ordering pizza from landlines. "Indian brands have already begun thinking digital; but how they keep pace with emerging technologies, remains to be seen," he says.

"For instance, can we order from Amazon through Alexa? If that's possible, then everything from buckets of chicken to plastic buckets can be ordered via our friendly voice assistant," he quips.

Will the tech-mobile instruction-based service brands take this forward in India? Suresh has this to say. "The reason apps revolutionised the food industry was because, with over 350 million smartphone users in the country, the concept could be implemented on a large scale. India's growth in the smart-speaker category is at its infancy. When products and services can be ordered through a voice assistant from every smart device across the country via voice, the role of fingers will be restricted to a good licking after a KFC meal." ■

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# FOR US BEING THE BEST IS NOTHING NEW

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\*\* Source: Comscore MMX® Multi-Platform, News/Information-General News, Average Minutes per Visitor, November 2018, India. Custom-defined ranking of Kerala based news sites, defined by Malayala Manorama Network, which includes mangalam.com, deepika.com, janamtv.com, reporterlive.com.

# Analysing the old wafer cream 'format'...

Why is Britannia entering an old category that all major players have steered clear of? By Abid Hussain Barlaskar

## N CHANDRAMOULI

Chief Executive Officer  
Trust Research Advisory



**CREAM WAFERS, AS A PRODUCT, IS A GOOD INDEPENDENT SNACK, BUT NOT A GOOD ACCOMPANIMENT**

to tea or coffee. This is one reason that has held it back from being part of the Indian household. Britannia has to be clear that the buyer of its large biscuit base is not the buyer of the wafers.

It is important to understand the target consumer and the keenness to buy. Cream wafers have been a semi-organised business for a while. There is only one major name - Pickwick - and a few local brands. Also, it is not an advertised category and consumers pick it up from experience.

While I don't see much competition, one of the primary challenges would be market creation. There isn't a huge market for the product and that's why all the major players have stayed away. This has its own challenges as there is no proven strategy in place. Typically, the marketer would follow and utilise internal learning from the wide experience of selling biscuits.

## JAGDEEP KAPOOR

Chairman and Managing Director  
Samsika Marketing Consultants



**IT'S A GREAT OPPORTUNITY FOR BRITANNIA AS THE CREAM WAFERS SEGMENT HAS NOT**

been properly explored by national brands. Its market is growing since there is a young population and there is exposure to travel.

Since no major brand has been able to present the format on a national level, in terms of communication and distribution, Britannia could make a major in-road and also be able to grow the category.

The brand bringing alive an old format and targeting it at teenagers also makes sense as a lot of older things are coming back as trends. Take Saregama's Carvaan, for example.

Now that it is going to be exposed to the new generation by a very credible major brand, I think there is a high probability of success. There was a gap, a sweet spot in the Britannia portfolio that is now filled. It is that one gap that many other brands have to fill. With existing brands like Good Day, Bourbon and Jim Jam; coming up with cream wafers makes perfect sense.

## HARISH BIJOOR

Brand Expert and  
Founder Harish Bijoor Consults Inc.



**IT IS A SORT OF RE-INVENTION OF THE CATEGORY. WHILE THE MARKET IS LARGELY UNORGANISED, THERE**

are a lot of players in the area. Britannia has to create a differentiation for its products - cream of superior quality or maybe low in sugar content. This is going to be a major defining point.

In India, the category is not seen as a very profitable part of the market or really large, in terms of volume. It is also inundated by imports. Some of the best quality cream wafer offerings in the market are imported. And an imported product is considered superior.

Again, the product is also easily replicable and can be duplicated by a very small player like a cottage industry. However, it is less likely to impact Britannia which, as a brand, operates in the mid-premium space and not the mass market. If it can take over that space, I think the brand will be quite happy.

## VIDUR VYAS

Founder  
NorthSide



**THE CREAM WAFER FORMAT IS POPULAR WITH YOUNG TEENS AND A NATURAL EXTENSION FOR THE**

Britannia Treat range. In spite of it being an old format with many players, the popularity for this snack remains because of the light, crispy codes that the wafer imparts to the product.

The launch films leverage the layered cream product equity well, play on school fun and will create awareness. As the launch moves along, to succeed, Britannia's distribution strength will need to play an important role in stealing share. It will also need to create a product pipeline that plays 'snack' more aggressively and gives their product an edge over a lot of players that are in the market.



## SPECIAL AWARDS

### Digital Woman of the Year



**Winner**  
Aruna Sundararajan,  
Department of  
Telecommunication,  
Ministry of Communi-  
cation



**Winner**  
Falguni Nayyar,  
Nykaa.com

### Digital Person of the Year



**Winner**  
Byju Raveendran  
BYJU's

### Social Media Person of the Year



**Winner**  
Karan Johar  
Indain Film  
Director,  
Producer  
and Televi-  
sion Host

### Digital Start-up of the Year



**Winner**  
Udaan

### Digital Agency of the Year



**Gold**  
Interactive Avenues  
**Silver**  
GroupM Media India  
**Bronze**  
Columbus India (SVG Media)

## DIGITAL ADVERTISING AWARDS

### Best App/Game used for Marketing

**Gold**  
MTV India by Madison Media  
**Silver**  
Pepsico India by GroupM Media India  
**Bronze**  
Pepsico India by GroupM Media India

### Best Brand Awareness Campaign using Mobile

**Gold**  
Reckitt Benckiser India by Havas Worldwide India  
**Silver**  
Reliance Jio Infocomm  
**Bronze**  
Reckitt Benckiser India by Havas Worldwide India

### Best Data Driven Marketing Strategy

**Gold**  
Hindustan Unilever Limited by GroupM Media India  
**Silver**  
Pepsico India by GroupM Media India  
**Bronze**  
HP India by PHD India

### Best Digital Integrated Campaign

**Gold**  
Castrol India by Interactive Avenues  
**Silver**  
AMFI by Mirum India  
**Bronze**  
Kaya by Schbang

### Best Display Campaign

**Gold**  
Havells India  
**Silver**  
Tata Motors by Havas Media Group India  
**Bronze**  
IVL Finance by Madison Media  
**Bronze**  
Piramal Healthcare by Logicserve Digital

### Best Email Marketing Campaign

**Gold**  
The Raymond Group by Dentsu Aegis Media India  
**Silver**  
JetPrivilege  
**Bronze**  
Max Bupa Health Insurance by SVG Media (Columbus India)

### Best Execution of Performance Campaign

**Gold**  
Honda Cars India by Interactive Avenues  
**Silver**  
Bloomberg Quint by Dentsu Aegis Media India  
**Bronze**  
Mahindra & Mahindra by Interactive Avenues

### Best Lead Generation Campaign through Mobile

**Gold**  
Future Retail by Social Kinnect  
**Silver**  
Bajaj Allianz General Insurance by Logicserve Digital  
**Bronze**  
Canara HSBC OBC Life Insurance by Columbus India (SVG Media)

### Best Messaging Campaign

**Gold**  
SonyLiv  
**Silver**  
Nestle India by TLG India (Performics India)  
**Bronze**  
HDFC Life by TLG India (Performics India)

### Best Mobile Search Campaign

**Gold**  
Yum Brands - Pizza Hut by SingleInterface  
**Silver**  
JetPrivilege  
**Bronze**  
IVL Finance by Madison Media

### Best Omni-Channel Campaign Management & Marketing Automation

**Gold**  
Coca-Cola India by Interactive Avenues  
**Silver**  
Cisco Systems India  
**Bronze**  
Kotak Securities by Netcore Solutions

### Best Search Marketing Campaign

**Gold**  
Curefit by Hiveminds  
**Silver**  
Johnson & Johnson by Interactive Avenues  
**Bronze**  
Chandigarh University by SVG Media (Columbus India)

### Best use of AR/VR in a Marketing Campaign

**Gold**  
MTV India by Madison Media  
**Silver**  
DishTV India by Affle India  
**Bronze**  
Amazon India by Blink Digital India

### Best use of Native Advertising

**Gold**  
B9 Beverages by Saavn Media  
**Silver**  
Reliance Jio Infocomm  
**Bronze**  
CEAT Tyres by Isobar

### Best Viral Marketing Campaign

**Gold**  
Kingfisher Ultra Shorts - United Breweries by Twilight Entertainment  
**Silver**  
Project Nanhi Kali by WATConsult  
**Bronze**  
Hyundai Motor India by Innocean Worldwide India  
**Bronze**  
Samsonite by Interactive Avenues

## PAYMENT AND FINTECH AWARDS

### Best Banking Tech of the Year

**Winner**  
Sarvatra Technologies

### Best Digital Payment Processor

**Winner**  
Mahindra Comviva Technologies

### Best Insurance Tech of the Year

**Winner**  
Policybazaar.com

### Best Lending Tech of the Year

**Winner**  
Lendingkart Technologies

### Best Mobile Payment Product or Service

**Winner**  
PhonePe

### Best Payment Technology/ Solution provider

**Winner**  
ToneTag

### Best Prepaid Card Solution

**Winner**  
Zaggle Prepaid Ocean Services

### Most Innovative Fintech Data Solution Provider

**Winner**  
Signzy Technologies

### Most Innovative Money Transfer Product/Service

**Winner**  
IndusInd Bank

### Most Innovative Wealth, Asset and Investment Management Service/Product

**Winner**  
Valuefy

## MOBILE & APP AWARDS

### Best Consumer Mobile Service

**Winner**  
Bloomberg Quint by Dentsu Aegis Media India  
**Winner**  
Reliance Jio Infocomm

### Best Enterprise Product or Service

**Winner**  
Lakeba

### Best Innovative Mobile App

**Winner**  
BYJU's

### Most Innovative Start-Up App

**Winner**  
LIKE App by Alphabet Consulting

## TECHNOLOGY AWARDS

### Alexa Emerging Voice Tech Brand Partner

**Winner**  
DishTV India

### Alexa Emerging Voice Tech Developer

**Winner**  
Aviral Aggarwal

### Best Digital API

**Winner**  
Kotak Mahindra Bank

### Best Tech for Advertising

**Winner**  
Maruti Suzuki by Grapes Digital

### Best Tech for E-Commerce

**Winner**  
HungerBox

### Best Tech for Education

**Winner**  
UpGrad

### Best Tech for Health

**Winner**  
Yes Bank

### Best Tech for Media

**Winner**  
Quintype Technologies India

### Best Tech for Retail

**Winner**  
Lakeba

### Best use of Bots

**Winner**  
Reliance Jio Infocomm

### Best use of IoT

**Winner**  
BuildTrack - Surmount Energy Solutions

### Best use of Machine Learning

**Winner**  
Staqu Technologies

### Most Digitally Enabled Organization

**Winner**  
Aditya Birla Health Insurance

## DIGITAL CONTENT AWARDS

### B2B Content Campaign of the Year

**Gold**  
StoryMirror & YES BANK  
**Silver**  
Bertelsmann India Investments by Boring Brands  
**Bronze**  
Bajaj Finserv by #ARM Worldwide

### B2C Content Campaign of the Year

**Gold**  
Heinz India by FoxyMoron  
**Silver**  
Amazon Prime Video by PivotRoots & SoCheers Infotech  
**Silver**  
Yash Raj Films

### Best Use of Mobile for Content Marketing Campaign

**Gold**  
Hindustan Unilever Limited by GroupM Media India  
**Silver**  
GSK Consumer Healthcare by Mindshare India  
**Bronze**  
Samsonite by Interactive Avenues

### Best Use of Real-Time Streaming

**Gold**  
Maruti Suzuki by Grapes Digital  
**Gold**  
Coca-Cola India by Interactive Avenues  
**Bronze**  
Future Retail by Mediacom Communications

### Best User-Generated Content used for a Campaign

**Gold**  
Hyundai Motor India by Innocean Worldwide India  
**Silver**  
Bajaj Allianz Life Insurance  
**Silver**  
Aditya Birla Health Insurance

### In-house Content Campaign of the Year

**Gold**  
Kingfisher Ultra Shorts - United Breweries by Twilight Entertainment  
**Gold**  
HDFC Bank  
**Bronze**  
Jagran New Media - MMI Online

### Most Consistent Excellence in Digital Publishing

**Gold**  
Mahindra & Mahindra  
**Silver**  
Mahindra Tractor by Interactive Avenues  
**Bronze**  
Mahindra & Mahindra Truck and Bus Division

## SOCIAL MEDIA AWARDS

### Best Blog

**Gold**  
ED Times  
**Gold**  
Max Bupa Health Insurance by SVG Media (Columbus India)  
**Bronze**  
Aditya Birla Sun Life Mutual Fund

### Best Social Influencer Campaign

**Gold**  
Kansai Nerolac Paints by Hungama Digital Services  
**Silver**  
Project Nanhi Kali by WATConsult  
**Bronze**  
Motorola India by 21N78E Creative Labs

### Best use of Facebook

**Gold**  
Max Life Insurance by SVG Media (Columbus India)  
**Silver**  
Future Retail by Mediacom Communications  
**Bronze**  
Brand Factory by IdeateLabs

### Best use of Instagram

**Gold**  
Bigbasket by Hiveminds  
**Silver**  
Xiaomi Mi A2 by Ripple Links  
**Bronze**  
Amazon Prime Video by PivotRoots & SoCheers Infotech

### Best use of LinkedIn

**Gold**  
HDFC Life by Dentsu Webchutney  
**Silver**  
Canara HSBC OBC Life Insurance by SVG Media (Columbus India)  
**Bronze**  
BankBazaar.com

### Best use of Twitter

**Gold**  
Reckitt Benckiser India by Havas Worldwide India  
**Silver**  
Junglee Pictures by The Small Big Idea  
**Bronze**  
Samsonite by Interactive Avenues

### Best use of YouTube

**Gold**  
TV Today Network  
**Gold**  
Suicide Prevention India Foundation by WATConsult  
**Bronze**  
Uber Technologies Inc. by TLG India (Performics India)

## DIGITAL SOCIAL AND ECONOMIC EMPOWERMENT AWARDS

### Best use of Internet for Social and Economic Development

**Winner** The Better India

### Best use of Mobile for Social and Economic Development

**Winner** RAMINFO

### Best use of Technology to Drive/Execute CSR Initiative

**Winner** Tata Consultancy Services

TITLE PARTNER



DIGITAL ADVERTISING AWARDS PARTNER



DIGITAL CONTENT AWARDS PARTNER



TECHNOLOGY CATEGORY PARTNER



THE TIMES OF INDIA

# Riding the 'Election' Wave

Sanjeev Bhargava speaks about the multi-platform 'Lost Votes' campaign. By Abid Hussain Barlaskar

A lot of brands tend to 'speak up' around election season. And English daily - The Times Of India - has also been doing the same for quite some time now. Ad campaigns launched around this time push citizens to step out, take some time off their usual routine and cast their vote. What's intriguing about TOI's latest election-related ad campaign is the fact that it speaks about Indian citizens who live in India, but are unable to cast their votes since they are away from home.

In the campaign 'Lost Votes', TOI highlights the fact that of the estimated 814.5 million eligible voters in the country, 281 million did not cast their vote in the 2014 general elections.

"The BJP, which got the largest number of votes, had just under 172 million (votes). So the single largest party in the elections was really the Non-Voters Party. What could be a bigger tragedy in a democracy?" reads the campaign page on the TOI website.

Voting, for Indians residing in the country (apart from a few exclusions like government officials), requires each person to be physically present at the polling booth to cast a vote. While almost all of the previous campaigns from TOI and other brands (TATA Tea's Jaago Re campaign is an example) urged the lazy and negligent voter to step out and vote; this one actually puts the onus on the government to implement a process so that the migrant population (those who have left home for work, marriage, etc.) can cast their votes too.

**Crafted by JWT, the campaign is currently being run on both traditional and digital mediums.**

Census 2011 data suggests that a significant part of the migrant population (454 million) in India constitutes women who migrate post marriage. This is followed by employment, education and business.

Speaking about the campaign, Sanjeev Bhargava, director - Brand TOI, TIMS and Mirror brands points out that consumers are driven towards brands that make a real difference to their world beyond just the functionality.

"This is even more true for newspapers. Newspapers carry a large responsibility on their shoulders. They



are the only medium that delivers news which is carefully curated and validated. Credibility is our biggest asset," Bhargava says.

A TOI webpage dedicated to the "Lost Votes" campaign doubles up as a signature-campaign space where visitors can digitally register their support for the campaign.

"An issue of such high public interest needs to be registered officially. Heavy support to the campaign by the public

at large will be a validation of the need for reform in our electoral system. With the general elections around the corner, this was the most pertinent constructive issue we could raise to public consciousness and we hope to drive it to a positive conclusion," Bhargava adds.

Crafted by JWT, TOI's agency on record, the campaign is currently being run on both traditional and digital mediums. Print has been used to create the impact and awareness of the detailed issue while other media like TV and radio are being used to augment reach and create

involvement. Outdoor is selectively being used to boost awareness in specific locations and digital media is used to create interactivity, discussions and the gateway for eliciting support from the public at large.

Sambit Mohanty, NCD, JWT, explains that the brand's brief revolved around the question - What is the point of telling people to go vote if we can't enable them to do so? "It's this challenge that the brand team shared with us that led to the 'Lost Votes' campaign," Mohanty says.

"Our biggest challenge was to get the articulation right - being copy driven, the campaign had to be a perfect balance of logic and emotion. The copy also needed to be simple enough to warrant translation into languages without losing its meaning or essence," he adds.

The creative team took time getting the look for the campaign in place. "The pen and ink etching style is something we zeroed in on after a lot of trials. The film too, will be out soon," states Mohanty.

## EXPERTS SPEAK

Vishal Mittal, group creative director, Dentsu One, considers the campaign a much-needed initiative and involvement of a newspaper like TOI creates a nationwide impact.

Mittal says, "These kinds of campaigns definitely create a favourable image for the brand. The brand comes across as a responsible one... one which doesn't hesitate to represent something; to stand up for something which will help the nation.

"And in today's age, it's extremely important for brands to come across as responsible. People want to be associated with brands which have a point of view. Moreover, media



**"With the general elections around the corner, this was the most pertinent constructive issue we could raise to public consciousness and we hope to drive it to a positive conclusion."**  
**SANJEEV BHARGAVA**

brands face a lot of criticism, a lot of flak. So, it becomes even more important for them to lend themselves to such social-led campaigns," adds Mittal signing off.

Romit Nair, creative head, FCB Ulka - Bangalore points out his personal experience with the issue TOI has raised in the campaign. "I have a voter ID of a particular city and I haven't lived there since 2008 which means, unfortunately, I haven't voted in 10 years. It did make me wonder as to why this hasn't happened yet. As an initiative, it definitely works. I think it's a really powerful idea and only a brand like TOI could pick up an issue of such a magnanimous scale," he says.

"Only a percentage of people vote every year. This is something that we always read in the news. What's really beautiful is that a brand has suddenly taken a piece of the bad news that they print every year and found a way to solve a larger problem," he adds.

"People take notice of something good that someone is trying to do. I think brands have learnt that going the 'social cause' route could be a way of building themselves," states Nair. ■

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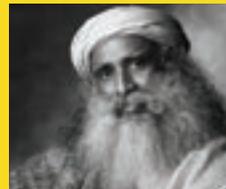
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**GENERAL BIKRAM SINGH**  
Former Army Chief, India



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# AND THE WINNERS ARE...

The 3rd edition of vdonxt awards, which took place at a glittering ceremony last month in Mumbai, saw a spurt in participation by ad agencies, marketers, online publishers and content creators.

The Quint came up with a stirring performance.

**By Anirban Roy Choudhury**



Trophy time: the victors line up

**S**erial entrepreneur Raghav Bahl and Ritu Kapur's digital publication *The Quint* fared exceptionally well at vdonxt Awards 2019. The team received one award after the other bagging 10 metals in all. *The Quint* won four Gold and six Bronze awards - two of the Golds coming in the 'Documentary' category for its *Mewat Meo Muslims Turn the Scars of Lynching into Haunting Songs* and *Generation 1984: Living with the Horrors of the Anti-Sikh Riots*. The other two golds came in the 'News and Features' category for its *Mumbai's Women Drummers: This Festive Season, Watch Women Beat Stereotypes* and *The Badass Women Photojournalists of Kashmir*. Excerpts from a chat with the CEO and co-founder of *The Quint*, Ritu Kapur:

**How important is video for a publication like *The Quint*?**

The *Quint*'s content is essentially video-first. Videos are our primary offering - and these videos are crafted for mobile consumption - whether it is quick news videos or video ground reports, our satire or our deep dive documentaries.

The *Quint* has a young audience

that is consuming our videos not just on our site but across Youtube, Instagram and Facebook. Internet audiences come across our video content on social media platforms and our website for more than 850 million times. Our videos are watched over 100 million times each month, across platforms.

**How challenging is it to create video content in an era when people are always skipping or scrolling?**

We have taken this challenge head-on and are enjoying crafting videos in these times of "attention economy". But contrary to belief, we are finding that our audiences are engaging a lot with our long-form videos, both in terms of views, time spent and engagement in terms of comments.

On Youtube, our average video-viewing time is three minutes and on Facebook it one-and-a-half minutes. Interestingly, we are seeing a huge improvement in long-form videos consumption when the content is sticky enough. This has helped us pick up average watch time to quite an extent.

## The Story in Brief

vdonxt awards recognise the best work in digital video. This year, there were 14 categories which included Brand Video, Brand Integration, Social Awareness, Music Video, Virtual/Augmented Reality, Drama, Gadgets & Auto, Documentary, Most Innovative Use of Social Media, Comedy, Animation, News & Features, Do-It-Yourself, and Lifestyle.

A total of 37 metals (8 Gold, 12 Silver and 17 Bronze) were awarded. The Awards night was attended by the who's who of the media, entertainment and marketing ecosystem. Popular stand-up comedian Anirban Dasgupta entertained the audience with his humorous jokes. This year, vdonxt awards grew in terms of both the number of entries and participating companies. The number of categories was also increased from eight (last year) to 14 this time.

Apart from the four golds that went to *The Quint*, the 'Comedy' category featured one Gold awarded to iDiva's *Types of South Delhi Girls Part 3*. In the 'Brand Integration' category, Motion Content Group's *Rushes* bagged the Gold. In the 'Brand Video' category the *Paisa Vasool Insurance Campaign* for Acko General Insurance fetched advertising agency BBH India a Gold. The last Gold metal of the night went to creative agency ADK-Fortune for its entry in the 'Social Awareness' category *#ShutThePhoneUp*.

**How big a challenge is it to monetise video and - given the production costs involved - is it a profitable proposition at all?**

While we do invest a lot in high production quality videos, we also have the advantage of having a team that comprises many multimedia commandos - reporters who shoot and edit on their own using mobile phone kits. We also use several quick mobile editing apps. And we find that the audience consumes a video for the content, narrative and news value more than for glossy shooting and editing.

We have, therefore, been able to control the production costs considerably. With the launch of AdBreaks on Facebook and enhanced display opportunities on YouTube, programmatic monetisation is thankfully picking up now. Brands too are now realising the true power and potential of video as a medium of storytelling.

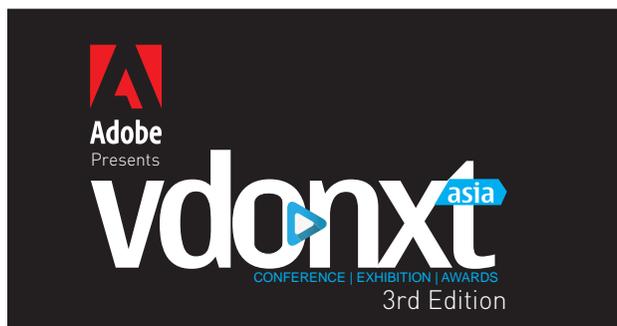
Marketers are investing a significant portion of their ad budgets in creating branded video content for the internet and our advertising partners have found the video impact to be highly rewarding.

Video monetisation has seen a start, as also increasing interest in advertorial videos. Videos on social media platforms continue to get monetised months after they have been published. ■

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**On the Podium: Who Won What...**

CATEGORY	ENTRY NAME	WINNER	METAL
Animation	If I Could Turn Back Time	The Quint	Bronze
Brand Integration	FilterCopy & Epigamia Campaign	FilterCopy	Silver
Brand Integration	FilterCopy: If Salary Were A Person	FilterCopy	Silver
Brand Integration	Rushes	Motion Content Group	Gold
Brand Video	No More Limits	A Little Anarky Films	Silver
Brand Video	Taxi Driver: Radio City	Jamurah Films	Silver
Brand Video	Paisa Vasool Insurance Campaign for Acko General Insurance	BBH India	Gold
Comedy	Comicstaan mein #FunAayega	SoCheers & PivotRoots	Bronze
Comedy	If Bunt From Sacred Games Had A Desk Job	MensXP	Silver
Comedy	Types of South Delhi Girls Part 3	iDiva	Gold
Documentary	'Don't Be a Drag, Just Be a Queen': The Indian Drag Scene Is Here	The Quint	Bronze
Documentary	Born a Boy, Now a Woman: Stories of Sex Reassignment Surgery	The Quint	Bronze
Documentary	Mukkabbaz Movie	Eros Now	Bronze
Documentary	Soccer at Sixty: A football story from Kerala	Stark Communications	Bronze
Documentary	Two Years Later, Chhoti Nirbhaya Is Fearless But Still Haunted	The Quint	Bronze
Documentary	Mewat's Meo Muslims Turn the Scars of Lynching into Haunting Songs	The Quint	Gold
Documentary	Generation 1984: Living With the Horrors of the Anti-Sikh Riots	The Quint	Gold
Do-It-Yourself	Pratibha: Everyone an artist. In simple steps.	ABP	Bronze
Drama	Half Day - The Viral Office Rant	United Breweries	Bronze
Drama	Matched! An India Pakistan Independence Day Special with Teeli	Arre	Silver
Gadgets and Auto	Small Family, Big City, And Winding Lanes- Renault	Kreativ Street	Bronze
Lifestyle	My Sleep Diary: How I Trained Myself to Go to Bed on Time	The Quint	Bronze
Lifestyle	VOGUE EYEWEAR – SHOW YOUR VOGUE	Brandmovers	Bronze
Lifestyle	Jockey India Brand Campaign	Gypsy Moth	Silver
Most Innovative	The Taste That Grabs You	Foxymoron	Bronze
Use of Social Media	Every Family WhatsApp Group Part 1	MensXP	Silver
Music Video	VOGUE EYEWEAR – SHOW YOUR VOGUE	Brandmovers	Bronze
Music Video	Global desi   Minnale	Brandmovers	Bronze
Music Video	VOGUE EYEWEAR – MY VOGUE, WHAT'S YOURS?	Brandmovers	Silver
News and Features	Shooting Stars: Bollywood's paparazzi culture	The Quint	Bronze
News and Features	Mumbai's Women Drummers: This Festive Season, Watch Women Beat Stereotypes	The Quint	Gold
News and Features	The Badass Women Photojournalists of Kashmir	The Quint	Gold
Social Awareness	Amoli - Priceless	Culture Machine	Silver
Social Awareness	Helmet Saves	Exide Life	Silver
Social Awareness	#ShutThePhoneUp	ADK-Fortune	Gold
Virtual/Augmented Reality	VR Promo - BiggBoss Tamil: Walk with Kamal	Imerse Studios	Bronze
Virtual/Augmented Reality	TESSERACT HOLOBOARD - Product Demo Film on Augmented Reality	Shutter Bug Films	Silver



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Adobe (Presenting Partner), YouTube, ALTBalaji, Vidooly & TVF (Silver Partners), Discovery, Comscore, Times Internet & 24 Frames Digital (Bronze Partners) and Content Asia (Community Partner).

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# From Ground Zero

A visual snapshot of vdonxt asia, India's largest convention for those who live by the promise of digital video.



Opening address by Sreekant Khandekar, curator of vdonxt asia.



Satya Raghavan, YouTube, with his presentation on The YouTube Millions.



Kedar Gavane, comScore, discussing the kind of content that is working in Indian languages



Is OTT beginning to resemble the TV business? Nachiket Pantvaidya, ALTBalaji, put forth his views



Nishant Radia, Vidooly, in a panel discussion on Content Creation and Discovery: the Odd Challenge of Abundance.



Ram Seshadri, Adobe India, in a panel discussion on Online, Offline or Both?



Vikram Tanna, Discovery, in a panel discussion on Monetisation: the story so far.



Raj Nayak, Viacom18, talks about whether OTT is beginning to resemble the TV business



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Karan Bedi, MX player, in a Q&A session on The MX Gambit.



Amol Parashar, actor, in a panel discussion on TVF Tripling.



Sabrina Duguet, all3media, in a panel discussion on Old Neighbours, New Alliances.



Motion Content Group collecting their Gold in the Brand Integration category.



BBH-India collecting their Gold in the Brand Video category.

## Interview: Sameer Saxena, chief content officer, TVF

### How has 2018 been for you?

2018 was a great year for us! In terms of subscribers, I am happy to share that all our channels like The Screen Patti, Timeliners and Girliyapa have done exceptionally well. Even from a brand's perspective, there was a lot of good branded content that was released – so all in all a good year.

When it comes to Originals, I think it was a fantastic year; one of our prime titles 'Yeh Meri Family' went on to become a huge hit! It was released a week after Sacred Games and despite having a fraction of their marketing budget, with Yeh Meri Family we were able to reach the audience we intended to. It got a lot of love from the audience and critics alike, not just from India but the world over. I am happy to say that it went on to the Top 250 TV Shows List of IMDb. Our other Shows like Girls Hostel and College Romance were also very well received and also got a lot of love from the audience. Now these



Saxena: "there is a lot that we are going to do in Originals"

shows have their own bank of line, and we are working on the next season for these shows.

This was also the year, where I was part of the eminent jury of the 46th International Emmy

Awards that celebrate excellence in International television which was a great experience. There is a lot that has happened this year for TVF and there is a lot that we have prepared for 2019. It was indeed, a fantastic year!

### TVF Tripling is set for Season 2, what new and more can the audience expect from the show?

While there is a lot that I want to say about that show, we do not want to spoil the fun by revealing anything too soon! In short, while season 1 was all about fun, season 2 is all about the bonding between the three siblings. This time, they find themselves in a situation that demands them to stay close to each other. There is a lot of fun in this season, but what we'll also see is how emotionally well connected these three siblings really are.

### What drives Sameer Saxena

### and the rest of the team?

It's very simple – our passion is now our job and that is the biggest driving factor and motivation!

### What plans for 2019?

There is a lot that we are going to do in Originals space; we will be making about 10-15 original shows. That's not all, this will also be the year we announce TVF's first feature film. There are also some big collaborations planned across different platforms; and also our entry in the regional market. All in all, we have a great year ahead!

### What can the audience expect from TVF as a content platform?

There are a lot of things we have planned for TVF Play and that's one distribution channel that we are going to exploit further in 2019. We have planned collaborations with other OTT platforms as well, and we will be announcing new shows and projects very soon.

FIRSTPOST

# A New Weekly Fix

The weekly newspaper will be circulated every Saturday in Delhi and Mumbai. By News Bureau

**F**irstpost - Network18's digital news platform - launched its print edition on January 26, 2019. A weekly, the newspaper will be circulated on Saturdays and positioned as a weekend read. With the tagline, 'The Last Word in the News', the newspaper will have a long-format narrative with a focus on national politics, culture and art.

The editorial board is headed by BV Rao - editor, Firstpost while Praveen Swami is group consulting editor, Network18. The paper has been designed by Jacek Utko, a designer and consultant in print and web and will be printed at the Hindustan Times Press.

Firstpost was initially launched in 2010 as Firstpost.com, a news website. The brand further aims at engaging with readers via various soon-to-be-launched media products such as Club Firstpost and the



Firstpost app.

The launch of Firstpost as a weekend newspaper is a part of that plan, explains Rao. "Content is platform agnostic. Readers are never confused about platforms. We cater to the digital reader who likes the comment and analysis served hot and bold. We will continue to do that," Rao adds.

Firstpost will be a 20-page

broadsheet and shall cater to readers in Mumbai and New Delhi. The newspaper will be available for subscription in certain pin-codes of these cities. Subscriptions will be booked through two routes: point of contact through vendors and online through Firstpost.com.

Speaking to afaqs!, Rahul Kansal - business head, print and brand advisor, Network18, says, "This is not

an attempt to ambush or overcome the daily newspapers. There is a big gap in the market which brand Firstpost can bridge. There is a market for high-quality newspapers aiming at discerning audiences. The combination of online and newspaper will make it appear more robust and re-stage Firstpost overall. The intent is to turn the Firstpost brand into a multi-media brand."

The brand has released a series of print ads along with a few ad films.

"The basic strategy is to reach influential decision-makers and top-end consumers. Actually, business dailies collapse over the weekend; magazines are great for image building, but not for call to action. Firstpost will be a go-to brand for advertisers who want to target a niche audience of intelligent, influential people," says Kansal. ■

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TIMES INTERNET

# Incentivising Browsing

The web publisher is giving readers redeemable e-comm points for **engaging with the content on its bouquet of sites**. By Deepashree Banerjee

There are certain fundamentals that almost all brands employ to get their campaigns noticed. These would include coining a hashtag specific to the campaign to improve searchability, creating a conversation around the brand, roping in popular influencers, and even injecting a little snippet of humour into social media posts. From brands in the FMCG segment to those in the BFSI space, this is pretty much a route frequently travelled.

Thus, when Times Internet (TIL) jumps on board the bandwagon, it's not really a surprise. The TIL rewards programme, TimesPoints, recently kicked off its digital campaign - '#IDidntKnow' - for users of Times Internet.

Users can earn points reading news articles, watching videos, commenting, sharing, and participating in other activities. These points are akin to real money collected in a digital wallet and are redeemable on multiple TimesPoints partner websites. TimesPoints has an on-going partnership with a host of brands across lifestyle, food, fashion, and travel among others. These include Paytm, Amazon, Myntra, Dineout, ixigo, Big Basket, Big Bazaar and Bookmyshow.

To better understand the new dimension to the TIL set up, we got in touch with Nidhi Agarwal, TimesPoints' business head, for answers.

Agarwal considers the recent digital campaign - #IDidntKnow - an outcome of periodic surveys the brand conducts to understand their loyalists better. According to her, "This was driven not just to get Times Network users to understand the value of TimesPoints but also to grant frequent users some exclusive benefits like free air tickets to thank them for their journey with us."

This is somewhat of a unique undertaking especially from a brand in the digital content publishing space.

Agarwal also informs us that the



"Active sharing and communication with media have also helped promote the campaign significantly."

NIDHI AGARWAL

brand has seen active engagement from users with a 1.5x increase in redeeming users and 10 per cent increase in overall engagement.

## DECODING THE CAMPAIGN

The TimesPoints' digital campaign was designed to create more conversations with loyal users of Times Internet Network properties such as Times of India, NewsPoint, and Navbharat Times.

The campaign also included the 'TimesPoints Winter Bonanza' wherein all loyalists of the service that made a minimum of two redemptions between December 24 and January 14 were eligible to win prizes worth ₹2,00,000 including free flights from ixigo, Google Home, Shopping vouchers, and bonus points.

The campaign saw a 360-degree holistic marketing and publicity approach including influencer engagement that comprised of identifying and looping in popular bloggers and YouTubers who



were already TimesPoints loyalists and onboarding actor Aparshakti Khurana. Aside from Khurana, each of the influencer content developers also took users through their TimesPoints accrual and redemption journey, showing them how they had benefited using the points on a regular basis. This enabled the celeb and influencers to create internal and external brand advocacy through sharing the TimesPoints experience of Times Internet CXOs as well as key office holders at partner brands.

"Active sharing and communication with media have also helped promote the campaign significantly," Agarwal says, adding, "Leveraging the network of companies across TIL, we accelerated the reward points up to 10x for users. And with in-depth integration with Colombia Ad Network (a smart targeting tool), we leveraged interest-based targeting."

Primarily, Colombia is used for advertisers to reach out to the best suited TG. For TimesPoints, it turned out to be an accelerator for its Winter Bonanza. "It helped us reach out to users to redeem offers based on their interests," Agarwal explains.

## EXPECTED TG

While the campaign was primarily aimed at driving conversations and offering exclusive value deals to the existing loyalists of Times Internet, the idea was to also connect with potential users with the lure of effortlessly accruing points and redeem them.

## OVER TO THE EXPERTS

Sharing his thoughts on this kind of brand activation, Sharique Khan, vice president - brand solutions, Culture Machine says that this comes across as a good digital rendition of the age-old contest formats followed on television.

The questions that run through the content play-out create a hook for the audience resulting in an increase in time spent by viewers. "This entire activity surely adds more to meet the overall thought process which maybe revolving around proliferation in brand engagement and an increase in viewership, even by new users," Khan views.

He feels that the campaign definitely helps Times Digital Network with an increase in its brand reach. However, in his opinion, with better multi-influencer reach and promotional strategy, the campaign would have generated a lot more new eyeballs for the platform.

According to Raghu Bhat, co-founder and copywriter, Scarecrow M&C Saatchi, the campaign does showcase the constant evolution in loyalty programmes. Now, instead of making consumers spend money in exchange for points, brands are rewarding consumers for their time and actions.

"It's less transactional, creates more engagement and also increases reach as consumers are likely to share their actions," he says. ■

deepashree.banerjee@afaqs.com

AAJ TAK

# A Rare Distinction

Becomes world's first news channel to be awarded YouTube's 'Diamond Play Button'.

By News Bureau

The prestigious 'Diamond Play Button' bestowed by YouTube, recognised Aaj Tak as the global No.1, the first and the only news channel in the world to have crossed the 10 million subscriber mark.

The award was presented by YouTube to the India Today Group recently. This milestone achievement by an Indian channel, puts India right on top of the global news media map. The 'Diamond Play Button' is the top honour awarded by YouTube, next only to the Ruby Button at the 50 million mark

Kalli Purie, vice-chairperson, India Today Group on accepting the recognition for the milestone says, "I am so proud that AajTak has won the YouTube Diamond Button, the only

news channel in the world to have earned this award. The diamond button is not an overnight success, this is something AajTak has worked very hard towards. We first got the silver button, then the gold button and then finally we got the diamond button at 10 million subscribers. The journey doesn't stop here, we are ambitious and we are moving ahead, trying and working towards the YouTube Ruby Button that comes in at 50 million subscribers. And I am sure with the support of our viewers, we will get there too, and we will get there 'Sabse Tez'."

Susan Wojcicki, CEO, YouTube in her letter lauding the Aaj Tak YouTube channel for this accomplishment says, "We hope you will accept this Diamond Creator



Award as a token of our appreciation and respect for what you have accomplished." In the letter Wojcicki expressed her amazement at the magnitude of this achievement. She writes "The 10 Million Mark? At this point we are actually scratching our heads. How on earth did you do that? 10 million subscribers is not just a lot of people. It is more than

the entire population of New York City!"

Citing that the Aaj Tak YouTube channel is no longer just a channel but a movement, she adds, "You have clearly touched a nerve in the world and you have found a legion of fans who expect – and receive – great things from you." ■

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UBER EATS

# Another Point of View

Uber takes the battle away from the beaten path. By Deepashree Banerjee

Today, when brands in the same category/segment are often picking on each other or banging their heads against the wall to spot a potent 'cause-driven narrative' for a campaign, online food ordering/delivery app, Uber Eats takes a lesser travelled route. Its newest campaign doesn't even make an attempt to outdo its existing market rivals (Swiggy and Zomato).

Conceptualised by Uber Eats' in-house creative team and directed by Shakun Batra of Kapoor & Sons fame, the campaign aims to create brand awareness and establish a strong connect with the youth. Alia Bhatt was chosen to help deliver the communication. The brand tries to position itself as a service that's beyond just delivering food from restaurants, reinforcing its role in a consumer's everyday life.

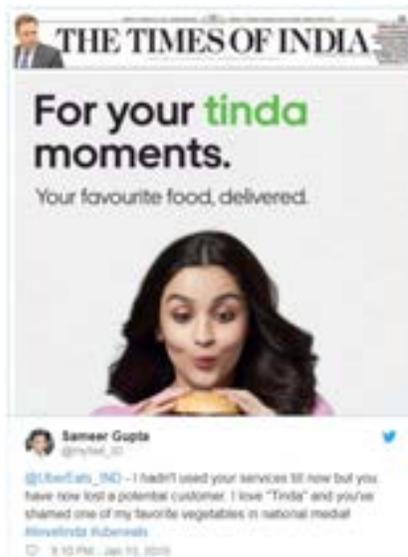
The campaign, spread across three films, illustrates a somewhat typical mealtime moment in each. One of the ads features Alia's character visiting a laid-up friend (played by Dhruv Sehgal from "Little Things" a popular web series) for whom she left a party. When she's hungry and heads to the kitchen, all she sees is a container of tinda (Indian round gourd). She threatens to leave if that's all her friend has for food. But, taking pity on him, she instead, orders from Uber Eats.

One also has to wonder, since 'Tinder' (the dating app) is a thing now, among millennials, was it just a coincidence that the brand chose that particular, same-sounding vegetable over so many others?

The multi-platform campaign will span ATL (TV, Radio, OOH, Print), Digital (YouTube, Facebook, Twitter, and content publishers) as well as Uber Eats-owned Customer Relationship Management channels.

While still in its infancy in India, food delivery is one of the fastest-growing segments of a national e-commerce market that has attracted billions of dollars from foreign investors in recent years.

In such a scenario, India's top two food aggregators - Zomato and Swiggy - currently offer a cloud-kitchen model as one of their services to better aid partner restaurants with back-end supply. Uber Eats, being a late entrant to the party, seems like



it's trying to make the fight more about *ghar ka khana* versus eating out and less about its services.

Mythili Chandrasekar, consumer behaviour and brand strategy enthusiast, shares her take. "The

brands that will collectively grow it, it is better to have one or a series of lynchpin differentiators," she adds.

She also points out that the online conversations seem to have become about the vegetable, which doesn't really matter. "Triggers work like this - everyone will replace 'tinda' (from one ad) with whatever food they dislike; it is just a representation of 'boring' and apparently, quite sticky at that," Chandrasekar explains.

Much has been discussed about micro-moments in the ad space and how brands should craft communication around them. Brands in this category try to use that piece of information in all possible ways. About the strategic plank, Anadi Sah, lead innovation-creative & tech, Isobar, feels that while communication can certainly provide a boost to a consumer's preference, it is, however, the consistency in communication and

## The brand tries to reinforce its role in a consumer's everyday life.

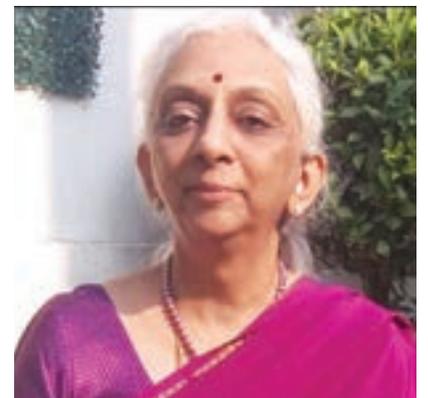
Uber Eats ads find nice 'trigger moments' when we think of ordering something. But coming as it does, after the more established players and at a time when more are mushrooming, it fails to answer the question - Why Uber Eats? Classic 'category motivator' rather than 'brand discriminator'," she argues.

"Without this basic strategy, the celeb will bring some clutter-break and attention, but will not build lasting preference or a brand switch. 'Why is it Alia's food ordering app of choice?' Even if the category has only just begun to grow and it will be the

quality of service that have equally significant roles to play. But for a brand like Uber, is branching out into a new offering an easy run?

Mandeep Malhotra, founding partner & CEO, The Social Street seems to think so. He says, "...after all, there is trust in the brand and the service offering of "making life easy" from a delivery point is a good extension."

However, Malhotra feels that Uber would have an advantage if they layer the existing tech over user habit and place the opportunity to consumers in a simplified way. That could have



"Why Uber Eats? Classic 'category motivator' rather than 'brand discriminator' MYTHILI CHANDRASEKAR

been something they focused on. "I have one disconnect - the repositioning strategy of getting *ghar ka khana*, for the hyperactive user community of the TG, is a luxury. I would not want to drive them away from 'ghar ka khana'. Who doesn't want that after a hard day at work or social engagement?" he says.

Malhotra loves the idea of breaking the clutter by using Alia, who is getting into the zone of a cute, acceptable '*ghar ki chulbuli ladki*'. "She's a good, relevant choice, but the strategy is wrong," is his opinion. "Who likes tinda though? What I like about the ad is how it plays on the aspirational house setting of a young, employed and active couple," he points out.

Recently, there have been trust issues regarding delivery services; perhaps using someone like Alia, in a more quirky way, to nip it in the bud would have been a better idea. Malhotra agrees with the sentiment. When asked what he would change about the execution, he responds, "...I would have used her in that zone a bit more. Alia's character could have been a lot more fun - quirky, tongue-in-cheek, like one of the travel portal ads in the past. ■

deepashree.banerjee@afaqs.com

HOTSTAR

# Eyeing a Billion Screens by 2023

Star India's OTT platform plans to release its first original under Hotstar Specials by March end.

By Anirban Roy Choudhury

Owned by Novi Digital, a wholly owned subsidiary of Star India, Hotstar claims to have 150 million monthly active users and 350 million followers, yet it shied away from joining the 'originals' war spearheaded by the likes of Netflix, Amazon Prime and ALTBalaji). Now it is ready.

"Roughly around 15 crore people watch Hotstar every month. So, we thought this is the right time for us to take the next leap in storytelling. With Hotstar Specials, we hope to create the biggest Indian stories, delivered to a billion screens," asserts Sanjay Gupta, managing director, Star India. Says Nikhil Madhok, head of Hotstar Original Content, "Star creates 100 hours of original content

every day and puts it on Hotstar, Star Plus, Tata Sky. As the number of screens in the country are constantly rising - it was roughly about 20 crore screens three years ago (television + theatres + mobiles) and is about 60 crore today - how do we up our game, as far as content is concerned, to be ready for this new world? That, for us, is Hotstar Specials."

Gaurav Banerjee, president and head - Hindi GEC, Star India, adds, "This label - 'originals' - was created by platforms that had never done any original programming before; that is not the case for us." The digital video platform has announced associations with storytellers that include Shekhar Kapur, Neeraj Pandey, Kabir Khan, Rohan Sippy and Salman Khan.

The titles released under the Hotstar Specials banner will be put behind the pay-wall. However, Hotstar is toying with the idea of making a few episodes free, a sample to get viewers hooked.

The average time spent per viewer per day on TV, as per BARC India, is 3 hours 44 minutes. BARC's survey reveals that India has 19.7 crore television homes while the television universe consists of 83.6 crore individuals. On the other hand, there are 39 crore internet users, making India the second-largest internet user base in the world. Hotstar claims to have an active user base of 15 crore while YouTube claims 24.5 crore active users making these two the largest players in the country.

"There are 30 OTT apps, so library and catch-up TV content is not enough. While Sports content

tends to be seasonal, if you want to keep your consumer engaged throughout the year, original content is a good move," states Jehil Thakkar, partner, Deloitte India.

There is a fight for smartphone real estate too, "Consumers won't have more than three to four apps on their phones, so whoever can continue to provide fresh content will get the space and the subscription dollars," adds Thakkar.

Are production houses capable of creating a cinematic experience on digital. "Of course we are," says Siddharth Kumar Tewary, founder and creative director, Swastik Pictures (makers of Mahabharat, Porus). "It is a wonderful time to be in the content creation space when so many content creators are looking for premier content." ■

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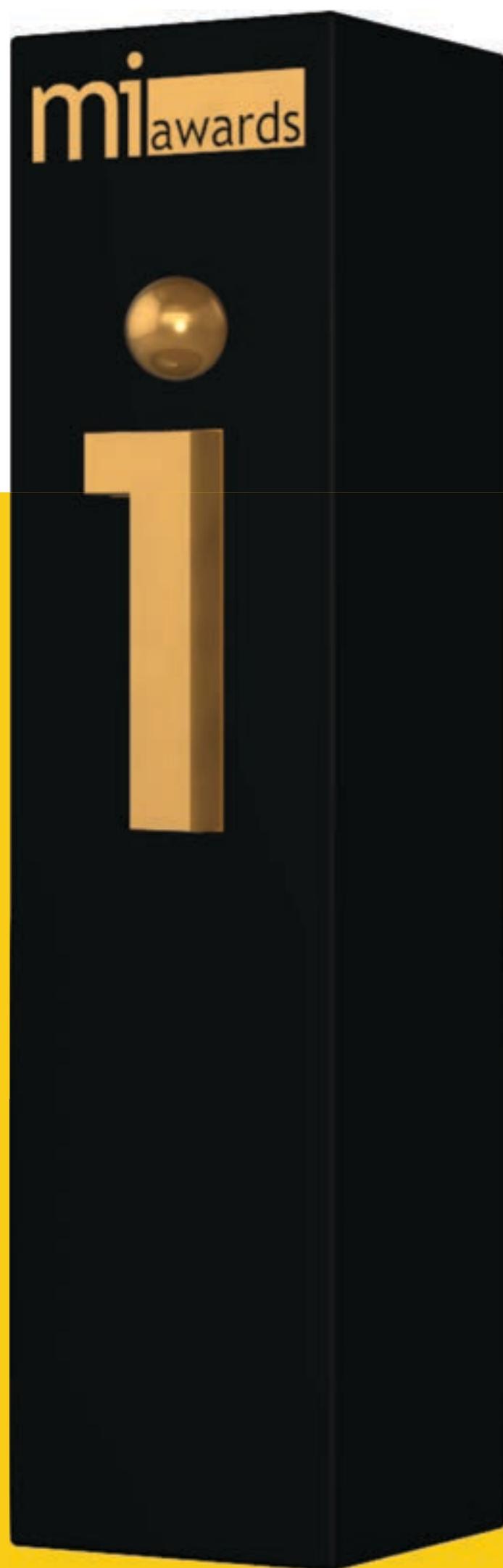


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# PARTICIPATING COMPANY TYPE

The participant could be one of the following:

- Print newspaper or magazine
- Television news channel (including business news)
- Television entertainment channel (GECs, film, music, sports, kids etc.)
- Radio station
- Online (website, video streaming, audio streaming etc.)

**Note:** Five types of companies can participate in each of the four categories below. However, each company's entries will be judged only against companies of the same type. For example, an entry by a print publisher will be rated against only an entry of another print publisher - and NOT against entries from, say, a TV channel or a radio station.

## CATEGORIES

### EDITORIAL(PRINT)/ PROGRAMMING(TV, RADIO) / CONTENT(ONLINE):

The use of innovation to make the content more absorbing - this could be (for example) in the form of a new initiative, a change in design, in scheduling or in any other way.

### DISTRIBUTION

The application of unique methods to get content or programming across to new audiences or to old audiences in a more convenient way.

### MARKETING

The use of innovative marketing practices to enhance a media brand, create excitement around it and help it stand out from the competition.

### WORKPLACE

Innovation is possible only if the work culture and environment are innovation-friendly. This category of awards attempts to recognise distinctive initiatives in the workplace - be it the use of technology, design, training programmes or anything else - that give a fillip to innovation.

For everything else:

Isha Dara: +91-9711084406 | Sudipto Adhichary: +91-9582938291

ORIENT ELECTRIC

# Dhoni Teases 'Fans'

The brand releases teaser ads for **Aeroslim - India's first smart ceiling fan**. By Sunit Roy



**M**S Dhoni is having a dream run on and off the pitch. The 37-year-old wicket-keeper/batsman enthralled fans not just by clinching the recently concluded India-Australia ODI Series but also winning the 'Match of the Series' title. The former 'Captain Cool' of the India cricket team also continues to entertain audiences with his antics and this time it's for Orient Electric's latest marketing campaign launched to promote the brand's newest offering - the Aeroslim fan.

Orient Electric, part of the \$1.8 billion CK Birla Group, recently introduced India's first smart ceiling fan - Aeroslim. IoT-enabled, it can be controlled through the Orient smartphone app. The fan can be regulated using voice commands via Alexa or Google Assistant. The brand also claims that it is India's first inverter fan which ensures 40 per cent

the campaign has been produced by Oink Films while Shirsha Guha Thakurta has directed the film.

Currently, three teaser ads have been released on digital and social platforms while TVCs will follow from the second week of February. After that, the campaign will be carried out on conventional mediums/channels - print, radio etc.

"Three years ago, Orient Electric launched its Aero series. Since then, the brand has taken a 40 per cent share in the premium fan segment," informs Anshuman Chakravarty, head of marketing and communication, Orient Electric.

He adds, "Last fiscal, once again we tried to understand what the next big leap could be and research indicated that in the Indian market, people are looking for smart electric devices. On the one hand, the cost of the technology was coming down



**"Three years ago, Orient Electric launched its Aero series. Since then, the brand has taken a 40 per cent share in the premium fan segment."**

**ANSHUMAN CHAKRAVARTY**

real estate sector has affected the retail sales of fans. Hence, the growth rate of the overall industry has been sluggish. Also, with the introduction of GST, the size of the unorganised sector has been shrinking.

In such a scenario, although being one of the oldest manufactures of fans in India and also the largest exporters, with a robust presence in domestic as well as international markets, the brand preponed the campaign and released the teaser ads on digital. The reason: in terms of seasonality, southern India picks up first and it's already getting warmer in those Indian states. "With respect to sales, the season starts typically by the end of February or early March; so, unless we pre-planned we wouldn't have done justice to the campaign," says Chakravarty.

But most importantly, technological upgradation is occurring in the industry as a whole. Electric lighting, as a category, was the first to adopt this change. Recently, SYSKA launched a range of app-enabled LED lights. With the advent of smartphones and mobile technology, Orient Electric felt it the right time to cash in on the opportunity and deliver smart products to the aspiring Indians who want to upgrade their lifestyles.

### **BUT IS IT 'FANNING' OUT SMARTLY?**

According to Tamanna Virmani, AVP and senior creative director - ADK Fortune, the teasers could have been better as the offering is pretty interesting. The message is subtle and doesn't excite or invoke intrigue.

Virmani adds, "The teasers can leave you confused as the line says 'it's a fan'. I don't know how many of us will get up at night and talk to the fan to control its speed." ■

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**The brand is targeting the 25-35 age group who are aspiring consumers and who want to upgrade their lifestyle. To seek the attention of its core TG, the brand chose to develop various forms of content to create curiosity around the product.**

energy savings compared to ordinary fans. It features a unique, slim, cylindrical look, aerodynamic blades, telescopic adjustable mounting, an integrated under-light, and PU paint with a hydrographic finish.

The Aeroslim fan will be available in three colours - champagne, marble white and pure white. Orient Electric has also tied up with Amazon.in to sell the product.

The latest integrated advertising campaign features Orient Electric's brand ambassador Dhoni and it follows the theme of turning your world upside down. Conceptualised and created by Contract Delhi,

and at a mass level, the aspirational Indian can afford the technology. Energy conservation was also a point of concern for a lot of consumers. Hence, we came up with the idea of developing a product that keeps in mind the consumer's demand for minimalistic design."

Nowadays the ceiling height in most homes varies between 8 ft and 12 ft. So, the brand developed a telescopic mounted design for height adjustment according to different ceilings, including false ceilings. The brand is targeting the 25-35 age group who are aspiring consumers and who want to upgrade their lifestyle.

Orient Electric made a conscious effort to make the fan look absolutely unique, even from the marketing angle. To seek the attention of its core TG, the brand chose to develop various forms of content to create curiosity around the product. The idea was simple - since the Aeroslim fan is an extremely feature-rich product, it needs a lot of amplification to reach the right audience.

### **WELL PLANNED STRATEGY**

Currently, the ceiling fan holds 70 per cent of the total fan market. The electric fan industry has been growing at 4-5 per cent in the recent past. The slow growth rate of the

# As it slams misogyny and machoism can Gillette walk the talk?

Brand experts analyse the international spot. By Abid Hussain Barlaskar

**LUBNA KHAN**  
Strategy Consultant



**AFTER DECADES OF BRAND COMMUNICATION RIDDLED WITH MASCULINE STEREOTYPES, GILLETTE HAS STARTED A MORE CONVICTION-LED CONVERSATION**

challenging toxic masculine behaviour. While I applaud the move for its intent, it only makes sense to me both as a strategist and a consumer if Gillette walks the talk. Creating a campaign, donating money to some non-profits or even distancing themselves from brand ambassadors that don't seem to share their convictions, is just the smallest first step.

I would like to know what concrete, measurable goals have been set and actions taken by the organisation to move the needle both in society and within their own system. What are they doing with employees, partners, sellers? What platforms for change are they promoting and advocating? What culture-specific issues are they tackling in each of their markets across the globe, including India? From now on, the onus is on Gillette to prove that they really live up to their stated beliefs.

**TARUN SINGH CHAUHAN**  
Brand Consultant  
TSC Consulting



**#METOO IS A HUGE GREY AREA WHERE THE OCCURRENCES MIGHT OR MIGHT NOT BE TRUE. SO, BUILDING A BRAND STORY** around it is a bad idea. The way people perceive it varies from person to person. Moreover, a lot of the issues taken up in the ad are caused by the loss of culture and mutual respect. Bring that back and the rest will fall into place.

Gillette is one of the largest and most popular brands laced with chauvinism. The clear message is - 'you want to look sexy and hot, you use a Gillette. And you want to do that so that women chase you.' But the brand's sudden change in tone in this ad is contradicting and goes against what the brand has been saying for the last several decades. It's like Fair & Lovely saying 'you don't have to look fair anymore'.

**SHARDA AGARWAL**  
Co-founder  
Sepalika



**THE REAL VALUE OF THE CAMPAIGN WILL SURFACE WHEN GILLETTE DECIDES WHAT TO DO BEYOND THE TVC. THE BRAND'S OBJECTIVE WAS TO HIGHLIGHT** that men need a change in attitude and behaviour and these changes begin early in life. This is its way of lending support to the #MeToo movement.

The commercial is only a first step in that direction. The brand has to sustain this message over a long period and supplement ad communication with other activities.

Soap brand Dove did something like that with its message that said Dove's not about cosmetic or popular notions of beauty, but inner beauty. Dove did this for more than a decade and supplemented it with many on-ground activities. Gillette can carry this one on in many ways - on-ground activities, social media movements, etc.

Another thing is building the movement across cultures. The approach for India would be totally different and more difficult than the US. Gillette distancing itself from Hardik Pandya is in sync with what it stated in its ad.



**WHATSAPP**

Through its maiden campaign, the messenger app attempts at teaching its users how to and how not to use the platform.  
**Creative Agency:** Taproot Dentsu



**UBER EATS**

The food delivery app, instead of telling the users that it's better than the rival brands (Swiggy and Zomato), decides to challenge the boring vegetables in refrigerators like Tinda.  
**Creative Agency:** In house creative team



**ORIENT ELECTRIC**

Orient Electric, from the CK Birla Group, released an ad campaign for its recently launched smart ceiling fan – Aeroslim.  
**Creative Agency:** Contract, Delhi



**BRITANNIA TREAT**

The food and beverage brand recently launched an ad campaign for its newest line of cream wafers. The brand was made famous by the likes of Jim-Jam and others.  
**Creative Agency:** GREY Bangalore



**TINDER**

The dating app has rolled out its latest brand campaign 'Adulting Can Wait', which taps into Gen Z's reality.  
**Creative Agency:** J. Walter Thompson



**BUMBLE**

The American social networking brand launched a new campaign featuring Priyanka Chopra, who is also the face of the brand in India.  
**Creative Agency:** BBDO India



**BIG BAZAAR**

Big Bazaar collaborated with Emiway Bantai who is one of the rappers of the upcoming movie Gully Boy starring Ranveer Singh, to make the Sabse Saste 5 Din announcement.  
**Creative Agency:** L&K Saatchi & Saatchi



**IXIGO**

On the occasion of India's 70<sup>th</sup> Republic Day, leading travel marketplace, ixigo payed a unique tribute to Indian Railways with a rap song 'Train Mein Hai Swag'.  
**Creative Agency:** In-house creative team



**COMBIFLAM**

Sanofi India launched a campaign for its topical analgesic, Combiflam IcyHot, highlighting how effective respite from pain can help people get back on track and move forward.  
**Creative Agency:** Ogilvy



**DR. OETKER**

FunFoods by Dr. Oetker in its latest campaign - '#NothingLikeHomemade' - attempts to make 'Ghar Ka Khana' more appealing for kids.  
**Creative Agency:** Publicis Capital



**ASIAN PAINTS**

Asian Paints' latest ad for Ultima Protek features Ranbir Kapoor delves into the life of a politician whose entire career has been laminated!  
**Creative Agency:** Chrome Pictures



**GILLETTE**

Gillette, P&G's personal grooming brand for men, has released a spot that questions the 'Men will be men' philosophy. The ad comes in the wake of the ongoing '#MeToo' movement.



**FIRSTPOST**

Firstpost, Network18's digital news platform, released a campaign for recently launched print edition, a weekly newspaper to be circulated on Saturdays.  
**Creative Agency:** Taproot Dentsu



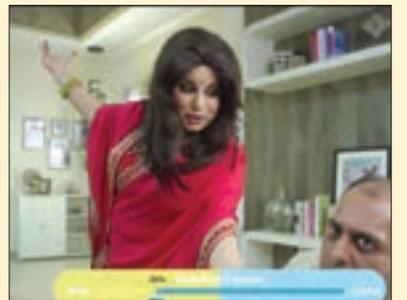
**HIMALAYA**

Himalaya Drug Company launched '#EkNayiMuskaan' campaign as part of its social impact initiative, 'Muskaan' to support free cleft treatment for underprivileged children.  
**Creative Agency:** Roadrunner Productions



**HINDUSTAN UNILEVER**

Hindustan Unilever has released a witty, yet thought-provoking film on reuse of plastic bags under its CSR initiative – Start A Little Good.  
**Creative Agency:** Ogilvy Mumbai



**TATA CAPITAL**

Tata Capital's social media campaign '#WedEqual', stars stand-up comedian Mallika Dua and addresses the heavy task of figuring out wedding expenses.  
**Creative Agency:** Indigo Consulting

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# JOB SWITCH.in



**Post:** Business Development & Client Servicing Manager (Digital)  
**Company:** Centum Advertising & Marketing Pvt Ltd

**Profile:** We are looking for a young, knowledgeable and professional Business Development Manager for digital pitches who can prepare strategy presentations and supervise existing digital marketing clients. Good contacts with prospective private clients.

**Exp:** 3 to 4 years  
**Location:** New Delhi  
**Email:** hr@centumad.com

**Post:** Client Servicing Executive  
**Company:** Thoughttrains Designs Pvt Ltd

**Profile:** Excellence communications and inter-personal skills, good command and fluency in English. Understanding the market trends, client's business and their brand. Analysing the client's briefs and delivering creative as per the time lines.

**Exp:** 4 to 6 years  
**Location:** Mumbai  
**Email:** hr@thoughttrains.com

**Post:** Brand Solutions Executive  
**Company:** Thought Blur

**Profile:** Be commercially and creatively minded. Have the confidence to take charge when necessary. Delegate tasks effectively. Evaluate creative work and offer constructive feedback. Be knowledgeable and passionate about the client's business, and how advertising can contribute to its success.

**Exp:** 2 to 6 years  
**Location:** Kochi  
**Email:** careers@thoughtblurb.in

**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. The ability to pitch for and develop new clients will be a huge plus.

**Exp:** 5 to 9 years  
**Location:** Mumbai  
**Email:** team@quotientcomm.com

**Post:** Marketing Executive

**Company:** The Think Tank Entertainment  
**Profile:** Planning and managing company events. Managing the production of marketing materials, including leaflets, posters and flyers. Devising and presenting ideas and strategies. Managing campaigns on social media.

**Exp:** 1 to 3 years  
**Location:** Mumbai  
**Email:** hr@ttte.agency

**Post:** Remote Graphic Designer cum Visualiser

**Company:** Religiante Interactive Brand Consulting Pvt Ltd  
**Profile:** Candidates should have strong ideation and visualization skills. Sound layout sense. Never ending urge to learning. Should be talented and skilled to bring creative ideas to life either digitally or in print.

**Exp:** 3 to 7 years  
**Location:** Hyderabad, Pune, Chennai, Mumbai, Kolkata, Delhi  
**Email:** ingrid@religiante.co.in

**Post:** Sr. Media Relations and Business Development Associate

**Company:** Aainos Integrated Communications Network  
**Profile:** Planning publicity strategies and campaigns. Creating presentations and press releases. Conceptualising and executing events including press conferences, client briefings, exhibitions, tours and visits.

**Exp:** 2 to 5 years  
**Location:** Mumbai  
**Email:** nishu@symcoplus.com

**Post:** Media Manager-Digital

**Company:** Vermillion Communication Pvt Ltd  
**Profile:** Experience of Search, Programmatic and Social

Marketing. Reach advertiser's goals through the media planning, buying, optimization 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:** Senior Visualiser  
**Company:** LOM Digital

**Profile:** To approach your project briefs with an outgoing, energetic, and creative manner. Research is the key, know your audience, your client and look. Think creatively and develop new design concepts, graphics and layouts based on your client's requirements.

**Exp:** 1 to 2 years  
**Location:** Gurgaon  
**Email:** vandana.rana@lomdigital.com

**Post:** Branch Head - Delhi

**Company:** Tek Advertising & Management Pvt Ltd  
**Profile:** Operation and Business Development under BTL & 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 & 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:** Content Writer

**Company:** IdeateLabs  
**Profile:** Research, write and edit content for marketing communications including but not limited to Domain monetization and online articles, newsletters, videos, webinars, infographics, blog posts, web site content and more. Collaborate with design, digital, search and other teams to develop compelling, often unexpected, content plans

**Exp:** 1 to 3 years  
**Location:** Mumbai  
**Email:** careers@ideate.email



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## &gt;&gt; MOVEMENTS/APPOINTMENTS &lt;&lt;

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

## ADVERTISING

**Mullen Lintas**

Mullen Lintas announced the appointment of Azazul Haque (previously chief creative officer, Ogilvy South) and elevated Garima Khandelwal (previously executive creative director, Mullen Lintas) to chief creative officers.

**BBDO India**

BBDO India has announced the promotion of Hemant Shringy to Chief Creative Officer, Mumbai. He will report to Josy Paul - Chairman and Chief Creative Officer, BBDO India.

**Havas Creative**

Mayur Hola has been appointed as national creative director for Havas Creative in India. He starts work effective immediately and will be working closely with Bobby Pawar, chairman and CEO, Havas Group India. Working out of Gurgaon, he will replace Nima Namchu, who moved on from the agency in November last year.

**Ogilvy**

Ogilvy Gurugram has appointed Rohitash Srivastava as the head of its planning unit. Srivastava was previously the national head of Planning at Orchard Advertising, based in Bangalore.

**Mullen Lintas**

Mullen Lintas, the creative agency of MullenLowe Lintas Group, announced the appointment of Vikas Mehta as its CEO. He takes on this role from

Virat Tandon, who was recently elevated to the position of Group CEO, MullenLowe Lintas Group.

**Dentsu Impact**

Dentsu Impact, the creative agency from Dentsu Aegis Network, has roped in Binodan Sarma as vice president, Dentsu Impact Digital. Binodan will report to Amit Wadhwa, president, Dentsu Impact.

**GREY Group**

GREY group India has appointed Minakshi Menon to lead the agency's Bangalore office in India. She joins GREY Group as senior vice president and office head.

**L&K Saatchi & Saatchi**

L&K Saatchi & Saatchi announced that Delna Sethna, chief creative officer, has decided to move on to pursue other interests after spending five years at the agency. The agency has also rolled out a new creative organisational structure which will be led by Kartik Smetacek and Rohit Malkani who have been elevated to joint national creative directors, with immediate effect.

**21N78E Creative Labs**

After nearly three years at Omnicom Media Group, Sudhir Nair has decided to move back to 21N78E Creative Labs, the agency that he started in 2015 after a 15 year stint with Grey Group. Nair joined Omnicom Media Group in April 2016 as the MD, Digital.

in West and South India, appointed Arvind R.P. as director - marketing and communications.

**Facebook**

Former HUL hand, Siddharth Banerjee who was associated with Vodafone as EVP - marketing has moved on to join Facebook India as director - Global Sales Organisation. The senior executive updated his professional profile on social media platform LinkedIn to announce the development.

**Yum! Brands**

Pizza Hut International, subsidiary of Yum! Brands, announced the elevation of Unnat Varma, to the position of MD, Pizza Hut Asia Pacific. In his new role, Varma will be responsible for steering Pizza Hut to the next phase of growth across the Asia Pacific region.

## MARKETING

**Max Life Insurance**

Max Life Insurance has appointed Aalok Bhan as the director & chief marketing officer. He will be based at their corporate office in Gurugram and will be directly reporting to Prashant Tripathy, MD and CEO, Max Life Insurance.

**Marico India**

Marico appointed Koshy George as chief marketing officer, Marico India. George will be responsible for leading the brand marketing initiatives of the Company. He will report to Saugata Gupta, MD and CEO and will be a part of Marico's Executive Committee.

**McDonald**

Hardcastle Restaurants, a subsidiary of Westlife Development and master franchisee of McDonald's restaurants

## DIGITAL

**Hero Cycles**

Ashish Tiwari, head - digital marketing and PR at Hero Cycles, has put in his papers. At Hero Cycles, Tiwari led the digital marketing and PR team for the last two years. Since July 2017, he was headhunted as part of the Executive Office to lead

and envision a comprehensive digital transformation strategy for the entire HMC, A Hero Motors Company group, and was involved in planning and executing seamless change management across various global geographies working closely with multiple strategic business heads.

## MEDIA

**Reliance Entertainment**

Reliance Entertainment has elevated Shibasish Sarkar as group CEO - content, digital and gaming. Sarkar, a Chartered Accountant, joined Reliance Entertainment in 2007 as CFO, and thereafter took on a larger role as chief operating officer, developing tremendous operational and financial experience across films and TV production and distribution, digital content, gaming, etc.

**Network18**

After stints with BTVI and the Times Network, where she was the youngest VP, Shilpa Shetty has returned home to Network18 Group as national revenue head - display - business news cluster, namely CNBC TV18, CNBC Prime HD, CNBC AWAAZ and CNBC BAJAR. Shetty brings with her 18 years of rich experience as a sales professional with a demonstrated history of working in the broadcast media industry.

**Republic Media Network**

In a major announcement on the eve of expansion of Republic Media Network, the network announced the induction of Bhaksar Das as group president and elevation of Vikas Khanchandani as Group CEO Republic Media Network. Khanchandani will now assume overall responsibility of all the three network brands, Republic Television, Republic World Digital, and the upcoming Hindi News channel Republic Bharat. Das was the president

of Times of India Group and was the Group CEO of Zee Media Network and executive president at Dainik Bhaskar Group.

**Zee Media Corporation**

Mehraj Dube, former vice president, marketing, Zee Media Corporation has recently been roped in as the vice president, programming in the same media company. He is presently based out of Noida. In a recent development, Dube has been mandated to erect a content creation and acquisition unit for ZEE Media's 14 news channels. Earlier, he led marketing department at ZEE Media Corp - the news business of Essel Group with 14 TV news channels including WION and ZEE News.

**Times Network**

Amitabh Biswas, founding partner and chief marketing officer of Avantura Choppers has moved back to Times Network as head marketing - English Entertainment Cluster. In 2017 Biswas moved on from Times Network where he was working as marketing head - News. Biswas has over 15 years of experience in sales and marketing.

**Star TV Network**

Star TV Network appointed Khyati Shah as associate vice president - Marketing and Programming. Previously, Shah was general manager - Brand and Marketing at Dainik Bhaskar Group. She has had stints with IFF, GreyWorldwide, Ogilvy & Mather, and Beehive Communications in the past.

# afaqs! Reporter



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