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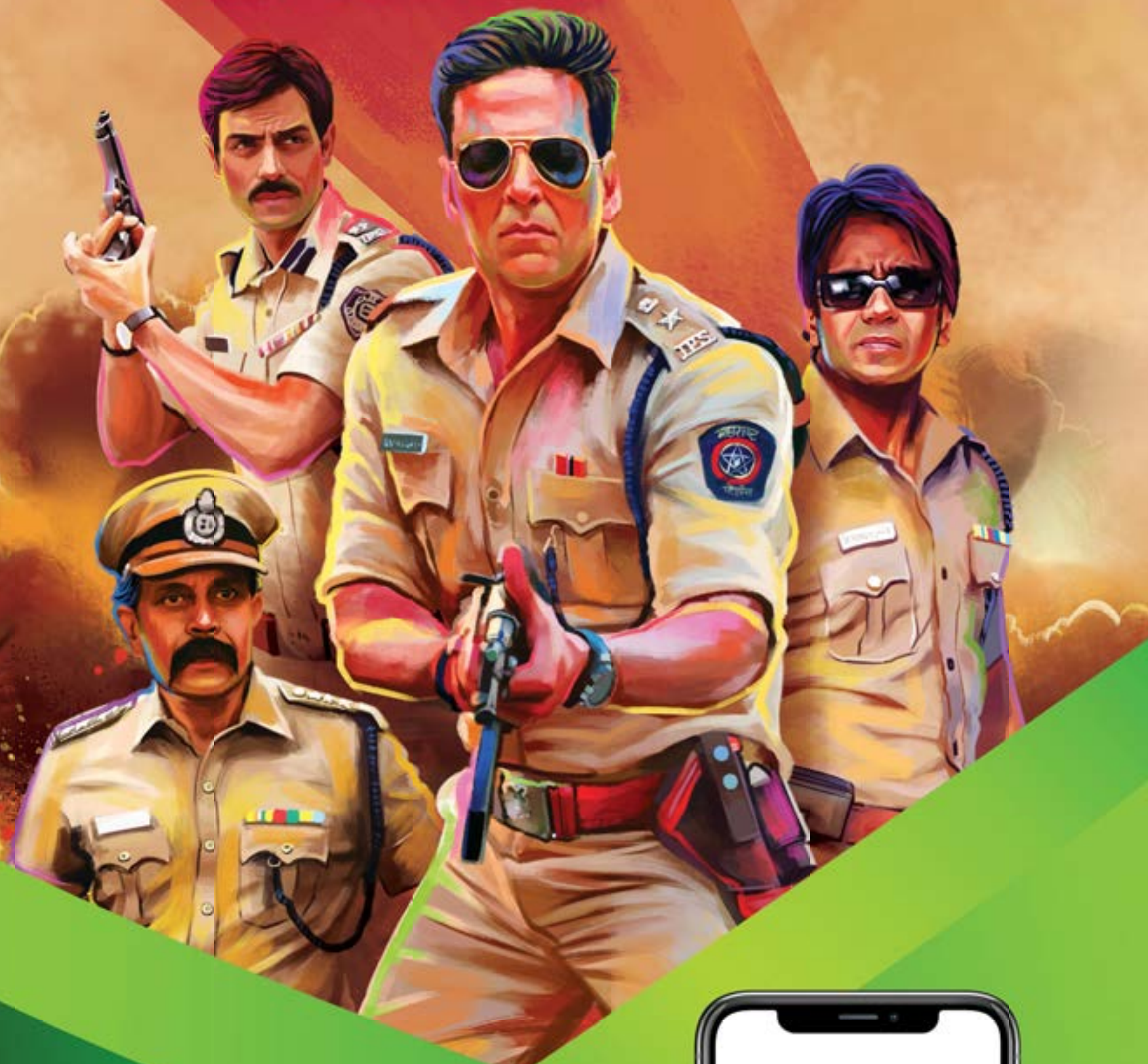
FOXGLOVE AWARDS 2018

In the fourth edition, web publishers and content creators joined ad agencies, design firms and production houses in the battle for the best.

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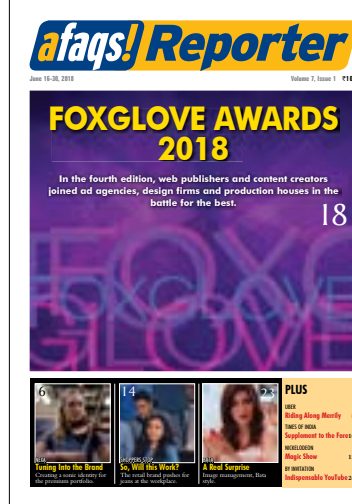


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DEKHOGY?**

EDITORIAL

This fortnight...



Paulownia tomentosa. That's the botanical name of the fastest growing plant in the world; it can grow more than two and a half metres in a single season. It bears large violet flowers and owes its phenomenal growth rate to the manner in which it processes carbon, much like grass does.

What's this got to do with Indian advertising? The *Paulownia tomentosa* is commonly known as Foxglove. This issue, we're celebrating the young agencies that swept the fourth edition of our beloved Foxglove Awards, and the hardworking people who run them. The purpose of this awards show is to identify good work created by young advertising agencies, web publishers, content creators, production firms and design units. In the context of Foxglove, the definition of young is – less than 12 years old!

Breaking Mumbai's winning spell, this time Delhi-based agencies swept the awards. Grapes Digital went home with 11 metals (five National, six Regional), Tree Design won 10 (National and Regional, equally), and ADK Fortune got seven (all of them National).

Which brings me to my favourite part of the awards... the names of the agencies! They're funky, whacky, crazy, and never fail to amuse me. Of course, they all have a story behind them. Sample some my favs from this year's list of participants... aaaand, my award for the coolest name goes to – Lowfundwala Communications, Teen Bandar and Adbhoot Creatives.

On a serious note, as we applaud the efforts of the winners, let's take a moment to note that the Foxglove tree needs rich, moist soil and abundant sunlight to grow at the rate it's famous for. Much like these promising young agencies that need fertile foundations and the right guidance from above to bloom and reach their full potential.

Can the advertising, marketing and media industry give them an environment conducive to rapid growth? Let's hope these young firms grow tall and wide like their leafy counterparts.

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NEXA

Tuning into the Brand

This is a story about musical colours. By Deepashree Banerjee



Buying a car today is considered a landmark in most people's lives; more so than before. A positive personal engagement with the vehicle is often a fundamental when it comes to choosing the right car and manufacturers finally seem to have realised that.

In an attempt to build an emotional connect with consumers, the automotive industry is also steadily moving away from traditional television, magazines and billboards and focusing more and more on non-traditional channels such as digital and social media.

In 2015, as part of its strategy to attract more of the country's premium car buyers, Maruti Suzuki (the company that put India on the automotive world map) India launched its 'Nexa' brand of outlets to sell the company's premium car

this signature shade in a unique way.

START TO FINISH

The 'Sound of NEXA Blue' is the culmination of the work from three western classical musicians with Synesthesia who came together and travelled to India to help create this signature tune. These musicians - Samara and Litsa from the UK and Eduardo from Canada - were presented with the colour #NEXABlue and were asked to showcase the notes that they 'heard' after seeing the colour.

The HakuHodo India team later roped in a composer who helped create a symphony using only those particular notes. In such a brand new collaboration, the brand, a trio of talented musicians and a special colour, have come together to create the 'Sound of NEXA Blue'.



"The brief was to find the most interesting way to talk about the colour NEXA Blue"
SABUJ SENGUPTA

portfolio. Since then, the band is always looking at innovative ways to attract its TG. In its latest offering (#NEXABlue campaign), the brand brings to life a car's colour through Synesthesia - a neurological condition that translates one sense, like hearing a sound, for example, into another like seeing a colour generated by that sound and vice versa. This is a first-ever digital format across Facebook, Twitter, Instagram, and YouTube.

The new digital campaign crafted, by HakuHodo India, is targeted at Nexa customers between 18 and 45 years who are, presumably, well versed with social media platforms.

Interestingly, this one-of-a-kind venture tries to achieve both innovation and invention through

In the present market scenario, popular car brands are toying with a wide range of creative ideas in their marketing approach and there has been a noticeable effort of engaging campaigns to ensure consumers are paying attention and getting involved.

Whenever Nexa has advertised in the past, it always made a point; it always had a clear strategy behind every campaign devised and executed. Sabuj Sengupta, national creative director, HakuHodo India says, "#NEXABlue is the signature shade for Nexa cars. It symbolises innovation in what we do. Through the 'Sound of NEXA Blue' campaign, we wanted consumers to experience colours in a new, innovative way."

Speaking about the execution, he

shares, "The brief was to find the most interesting way to talk about the colour NEXA Blue. Once we cracked the idea, HakuHodo co-worked with musicians to bring it to life. Besides using social media, we are also sending these videos to our customers. A lot of customers have shared this video and helped it go viral," informs Sengupta. So is it a hit or miss? afaqs! Reporter asked industry experts.

Says Rajeev Raja, founder and soundsmith, BrandMusiq, "I like the idea of using Synaesthesia to create a unique sonic identity for Nexa. The merging of the two realms of colour and sound are very interesting and using musicians who are synesthetic to interpret 'NEXA Blue' is a powerful

concept. The musicians looked at the colour and immediately heard notes that represented the colour to them. I would be keen to know what the key brand characteristics of Nexa were and how the composition reflected them.

"I think this is a big idea and must be leveraged more across consumer 'earpoints' to fully realise its potential," Raja adds. A major risk this campaign runs is that people might not grasp the idea in the first go. Echoing that note, Carlton D'Silva, chief creative officer, Hungama Digital Services, points out, "Maybe it's just me, but I did not get the reasoning behind a brand creating a noise (or should I say melody) around the colour, especially if it's a shade of blue. I do know it's not the highest selling colour when it comes to choosing one for your car and whilst you have a unique colour for your range of cars, it will not be the deciding factor for a prospective consumer to buy the car. Whilst the idea is good, it will not speak to its core TG and, to be honest, most of them will be left with a feeling of 'huh?' ...just the way I am!" he adds.

"This honestly looks like one of those ideas that is trying to make some strange connection and hoping people will buy into this deep-thinking and in turn, maybe win some awards while they're at it. It would be interesting to know if their blue shade has started to pick up in sales though," he says, but sounds doubtful.

In the past, the automobile company has leveraged the print medium often and has regularly advertised in English daily newspapers, be it during the launch of its Baleno and S-Cross vehicles or Nexa, the showroom that showcases them. ■

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FIRSTPOST.



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UBER

Riding Along Merrily

Virat Kohli dropped Pepsi from his bag of brands because he won't endorse a product he doesn't consume. afaqs! Reporter spoke to Uber's marketing head about his choice of brand ambassador and more.

By Abid Hussain Barlaskar



Edited excerpts from an interview:
Aside from Uber and one other major player in the segment, what are the challenges in this duopoly-like situation?

Unlike other brands, for example, FMCG brands which compete with each other, Uber would compete with a problem like the lack of parking spaces. We see our bet as — how can we reduce the number of cars in the city. If we can get you to not buy a car or use your car less, we would have done our job.

Chota ho safar, chadhe lambe faasle. Ab rukna nahi, duniya badle chale," is the introductory message from Virat Kohli in Uber's new TVC - '#MoveForward'. Ride-sharing and transport company, Uber, roped in the star cricketer to be the new face for the brand, a few months ago. Now, Uber rolled out its second TVC, and its first ad featuring Virat.

The ad film highlights how Uber, as a service, bridges the gap between people and their destination. The ad copy, also narrated by Virat, urges viewers to keep moving ahead, ditching all worries that barriers/ challenges to movement might have. While the latest TVC is in line with Uber's previous campaign — '#ApniGaadiSamjho' — and maintains a similar message of reliability, comfort and trust, it also delivers an overt message about mobility and change, much of which is delivered onscreen by Virat himself.

In a conversation with afaqs! Reporter, Sanjay Gupta, head of marketing for Uber, says that the brand's message is in line with Virat's persona as an achiever; a forward moving youth-icon.

In August of 2017, Virat dropped

The latest TVC is in line with Uber's previous campaign — '#ApniGaadiSamjho'.

Pepsi from his bag of brands citing health as a reason for his decision. It was a decision made based on endorsing a product that he doesn't actually consume.

Gupta reveals to afaqs! Reporter that Virat is an Uber consumer himself, "He uses Uber when he is abroad, on his tours and trips. When we approached Kohli, we told him three things — one, we enable movement, which is a big-big thing in India; two, we create economic opportunities for driver partners; and the third was the decongestion of city

roads," Gupta says.

But why Virat? "If we are looking at personal progress, there's no one other than Virat who embodies this. He's young, done things on his own will, and does the right things. We thought, for young India, Kohli is the right person to say 'go and live your dreams'," says Gupta.

Further down the conversation, Gupta shares that while easing movement in a comfortable and reliable manner is a constant priority, the brand has set its eyes on the long-term goal of reducing cars on the street. "Our ambition for the next 3-5 years is to reduce private car ownership. An average car gets used only five per cent of its life; 95 per cent of the time it's in the parking lot," Gupta says.

Uber is a relatively young brand and so is its category in India. There is an obvious lack of older reference points which poses a marketing challenge. To better understand the brand's marketing POV, afaqs! Reporter asked Gupta how the brand dealt with this.

There are two things that put us in a better place — firstly, over the past four years, our consumer-base has

grown really large. Secondly, the role that Uber plays in a user's life is really tangible. If you have used an Uber today, you'll remember it. It is not one of those brands at the periphery of life; instead, it is one of those brands you bond with. Given the large user-base and the usage bond, we were able to unearth a lot of consumer insights which has eased the situation. We are one of the few tech companies which are both tech and human."

Uber also rolled out digital ads inspired by true stories and real user-experiences that make



"Our ambition for the next 3-5 years is to reduce private car ownership. An average car gets used only 5 per cent of its life; 95 per cent of the time it's in the parking lot."
 SANJAY GUPTA

communication a lot easier. "If I have to think of something innovative, it might take time, but it's easier to communicate a message if I can tell you a story. The series — Uber Journeys — is inspired by real-life experiences of our users," says Gupta.

With only a couple of similar players in the segment perks like discounts can have a major influence on consumers. Where does brand loyalty stand in such a case?

We obviously want to grow in the market and there will be tactical promotions; it could be discounts etc. But we feel that it's our service, the quality of our driver partners and the human interaction that we enable that has to be far superior. As long as we can make the service good, there is a significant brand differentiation.

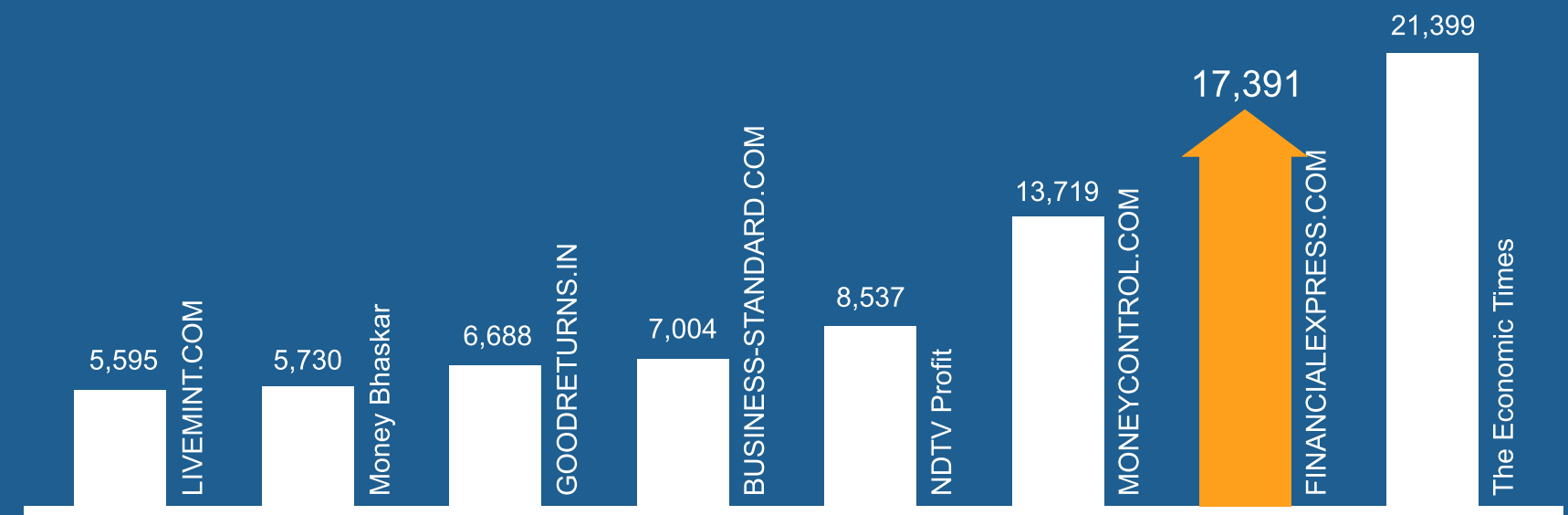
Shifting back to the advertising perspective, how do you assess the different media vehicles (OOH, Digital, TV) while parking media money?

As a technology company, our priority has always been to bet big on digital. However, to reach out to our diverse set of users and resonate with them, it is equally important to be present across platforms and strike a balance between traditional and new-age mediums. Each of these mediums are unique in the way that they connect with consumers. A synergy between all these mediums, together with a powerful and meaningful campaign thought is the perfect way to deepen the connect with consumers. ■

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THE TIMES OF INDIA

Supplement to the Fore

The Times of India creates city montages for Mumbai, Bengaluru, Delhi, Kolkata and Chennai in a campaign that promotes its metro supplements. By Deepashree Banerjee

How often do we come across glossy ad campaigns done by a mainline supplement? The answer is a resounding 'Never'.

TOI has decided to focus on the top five revenue-generating cities from its supplements and might launch ads for other cities later. In the first phase, the campaign will cover Delhi, Mumbai, Bangalore, Chennai and Kolkata with a different brand film for each city. The brand has spent 10 per cent of its marketing budget to promote its metro supplements.

The narrative of the campaign uses rap as the soundscape and draws from the rituals of each city with its sounds and edgy lyrics as the film itself wears a city avatar. The campaign is a series of short films that portray their respective city's nuances and showcases many celebrated names from different walks of life - boxer Vijendra Singh, regional actors Prosenjit Chatterjee, Rituparna Sengupta, Shruti Haasan, R Madhavan, Kiccha Sudeep.

The film has been conceptualised by JWT India and created by Rawshark Films. JWT offices across these cities have worked on the campaign to give it localised impact. The campaign will be heavily digital-led followed by print and television.

Sanjeev Bhargava, director, Brand TOI, says, "As metro supplements are focussed on a city, we needed to make sure that the city came alive for the readers as a symbol of what we really represent as a publication, on a daily basis. A metro supplement is about being connected with the city you live in," Bhargava adds. Here is where the youth count.

Continues Bhargava, "India is so young a country; the overwhelming majority of the populace is also young. Any initiative which needs to provoke interest and create an impact on the society, by and large, has to address and engage the youth."

SOUL FOOD?

"There are certain things (be it the 'vada pav' of Mumbai or Delhi ka chaat) which quintessentially define a city. We've tried to pick some of those out and highlighting them in our communication," says Bhargava with regard to some of the direction the ads have taken. Does TOI, the mother brand, fundamentally have a



different role to play and a different sense of purpose? "The main brand, has its own promise for readers and comes up with various other initiatives from a marketing point of view," explains Bhargava. But, one is forced to wonder if clichés, while capturing the cultural and social nuances of every city, actually turn into creative shorthand in the wide spectrum of the creative process (the much-frequented references to 'City of Dreams' or 'vada pav' in Mumbai; Durga Puja and political debate culture in Calcutta for example).

Senthil Kumar, chief creative officer, J Walter Thompson India, shares his take, "If you love your city and want to celebrate it, there is no place for a cliché out there. If you love a particular watering hole or hangout or a certain element that you want to revisit time and again, it does not become a cliché. In fact, it becomes popular culture!"

"This Campaign is driven by the 'homing signal'; the everyday human insight into the life and times of a city dweller. It was time to reignite the love for your city with words, images, stories and songs that celebrate the soul of one city versus another. It is time for your city to celebrate every city's unique culture. It is time to flirt with your city or another; Delhi Times vs Mumbai Times vs Bangalore Times vs Chennai Times vs Kolkata Times. It's a rap party out there," Kumar adds.

THE JOURNEY SO FAR

Kumar talks about how it all came about, "We worked with different JWT creative teams across the country, along with the editors and reporters from The Times of India, to get the local insights, neighbourhood nuances and lingo-leela right and



therefore, strike a deep chord with the city and its citizens. We also collaborated with local language rap artists and musicians from Kolkata and with celebrities who are known to love the city and the whole thing was led by the JWT India creative team along with Alope Shetty and, of course, the legendary Dhruv Ghanekar who scored the music for the final five City Rap anthems."

Kumar also explains the

The campaign is a series of short films that portray their respective city's nuances.

conceptualisation of the guest appearances done by regional cine stars (R Madhavan in Chennai Times and Abir Chatterjee in Calcutta Times, for instance) as displayed in the ad. "They are those who celebrate the city in many ways and are also readers of the local City Times and share the same love and passion for their city. A city is not all about the chaos and hustle-bustle. It's about discovering unknown facets, diving deeper into its culture, food, heritage, places and, of course, its celebrities."

The ads also play upon the name of a city. "For example, Kolkata is not

just Kolkata, it's also Goal-Katta as football is the most popular religion here," elaborates Kumar. He also expounds that the ambition for this campaign was to create a dynamic anthem for each city driven by its unique pop-culture, with the City Times at the centre of it all. "The Campaign is also an invitation to every city dweller, to go ahead and create their own City Pop-Culture and take a leap from the content here and pump up their own reader-generated City Anthems," he adds.

Raghu Bhat, founder and director,

Scarecrow M&C Saatchi, shares his views, "If there is prior intent to create an anthem with a high local quotient, it can lead to clichéd words, which in turn, can lead to clichéd visuals. The reasons to go this route could be - 'music is a good way to connect with the youth' or 'we need to communicate bigness and local connect'," Bhat adds.

Priti J Nair, co-founder and director, Curry Nation Brand

Conversations thinks of it as a funky campaign with a montage feel attached to it. "Overall, the feel is really nice, though I am not sure how long a campaign like this will stay in your mind or whether it has repeat value, but you never know. But from an emotional point of view, this is not something that pulls at any particular emotion." Among the five videos, Nair feels that Bangalore and Delhi, followed by Chennai are cool. "The Laxman - common man integration is nice and cute and makes it more TOI," she adds. ■

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STAR INDIA

Hitting the Jackpot!

The broadcaster has seen an overall growth of 15 per cent in total viewership of IPL 11 compared to IPL 10 on Sony. The final match saw a growth of 41 per cent. **By Suraj Ramnath**



When Star India won the broadcasting and digital rights for the Indian Premier League in 2017 for a whopping ₹16,347.50 crore, it meant that the broadcaster had to pay ₹54.5 crore per match to BCCI. Back then the question was - how will Star India make a return on that investment?

If one thinks about the recall of IPL ads, people would talk about ads made by Sony Entertainment Television such as - 'Carnival ad', 'Dil Jumping Japang' or 'Pista song' where the broadcaster had packaged the league as entertainment as opposed to sports. Whereas when Star India launched its 'Best vs Best' campaign in March this year, it was quite evident that the broadcaster wanted to re-package IPL and wanted people to see it more like a sport than entertainment. But in terms of ad recall for IPL 11, only time will tell if fans will remember the ads made.

According to a senior media planner, the broadcaster has earned around ₹1,600-1,800 crore from ad revenues. Industry sources indicate that Star India earned close to ₹600 crore from distribution and international digital streaming rights would have also earned the broadcaster close to ₹600 crore, making its total revenue of close to ₹2,800-3,000 crore.

Star India managed to sell their ad inventories at an average of ₹10 lakh per 10 seconds. With IPL



"I don't want to take away any credit from Star, but next year, they will need to package the property in a better way."
DINESH RATHORE

11 done and dusted and with the ratings provided by BARC India, it is evident that Star India has succeeded in achieving an overall growth of 15 per cent in total viewership for this edition of the competition compared to that of Sony Max and Six. IPL 11 (60 matches) garnered 1.4 billion impressions, 15 per cent more than

IPL 10 which garnered 1.2 billion impressions. Barring the finals, the broadcaster aired IPL on Star Sports 1 (SD+HD), Star Sports 1 Hindi (SD+HD), Star Sports 1 Tamil, and Star Sports Select 1 (SD+ HD). For the finals, the broadcaster roped in its GEC and movie channels as well - Star Suvarna Plus, Star Maa Movies, Asianet Movies, Star Plus (SD+HD), Star Gold (SD+HD), Star Pravah, and Jalsha Movies. The ratings for the finals include that of DD Sports as well.

The final match between Chennai Super Kings and Sunrisers Hyderabad garnered 55.6 million impressions. This is up 41 per cent from IPL 10's final that was between Mumbai Indians and Rising Pune Supergiants, which garnered 39.4 million impressions.

According to BARC, IPL 11 saw growth of regional language viewership as well. Hindi language contributed to 54 per cent of viewership followed by English at 24 per cent and regional at 22 per cent.

But according to Dinesh Rathore, chief operating officer, Madison Media Omega, Star India shouldn't take or be given the entire credit for the 15 per cent increase in the overall reach. "Based on one final's ratings, we can't expect the ad rates to go up. Had the entire tournament delivered something like this, it would be different. For the rates that Star India was selling inventories and the reach

numbers of the final match being so good, that can't be the benchmark."

He adds that changing the packaging of IPL from entertainment to a pure sports property was not the right way to go. "Star failed to create any newness compared to other seasons. This was the most competitive IPL so that, as well as the comeback of CSK, has actually brought in the viewership. But I don't want to take away any credit from Star, but next year, they will need to package the property in a better way", he adds.

Deepak Netram, senior vice president, Lodestar UM, says, "I think it is not just about the reach but making IPL a stronger and bigger property. Yes, the additional audience numbers achieved do add on and really work, but as a network, Star put their full might into IPL and that was great."

According to Netram, CSK's comeback was something to look forward to, but not the sole reason for the ratings achieved by the broadcaster. "Ultimately, the property has also been established based on what broadcast networks and their coverage provide. CSK's come back was a big high, but I think it's more about the way the property is and the impact it creates. There are on-going surprise elements that continue to keep up the momentum and peaks in viewership. Like every year, there are exciting nail-biter finishes or big-hitters in the series. Even underdog teams have made the season interesting. It manages to create greater excitement towards the playoffs and the finale, almost every year," he adds.

Netram believes that IPL 11 continued to be as entertaining as it was, if not more. He says, "Star has added more flavour to the property and its packaging. Ultimately, it is the content that drives audiences and that, by and large, is what works. Getting the finale on with all network channels did create the big boost. I don't think there is any change in terms of the content becoming serious from entertaining. Several new elements were introduced, in fact, they made it entertaining and engaging."

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SHOPPERS STOP

So, Will it Work?

The retail brand appeals to young office-goers to debunk workwear-myths. By Deepashree Banerjee

Classically synonymous with the "Far West", while wholly universal, denim today is widely embraced, worn and loved all over the world and considered an unfeigned wardrobe staple. Starting with the higher echelons of fashion, making its way far down through the ranks, denim has been on quite a voyage to be woven into our social fabric. No less of a truly global phenomenon, denim has historically ruptured all possible social and geographical frontiers and has contributed its bit to major global paradigm shifts, shaping the world as we know it!

The digital film for the 'Denim to Work' campaign has been produced and directed by Mirum and the ad creatives have been created by Shoppers Stop's ad agency, Contract Advertising. Conceptualised by Mirum, the digital film aims to break down the rules laid by rigid corporate culture. The film captures young employees at various levels of hierarchy showing us how they '#RIPtheDesignations' to stand out in the system with their own attitude and style. The campaign has been rolled out across multimedia platforms with print, radio, outdoor, and a digital film.

A recent study reveals that the market size of Indian denim wear was estimated to be ₹20,205 crore in 2016. The market is now projected to grow at a CAGR of 14.5 per cent and reach ₹39,651 crore by 2021 and ₹77,999 crore market by 2026 (Source: India Retailing).

The 'Denim to Work' campaign has been rolled out by Shoppers Stop across its 84 stores and will curate and showcase looks that one can explore through the work week, from Monday to Friday.

'Denim to Work' is a Shoppers Stop Campaign and Pepe Jeans is a participating brand and a sponsor.

SHOPPERS STOP SPEAKS

When asked if he sees the campaign as a retail push, Govind Shrikhande, customer care associate and managing director, Shoppers Stop, answers, "India has more than 50 per cent of its population below the age of 25 and more than 65 per cent below the age of 35. As per a UN.org report, it is expected that in 2020, the average age of an Indian will be 29 years. There is



a huge untapped market for denim as a segment. Due to growing awareness and the changing classification of a consumer's wardrobe, denims are gaining preference across age groups.

"Further, with corporates redefining the rules, the dress code is considered a freedom of expression for young professionals. With new-age companies and start-ups relaxing the norms with the introduction of Casual-Friday to work; denims, a cult fashion trend, is increasingly becoming acceptable attire at work. In line with Shoppers Stop's brand philosophy - Start Something New - we have always aimed at introducing newer fashion retail concepts and the 'Denim to Work' campaign is yet another initiative to strengthen customer connect with the brand.

"Predominantly, the denim segment has always been targeted towards youth, by the industry. With

The 'Denim to Work' campaign has been rolled out by Shoppers Stop across its 84 stores.

the launch of the 'Denim to Work' campaign, we're targeting the working-class population for the first time in this category," Shrikhande clarifies.

"The situations were zeroed-in keeping in mind the designations, the attitude of the film and the changing face of corporate offices," shares Naila Patel, executive creative director, Mirum India.

"More and more people in power have started creating office surroundings that encourage work and some amount of play. As our protagonists were people who followed their own rules, a green office, a foosball table and a chess board became an integral part of the script."

However, of late, in the apparel/fashion segment, the 'being yourself



mantra has already created quite a buzz. The point it is trying to establish (challenging establishment to an extent) has already been made. afaqs! Reporter asked Patel if Mirum was a little apprehensive about sounding clichéd.

"I think there is a marked difference between the two creative routes; '#DenimToWork' is about

extending your weekend wear to work because if work has to be creative, inspirational and brilliant, workwear should be beyond rules and clichés too."

Patel also shared that the brand's brief to the team was not that of a conventional campaign brief.

"#DenimToWork was a result of common brainstorming sessions between the agency and client. The discussion was about how to give denim a fresh lease on life in the current wardrobe choices and take it beyond the expected role it plays. It has been very interesting so far and we #DenimToWork is beyond a campaign, it is a shift in attitude."

Now let's shift our focus from the advertising bit and dissect the video

by putting it the under the 'expert scanner'.

Denim was considered a startling symbol of rebellion in the West in the 90s. Shoppers Stop seems to be cashing in on that aspect after so many decades, nonetheless, the ad clearly carries many talking points like #RIPtheDesignations (debunking hierarchy) for instance.

Carlton D'Silva, chief creative officer, Hungama Digital Services, feels that in today's world of Start-ups, the approach towards business

has changed and is a bit rebellious in nature (and so is the dressing) and with this campaign, Shoppers Stop has managed to identify a sweet spot that will resonate with their core TG beautifully "The rebellious nature continues and this also is born from an insight that in today's day and age, designations really do not need to define your dressing style. I live by this rule, I hold a high position, but I don't dress as people holding that designation would traditionally," D'Silva shares.

Jagdish Acharya, founder, creative head, Cut The Crap, points out that the 'Denim to work' campaign presents a concept like it's the next big thing in town. "But in reality, it's Rip Van Winkle having got up from a long sleep and now trying to level with the world in one fell swoop. Wearing denim to work? Where's the news in that? Now for the creative idea - it's an insight alright, that the designations have become imaginative. But, it is presented like a PowerPoint. Even the tone of voice is almost patronising. Will the communication work? To the extent of creating a connect between Shoppers Stop and denim, it should. But, it may not go much farther," Acharya signs off. ■

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NETFLIX

No Damage Done

afaqs! Reporter spoke to Neeraj Roy, managing director and CEO, Hungama Digital Media about the newly launched original show, *Damaged*. By Suraj Ramnath

Digital entertainment company Hungama Digital Media has launched its original show *Damaged*. The psychological crime drama went on air from June 6 on Hungama Play, its video on demand platform which was launched in 2015. *Damaged* is directed by Aarambh Mohan Singh and produced by Alligator Media.

Hungama plans to take the content to a global audience with the help of existing and new partners. Hungama's association with Xiaomi will enable consumers to watch the shows via Hungama Play on Mi Video and Mi TV. In addition to this, users will be able to stream the shows through Hungama Play on Vodafone Play, Idea Movies & TV, Amazon Fire TV Stick and other Android TVs.

Talking about the reason behind it taking more than two years, post-launch, to come up with an original series, Neeraj Roy, managing director and CEO, Hungama Digital Media, says, "To me, it is not about what took us so long because the platform lends itself to so much of storytelling. What we have done at the moment, is just the tip of the iceberg. We will never be a platform which will be driven by 'I have 20 shows and 30 shows'. I would rather do quality shows and also equally build on building audiences for those shows. These shows need to be made in a way where there is some connect and affinity with the audiences because if these shows are successful, then they lend themselves to seasons; whereas what we have seen now is just volume that's coming



around and we have put a filter on that. We want to concentrate on good stories and good audiences."

For Roy, the first goal was to build audiences. "When we launched the company two and a half years ago, it was about putting the basic content in place, which was movies and we had 6,500 films across 13 languages including mainstream Hollywood. We have also focused on regional cinemas. We started bringing in some amount of TV shows and, as a company, over the last 10-12 years we have served 300 million audiences and our network has about 50 million-plus active monthly users."

He adds, "Within a matter of a few months, post launching Hungama Play, we realised that this platform is going to be almost equal, in terms of a platform, for original storytelling. When you start that journey, it is a process, so we engaged with 60-65 different film-makers from mainstream films and television. The last production process started only

one year back. Then we wanted to have all those shows and now we are ready with four shows." Seventy per cent of Hungama's marketing efforts are going to be on the digital medium. And Hungama will promote *Damaged* through OTT and Print mediums as well.

Is it going to be a game of originals that differentiates every VoD platform. He responds, "Every platform needs to differentiate with some form of content which is unique and original to it. Today, what is generic to that category - something like Netflix - and if you go back to the origins of Netflix, it took them seven years to aggregate the content and then they embarked on original stories. Of course, that was six years ago. Today, the base at which the India device and access market have opened, it is a case study in the world. The cycle of adoption is much wider. Lastly, for us, it was about filling a gap in the kind of stories which were missing in mainstream television viewing



"Every platform needs to differentiate with some form of content which is unique and original to it."
NEERAJ ROY

and trying and see what we can get. In markets like India, the original programming journey will be sharper and rapid and we are committed."

Apart from *Damaged*, Hungama has also announced that it plans to launch 10-12 original shows in the current fiscal year. The next three shows are *Hankaar* (a crime drama series), *Bar Code* (drama) and *Boys with Toys* (comedy). These are 25-minute shows with 10-15 episodes in a series. ■

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NICKELODEON

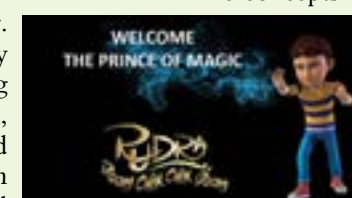
Magic Show

Nick hopes to do more magic for children. By Suraj Ramnath

Nickelodeon, launched a new show called 'Rudra - Boom Chik Chik Boom' which went on air from June 11 at 7:30 pm Monday to Friday. It is the channel's fifth intellectual property (IP), and has repeat shows at 10 am and 2 pm during the day.

Rudra is a story of a nine-year-old boy who is learning magic. The series has been produced by Greengold Animation, written by Neeraj Vikram and the lyrics come from leg-

endary Bollywood lyricist Gulzar. Nickelodeon's research company Ormax, conducted research among kids across five markets - Mumbai, Delhi, Lucknow, Ahmadabad, and Chennai. The show will be run in three languages - Hindi, Tamil and Telugu. Rudra's launch will be supported by a robust promotion plan across all the network channels and on Voot. as well as on social and

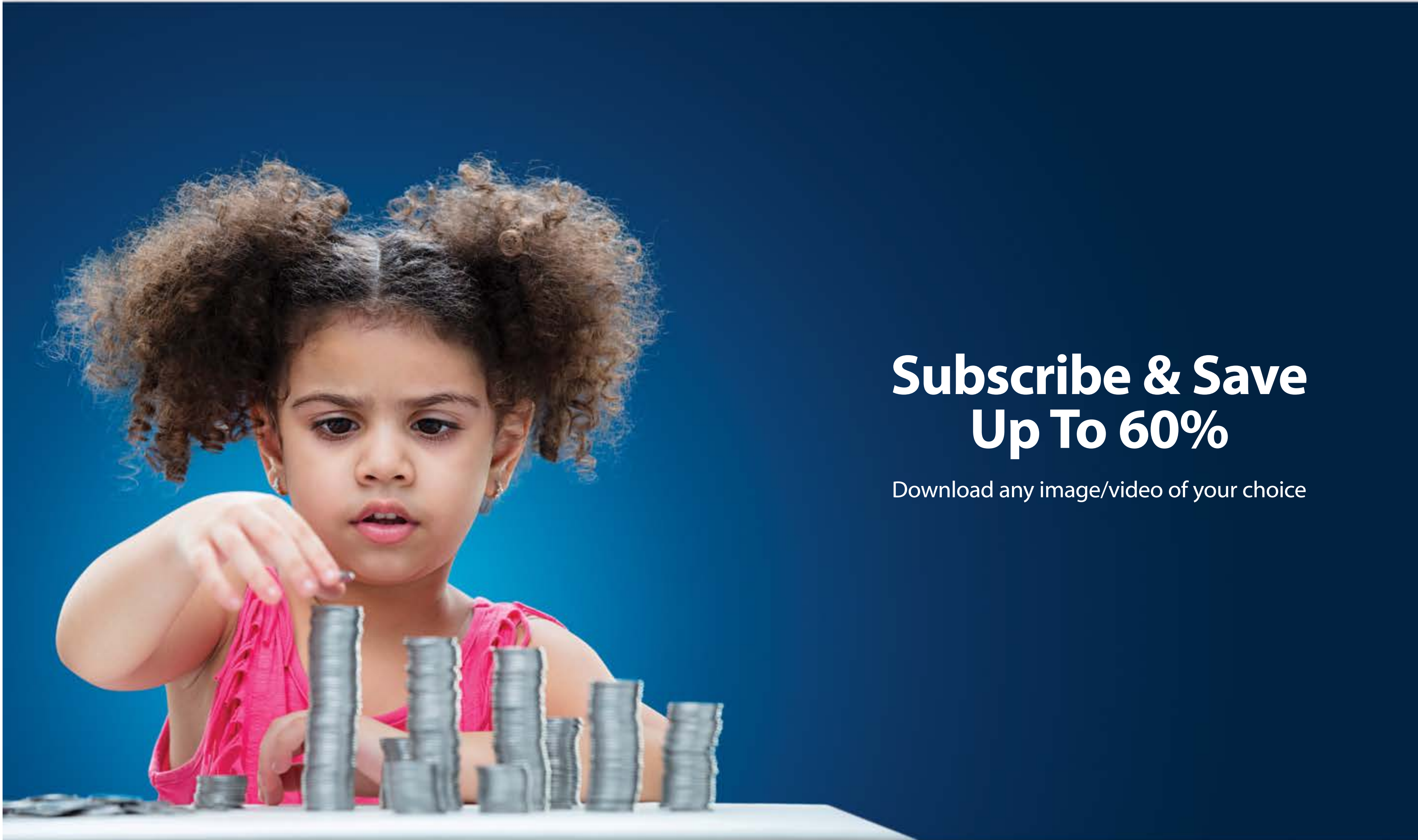


digital through games.

Talking about Nickelodeon's approaches when developing a new show, Anu Sikka, head - content, Kids Entertainment Cluster, Viacom18, says, "We have always developed our shows in-house, starting with Motu Patlu and now Rudra. The concepts have been done in-house, including the character development."

Nina Elavia Jaipuria, head - kids entertainment cluster, Viacom18, says, "Catering to children and their evolving preferences has been at the core of all our initiatives. Our new character Rudra is another category first and is sure to be much loved and adored by kids." ■

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Delhi-NCR Agencies Sweep 4th Edition of Foxglove Awards

Grapes Digital, Tree Design and ADK Fortune had their hands full in the nicest possible way at Foxglove, a contest between ad agencies that are less than 12 years old. **By News Bureau**

Over the past three years, there has developed a tradition of Foxglove Awards being dominated by agencies from Mumbai (Taproot, PHD, Interactive Avenues, BBH India) and Bengaluru (held up mostly by Happy mcgarrybowen).

That changed this year when, for the first time, a trio of agencies from

the Delhi region stormed proceedings. Grapes Digital walked away with 11 metals (five National and six Regional), Tree Design with 10 (National and Regional, equally) and ADK Fortune with seven, all of them National.

Foxglove Awards 2018, hosted by afaqs! and powered by Dainik Jagran, took place at Hard Rock Café, Worli,

in Mumbai.

Other major winners were Famous Innovations, Teen Bandar, Ignite Mudra, Happy mcgarrybowen, Mad About Digital and WAT Consult.

The agencies were all contesting for National and Regional honours in 32 subcategories which fell under seven categories: Ambient Media, Brand Activation, Content Marketing, Design, Digital, Film and Print.

Foxglove Awards has been open to ad agencies, production houses and design firms. Keeping in mind the changing nature of brand

communication, web publishers and content creators were also allowed to participate. While several of them did win — Pocket Aces, The Quint, The Viral Fever, among others - the event continued to be dominated by ad agencies.

Says Sreekant Khandekar, co-founder of afaqs!, "Foxglove continues to be true to its original purpose: highlighting and celebrating the work of young agencies. It fulfills a real need because small agencies aren't generally heard at the big awards show. Foxglove is their platform.



Team members of Tree Design with their haul of Gold, Silver and Bronze

That is why it has become one of the country's biggest awards shows in just four years." Khandekar said that more than 130 ad agencies had participated in 2018.

Entries at Foxglove Awards 2018 went through two layers of scrutiny. First, a 30-member Jury of young, hot creative folks reviewed all the work. About half the entries were considered good enough for the 22-member Grand Jury, made up of some of the best creative names in marketing communications.

Foxglove Awards has another mechanism to ensure that only the most deserving take home a metal. Even if an entry tops a particular National category, it must have scored at least 7 out of 10 points to take a gold. Similarly a minimum of 6 and 5 is necessary to claim a silver or a bronze. In Regional, the minimum scores needed to win a gold, silver and bronze are 6, 5, and 4 respectively.

A limited edition book — Foxglove Showcase — was also released which contained all the winning entries.

BY CATEGORY

Five agencies took home metals



Team members of ADK Fortune pose with their Gold, Silver and Bronze awards

in the category Ambient Media which had two subcategories. Ignite Mudra was on top here, winning two National Bronze along with two Regional Silver and a Bronze for clients Honda Motorcycle and Scooter India and OnePlus.

In Brand Activation, there were seven winners in the two sub-categories. Isobar won the National Gold while Teen Bandar got itself the

National Silver and a Regional Gold.

Twelve firms were among the metals in the rapidly growing Content Marketing space, which had four subcategories. This category was pretty much taken over by web publishers and content creators.

Pocket Aces Pictures presented the perfect symmetry by winning a National Gold, a Silver and a Bronze for clients Lifestyle Stores, Epigamia

and Furlenco respectively. The other winners were The Viral Fever (National Gold for Whisper), The Quint (National Gold for Motorola) and Bloomberg Quint (National Gold and Regional Bronze for a self-ad).

Delhi-based Tree Design won eight out of its 11 metals in Design, under which fall nine subcategories. Twenty six firms registered a win in this category. Tree Design won for the

Foxglove 2018 Awards - National Winners

AMBIENT MEDIA SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
Non-Traditional Indoor Ambient Media	Rivers in a Bottle	Famous Innovations	Livpure Water Purifier	Silver
Non-Traditional Indoor Ambient Media	OnePlus 5T - Global Launch	Ignite Mudra	OnePlus	Bronze
Traditional Billboards	Hamam #GoSafeOutside	Rapport Outdoor Advertising	Hamam	Gold
Traditional Billboards	Honda Hornet - It's Built After You	Ignite Mudra	Honda Motorcycle and Scooter India	Bronze

BRAND ACTIVATION SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
Brand Activation	The Blind Faith Upgrade	Isobar	Isobar	Gold
Brand Activation	Travel Tales	Teen Bandar	Enable Travel	Silver
Brand Activation	Rivers in a Bottle	Famous Innovations	Livpure Water Purifier	Bronze
Online Promotion	Amitabh Bachchan in Acapella style Champi song for Navratna Oil	Visionin Tel	Emami Navratna	Silver
Online Promotion	Kinder Joy - Just Kidding	PHD Media	Kinder Joy	Bronze

CONTENT MARKETING SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
Branded Content Campaign	Giriyapa and Whisper's Sit Improper	The Viral Fever	Procter & Gamble	Gold
Branded Content Campaign	Filtercopy Campaign for Epigamia Artisanal Curd	Pocket Aces Pictures	Epigamia	Silver
Branded Content Campaign	If Parents Behaved Like Us	Pocket Aces Pictures	Furlenco	Bronze
Content Marketing Launch	The Drunken Botanist Launch Campaign	Blue Vector	The Drunken Botanist	Gold
Content Marketing Launch	Conversations around Where to Go & How to Grow	Transition Insight	Play to Potential Podcast	Bronze
Native Advertising/Sponsored Content	Fashion Conversations with Mom	Pocket Aces Pictures	Lifestyle Stores	Gold
Native Advertising/Sponsored Content	Motorola - Phone Life Balance	The Quint	Motorola	Gold
Native Advertising/Sponsored Content	UnHeard	WittyFeed	Tinder	Bronze
Use of Social Media for Content Distribution	BQ WhatsApp	Bloomberg Quint	Bloomberg Quint WhatsApp	Gold
Use of Social Media for Content Distribution	Homemakers are the Best CEOs	Bloomberg Quint	Bloomberg Quint	Bronze

DESIGN SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
Books/Diaries	Opening This Friday	Tree Design	PVR Cinemas	Gold
Books/Diaries	Survival Of The Humanest	Tree Design	Heritage Xperiential Learning School	Silver
Books/Diaries	Twenty Years of Blockbuster Journeys	Tree Design	PVR Cinemas	Bronze
Brand Website	Galito's India Brand Website	Mad About Digital	Galito's India	Silver
Brand Website	Nourish. Replenish. Protect.	HEPTA	Ace Blend	Bronze
Corporate Website	The Axials	Tree Design	Abaxial	Silver
Corporate Website	Shift Alt Cap	Mad About Digital	Shift Alt Cap	Bronze
Corporate/Brand Identity	Merging borders through craft	Firebrand	Plumage	Gold
Corporate/Brand Identity	Donate Organs - Logo	First Show Tekzenit	Donate Organs	Silver
News & Features Website	The Quint	The Quint	The Quint	Bronze
Newsletter/Email Design	Jossbox x Myntra	Jossbox	Myntra Beauty	Silver
Packaging	Doy Kids Packaging	Starting Monday Design & Branding Co.	VVF	Gold
Packaging	Sprig Honey - Packaging	Thought Blurp	Sprig-Synthite	Bronze
Packaging	Rivers In a Bottle	Famous Innovations	Livpure Water Purifier	Silver
Poster	LG Air Puricare - Protect your Lungs	HS Ad	LG Electronics	Silver
Social Media Design	Manforce Social Post	Grapes Digital	Mankind Pharma	Bronze

DIGITAL SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
Brand Integration	#ShutThePhoneUp	ADK Fortune Communications	Manforce Condoms	Silver
Brand Integration	#KhujjiWalaOrgasm	Grapes Digital	Ring-Out	Bronze
Brand Integration	#YourSecondHome	ADK Fortune Communications	Prega News	Bronze
Digital Brand Video	#ShutThePhoneUp	ADK Fortune Communications	Manforce Condoms	Silver
Digital Brand Video	#CanDo Diaries	Teen Bandar	Enable Travel	Bronze
Digital Brand Video	The Man Who Planted A Forest: Jadav Payeng	101India	Pepsico (Tropicana)	Bronze
Innovation in Digital	HE Flying Basin	WATConsult	HE Advanced Grooming	Silver
Innovation in Digital	HP MTV Fame-istan	Magnon eg+	Hewlett Packard	Bronze
Microsite	Flying Passes	Grapes Digital	Maruti Suzuki	Bronze
Mobile Marketing	Say It With Silk	Tree Design	Cadbury	Bronze
Online Integrated Campaign	Zee TV - Kalirein - MySoniKudi.com	Big Trunk Communications	Zee TV	Gold
Online Integrated Campaign	#FarakPadtaHai	Happy mcgarrybowen	OLA	Silver
Online Integrated Campaign	Mission Blue	Isobar	National Geographic	Silver
Real Time Video	TVF's Airtel Connected Live	The Viral Fever	Airtel	Bronze
Use of Influencer Marketing	YouTube Fan Fest	Grapes Digital	Maruti Suzuki	Bronze
Use of Social Media	#ShutThePhoneUp	Grapes Digital	Mankind Pharma	Bronze
Use of Social Media	#FarakPadtaHai	Happy mcgarrybowen	OLA	Bronze
Use of Video for CSR	From His Heart to Hers	Color Features of India	Fortis Healthcare	Gold
Use of Video for CSR	#ShutThePhoneUp	ADK Fortune Communications	Manforce Condoms	Silver
Use of Video for CSR	#YourSecondHome	ADK Fortune Communications	Prega News	Silver

FILM SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
TVC	#SaareMaeDhoDaalo Holi	ADK Fortune Communications	Ghadi Detergent	Gold
TVC	#SaareMaeDhoDaalo Eid	ADK Fortune Communications	Ghadi Detergent	Silver
TVC	#ShutTheFakeUp	Happy mcgarrybowen	Fastrack	Bronze

PRINT SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
Print Ad/Campaign	Rivers in a Bottle	Famous Innovations	Livpure Water Purifier	Gold
Print Ad/Campaign	95% Campaign	Bang In The Middle	Association of Indian Magazines	Bronze
Print Ad/Single	Women don't get cars	Happy mcgarrybowen	MG Motor	Silver
Print Ad/Single	World Aids Day	MY FM	MY FM	Bronze

Foxglove 2018 Awards - Regional Winners

AMBIENT MEDIA SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
Non-Traditional Indoor Ambient Media	RISOLUTION	AAIBA Design	Riso Rice Bran Oil	Gold
Non-Traditional Indoor Ambient Media	OnePlus 5T - Global Launch	Ignite Mudra	OnePlus	Silver
Non-Traditional Indoor Ambient Media	Dove Dtox Fight Pollution	Rapport Outdoor Advertising	Dove	Bronze
Traditional Billboards	God's Favourite	Hetarsh	Kalpna	Gold
Traditional Billboards	Honda Hornet - It's Built After You	Ignite Mudra	Honda Motorcycle and Scooter India	Silver
Traditional Billboards	Honda Cliq - Bade Kaam Ke Cliq	Ignite Mudra	Honda Motorcycle and Scooter India	Bronze

BRAND ACTIVATION SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
Brand Activation	Travel Tales	Teen Bandar	Enable Travel	Gold
Brand Activation	Make a Mother's Day	Three Bags Full	Axis Mutual Funds	Silver
Online Promotion	Kinder Joy Just Kidding	PHD Media	Kinder Joy	Silver
Online Promotion	Knighting Ceremony	Gozoom	Kolkata Knight Riders	Bronze

CONTENT MARKETING SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
Branded Content Campaign	Dell Futurist	Dell India Pvt Ltd	Dell India Pvt Ltd	Gold
Branded Content Campaign	The Marathon of Life	Mirum Digital	Franklin Templeton Investments	Gold
Branded Content Campaign	Make Your Move	Lowfundwala Communications	Oxemberg	Bronze
Content Marketing Launch	The 42: Celebrating Independence Day 2017	Be the Bee Com Designs	The 42	Silver
Content Marketing Launch	Love Bytes 2	VML - India	Sony LIV	Bronze
Use of Social Media for Content Distribution	Digital Frontrunners of Guwahati	Insight Brandcom	G Plus	Bronze

DESIGN SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
Books/Diaries	Survival Of The Humanest	Tree Design	Heritage Xperiential Learning School	Gold
Books/Diaries	Twenty Years of Blockbuster Journeys	Tree Design	PVR Cinemas	Silver
Books/Diaries	Godrej Food Trends 2018 Report	Elixir Integrated Brandcomm	Godrej Food Trends 2018 Report	Bronze
Brand Website	Galito's India Brand Website	Mad About Digital	Galito's India	Gold
Brand Website	Nourish. Replenish. Protect.	HEPTA	Ace Blend	Silver
Brand Website	Buttalks Website	Digitally Inspired Media	Buttalks	Bronze
Corporate Website	The Axials	Tree Design	Abaxial	Gold
Corporate Website	Shift Alt Cap	Mad About Digital	Shift Alt Cap	Silver
Corporate Website	Sleek & Modern	Freedom of Expression	Mayapraaxis	Bronze
Corporate/Brand Identity	Chiron Children's Super Speciality Hospital	Dreamjar Studios	Chiron Children's Super Speciality Hospital	Gold
Corporate/Brand Identity	Whiskers - Men's New Grooming Swag	Purple Phase Communications	Whiskers	Silver
Corporate/Brand Identity	Creating a Brand: The Noodle Story	Be the Bee Com Designs	The Noodle Story	Bronze
News & Features Website	G Plus	Insight Brandcom	G Plus	Silver
Newsletter/Email Design	E-mailer for Christmas	Marshmallow	Marshmallow	Silver
Packaging	Flipkart Supermart Brand Identity	Oddinary Marketing	Flipkart Supermart	Gold
Packaging	Cutty Sark Limited Edition	Cutty Creative	Cutty Sark	Gold
Packaging	Say It With Silk	Tree Design	Cadbury	Bronze
Poster	LG Air Puricare - Protect your Lungs	HS Ad	LG Electronics	Gold
Poster	3 Amigos	The Brand Shop	Po10tial	Silver
Poster	Beat Boxing	Brand Bazooka Advertising	MySchool	Silver
Poster	Taalbelia	AAIBA Design	Taalbelia	Silver
Social Media Design	#DonateAWall	Social Kinnect	Asian Paints	Gold
Social Media Design	St+Art Project - Mumbai	Social Kinnect	Asian Paints	Silver
Social Media Design	Bajaj Allianz - Drive Safely	WATConsult	Bajaj Allianz General Insurance	Bronze

DIGITAL SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
Application of User Generated Content	#INOXChantsForSachin	Teen Bandar	INOX	Bronze
Brand Integration	#KhujjiWalaOrgasm	Grapes Digital	Ring-Out	Silver
Brand Integration	Timeliner's The Aam Aadmi Family with AMFI	The Viral Fever	Association of Mutual Funds of India (AMFI)	Bronze
Digital Brand Video	#CanDo Diaries	Teen Bandar	Enable Travel	Gold
Digital Brand Video	The Man Who Planted A Forest: Jadav Payeng	101India	Pepsico (Tropicana)	Gold
Digital Brand Video	SBI Life Insurance - Naye Zamane Ke Papa	Be the Bee Com Designs	SBI Life Insurance	Bronze
Innovation in Digital	HE Flying Basin	WATConsult	HE Advanced Grooming	Gold
Innovation in Digital	Google Voice Assistant	Grapes Digital	Maruti Suzuki	Silver
Innovation in Digital	Mangaldeep Devotional Mobile App	Mangaldeep	Mangaldeep	Bronze
Microsite	Flying Passes	Grapes Digital	Maruti Suzuki	Silver
Mobile Marketing	Say It With Silk	Tree Design	Cadbury	Silver
Mobile Marketing	Apollo - Earn The Jersey	WATConsult	Apollo Tyres	Bronze
Online Integrated Campaign	The Marathon of Life	Mirum Digital	Franklin Templeton India	Silver
Online Integrated Campaign	Spiderman Association-Dell Inspiron 15 7000 series	Dell India Pvt Ltd	Dell India Pvt Ltd	Bronze
Real Time Video	TVF's Airtel Connected Live	The Viral Fever	Airtel	Silver
Real Time Video	First Ever-Night Auto Expo	Grapes Digital	Maruti Suzuki	Bronze
Use of Influencer Marketing	YouTube Fan Fest	Grapes Digital	Maruti Suzuki	Silver
Use of Influencer Marketing	NayeRishteNayeVaade	Shreyansh Innovations	Manyavar	Bronze
Use of Social Media	&Charades	TheSmallBigIdea	&pictures	Gold
Use of Social Media	#ShutThePhoneUp	Grapes Digital	Mankind Pharma	Silver
Use of Social Media	#not (Collection Launch)	Hashtag Inc.	The Bleu Label	Silver
Web Banner	Flipkart Mobiles Friendship Day	Oddinary Marketing	Flipkart Mobiles	Bronze

FILM SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
TVC	LG Smart Inverter Washing Machine - Future of Washing Machine	HS Ad	LG Electronics	Bronze

PRINT SUB-CATEGORY	CAMPAIGN	AGENCY	BRAND	METAL
Print Ad/Campaign	God's Favourite	Hetarsh	Kalpna	Gold
Print Ad/Campaign	Never be bored	Popkon Creatives	Pling	Silver
Print Ad/Campaign	Space For All	Rioconn Interactive	Khushi Ambient Media Solutions	Bronze
Print Ad/Single	World Aids Day	MY FM	MY FM	Gold
Print Ad/Single	Even sofas are sweet when wrapped with offer	CR8 Advertising	Tip Top Sofa Offer	Silver
Print Ad/Single	LG K71 - Marsquito	HS Ad	LG Electronics	Bronze
Print Ad/Single	Relaunching The 42: With a 7 pager single ad	Be the Bee Com Designs	The 42	Bronze

work it did for PVR Cinemas, Abaxial, Cadbury and Heritage Xperiential Learning School. Mad About Digital was the other big winner here with four awards.

In the Film category, it was ADK Fortune which emerged on top with a National Gold and Silver, both for Ghadi Detergent.

Under the category Print, the

National Gold went to Famous Innovations for its work on Livpure Water Purifier.

BY CLIENT

Foxglove Awards doesn't have a trophy for advertiser of the year but had there been one, Mankind Pharma would have been a strong contender. Teaming up with Grapes

Digital and ADK Fortune, work for the corporate brand plus Manforce Condoms and Prega News won a total of seven National and one Regional trophies.

Maruti Suzuki was the other marketer which found presence prominently at Foxglove. Work on its brands by Grapes Digital won two National and four Regional trophies.

The creatives for Livepure Water Purifier by Famous Innovations drew attention too, having won a National gold, two silvers and a bronze.

It was a profitable night for LG Electronics also because it picked up one National Silver together with a Regional Gold and two Bronze thanks to its partnership with HS Ad.

There were three special awards given at the event. The first award was given to HS Ad for HS Ad OLED LANDMARK in Best Innovation in Display category. The second award was given to SoCheers for Pensol's TVC under Brand Awareness category and the third award was given to iCubesWire for Central Park Flower Valley under Digital Marketing Excellence - Real Estate category. ■

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MEET THE GRAND JURY

	
AMIT AKALI FOUNDER & CCO WHAT'S YOUR PROBLEM	AMER JALEEL CHAIRMAN & CCO MULLEN LINTAS
	
GEORGE KOOR HEAD OF DIGITAL CREATIVEOGLIVY	DELNA SETHNA CCO L&K SAATCHI & SAATCHI
	
ANISH VARGHESE NCD ISOBAR INDIA	ASHWINI DESHPANDE CO-FOUNDER & DIRECTOR ELEPHANT DESIGN
	
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BAJAJ ALLIANZ

Twinkle Toes

Does leveraging such fleeting virality really help? Chandramohan Mehra, CMO, Bajaj Allianz Life Insurance has some answers. By Abid Hussain Barlaskar



Been on Facebook lately? If the answer is yes, then that chances of you having missed Sanjeev Shrivastava would be scant. He's a middle-aged uncle, a professor, a husband and... wait for it... a dancer!

This plump, 45-year old 'Dancing Uncle' shot to fame overnight as a video of him setting the stage on fire made swift rounds on social media. The video drew reactions in the thousands, probably lakhs, from awed netizens.

But it wasn't just individuals who took interest; brands were also maintaining a close watch as Shrivastava grabbed a sizeable chunk of social media limelight.

Bajaj Allianz Life Insurance, the insurance company, was quick and also probably the first to rope in Shrivastava for their latest '#LifeGoalsDone' campaign. The brand released a video, '#DancingUncle', shot in a living room (probably at Shrivastav's home). Only this time instead of 'Aapke Aajane Se', the hit Govinda number was replaced by Bajaj Allianz Life's new jingle 'Samjho Ho Gaya'. The 'Dancing Uncle' also shares the frame with the brand's messages addressed to 'participating policyholders'.

Well, it's not the first time that brands hitched a ride with overnight stars on a fame high; remember the

'wink girl' from the trailer for the Malayali movie 'Oru Adaar Love'?

Yes, Priya Varrier, the Malayali actor also became an overnight social media sensation with her wink and netizens couldn't stop sharing it. Then too brands were quick to cash in on Varrier's fame. Kellogg's rode the 'wink' buzz with a timely campaign. Varrier posted a picture of herself eating Pringles on social media which was accompanied by an ad copy.

afaqs! Reporter spoke with Chandramohan Mehra, CMO, Bajaj Allianz Life Insurance, about the ad.

"We got the video recorded specifically for the ad. It was recorded

The 'Dancing Uncle' also shares the frame with the brand's messages addressed to 'participating policyholders'

by Sanjeev himself and we wanted it to be as real and organic as possible. Here Shrivastava represents the policyholder who is dancing with joy when he got something extra. We tried to keep away from the concept of a hard sell," Mehra says.

Speaking on the life insurance brand's swift action of roping in Shrivastava, Mehra says, "The idea is to cash in on the wave and to ensure that the communication is reached in an interesting manner. The shelf-

life of any digital communication is short-lived. We saw it as an opportunity, there was a huge rise in the popularity of Shrivastava and the kind of response it was drawing on social media and WhatsApp. Anybody who has a smartphone surely has his video. In this, we saw an opportunity to communicate a special bonus in a manner that it would be untypical of a life insurance brand to do. It cuts through the clutter and engages the viewer. And I thought why not just ride this popularity and build a creative connect with Sanjeev's personality."

Mehra clarifies that the video with Shrivastava is not an individual ad.

It is, in fact, related to the brand's previous ads with comedians Rahul Subramanian, Kumar Varun and YouTuber Sahil Khattar. "This has been happening over the last few months and we have been on digital in an aggressive manner. Shrivastava was a tactical opportunity for us; we can't build a brand in only one way. It is a holistic and continuous process," Mehra adds.

In his review of Bajaj Allianz's approach and the overall delivery

of the ad, Nimesh Shah, from Windchimes Communications, tells afaqs! that such ads are tactical in nature and are created to make the most out of a 'viral phenomenon'.

"We live in the age of disposable content where brands are fighting to get their fair share of attention. Communication of this type is tactical in nature and is done simply to cash in a phenomenon that has gone viral. There is nothing strategic about it. However, Bajaj should be commended for acting swiftly and getting a video executed with Sanjeev, whose recent dance video at a wedding made him a social media star," says Shah.

"What this trend highlights is the ability of the brand to seize such tactical opportunities to maintain brand salience in a customer's mind. Brands can, of course, make this stick



"The idea is to cash in on the wave and to ensure that the communication is reached in an interesting manner. The shelf-life of any digital communication is short-lived."
CHANDRAMOHAN MEHRA

with the users if it is done creatively, consistently and connected with a brand's service area," Shah adds. ■

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GOODKNIGHT

Addressing Sticky Issues

The company now has another product to play up. By Deepashree Banerjee

For some time now, the Godrej's Goodknight has been innovating in other segments too from roll-ons for clothes to burning/ incense options. With the latest product launch, Goodknight Cool Gel, the brand is diving into the gel/cream-based, on-skin application segment and taking a big swing at the competition.

Goodknight Cool Gel's debut TVC showcases a typical small-town scenario in north India where people prefer sleeping on rooftops to beat the heat. Unfortunately, the mosquito menace and heat generated from applying "sticky" skin-based repellent creams prevent a family from sleeping till Cool Gel comes to their rescue.

Conceptualised by JWT, the campaign was crafted keeping in mind rural sensibilities to help promote the product which, as the brand claims, is non-sticky while providing a cooling sensation.

Earlier ads for this segment were primarily aimed at stopping children from falling prey to Dengue by making them understand that it's easier to prevent the disease. However, they come off as rather preachy. Ankur Kumar, vice president, Marketing (Goodknight), Godrej Consumer Products (GCPL), views this new campaign as more of an initiative aimed at building constructive preventive methods.

THE RURAL CONNECT

Kumar states that of the 28 crore households across India, almost 50 per cent don't use any kind of preventive methods to keep mosquitoes at bay. "The situation gets more problematic the moment we step into rural India. Of the 18 crore (approximate) households in rural and far-flung areas of India, close to 10 crore are still not in a habit of using any form of preventive methods," Kumar says.

He stresses on adapting preventive methods as a habit for consumers and thinks that it will eventually pave the way to success for the brand in rural India. It's quite clear that Goodknight is strategically taking on the competition in the personal repellent category, especially the cream/skin-gel segment.

Accessible price points and availability are the brand's main



USPs, claims Kumar. The 14ml 'Weekly Consumption Pack' is priced at Rs 10 and has been created specifically keeping the rural Indian population in mind. The 50ml tube (Monthly Consumption Pack) has a price tag of ₹45.

Kumar reveals that as a company, Goodknight takes its R&D investments very seriously. During their research, the team discovered that consumers had developed a dislike for the repellent cream format as it tends to leave the skin feeling a little sticky after application. "Now, that's a barrier we aimed to overcome with this product," Kumar shares.

A certain amount of aggressiveness is evident across touchpoints by players in the category

Speaking about the campaign, Rajesh Gangwani, managing partner, JWT Mumbai, echoes Kumar's view. "The campaign is targeted towards semi-urban and rural consumers who normally sleep outdoors on warm summer nights. The communication is crafted keeping in mind these rural sensibilities and is delivered through an engaging and catchy sing-song between the family members."

CURRENT TRENDS

In developed countries, personal application products, such as mosquito repellent creams and roll-ons, account for a substantial part of the mosquito repellent market. However, as per reports, in the last few years, India has emerged as a market where players across categories have been quite vocal about Dengue protection.

Given this competitive scenario, a certain amount of aggressiveness

is clearly evident across touchpoints by the players in the category. In fact, in a desperate need to reach out to the mother-on-the move looking for day-long protection from pests and insects for her kids, leading consumer health and hygiene company, Reckitt Benckiser, re-launched Mortein and roped in Bollywood personality, Madhuri Dixit Nene, as an endorser.

Reckitt Benckiser's flagship brand in the insect protection space is a major player in the total pest category which generates an annual revenue of ₹5,700 crore. It currently occupies a market share of 11.1 per

cent in which it had an early-mover advantage when launched in 1993.

Besides, the market currently has a number of players including the likes of All Out (SC Johnson) and Maxo (Jyothy Laboratories).

EXPERT SPEAK

afaqs! Reporter asked experts what they make of the ad. Chitresh Sinha, CEO, Chlorophyll Innovation Lab, feels the communication is very product focused. "There really is no emotional anchor or trigger. So, the question of rural sensibilities doesn't arise. More could have been done to generate intrigue in the uniqueness of the offering. The repelling of mosquitoes is an obvious fact and can be highlighted less," he says.

Sinha strongly believes that a new brand name is needed only when the core belief changes and not the offering. Samit Sinha, founder and managing partner, Alchemist Brand Consulting, sums it all up as he says



"The campaign is targeted towards semi-urban and rural consumers who normally sleep outdoors on warm summer nights."
RAJESH GANGWANI

that while the product, especially the gel format, signals modernity, the creative looks like it's from the last century.

"Goodknight obviously believes that their next source of growth is India's smaller towns and rural markets and thus, this product seems to be targeted towards the upcountry population," Sinha says, adding, "Depending upon the amount of mediaweight Goodknight puts behind the TVC it should help the brand generate awareness and depending upon how affordably it's priced, it may well sell in vast numbers. But if another brand with an equivalent product, matching distribution and at a similar price point also enters the market, Goodknight could face serious threat."

"Goodknight has built a strong equity around mosquito protection over many years and is, in fact, so closely associated with the category that it is almost a generic name for the category. Therefore, it does make sense to extend its brand franchise to the new format. In my opinion, this particular TVC does not do the Goodknight brand image any favours," he concludes. ■

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GUEST ARTICLE

Indispensable YouTube

YouTube has become a marketing platform for one and all, even its rivals. By Ganesh Iyer

Consider this – Sony Liv has over 1.5 million subscribers, Alt Balaji and Hotstar have around 800k+ each, Netflix India and Amazon Prime Video India have around half a million each and Voot, a little over 300K subscribers. Does something sound totally off, if you know the OTT market numbers? Of course it does, these are not the number of subscribers on their own platforms, but on their respective YouTube channels! And no, they don't put out their shows and videos here... only promotional trailers. Like the one of Netflix's first Indian Original, Sacred Games:

YouTube, of course, technically, is direct competition for all these independent OTT companies (that aim to develop their own subscriber base with interesting content and monetise them across advertising and subscription); the collective battle to take the viewer away from this free and deeply penetrated platform continues. But clearly, as a marketing platform, even these bigger global players and Indian, broadcast-backed platforms cannot do without this behemoth called YouTube.

So while nobody was watching, what was once a largely UGC-led video platform, has quietly over the last few years become a critical if not the most important medium for all marketers. The quantum of content uploaded and consumed on YouTube of course boggles the mind, there are too many zeros to remember or even matter. If one were to watch everything that is on

YouTube, it would take apparently take around 60,000 years or some such to finish watching, that too, if no more content is uploaded, says a reply on Quora. There, that is how vast an ocean it is.

But then this is less about the quantity of content and more about how it has evolved as an essential marketing platform. That conventional brands have for years now been creating 'long form' commercials mainly for YouTube is quite well known. Case studies abound on how brands and agencies have taken to 'unbridled story telling' on YouTube and not just creating boxed 30 sec TVCs. Remember this

The fallacy that people make YouTube videos for a living is hopefully long dead.

six and a half minute British Airways film, for example?

And that they have also equally quickly adapted to the new 6 sec 'bumper ad videos' is equally known. But then look at movies and music. YouTube now is without doubt the first port of call for all Indian movie promotions to spread the word – every production house and music label with skin in the game runs a well-oiled YouTube channel with millions of subscribers and breaks all promotional content here with a clear 24 hour (sometime even longer) lead time before it hits television, which as recently as even five years ago was the sanctum sanctorum of all movie and music promotions

(question – when was the last time you discovered a movie or a song on TV?!). These YouTube videos are then pushed by the stake holders and influencers on their social assets.

There are even special budgets kept aside to 'push' the view count of these promotional songs and videos that sometimes help claims of success. Not saying this video was pushed, but here is the claim:

The irony of promoting promotional material is hopefully not lost here.

Another community that finds YouTube an exciting marketing platform is individual talent – in the Indian context at least, mostly

stand-up comics and relatively unknown singers. The platform allows them to showcase their talent through reasonably well produced, yet inexpensive videos – these videos result in increased awareness of their talent among prospective live performance viewers across the country (which was next to impossible in the 'non-digital' world) and therefore in their 'bookings' for on-ground shows. The vast country that we are, someone in some corner of the country always has an event that requires talent like these, audiences crave for known names and the 'talent' gets to make money. It just makes all parties (in more ways than one) happy.



Have you ever wondered where a Zakir Khan or a Shirley Setia or even an AIB would be, without YouTube? Not to say that they may not have eventually broken through, but it would have been a really long journey perhaps.

The fallacy that people make YouTube videos for a living (as a share of YouTube's advertising revenues) is hopefully long dead. For those who are unaware, on an average, Indian creators/channels, for every million views, now get anywhere between ten and sixty thousand rupees. That is it. Barely enough to even cover the cost of producing the video in the first place, leave along making money. Popular comic Rahul Subramanian, in, say, eight weeks of on-ground events, would make far more than he would in years from his videos alone. Even Bhuvan Bam, the most popular Indian creator with over seven million YouTube subscribers makes far more from his shows than from YouTube; the platform has only made him a successful name.

What YouTube means for pure video content creators, the opportunities as well as the challenges therein is for another day. This is just an overview of the importance that the platform has garnered as a marketing medium, and am sure there are far more examples, and may be some interesting views? ■

The author is national head, original content and licensing, ENIL (Radio Mirchi). feedback@afaqs.com

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

VIDEOS



BAJAJ ALLIANZ
The insurance company roped in Sanjeev Shrivastava of '#DancingUncle' fame for their latest #LifeGoalsDone campaign, which showcases the new philosophy of the brand, and that of being the 'enablers of life goals'.



SHOPPERS STOP
The digital film aims to break down the rules laid by rigid corporate culture. The film shows how they '#RIPtheDesignations' to stand out in the system with their own attitude and style. **Creative Agency:** Contract Advertising



UBER
Uber has rolled out a new TVC, and roped in the star cricketer Virat Kohli to be the new face for the brand. The ad highlights how Uber, as a service, bridges the gap between people and their destination. **Creative Agency:** BBH



FABHOTELS
Budget hotel chain, FabHotels, has launched its maiden TV campaign titled 'Recharge. Refresh' that mainly targets millennial business travellers. **Creative Agency:** BBH



STAR PLUS
The GEC has donned a fresh look and identity with a new logo and a tagline — 'Rishta Wahi, Baat Nayi'. The channel has released a promo video, and roped in Alia Bhat as the face of the brand campaign.



PREGA NEWS
To take the relationship with its users further, Prega News of Mankind Pharmaceuticals has rolled out a new campaign '#QuitBeforeYouStart'. **Creative Agency:** ADK Fortune



DHARA
The brand's new TVC, titled 'ZaraSaBadlaav', takes a stand against the societal dogmas associated with a girl's parents living with her at her in-laws'. **Creative Agency:** DDB Mudra Group



TINDER
Tinder recently released an ad film for its newly launched 'Super Likeable' feature that will now make it easier for users in India to spark conversation with people they're most likely to swipe right on.



FRANKFINN
Frankfinn Institute of Air Hostess Training has released an ad campaign featuring its newly appointed Brand Ambassador — Alia Bhatt.



CLOSEUP
Closeup's new ad stresses upon the fact that opportunities to come close can occur anytime, anywhere. So, be ready to seize the moment with Closeup which has a unique formula of anti-germ mouthwash and natural extracts.



BAJAJ PLATINA
'Jhatka Mana Hai' campaign tries to differentiate the Platina ComforTec from its competitors on the basis of superior riding comfort. **Creative Agency:** Ogilvy & Mather



MARUTI NEXA
In its latest '#NEXABlue' campaign, the brand brings to life a car's colour through Synesthesia - a neurological condition. **Creative Agency:** HakuHodo India

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PRINT

AMUL

Through its recently released print ad, Amul takes a dig at the Central Government, which has failed to check the rising fuel prices, and how it is pinching the automotive owners. The ad shows the Amul girl left shocked while refuelling her vehicle as the copy 'Fuel Aur Kaante!'.



DANT KANTI

Patanjali's latest creative, released for its toothpaste brand Dant Kanti, promises its consumers healthy gums and teeth at a lower price. Titled 'Why Just Smile When You Can Laugh', the ad inspires to practice Hasya Yoga with Dant Kanti.



SKILL INDIA

This print campaign is created to promote skill development in India. The artwork titled 'Where There Is a Skill, There Is a Way' has been created in the form of Indian folk art and symbolises the common man acquiring new skills.



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

VAISHALI VERMA

In Conversation

The newly-appointed CEO of Initiative speaks about her plans for the agency. By Suraj Ramnath

Vaishali Verma (45), the newly-appointed chief executive officer (CEO) of Initiative, had no plans to get into media planning when she graduated from the Mudra Institute of Communications, Ahmedabad in 1995.

"I didn't know what to get into and I was just a fresh graduate. I had no clue about what the advertising world was like. It is always interesting when you talk to people from that world. I never liked numbers in my entire life and I am surprised at what I am doing today," she says.

So how did Verma find her calling in media planning? "What interested me was that media sits at the crux of a brand; we need to understand how a consumer is consuming the brand and how a consumer is consuming media. So, I thought it was an interesting intersection. I also thought, back then, that entertainment is big and in India, it was huge, even today. So I wanted to do something in the area of how consumers are consuming brands and media and I thought it was a perfect amalgamation of both. Hence, I thought of media planning and, of course, only later on, did I find out that it is about analytics and numbers."

Verma has a total of 22 years of experience out of which she has spent more than seven years at IPG Mediabrands. Prior to being elevated to CEO, Verma was chief operating officer of Lodestar UM and Initiative, Bengaluru. She started her career with Mudra Communications in March 1995, as media planner, moved to Universal McCann and worked with the agency for nine years and then moved to Lodestar UM in 2006.

What's changed post her elevation? Verma says, "From COO to CEO feels like just a one letter difference, but it comes with its challenges and, at the same time, I am really excited. Two big differences are that I was running only the South and now I have a national mandate so that involves having a hand and a leg in all the different offices that we have (Bengaluru, Mumbai and Delhi). We have large and multiple businesses across these three offices so that would be one challenge and now I kind of handle all the three offices based out of Bengaluru. But today it is seamless and it doesn't

matter where you are based, thanks to technology, so that's a big change."

Talking about her challenge, Verma says, "One of the challenges is that you are in a position today and have that mandate to drive the brand. So, as a leader, you know that Initiative is a legacy brand. I will be working a lot on driving this brand forward, building a robust team of leadership across all offices in strategy and business planning both. So, these two go hand in hand and I am in the process of getting all this organised. I think another two-three months will go in re-organising and getting the leadership team ready and once that is done of course, the ball will start rolling on consolidating the existing business and then vying for new business. And that's what we do, which is a part and parcel of our life."

In this new role, Verma will directly be reporting to Shashi Sinha, chief executive officer, IPG Mediabrands India. Talking about Shashi's expectation as a boss, she says, "Shashi is expecting a lot from me in this new role. Initiative did not have a CEO for a while. In fact Premjeet Sodhi (ex-COO of Initiative) was there and he was looking after Delhi and Mumbai and I was looking after Bengaluru, but somewhere it did not have a leader so, from Shashi's perspective, I think he really wanted to see Initiative being driven by a leader and being seen that way."

She adds, "A lot of what I said is a

In her new role, Vaishali Verma will be reporting to Shashi Sinha, CEO, IPG Mediabrands India.

roadmap for Initiative. Basically, the current clients get a lot of assurance that there is a leader and, of course, Shashi, who is so approachable, is also present. He has an amazing relationship with each and every client of Initiative, but having said that, to have somebody who will be able to take that role to the next level, is what Shashi is really expecting from me."

In the past few years, media agencies have been making digital ad films. afaqs! Reporter asked Verma if there will come a point when media agencies will start making TVCs too. She says, "Not TVCs, but certainly some content. A 30-second TVC cannot be adapted to a 10-second



digital banner because the way people consume television is different from the way they consume digital. So, what was happening is that a lot of creative agencies were thinking TV when it came to audio-visual content and that's where the client realised - I don't want to convert that into a 20-second or 30-second banner. That, I would say, was a point of deflection when a lot of advertisers realised that digital agencies, end-to-end, is best to advise them not only for digital media planning but also the digital media assets because each

and every element of a media plan has a different asset and hence, they started doing it."

Talking about how a role of a media agency has changed over the years, Verma says, "The role of a media agency today, is at an elevated level than what it was earlier. Earlier, it was a media department of an advertising agency and then there was a client servicing department. You would always be an additional

in this so-called eco-system and a lot of times, a client would start with advertising/creative strategy and then, by the time the media strategy would come in, the client would say let us know in 15 minutes what

the media plan is. It has completely changed today."

How has it changed exactly? "The clients are working with us way before they work with their creative agencies. That's a big change and a true partnership that has evolved over the years and I think the role of a media agency has gone beyond just a media plan. We are advising them on portfolio management, where they should invest their money and on their budgeting calendar. We are partnering with them in advance, even before they engage with their creative agency. We have a far deeper relationship with the client because it's all AOR, so a lot of clients work with us for a long period of time, three-five years and at IPG Mediabrands, we have clients with 20-25 year relationships. Vis-à-vis, I don't see that happening with a creative agency because each of the large advertisers is working with four creative agencies so that relationship and partnership is much stronger with the media agency", Verma adds.

For Verma, it was a combination of the pulse of the consumers, a lot of interesting work on the brand and media ethnology that had picked up during the start of her career. These are the very reasons why Verma opted for media planning back then. "There wasn't a single day where I felt I don't want to do this", Verma signs off. ■

suraj.ramnath@afaqs.com

JOB SWITCH.in

Post: Analytics Manager

Company: IdeateLabs

Profile: Ensuring correct implementation of Google Analytics, Google Tag Manager, and other analytics tools on client websites. Audit and fix existing implementations. Draw insights from analytics tools to drive digital strategy, including advertising, content creation and social media.

Exp: 3 to 5 years

Location: Mumbai

Email: careers@ideate.email

Post: Development

Company: India News

Profile: We have an urgent opening for a Development Communication Expert. The incumbent must have at least two years of experience working in ad agencies or the same eternity. Experience in Brand promotion for Developmental sector is also required.

Exp: 6 to 7 years

Location: Bhubaneswar, Odisha

Email: hr@inclgroup.com

Post: Researcher

Company: Moving Pixels Pvt Ltd

Profile: Provide support on all aspects of Primary research for motion picture and other media clients, including both qualitative and quantitative methods, with a strong emphasis on quantitative research.

Exp: 3 to 4 years

Location: Raipur, Chhattisgarh

Email: hr@movingpixels.in

Post: Graphic Designer

Company: Defin8 Consulting

Profile: We are a growing creative consulting agency working with global clients. We are looking for our knight in creative armour to help us rescue the world from the drudgery of bad design.

Exp: 4 to 5 years

Location: Mumbai

Email: create@thejpegfactory.com

Post: Business Development

Executive, Pune

Company: Tempest Advertising Pvt Ltd

Profile: Identify business development opportunities through extensive market research. Developing and maintaining strong relationships with all potential and existing clients. Understanding and analysing client requirements and proposing appropriate solutions. Basic knowledge of various media channels is a must.

Exp: 0 to 2 years

Location: Pune

Email: careers@tempestadvertising.com

Post: Social Media Strategist

Company: Heyday

Profile: Social Media Management of the all present platform.

Develop, implement and manage social media strategy. Having full detailed knowledge and experience of digital advertising platforms. Well versed knowledge and experience of — A) PPC Campaign, B) SEO Process, C) SEM Process.

Exp: 2 to 6 years

Location: Delhi

Email: hr@heydaycommunications.net

Post: Visualizer (Candidates only from Pune and Mumbai should apply)

Company: 3Dots Design (Pune)

Profile: The candidate should be a quick learner and a very good team player with preferably more than two years of hands-on experience. Good working knowledge of CorelDraw and Photoshop is required.

Exp: 2 to 4 years

Location: Pune

Email: Contact@3dotsdesign.in

Post: Business development

Executive/Trainee

Company: Nuts N Bolts

Communications

Profile: Good Communication skills, ambitious, young, Go-getter, interactive

Exp: 0 to 3 years

Location: New Delhi

Email: raj.kumar@nutsbolts.co.in

Post: Sales Manager

Company: Greysell Marketing Promotions Pvt Ltd

Profile: Minimum two years of sales experience in selling creative solutions is a must. Locate and contact potential clients to offer their firm's advertising services. Explain to clients how specific types of advertising will help promote their products or services in the most effective way possible.

Exp: 2 to 5 years

Location: Mumbai

Email: hr@greysell.in

Post: Associate Creative Director (Copy)

Company: Organic BPS Pvt Ltd

Profile: Senior level person having excellent writing skills with the ability to create ideas into a concise, business-oriented content. Work experience from reputed advertising agencies is a must. The candidate should be proficient in English.

Exp: 6 to 8 years

Location: Kochi

Email: jobs@organicbps.com

Post: Sales and Marketing Assistant

Company: Vedic Productions

Profile: Internet marketing, Social Media, Sales and Project execution. Very good English, computer skills, organisation, communication skills, owns a laptop.

Exp: 1 to 2 years

Location: Mumbai

Email: fraser@agallery.co.uk

Post: Creative Director

Company: The Think Tank

Entertainment
Profile: Building a creative environment for the creative team to work in and overseeing ideas and projects. Taking responsibility for the creative philosophy and the standard of creative output across the agency or department. Developing ideas for advertising or promotional campaigns.

Exp: 10 to 12 years

Location: Mumbai

Email: hr@ttte.agency

Post: Art Director

Company: Centum Advertising & Marketing Pvt Ltd

Profile: We are looking for a creative-thinking Art Director who can come up with ideas on a daily basis. The candidate must have experience with creating artwork for websites, E-mailers, various social media platforms and print media.

Exp: 4 to 5 years

Location: Delhi

Email: hr@centumad.com

Post: Account Manager Digital Advertising Champion

Company: DeltaX

Profile: DeltaX is looking for a Digital Marketing Manager to join its Account Management team. The Digital Marketing Manager will be overseeing all facets of client utilisation of the Delat X cross channel media platform.

Exp: 1 to 6 years

Location: Bangalore

Email: hireme@deltax.com



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