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Volume 10

Issue 12

June 2019

Rs-100

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Global Update

Campaign

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OOH Plus
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Brand Strat
Tarun Jha, Head, Marketing & Product, Skoda Auto India
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Think Digital
Barry Frey, President & CEO DPAA
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OOH growth journey has just begun



The OOH medium has this unique characteristic of being able to embrace new formats, new technologies without morphing into a new medium, which no other medium – print, TV or digital – could potentially achieve. The print has retained its form for ages, and is seemingly fighting a lone battle to stay relevant in today's

hyper-connected world. TV, the Idiot Box that it was once known to be, is somehow bucking the global trends in India to retain audience attention, though some of the noisy, low-brow national and regional television news channels have seriously eroded people's trust in the medium, which in the longer run could impact ad sales in that space. Digital media has been growing quite rapidly, but there are questions being asked about its true reach. In the midst of all these developments, OOH is quietly evolving into a technology-led, connected medium, imbibing the strengths of other mediums to become an all-pervading advertising and information canvas in the foreseeable future. Digital place-based OOH networks are already exemplifying those features.

Interestingly, Jean-Charles Decaux, Co-CEO, JCDecaux, in his keynote address at the FEPE International Congress held in Dubai in May said that by 2040 Internet and TV would have converged to become the No. 1 media, while OOH would likely occupy the second position on that list. Of course, to get to that position, the OOH industry is called upon to take concerted

steps to deal with competition, disrupt the market with new technologies, invest in research, stimulate creativity, participate in city beautification projects, and importantly enhance the connectedness of the medium.

Although the global OOH share of ad spends is currently below 7%, there is growing expectation that the share could be doubled in the coming years as the industry embraces new technologies and makes the medium much more relevant to brand advertisers vis-à-vis the consumers. It is hoped that the Indian OOH industry would follow a similar path. Historically, India has leap-frogged in sectors like telecom and Internet, and there is every reason to believe that the Indian OOH too has the wherewithal to double its share of OOH spends by taking the tech route. The upcoming 15th Outdoor Advertising Convention (OAC), to be held at the Renaissance Mumbai Convention Centre Hotel, Mumbai on July 26-27, 2019 will feature a series of knowledge sessions on new technologies and their application in OOH advertising.

In this edition, we have directed particular attention on the imperative of tech adoption for OOH growth, while also covering areas like transit media opportunities, new and emerging OOH formats, and regulatory matters. I once again seek your valuable feedback and suggestions on the content that we bring to you.

Happy reading!

A handwritten signature in black ink that reads "Rajiv Raghunath".

Rajiv Raghunath
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FEPE Dubai Congress bridges global OOH markets

At the 60th edition of the annual International Congress held on May 1-3, FEPE International rechristened itself as the World Out of Home Organization (WOOHO)

By Rajiv Raghunath & Bhawana Anand

The 60th edition of the annual FEPE International Congress, organised at the Intercontinental hotel in Dubai Festival City on May 1-3, 2019 saw the participation of 425 delegates from across the world to hear from an impressive line-up of speakers from all sides of the industry on the theme 'The Fame Game'.

At the Congress, FEPE International, the global organisation representing Out of Home media owners, national associations, specialist agencies and suppliers to the industry, announced that it is being rebranded as the World Out of Home Organization (WOOHO), to reflect the changed nature of the Association from a European-based entity to a genuinely global body.

FEPE International President Tom Goddard said: "Moving on from FEPE is like saying goodbye to a much-loved old friend but Out of Home is a truly global and rapidly-changing industry in 2019 and moving from FEPE to the World Out of Home Organization reflects these seismic changes."



FEPE (Federation European Publicite Exterior) was founded in Paris by French outdoor pioneer Jacques Dauphin 60 years ago and initially comprised the national outdoor advertising federations of France, Germany, Belgium, Finland, Italy and the Netherlands. It now has members (including many national associations) from the US, UK, Australia, Latin America, India and China. The new name, logo and other related visual materials were developed with the help of UK brand consultancy Heavenly.

Heavenly CEO Richard Sunderland said: "Heavenly was



Tom Goddard, President, FEPE International

engaged to help modernise the FEPE brand, ensuring it better reflected the unprecedented level of innovation that is now transforming the Out of Home sector.

"The name itself had become an acronym that not many could decode, even among the membership, and one that did not truly reflect the international role the organisation now plays."

The 2020 edition of the Congress will be held in Toronto. "We will do our level best to make Toronto in 2020 another unmissable occasion for the global OOH industry," said Goddard. ●






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OOH needs to punch above its weight: Nancy Fletcher

Unity, collaboration and perseverance vital for OOH growth



By Rajiv Raghunath

Unity, collaboration and perseverance are the three key pillars that will support the global industry in the collective efforts to wrest a larger share of the ad pie. Stating this in her address, Nancy Fletcher, outgoing President & CEO, Outdoor Advertising Association America (OAAA) urged the industry to “punch above our waist” and at the same time look out for new allies. The industry needs to speak in a single voice and make that voice bigger, said Nancy, as she recounted her 38-year journey in the OOH world, leading OAAA.

Speaking about digital media in the outdoor environment, she pointed out that while they were seen as traffic distraction in the US in the late 1990s when they were introduced, through advocacy and studies it was established that digital billboards could be used in the outdoor without posing any traffic hazards. Today, there are over 9,000 digital billboards for advertising across the US.●

Nancy also underscored the imperative for the OOH industry to amplify its value perceived in the market.



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Accelerate industry transformation: Jean–Charles Decaux

While the global OOH industry’s share of ad spends at 6.7% has not declined, unlike print and television, there is scope for increasing the share to 10%



By Rajiv Raghunath

Addressing the Congress on the theme ‘The clock is ticking’, Jean Charles Decaux, Chairman of the Executive Board and Co-CEO, JCDecaux, said the global OOH industry is reaching a tipping point, and that calls for concerted efforts to accelerate the transformation of the OOH business. Referring to OOH’s 6.7% share of global ad spends, Jean Charles Decaux said the industry has been stuck at the level for nearly a decade. While the industry’s share of ad spends has not declined, as has been the case with print and television, there is scope for increasing the share to 10%.

Looking into the future, he said by 2040 Internet and TV would have converged to become the number 1 media, while OOH would likely occupy the second position on

that list. To achieve a higher share of spends, he urged the industry to adopt the following 10 steps:

- Face relevant competition
- Disrupt OOH market
- Invest in research
- Educate the advertising ecosystem
- Enhance the value of the media – and not just focus on pricing
- Stimulate creativity
- Self-regulate OOH assets
- Beautify the territories where OOH operates
- Connect the campaigns – using mobile, digital and social media
- Get involved with community development.



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Fig 1: Worldwide market share for each media in 2018

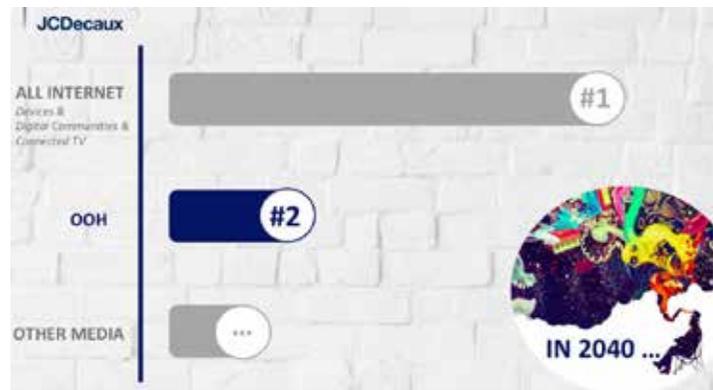


Fig 2: The likely share for each media in 2018

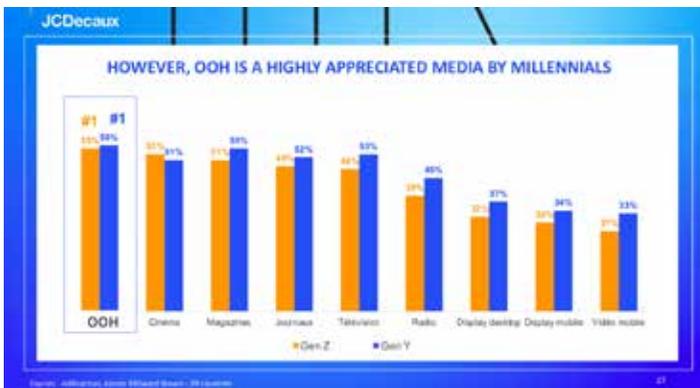


Fig 3: Millennials outlook on OOH

An instant audience poll was conducted during the sessions on these 10 suggested steps, and 'Connecting the campaigns' came out a clear winner.

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‘Dynamic content can bring contextual relevance to OOH’

Stephen Whyte, Global President, Posterscope, underlines the advantages of dynamic content for OOH media



- Business Leaders pointed to “brand differentiation through innovation” & “adopting emerging technology before our competitors do” as the most important strategic factors driving success for their business.
- 63% of client-side marketing leaders said that producing and publishing content, more quickly, is a major priority for their business.

Dynamic content, which includes data such as time, live feeds, weather updates, live sport broadcast etc., can enhance the performance of a campaign by adding relevance, said Whyte. With proper usage of dynamic content, OOH medium can become really contextual and achieve an uplift in the response, he added.

Whyte quoted the Google 2018 report which cites that relevant video advertisements get 3 times the attention of an average ad. Showcasing the effectiveness of dynamic content on other channels such as mobile marketing, he quoted Localytics 2018 report stating that “Mobile marketing open rates treble with dynamic content”.

Whyte quoted Anita Robinson, European Category Director, Diageo as saying: “Digital technology and dynamic scheduling allow us to be more agile and responsive than ever in terms of when and where we activate campaigns for our portfolio of brands while also providing significant business benefits”.

Whyte noted that the demand for dynamic content will increase with the increase of digital OOH worldwide, which is expected to reach 24% globally by 2021, as per Magna & IPG Mediabrands report.

According to him, there has been some efforts to create dynamic content by the stakeholders from different regions, however, that it is not sufficient to amplify the power of the outdoor medium.●

By Bhawana Anand

Stephen Whyte, Global President of Posterscope, in his address on the theme ‘The Fame Game - Building the Brand’, presented different case studies to emphasise upon the effectiveness of dynamic content for OOH advertising. Dynamic content is capable of changing the way advertisers use the OOH, attract new clients to the medium, generate significant growth, provide real, award-winning creative potential and transform the effectiveness & ROI.

Whyte cited two essential points from the Forrester 2018 research:



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Mobile is another OOH Screen: Marc-Antoine de Roys

The Global CEO of Kinetic Worldwide drew a parallel between mobile & OOH media



By Bhawana Anand

Marc-Antoine de Roys, Global CEO, Kinetic Worldwide said at the outset that mobile media is an integral part of OOH. He highlighted the fact that while consumers spend 70% of their time out of home, mobile phones are an integral accompaniment. So advertisers need to look at mobiles also as an OOH medium.

de Roys explained that smartphone usage fuels a range of consumer behaviour in the OOH wherein OOH creates active journeys. According to de Roys, both OOH and

mobile can have immediacy built into them and bridge the online and offline worlds. The marriage of both can usher in smart data, geo-targeting, dynamic content, innovation and interaction wherein the content can be played on multiple screens, he added.

Another benefit of the combination, as explained by de Roys, is that OOH triggers a direct response on mobile. He quoted a Nielsen report showing that OOH is more effective than other channels at driving online behaviour with the help of mobile. "OOH drove search and social media visits at 3x the rate expected when benchmarked against its share of media spend. And the combination of OOH's power to target the right audience in the right location, combined with the prevalence of connected devices can act as a powerful trigger for online behaviours," he said.

Talking about the future of OOH with mobile, he said, "OOH + Mobile will add efficiency and wow factor by bringing in data/measurement, efficient DOOH planning, Geo fencing and Geo Targeting of audience."

Also, this marriage of both will bring:

- **Stories across screens:** Consumers of a point of sale can be targeted in a personalised way depending on the context with a story or an offer
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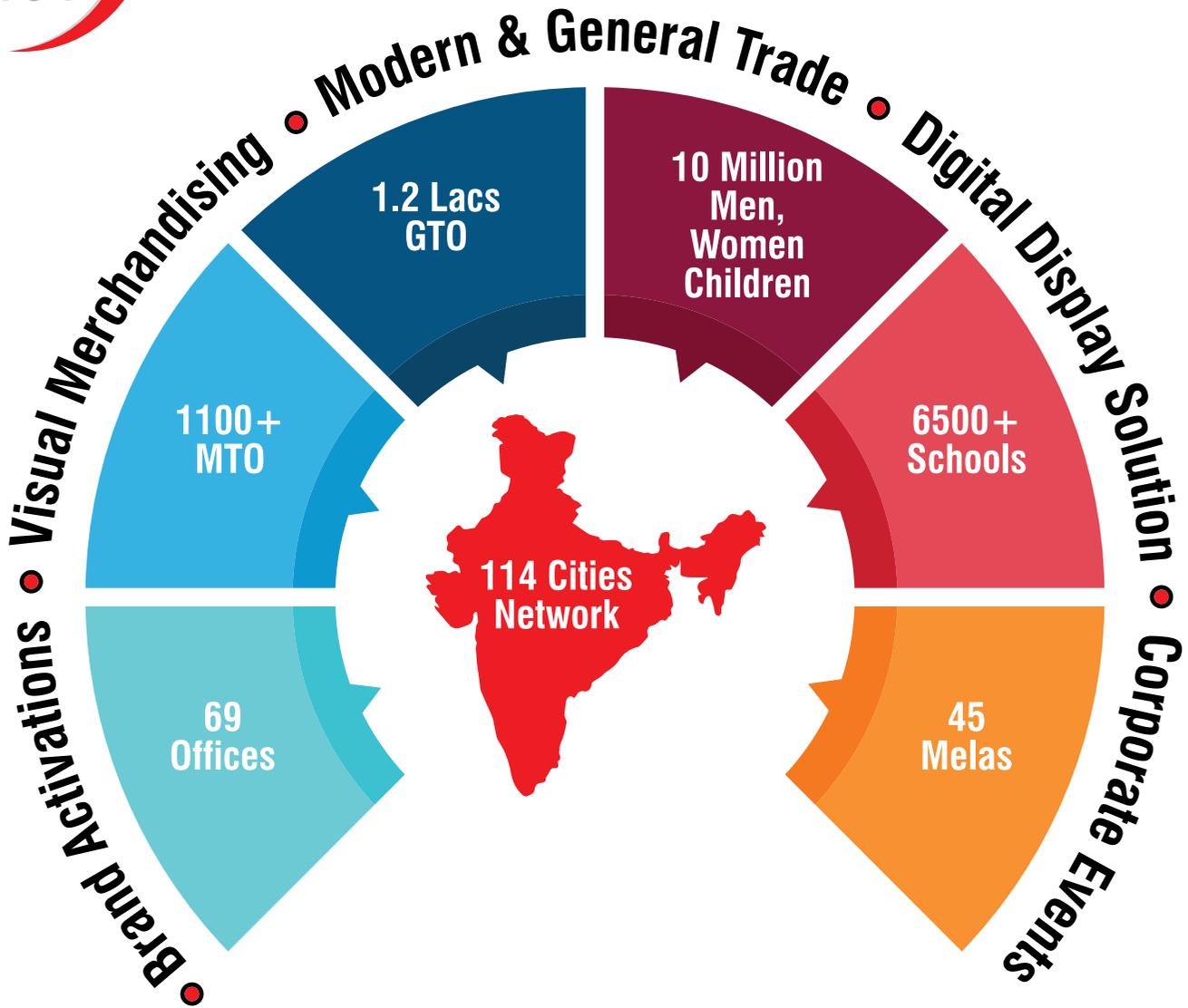
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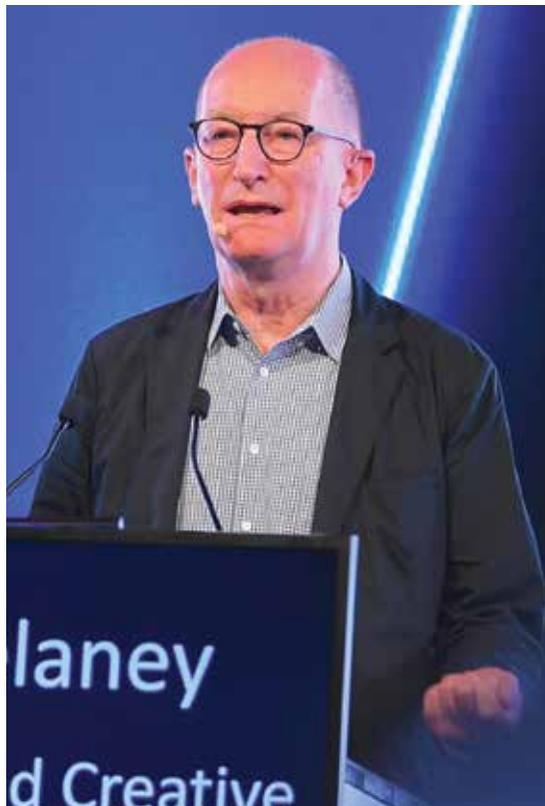
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‘OOH is playful, DOOH can get people to play’

Tim Delaney, Chairman & Creative Director at Leagas Delaney talks about the creative side of OOH



While stating that brands in general don't have any preferred medium, Delaney exclaimed that they choose an advertising channel by taking into account the advantages of each medium. "The selection of media depends on the client's set targets; budget and the way the media channels help them in achieving the results." He also pointed out that there is no pitch made to the clients to sell the outdoor medium, which is primarily the responsibility of the media companies to furnish the media choices. "Our job is to create irrational preference and creative people don't have any idea which medium to sell like media companies."

On the selection of the best suited advertising channel for the marketing objective, Delaney explained that each media channel's role is spelled out against a common business objective. Delaney clearly advised to ignore any formula for an advertising plan; he presented a combination of two strategies to derive an effective marketing plan i.e. Broadcast for Macro-presence and Digital for Micro-targeting. On this, he further explained, "Brands have to be visible everywhere thus it is essential for the brand to be seen in the public domain, to be a part of different cultures. Therefore, the broadcast should be done beyond TV where OOH medium can play an active role. And digital has the ability to use data for targeting and re-targeting".

According to him, OOH medium is quite powerful vis-à-vis to the other advertising thus it can dominate any other medium with its features. For instance, OOH is larger than life in comparison with print wherein DOOH media delivers a huge emotional aspect.

While pointing out the unique properties of Digital OOH, Tim said, "OOH is playful but DOOH can get people to play. DOOH can make any brand more modern and offers one-on-one engagement. DOOH has the possibility to adopt the avatar of a different medium depending upon the brand's requirement".

By Bhawana Anand

Tim Delaney, Chairman & Creative Director, Leagas Delaney spoke on the topic of 'Great Out of Home Creative' where he shared insights on developing a successful outdoor campaign. He began his presentation by admitting that while he is a big fan of the OOH medium there is no formula to crack the best outdoor creative concept. "A great concept is the one which brings changes in the client's business by getting them business, not that wins awards," said Delaney.




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‘Business outcomes real measure of OOH success’

Barry Cupples, Global CEO, Talon Outdoor also says that OOH is best placed to usher in AI



By Rajiv Raghunath

Speaking on the theme “Is OOH the evidence economy?” at the 60th FEPE International Congress held in Dubai, Barry Cupples, Global CEO, Talon said that delivering business outcomes is the effective measure of OOH success. To achieve this, it is important for OOH to have the media agencies and creative agencies aligned to further OOH success.

Talking about technology adoption, Barry stated emphatically that OOH is “best to make artificial intelligence (AI) real”. He also said that OOH will become even more dominant as cities change, new cities come up, and smart cities develop. Urging the industry to become more competitive, he said that “to win the race, you have to be in the race.” “We have to be braver,” he added.

“Reach, impact, fame will always be delivered,” said Barry. “Put money where your ambition is,” he said on a concluding note.●

Other key takeaways

- Stephanie Gutnik of Broadsign invited Congress delegates “not to be dinosaurs” in a sparkling presentation before Innovation Consultant Dino Burbidge of Dinomo began the Awards session of Congress which culminated in the presentation of Creative, Lifetime Achievement, Leadership, Technical Innovation (decided by delegates) and Rising Star Awards at the first evening’s Gala dinner.
- Natalia Pavlikova of Russ Outdoor provided a fascinating insight into Russia’s huge and rapidly developing Out of Home market while Rick Robinson, Partner and Chief Strategy Officer of the biggest independent US OOH specialist Billups, echoed creative Tim Delaney’s plea to use the medium to best advantage - to create fame for brands, the theme of the Congress - in a rousing presentation.
- Richard Sunderland, CEO of brand consultancy Heavenly which worked with FEPE on its rebrand, said it was time for OOH to get closer to the consumer. Gabriel Cedrone, President of Asociacion LatinoAmericana Out of Home, WOOHO’s newest national associations member, described the growth of OOH in the region.
- Zhao Jian, Deputy General Secretary of the China Advertising Association, and Jim Liu from BNR Communications, demonstrated how the medium was contributing to growth in one the world’s biggest and most dynamic markets with ‘New Retail, New Out of Home.’
- Kym Frank, President of Geopath, and John Ellery, Executive Director of FEPE updated Congress on the Associations and Research Meeting, an important part of WOOHO behind the scenes.
- CEO Heather Andrew and Director of Sales and Marketing at Neuro-Insight, which measures brain response to communications to measure ad effectiveness, spoke of ‘Fame on the Brain,’ with her colleague Peter Pynta, the neuro-science of how OOH can make brands famous.

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Snapshots from FEPE Dubai Congress

The 60th FEPE International Congress held in Dubai gave OOH leaders from 40 countries the opportunity to interact with their peers from around the globe, participate in knowledge sessions, attend the gala dinner and get on a backwater cruise



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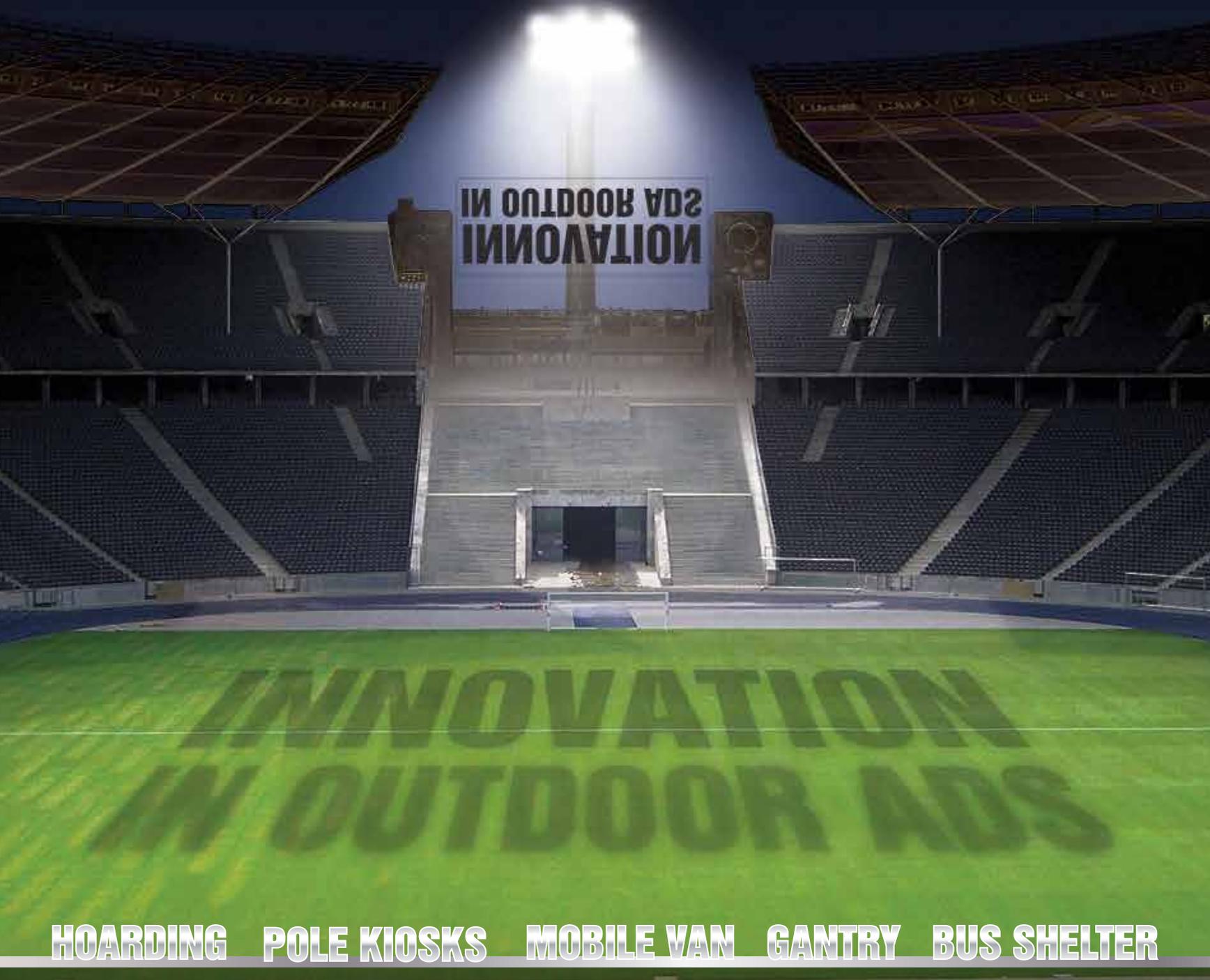
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‘Programmatic buying will disrupt OOH business’

Programmatic trading in OOH will place it on par with digital media in terms of transparency, efficiency, security and ease of transacting, say experts



(L-R) Jean-Christophe Conti, CEO, VIOOH, Andreas Soupliotis, Founder & CEO, Hivestack; Sheldon Silverman, CEO, SmartBomb Media Group, and

OOH, conducted at the FEPE International Congress 2019, moderated by Andy Sruibas, CEO, Outfront Media, with Jean-Christophe Conti, CEO, VIOOH, Sheldon Silverman, CEO, SmartBomb Media Group, and Andreas Soupliotis, Founder & CEO, Hivestack as the discussants, it was cited that programmatic is not necessarily associated with digital screens. It is programmatic buying in general, covering both static and digital OOH media.

By Rajiv Raghunath

In reinforcing OOH's competitiveness, it is imperative to make planning, buying and measuring easier for OOH to bring it as close as possible to other media like digital and TV. At the same time, it is important to bring about standardisation of parameters of business in OOH so that the media does not have to face different demands from different buyers continuously and there is an uniformity of expectations. Programmatic buying is the new sales channel for media, and OOH could potentially disrupt the market by offering 'programmatic buying'.

A note on the key takeaways from the FEPE International Congress held in Dubai states that in UK and USA "Programmatic" trading platforms are gaining traction though still a long way to go. "It is expected that programmatic trading in OOH will place it on par with digital media in terms of transparency, efficiency, security and ease of transacting. However, this will also require media companies to be far more data and analytics driven than just sales at any cost," the note states. It is also pointed out that currently programmatic is "not a priority in India and other developing countries yet".

In a panel discussion on the theme of programmatic

What's important is that publishers on the programmatic platform should be able to monetise their inventory. They will get to understand customer journeys, obtain insights from "marrying location and data" and have at hand audience measurement tools. It was pointed out that today's performance-based manager want to ensure that the OOH impressions are truly driving business outcomes, like delivering in-store visits, etc.

Most of the OOH firms are already doing automation. Selling by the week, selling by the day, sell static along with digital. That is automation. "Programmatic is the SSP, DSP relation with the bid request and bid response".

There's a lot of work for publishers to do integrate the platforms. Standardisation of practices are key to this integration. More importantly, publishers would look at is "what is the audience that my product can target" and whether "media activation resulted in some business outcome".

The journey of understanding from planning to activation, to measurement – the holistic view of data that is really critical to getting the best out of programmatic OOH, said the discussants. ●

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‘The time for DOOH has truly arrived’

Barry Frey, President & CEO of Digital Place-based Advertising Association (DPAA) shared his perspectives on the growth and development of DOOH media and the factors that will determine this industry’s growth journey in an interview to **Rajiv Raghunath & Bhawana Anand** at the Dubai Festival City on the eve of the FEPE International Congress. Edited excerpts:



There are two components of the DOOH growth. First, OOH media is becoming digital. Second, both advertisers and consumers love screens and videos. All of this makes for a very exciting time. In fact, I think the global business was up by 15% YoY last year because of digital OOH.

With DOOH gaining so much traction, do you see a new class of advertisers coming into the OOH fold?

Certainly, digital screens have been able to attract big OTT category players and other cable TV category brands. In fact, Netflix has recently bought an OOH company in LA. Now the ability for cable networks and TV channels to advertise has increased as they can show full motion video and the glorious nature of their content, which were not possible in the OOH in a non-digital environment. In addition, we have had great traction around the world with social media where we can start conversations through screens on social media.

DOOH faces lot of barriers on the regulatory front, so as the head of DPAA, what kind of advocacy are you doing for having the right kind of regulatory norms for digital media?

I am not aware of the regulations and their nuisances around the world but I think generally the world is becoming more business-friendly. I don’t think a lot of countries aren’t in favour of OOH business. Of course, we don’t want to do anything dangerous to anybody. But it is tough to stop technology and consumerism.

What is your take on some of the archaic norms that may hinder the growth of DOOH media?

Do you think the time for DOOH has arrived, and where is it going to go from here?

Yes, absolutely the time for DOOH has arrived and it is going to continue to grow even further and faster in the future. OOH is becoming a wholesome medium with automated features, enhanced processes, increase of data usage, amplified targeting and addressability. Even the classic media is becoming more digital. Moreover, digital screens are responsible for the most of the growth around the world. For instance, in the UK, 50% of OOH advertising is on digital OOH; in the US, probably 35% of the media are digital screens.

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I think today where you can have more effective advertising, you can also have more effective information, emergency services and communication for citizens. I think this has to be considered because this is a powerful medium which can now inform, entertain or deliver emergency services. These aspects need to be considered by the government when they look into regulations governing this media, not just advertising alone.

OOH was for long highly localised, but with digital OOH coming into the picture, this medium is becoming globalised. Are you seeing more cross-border collaboration between organisations either content creators or technology providers?

Yes, absolutely. In the current time, advertisers cross borders, agencies cross borders, digital crosses borders and we cross borders effectively for that reason. We talk to agencies and advertisers of the highest level and in fact we tell our members to get that smart to enable them to understand the markets. Today, one can create ads that are tweaked according to local market requirements or you can keep them consistent globally. Hence technology enables more globalisation.

Do you see DOOH enhancing the creativity in OOH advertising?

Every time a medium emerges, people use it as per their knowledge gained from the earlier media to design creatives. For instance, the earliest TV commercials had radio announcers making similar announcements in front of the camera. In due course that changed and TV commercials became what they are today. Likewise, we are seeing that digital OOH formats offer the creative folks a whole canvas to experiment creatively.

Do you expect to see consolidation of digital OOH business around the globe? What about the startups that are arriving on the scene?

I think you are going to continue to see both technology start-ups and mergers and acquisition, like the way

Ayuda Media Systems being taken over by BroadSign. Both are strong companies. I think there will be more such transactions happening in the future.

What would be the net impact of companies like Google and Intel getting associated with OOH?

Intel is on my board and it is a great company which has smart people and it will help to grow this industry. Now the need for such companies has increased as the OOH medium is more digital and engineering driven so we can call those smart people to drive the industry.

With the globalisation of DOOH business, are we beginning to see global standards in this space?

It is evolving. We have developed at DPAA our global standards for programmatic, but indeed more work needs to be done.

Are you expecting see DOOH growth in a market like India?

India has a tremendous opportunity. There are so many companies and a huge set of screens mushrooming now which makes the country a vibrant advertising community. So, I think India offers tremendous opportunity and we are excited about this market. ●

Both advertisers and consumers love screens and videos. This makes for a very exciting time”

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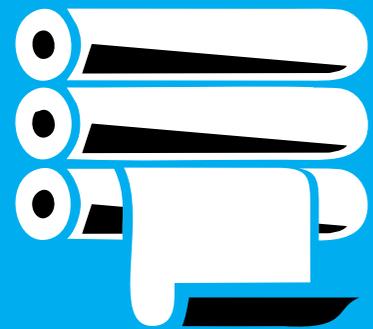
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‘DOOH is coming into its own in Qatar’

Dooha-media is a Qatari company specialised in DOOH advertising and in-mall campaigns. This technology-driven firm offers a variety of digital and traditional media assets in different locations in Qatar.

The company was founded in 2014 with the launching of the first digital network in Qatar (20 screens), at the newly built Gulf Mall. In August 2016, Dooha-media activated an advanced software technology that provides clients with interesting and reliable analytics about their advertisements. In 2017, the firm started operating in Landmark Mall, one of the first malls built in Qatar, launching a digital network of 30 screens. The last year, the company reached an agreement with Al Hazm, with the uniqueness of having a screen of 1.200 sq. m. on top of a dome, the biggest one in the region.

*This year Dooha-media has launched large outdoor LED screens at Tawar Mall with 805m2 of digital high definition quality in one of the busiest intersections of Doha. The project is considered one of the biggest DOOH spaces in the GCC region. **Samar Abou Farah, Sales Director, Dooha-media** talked about the company’s OOH journey in a conversation with **Rajiv Raghunath & Bhawana Anand**, on the sidelines of the FEPE International Congress held in Dubai. Edited excerpts:*





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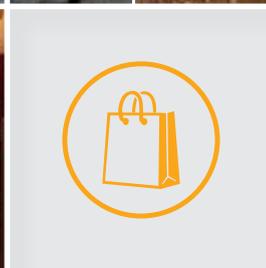
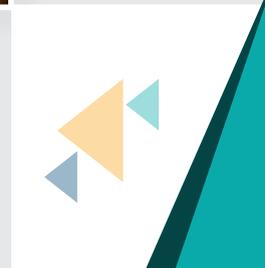
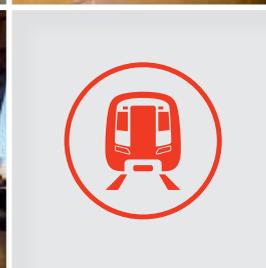
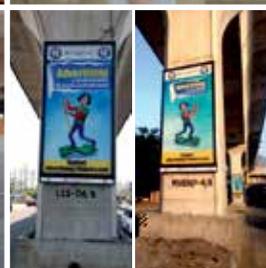
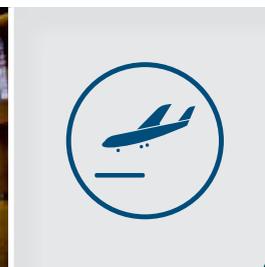
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SS Overlay
(With Lit Branding)



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XRI-3 (80)
XRI-3 (100)
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When was Dooha-media established and what is the vision of your organisation?

Dooha-media was established in Doha in 2014, and we took the pioneering initiative to set up digital screens inside major shopping malls. Until then, the displays inside the malls were all static. In the initial period there were challenges but we started to see significant growth in business last year, and it has been amazing since.

Any particular reason why you chose to primarily focus upon mall media?

Our group had launched the first malls in Doha (Landmark and Villagio) and when Gulf Mall was built we decided to do the first investment. Also, the climatic conditions in Qatar are such that for many months in the year the temperature outside is high and it is humid, so people prefer to spend more of their time visiting malls. We have a lot of life in the shopping malls, and that's the reason we chose to go big on mall media.

So, you have media operations in four major malls?

Yes, at this moment we have our media at four major malls. One of the malls Al Hamz has a very large dome with digital screens covering 1,200 sq.m.

Are advertisers showing a greater preference for digital media now?

Digital is beautiful. Not just that. On the digital screens



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advertisers can change their creatives so many times unlike static displays. The displays on the network can be synchronised. There are so many possibilities when it comes to digital OOH.

Advertisers are coming to terms with these offerings.

How comfortable are advertising brands with sharing of screen space?

Well, in the beginning some of the brands were reluctant to share the screens on account of visibility. But, in any case, we don't have long videos or animations running on our screens, so the brand visibility is not disturbed. As such, the audiences have only a limited attention span, so we plan the displays accordingly.

We use advanced tools like those of Quividi that generate data that would be of the essence to the advertisers.

Are advertisers now looking for longer-duration displays?

Most clients who have had a lot of success working with us are opting for long-duration displays. They put a budget for this and sign up with us for a year. We then execute their campaigns at the sites they want, on the dates that they have selected.

There are also tactical campaigns which are of short-duration, mainly for promotions.

Would you say that your media is mainly used by luxury brands?

Our media attracts different brand categories that include luxury brands, cinema, telecom, banking and automobiles, apart from Qatar Airways. The Supreme Committee that is in-charge of the 2022 Soccer World Cup has also been advertising with us.

DOOH media requires greater investments. How do you see the RoI in this regard?

The investments in DOOH media is comparatively higher and operating them also entails higher costs, such as electricity costs, etc. However, digital screens are also easier to operate and require fewer resources. Traditional formats needs installing and uninstalling of prints, but digital screens can be all managed from a single place.



We have only two people working for all the campaigns running on our mall media. They are supported by four more persons. Overall, our team is composed of only 6 persons.

Are you seeing any integration of social media with your media?

Yes, you can do it. Our objective is to have media that is technologically more advanced than our competitors. That's why we have incorporated the Quividi system, Broadsign solutions, etc. This Ramadan one of the biggest telecom in Qatar had used our screens with QR codes in order to reach their public with an experience.

Are you looking at investing in media in environments like Metro rail network, airports?

We started with indoor DOOH, and then we went outdoor. We have the biggest outdoors in digital. And now we are expanding to other premium locations in Qatar.

We also have plans to go international.

Are you planning to expand your media ownership overseas?

To begin with, we will test the overseas markets with our partners internationally.

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ADSAT attains pride of place at Bengaluru airport

Positioned for maximum visibility, the unique media caters to plaza occupants as well as all the vehicular traffic at the departure terminal



HD cameras it can record and stream live content on the giant screens for everyone's preview.

This cloud based signage caters to the regular airport traffic of approx. 25 million passengers along with expected crowd of close to 50,000 visitors on an average daily basis.

ADSAT is a distinctive digital signage backed by an experienced operations team at HS AD, India, who made its completion possible in less than 30 days' time. Speaking about this unique project, Sukyong Sean Rhee, Managing Director, HS AD, India quoted, "ADSAT is

HS AD India & Orienta Cine Advt have joined hands to install an innovative digital display, the 'ADSAT' at the Kempegowda International Airport's premium location, the Quad. ADSAT is a unique pentagon shaped digital signage which is located right outside the airport. Made of 90 LED tiles, it allows a 360 degree viewing angle and can be seen from all sides of the newly opened pop up plaza – the Quad by BLR.

the future of DOOH advertising catering to international as well as national brands with élan."

Ketan Lakhani, MD, Orienta Cine Advertising, added further, "It was another wonderful experience of partnering with HS AD, India in launching ADSAT - the new generation innovative signage. We look forward to create more of such digital signage in collaboration with HS AD, all across India." This is the great opportunity for all the brands to explore a digital extravaganza platform which provides a clutter free visibility to brands. •

Positioned for maximum visibility, ADSAT caters to plaza occupants as well as all the vehicular traffic dropping off passengers at the departure terminal. The digital signage's towering displays are designed to create a stunning brand showcase. The top placement of the signage allows complete broadcast of the live activities happening underneath. Installed with high-end screens, it can easily absorb lightning and is windproof. The signage also comes with a technical edge that takes it a notch higher with its cloud-based content management that does not require a physical server. Installed with



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Talon Launches AdTech Platforms for OOH

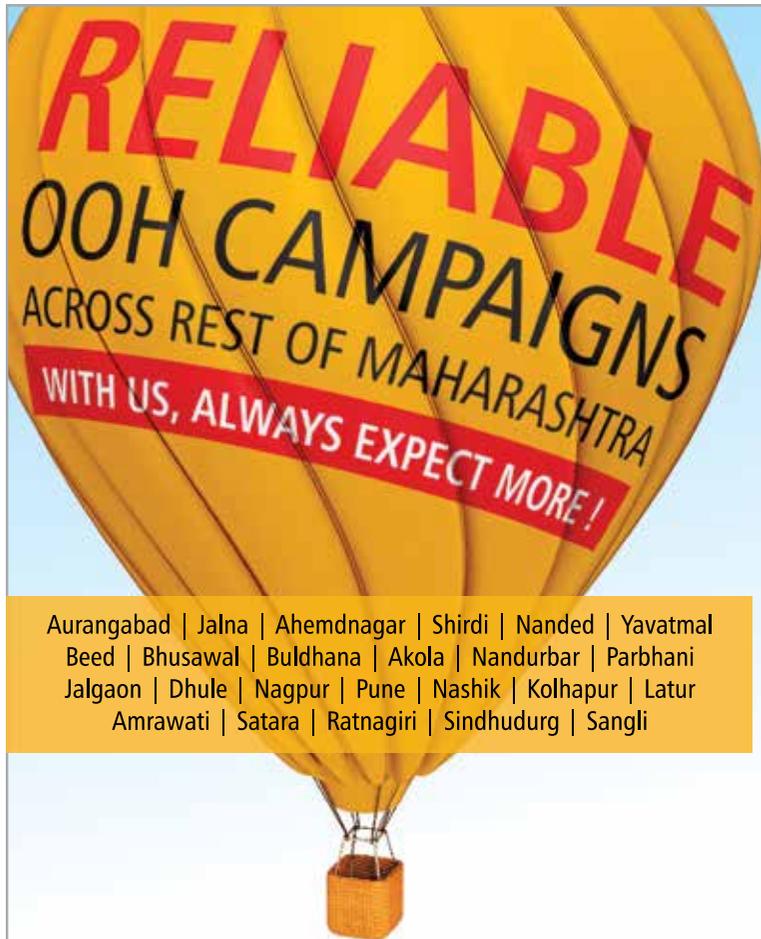
Plato and Ada are audience targeting and media trading platforms specifically designed for OOH

Talon has developed proprietary technology platforms that allow internal users and external customers to engage seamlessly with OOH to deliver meaningful outcomes. The two platforms simplify a fragmented and complex medium by bridging the gap between advertisers' demands and existing capability in the OOH market place. They will be instrumental to delivering more advanced capabilities to advertisers as part of an integrated ecosystem with media owners, agencies, advertisers and measurement and data providers. A fundamental requirement to scale the industry beyond the current growth curve.

Plato is an automated trading platform, which aggregates all OOH inventory into a single, intuitive campaign planning and delivery system. It allows users to explore, plan, check availability, reserve and trade paper and digital inventory across multiple markets. All made possible through direct

integrations with media owners and industry systems, allowing for fully optimized campaign planning and buying.

Ada, an OOH data management platform, manages and activates billions of device-level audience data points to create new insights about how people behave and how to effectively reach and engage them whilst on-the-go. Advertisers can use Ada to activate their own customer data or create custom audience segments relevant to their campaigns. The platform enables more data driven audience targeting and campaign measurement than has been possible up to now. Both platforms have been developed in close collaboration with Sahaj Software, a partner with extensive experience in applying data science and software engineering to develop large scale technology across multiple verticals. Talon has also partnered multiple data providers to fuel Ada's audience and location intelligence, including Location Sciences and Narrative.●



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JCDecaux launches live music content on digital billboards

Drivers passing by on major arterial roads in Sydney, Melbourne and Brisbane are shown the title of the song playing at that moment, on the Fox 101.9, Hit105 and 2Day 104.1 stations



JCDecaux, has partnered with Southern Cross Austereo (SCA) in an out-of-home first digital billboard campaign for the radio network, that delivers a live music prompt of songs currently playing on SCA's Hit network. Drivers passing by on major arterial roads in Sydney, Melbourne and Brisbane are shown the title of the song playing at that moment, on the Fox 101.9, Hit105 and 2Day 104.1 stations to encourage them to listen in on their car radios and stay tuned.

Ashley Taylor, Head of Creative Solutions, JCDecaux said: "JCDecaux digital billboards are perfect for incorporating live data to create personally relevant messaging to drivers. The familiar information of 'now playing' along with the song title and artist is easy for drivers to process and act on and demonstrates the power of out-of-home advertising to influence consumer behaviour."

Georgi Oates, Senior Marketing Manager, Southern Cross Austereo said: "Listening to great music while we drive is the perfect antidote to the commute to work, especially in peak-hour traffic. We know the power music has to lift our moods so being prompted to tune in to a favourite song is the perfect trigger to switch stations. The idea is to keep listeners tuned in by continuing to deliver the hits they love."

Max Eburne, Chief Commercial Officer, JCDecaux said: "Few things go as well together as music and driving and the 'Now Playing' campaign provided an ideal opportunity to showcase digital outdoor advertising technology combined with live data from the SCA station."



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Dynamic. Creative. Contextual

IIMK LIVE incubated Splendre EyeMag unveils innovative digital ad delivery network



(L-R): Axel Balakrishnan, Co-Founder & CEO; Anil Balan, Co-founder & COO ; Nipun Balan, Co-Founder & CTO

By M4G Bureau

Splendre EyeMag, a start-up incubated at IIMK Live, has launched its state-of-the-art digital ad delivery network that is designed to help brands successfully deliver their campaigns and measure the campaign effectiveness. It comes with in-built capabilities for dynamic creatives, contextual triggers and audience analytics.

Prof. Debashis Chatterjee, Director, IIM Kozhikode said: "The innovative technology developed by our start-up Splendre would play a significant role in bringing much needed RoI driven decision making in outdoor advertising." Splendre has delivered more than 7.54 million spots of ad inventory for major brands through its ad delivery network in the last 10 months on digital screens in Bengaluru. Splendre has showcased campaigns with complete analytics and dynamic creative optimisation in the domestic market.

Speaking about Splendre, Prof. Keyoor Purani,

Executive Director – IIMK LIVE, said, "It is important for brands to have real-time audience analytics to measure the impact of their advertisements. With a platform that leverages AI and machine learning, Splendre is creating new possibilities for brands to enhance the reach, targeting and impact of their campaigns by offering more bang for the buck."

"OOH has significantly changed over the years providing numerous opportunities for brands to engage with customers on the go. We envision a future powered by a digital ad delivery network that enables brands to seamlessly reach customers, measure and analyse the impact of ad campaigns by increasing the reach across ambient and outdoor audience touchpoints," said Axel Balakrishnan, Co-founder & CEO of Splendre.

Splendre is creating new possibilities for public display advertising using the cloud-based platform and can provide key high-tech advantages vide choosing digital media over static forms of outdoor advertising. Splendre Ad Delivery Network has successfully delivered campaigns for premium brands - Flipkart, Myntra, OnePlus and many more.

Anil Balan, Co-founder & COO, Splendre, said, "Our one of its kind solution is designed to transform the industry by ensuring successful ad delivery and real-time impact measurement. Our Ad Delivery Network leverages the power of the latest technologies like Cloud, IoT, AI and Big Data Analytics to engage customers with targeted messages."

Incubated at IIMK LIVE, a business incubation and entrepreneurship development center of Indian Institute of Management, Kozhikode, Splendre had earlier received seed funding from Mangalore Refineries and Petrochemicals Limited (MRPL) under IIMKLIVE MRPL Seed Funding Program. •

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‘Large formats work best for us’

Tarun Jha, Head of Marketing & Product, Skoda Auto India states emphatically that OOH is integral to the brand’s media plans

By Bhawana Anand

Large formats like billboards and unipoles give advertising brands a domineering presence on the OOH landscape. For that very reason, OOH figures prominently in the media mix of brands like Skoda Auto India that have time to time rolled out memorable campaigns. In highlighting the larger-than-life attributes of OOH advertising, Tarun Jha, Head of Marketing & Product, Skoda Auto India maintains that “there are multiple OOH formats that become a part of a comprehensive outdoor media plan but our main choice remains the large format billboards, primarily because cars look close to real size on them. We also maintain that we don’t go below a certain size. For instance, 40/20 is the smallest site size taken up by us, especially in towns where we take sites which are near to our dealership in the catchment areas. We have picked large sites of 80 feet or 100 feet located on the edges of the city, again, so that I can display my car visuals in the best possible format”.

The large format static media apart, Skoda India has been using airport media for its brand positioning and car launches. Aero-bridge branding at the Rajiv Gandhi International Airport is a case in point. Skoda has also displayed its SUV at the airports in Goa, Coimbatore and others.

Ambient media, especially at the malls, figure in the brand’s OOH plans. Jha explains that “considering our product category is a touch and feel oriented category, such locations allow the customer to have a firsthand view of the cars. These days, automobile customers don’t visit the showroom unless they are interested in buying a car immediately, but if a car is stationed at an airport or mall for display, a passenger can spend around 30-60 seconds to get a view of the car which they may not get to see on a road while driving”. Such initiatives are complemented with OOH advertising in the proximity of residential areas, corporate parks, etc.



Jha refrains from stating the OOH share of the brand’s ad spends, but points out that TV and print get the maximum spends – and in nearly equal measure, followed by digital and OOH. He states emphatically that “OOH is not an afterthought in my media plan. The OOH medium is a conscious and deliberate part of my media plan which gets a substantial portion of media budgets. However, there are times when we take fewer sites but they are the best ones.”

“The reason for emphasis on the OOH medium is to leverage the larger than life characteristic offered by this medium. We have two approaches for the OOH medium – the first strategy is to go for long term sites that we retain for a long period, located in high traffic areas, maintained majorly for the brand visibility, consistent communication and visibility. Whereas the other strategy is to employ the OOH medium on a campaign basis, for the new launch of any variant or consumer promo led campaigns which continue for 6-8 weeks”.



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Currently, the brand has a retail network presence in 52 cities and at any given point at least 30-35 cities would have outdoor media up for the long run other than the usual campaign. Stating the benefits of having long term sites, Jha says, “In a long-term deal, there is always an advantage of getting better rates than just for 15-30 days. Skoda Auto India as a brand believes in a 360-degree marketing approach including Print, Digital and TV presence. Likewise, in outdoor we keep certain sites always on. Moreover, OOH is a critical part of my plan which we never want to drop. Reason being, the advantage of larger than life perspective, especially for the automobile category where a car can be displayed extravagantly.”

Skoda Auto also opts for OOH in places where the RoI from print advertising may not be adequate. The auto brand interestingly uses large formats on roads connecting cities that ensure strong brand visibility to highway travelers. Talking about the 360-degree approach, Jha explains that these days with ad budgets being limited, a 360-degree approach helps them in deriving the maximum results, “Our strategy is to capture the audience with the same message through every means of communication, including print, digital and OOH”. Making an OOH plan for 52 cities is an arduous task, so the brand relies on their representatives based in different cities. “The feedback from our dealers and partners in different cities helps us in making the plan because they are staying in that city and precisely know where customers come from, what sites would work best, the high traffic areas where the customers shop or go for leisure, etc. Hence, they are the eyes and ears for us. Also, the measurement comes from the field team and dealership partners,” explains Jha.

Before moving on to the buyer side of business, Jha has had stints with a couple of agencies where he closely worked with the outdoor agency. “I am associated with



this industry for the past 20 years and I can say that there has been some improvement. I have had professional stints with agencies – Mudra and Ogilvy, hence I have seen the OOH industry improving in terms of professional practices. But it is still not at the same level as print, TV or digital. One of the biggest things which affects this industry is the lack of credible measurement metrics. The other major issue is the quality of the media. I still see some variation in the quality of media being offered and due to that we actually have to do the recce of each site to check whether it is worth it or not, because images tell half the stories. It is still not absolutely organised that you can trust a plan; there is a lot of monitoring we have to do from our side through our teams. Also, there are OOH vendors who don't operate on a fixed rate card, they vary from client to client and agency to agency. There are still a lot of people who directly offer media to us at half price,” says Jha.

“The whole media on offer is a bit haphazard. Of course, there are some professionals like JCD and others but I think the quality of media has to go up; some of the sites are awful – very poorly maintained. Moreover, there has to be a logical rate card system that is benchmarked. Today, it is almost like an auction where the rates of sites change every now and then,” says Jha. He expresses hope that the industry will look into these areas and come up with more reliable solutions. ●



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At the cutting-edge of business

Rishabh Mehta, Founder & CEO of LOCAD talks about the company's enterprising journey in the OOH technology space

By Bhawana Anand

Media monitoring service is an imperative for OOH business, and yet this requirement of advertisers was largely unmet in markets across the country. Rishabh Mehta, Founder & CEO, LOCAD seized upon the opportunity to address this largely unmet need of OOH business through his venture and launched Locaudit which is described as Asia's most comprehensive and intelligent platform for managing the entire lifecycle of OOH advertising.

LOCAD debuted in 2015 by offering real-time OOH monitoring service, and soon after came up with an integrated platform for the OOH advertising that offers inventory management to media planning to real-time proof of monitoring reporting, on the lines of a DOOH content planning system that provides a single platform to connect with multiple screens, schedule playlists, and deliver real time analytics in a programmatic way. "We moved ahead from just monitoring to the dedicated solution for the OOH industry for advertisers, agencies and media owners so we are situated in a pretty nice spot where we add value to each stakeholder of OOH advertising," says Rishabh. Today the company serves brands like HUL, agencies like Rapport, Kinetic and others, and JCDecaux on media owners' front.

In this period the company has also forayed into overseas markets, having established its footprints in Singapore, Australia, Indonesia and Egypt. "The plan is to go



aggressive in the southeast Asian markets," shares Rishabh.

Talking about industry acceptance of LOCAD's offerings, Rishabh says, "Neither media owners nor agencies felt threatened by our existence as they understood that we are providing greater transparency and helping them save cost, optimise and analyse. So, it was always a win-win situation." However, there were challenges to be overcome in regard to the rollouts, training of people working with media owning firms and advertising brands. Today, advertising



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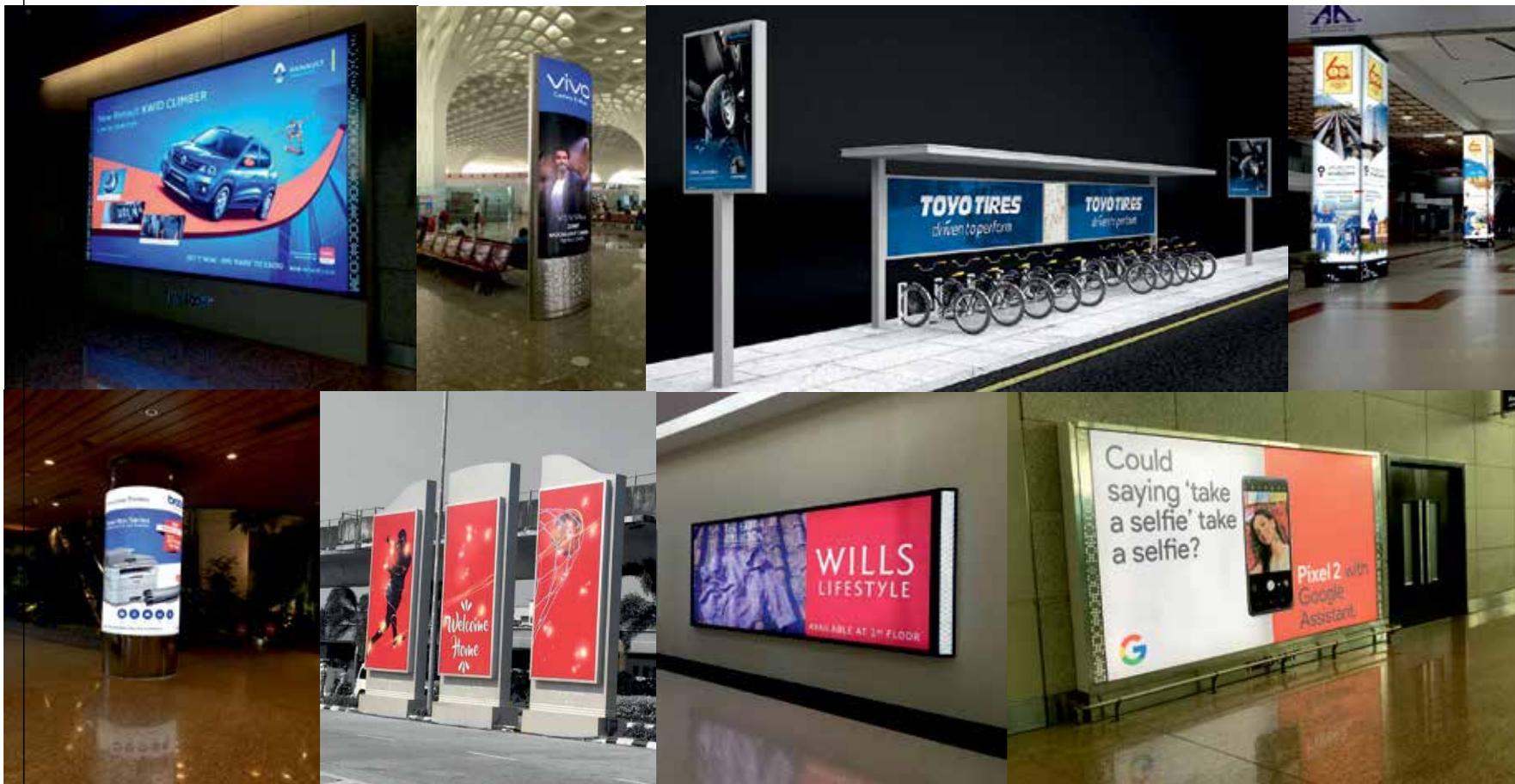
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brands and agencies are proactively reaching out for LOCAD solutions, says Rishabh, adding that “the cycle of convincing a client has come to 15-30 days which is another dramatic change in terms of acceptance as all stakeholders wanting to use technologies for better ROIs and efficiency.”

LOCAD also provides analytics which is a part of the campaign management through its Site Analysis Tracker. Thee Analytics platform is a SaaS based module that stakeholders could subscribe to and obtain data by brand, industry category, media type and location. Also, they could request for industry-specific competitor targeting reports.

In recent times, specialist agencies themselves have launched their in-house planning tools. On this, Rishabh observes that “there have been instances where we have had different rounds of discussions and on the basis of that they have built their in-house tools. The point is, as an agency or media owner they want to stick to their core-competency, whereas we come in as a tech-solution provider. Our daily job is to deliver the latest technologies, and update them with the most innovative features. That sets us apart from the in-house efforts of media owners and specialist agencies.”

He adds: “It is quite impossible for an in-house tool to be upgraded with so many features as they are primarily developed for internal use, and not for build a product for everybody. Whereas, what we build are tools for the global markets.”

Currently, the company has close to 22,000 media owners already on their platform using a monitoring app and out of them, a lot of them are using their entire inventory management. From agencies’ side, all the top agencies from India and South-East Asia countries are on the platform. Talking about inventory, the company has approx. 75,000 sites in its fold which are geo-tagged, mapped and close to 3,500 brand campaigns are on the platform.

Brands are increasingly approaching the company for 3rd party monitoring. Rishabh explains, “A lot of brands work directly with us and we have observed in the last 6-8 months that start-ups that are more tech-savvy understand the value of such platforms and are open to experimenting with new things. We are positive that this trend will continue till the time we are coming up with new offerings and solutions.”

As regards to the global markets, Rishabh says the requirements vary with the maturity of each market. “For instance, Australia is way more mature than India and a lot of processes are already set, like Australia already has an OOH currency. There the business is more about innovation, digital makes up 50% of the OOH media there. India presents a totally different picture where digital media is a mere 5%-6% of total OOH media and media ownership is highly fragmented. In Indonesia there is a vast number of media owners and so the trends are similar to the Indian market. Even China is quite similar to India although they are using more technologies. So, all these markets are different, and on different paths.”

LOCAD made waves recently as its tools came be used extensively by a large national party for the Lok Sabha election campaign. On this Rishabh articulates, “They understood that doing an autopsy isn’t of any use as now people want real time update in order to take corrective steps to ensure that things going as per plan.”

Looking ahead, Rishabh says, “We are adding new features in terms image recognition and artificial intelligence and machine learning for arriving at the best ROI driven sites for any brand campaign.” The company is also planning to build capability for managing the rollout of pan-India campaigns at one go, reducing the buyer’s intervention and manpower involvement. “The system will be powerful enough to give suggestions according to the audience profile, city dynamics and business objectives,” he explains.

If media owners are willing to put up cameras on their sites, LOCAD will be able to deliver more rounded solutions.

The company is already running a pilot project with a couple of media owners connecting the platform with their inhouse Screen-ooH product which is connected with 2,100 screens in Delhi and Mumbai. “We are trying to build a complete programmatic system where the advertiser can see the 2,100 screens and schedule trailers from a single place but also provide them unparalleled innovations such as real time traffic data, demographic profile of consumers, their shopping activities, and ad can be scheduled on that basis.”

LOCAD is quietly driving a sea-change in the Indian OOH space by employing the latest data technologies. ●

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‘We’re exploring new sources of non-fare revenues’

Bangalore Metro Rail Corporation Limited (BMRCL) is expanding its reach. The current daily ridership on the Namma Metro network stands at about 3.7 lakh per day (as in FY2018-19). This number is expected to go up to 5 lakh in the near future. **Ria Banerjee** reached out to **Ajay Seth, Managing Director, BMRCL** for his particular views on the impact of the BBMP ban on outdoor advertising in the city, as well as the likely advertising opportunities that will open on the Namma Metro network in the foreseeable future. Edited excerpts of the interview.

To what extent has the outdoor advertising ban imposed by Bruhat Bengaluru Mahanagara Palike (BBMP) affected BMRCL's non-fare revenues?

The BBMP ban on outdoor media has caused BMRCL to incur a loss of approximately Rs 9.21 crore for the year 2018-19.

How has this affected the non-fare revenues from advertising on the metro pillars?

BMRCL earns a considerable amount of non-fare revenues. 22% of the non-fare box revenues have been impacted by the ban.

Namma Metro expansion is underway. Are you planning any new ways to boost BMRCL's non-fare revenues?

In addition to the activities related to renting out retail spaces, additional possibilities are being explored like pre-fixing or suffixing name of brands, companies to the station names, multi-level car parks at feasible and strategic locations, especially at the terminal ends or depots.

With an average ridership of around 3.7 lacs passengers per day, which makes up a potentially large outdoor audience for various advertisers, how far do you see advertising opportunities?

With Phase-II commissioning in stages and with



increasing footfalls, we see a very positive trend for advertising – indoors and outdoors.

Are you open to offering long-term contracts for advertising?

Already, Namma Metro has explored one long term contract for open spaces utilisation and it is once again open to opportunities that are beneficial to BMRCL.

Is there any plan for advertising opportunities on digital display screens at the stations?

Currently all information display systems installed at the station platforms and in trains carry regular and safety messages required for the passengers. In the newly converted six car train sets, we have introduced Split Screen in LCD panel for continuous advertisement display without disturbing the passenger information. Especially in some of the underground stations, provision for indoor advertisement display at concourse level is being explored. •





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The way to the top

Jiveshdeep Singh Sandhu, an eminent marketer with cross-industry experience, shares his experience of being on the Jury of Outdoor Advertising Awards (OAA) contest, and what to keep in mind while submitting the entries to the OAA 2019 contest.



A few years back I was asked to be a part of the jury panel of the Outdoor Advertising Awards (OAA) awards. Let me candidly state that over the recent past due to proliferation of awards in categories across the board their image and credibility has been diluted. Hence, there was skepticism in my mind but on being educated about the process followed I was keen to see and experience the same first hand. Glad to share that after being part of the process there was no doubt left about the robustness of the method being followed. Have no doubt that OAA awards will go a long way in restoring the sanctity to the whole category in the coming year.

In addition to meeting an eclectic mix of marketers from diverse industries we also got exposed to some really interesting work being done in the "Outdoor" media by different stakeholders. It was really encouraging to see that the clients, agencies and media owners are all coming forward to submit the work being done for these awards.

Within a couple of years the quality to entries has risen and I am sure that over the next few years it is going to only go up. Let me share a few "cheat codes"

stakeholders should keep a few things in mind while submitting their entries

Innovation: This is the first and foremost thing, which will stand out in the jury's eyes. However, one should note that "Innovation" for the sake of Innovation will not cut the ice anymore. Prospective participants should note that it should be able to make an impact for the intended audience as well. With each passing day newer technologies make it easier to get on the Innovation bandwagon but if it is not able to connect with the audience / is not easy enough to engage then it does not merit attention other than being acknowledged for the use of technology.

Rol: I am sure that each one of us – client, agency and media owner has heard this. As a marketer I have always propagated the concept of 2Bs – BRAND and BUSINESS as the only sieve through which all marketing initiatives should be passed through. What's the use of doing an activity if one cannot justify it under one of the two heads? Hope the point is loud and clear

Presentation: Last but not the least, it is paramount that each and every entry is accompanied with a crisp presentation / description which articulates the brand / business KPI which the activity attempted to solve, what was the idea, KPIs which the team set out to achieve and finally the RESULTS!!!! After all, won't the people who are sitting to evaluate get a better perspective if these things were told in an impactful manner to them and make them appreciate the efforts put in.

There you are. Three simple!!! Things to take care of and one is all set to compete at OAA. I look forward to seeing some kick-ass work this year as well

May you all win big.....Cheers! •

Jiveshdeep Singh Sandhu has led integrated marketing teams across major MNCs. He has held senior positions at Nissan Motor India, Toyota Kirloskar Motor, and JCB India.

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Imagica – Where branding is fun-filled

*Imagica, a theme park for all age segments, is also an ideal destination for branding exercises. While the park houses booths, stalls and display zones like similar parks elsewhere, here some of the brands have taken up semi-naming of various gaming and entertainment zones available inside Imagica. The theme park has created a perfect blend of entertainment and branding providing highly dwelled audience to their clients and connecting with masses via brands at display. **Raveendra Singh, AVP – Strategy & Marketing, Adlabs Imagica** talks about this in greater detail. Edited excerpts of the interview:*






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By Bhawana Anand

Imagica is a house of various brands. What makes Imagica a sought-after destination for brands to have their branding?

In today's world, brands are constantly experimenting and creating innovative platforms for the kids and the parents to drive product trials and provide better product understanding. Imagica is essentially an easy route to reach out to a large base of visitors largely comprising families and young adults, all with high disposable income and more importantly, time!

With every brand wanting to be creative in their marketing outreach, Imagica's vast expanse of park premise provides multiple and diversified branding scope right from ad space to visibility via event sponsorship or annual alliances and innovative onground activations. 6-8 hours of time spent by guests at Imagica is valuable for brands to have a lasting impact driven either by static branding or experiential marketing.

Imagica also offers a wide platform for experiential market. Could you please highlight the same and different ways in which brands are using it?

Imagica as a destination is a one-stop solution for entertainment-cum-experiences, appealing to audience of all age segments. Notably, youths and young adults who are adventure and experience seekers, contribute the majority of the footfalls. With the rise in experiential market, brands are looking at varied avenues to reach out to this segment. In this regard, Imagica strives toward designing and delivering newer experiences for the guests by building such brand associations.

One of our major brand tie-ups to enhance the consumer experience is with Mattel for Hot Wheels brand. Positioned for adrenaline pumping and speeding, it was a natural choice for the brand to have a seamless fit with our iconic rollercoaster, Nitro i.e. is about speed, thrill and excitement. It goes well with both young parents (who reminisce their childhood Hot Wheels experience) as well as the kids.

It is re-branded as 'Hot Wheels Nitro'



Raveendra Singh, AVP – Strategy & Marketing, Adlabs Imagica

with the tagline – #ChallengeAccepted on which contests were run to challenge all thrill-seekers to come and experience India's biggest and baddest rollercoaster.

Another example is the Valentine's Day 'Movie under the Stars' concept executed in February 2019 in association with UFO Moviez. Through this association we bought UFO's Caravan of Joy – a movie-on-wheels concept – to Imagica and gave couples a unique and mesmerising movie viewing extravaganza.

Other brands choose a year-long presence and association with Imagica – Pepsi, Havmor, Kingfisher, Redbull, Narang Group, Zagolife and Brewhouse are



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Could you share the average footfall and profile of audience?

Imagica witnesses ~1.5-1.6 million guests annually for all its parks put together. The parks successfully attract ~70+% of its visitors from its immediate vicinity of Mumbai and Pune. Amongst the rest, 20% of the tourists pour in equal number from remaining parts of Maharashtra and Gujarat and 10% from other Indian states.

Tourists from world over namely California (USA), Berkshire (England), Ile-De (France), Germany and Dar-

E-Salaam (Tanzania) also did pay us a visit; however domestic tourists have contributed towards footfall maximization.

What steps do you take to garner maximum footfalls throughout the year?

Imagica applies 360 degree marketing to communicate its varied offerings throughout the year. OOH, mall activations, participation in kid's festivals, radio, digital and social media engagement activities and posts are primal in gathering consumer interest and appeal from the immediate vicinity i.e. Mumbai and Pune.

With AMJ and OND period being the peak seasons, we ensure our high octane campaigns are reserved for this season as both periods are linked to vacation and festive time.

For regional markets, Imagica has adopted a targeted approach with digital marketing being our strongest source and most instrumental in reaching out to our audience in these markets. This is driven mainly through the robust database we have gathered over the past 6 years to identify, determine and target the correct and potential emerging markets and apportion our spends accordingly. Currently we are seeing growing interest from secondary catchment especially Gujarat and Rest of Maharashtra (ROM).

some examples. With a year-long presence, these brands capitalise on presence at point of sales (POS) as well as participate in frequent promotion activities. Havmor introduced a character-based ice-cream which sold in Imagica as well as its own stores across the country.

On a smaller scale, brands like Kaya Skin Clinic, Kwality Walls had set up product sampling kiosks, Tata Motors had product placement for their cars, Clai clothing brand had dedicated space to sell suits, JARO education as well as Arihant carried out a lead generation activity and Spartan Poker had engagement led activities with freebies to increase consumer engagement.

Imagica is a theme park catering to all age segments. So how do brands tap audience in all age-groups?

Kidfluence is a huge driver for kiddie brand trials. However, experiential activations such as UFO Valentines - Movies under the Stars targeted for couples or Spartan Poker -SelfieatImagica activity for adults are ideated in a way to engage age segments of teenagers and above.

In addition, musical events (Imagica's Anniversary Bash, Imagica By Night) or festive-led events where brands are co-sponsors garner strong visibility and attract YANKs/DINKs as well as adults.



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Since Imagica is a theme park, how do you ensure the essence of the location is maintained between branding & promotions?

As a theme park delivering unique experiences, Imagica has to keep the guest experience at the centre. We always look at the best fit of the brand for activities which enhance the guest experience as matching of a brand to an attraction's theme is essential. A few examples are:

Chhota Bheem – The Ride, a junior rollercoaster launched last year, provides a physical presence to the highly popular character Chhota Bheem in addition to the integration of the mascots within the parade.

With Hot Wheels – it made complete sense to associate their idea of #ChallengeAccepted which married well with Nitro, India's biggest, baddest roller coaster. This kind of innovative thinking enhances one's experience and that is what we look at building.

Do you have plans to open more Imagica theme parks around the country?

Expansion is definitely on the cards, and, at present,

we are focused on establishing multiple franchised partnerships within India to ensure stronger brand presence across the country.

We have signed up for a licensing agreement with River Bay Resort for opening a new line of revenue stream in Amravati. We are in an advanced stage of partnership to introduce an entertainment format in the region on a design, build and operate (DBO) model.●

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Walking the tightrope

Media owners in Mumbai having hoardings on rooftops and terraces have been in the BMC's line of fire for quite some time, although they have resolutely carried on with the business



By Bhawana Anand & Pray Jani

Media owners in Mumbai having hoardings on rooftops and terraces have been doing business with the grim prospect of losing their rights on such formats given that the Brihanmumbai Municipal Corporation (BMC) is not favourably disposed toward allowing such media in the city.

Earlier in May, the Mirror reported that the urban local body was swooping down on hoardings on rooftop and terraces, to bring them down. Although that report was found to have been untrue, Nidhi Choudhari, Deputy Commissioner - Special, BMC told Media4Growth that BMC has never been in favour of allowing rooftop sites for advertising, particularly for two reasons – city aesthetics and public safety issues. She added that rooftop hoardings are not there in most other cities, and there is no reason why this format should be allowed



Nidhi Choudhari, Deputy Commissioner - Special, BMC



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in Mumbai. “We wish to make Mumbai organised and safe,” said Nidhi emphatically.

Pointing out that rooftop media is not permitted in the existing ad policy too, Nidhi said that the format is still there only because some of the media owners had obtained a stay from the court on removal of those sites. But that by itself does not mean that rooftop hoardings will be permitted once the new ad policy comes into effect in the city.

Nidhi also said that license for rooftop hoardings are not being renewed by BMC in keeping with the provisions of the draft ad policy that is now pending approval of the BMC Commissioner Praveen Pardeshi. “The policy has been submitted to the commissioner and whenever he calls for the meeting, we will present the policy to the entire team and it will be released once he approves it,” said Nidhi without stating by when the policy would come into effect.

A few of the media owners when contacted by Media4Growth to comment on this matter said they had not received any notification on removal of rooftop hoardings and those atop terraces, as was reported in the Mirror. They also said that should the BMC initiate any such move, they would take the matter to the court as these businesses have been following the existing ad bylaws. “There are no illegal media sites in Mumbai and we adhere to all rules and regulations issued by the BMC and we pay 10% escalation in tax every year despite de-growth in the business,” said a media owner. The media owners have already been grappling with another issue whereby the traffic authority had issued

a notice to switch off lights on OOH sites that are within 25 meters of the road. This has particularly hit the business of some 300+ gantries in the city. This move was apparently initiated to control what is seen as a traffic hazard. While some of the media owners have obtained a stay from the court on this matter, some others are still dealing with it.

However, it also emerges that there are instances of hoarding put up on buildings that are not particularly well-maintained, as was seen in a random field survey conducted by Media4Growth.

There are rooftop hoardings, perhaps a few in number, that blemish the city’s skyline. In some cases, the media units per se are well maintained, but the buildings that have them on the rooftop are crying for better maintenance.

On the Goregaon-Bandra stretch and adjoining areas there were rooftop media units that were not adding to the city’s aesthetics in any way, more so because the buildings having the media units atop are not well maintained.

Perhaps, if all media units are well maintained and pleasing to the eye, and the building having those media are well maintained, the drive to remove all rooftop media in the city could have been forestalled more easily •




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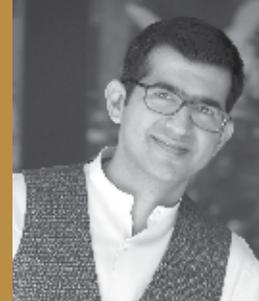
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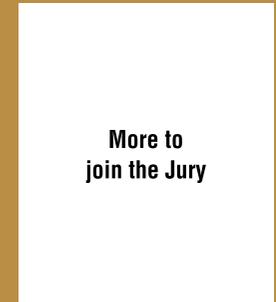
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IKEA crafts an experience zone at Hyderabad airport

Executed by Kinetic India, the 'Anglatarar' Indo-Swedish collection from IKEA converts the frisking zone for ladies at Rajiv Gandhi International Airport into an IKEA experience zone



Inspired by the synergy between Indian and Swedish cultures, the 'Anglatarar' collection from IKEA has enriched Hyderabad airport with rich indigo colours that bring out the retail brand's connect with Indian heritage. Ideated and executed by Kinetic India, the whole concept revolves around 'A Tribute to India' and sets the right ambience – right from its living room to the bedrooms. It showcases the brand's new collection inspired by the collaboration of the two countries.

The brand replaced the plain brown curtains of the ladies' frisking booth at the airport with real IKEA

curtains, enhancing opportunities for travellers passing through the zone to experience the brand. The inside and outside spaces on the window panes too were utilised to unveil the collection, accompanied by a short message. With a push button the curtains gave a surprisingly new look and the mock-up executed inside the airport became the talk of the town.

Anisha Agarwal, External Communications Manager, IKEA India, said: "With every communication that we develop, our ambition is to execute it with the most innovative mediums and discover touchpoints that

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Charanjeet Singh Arora, Co-CEO, Kinetic India adds, "First of all we would like to thank IKEA for giving us this wonderful opportunity. It's a beautiful initiative of converting the female frisking zone into IKEA experience zone, an idea which is simple, relevant and connects to the TG instantly."●

people interact with. This specific activity of using the Anglatatar curtains at the frisking booths will give our audience the touch and feel of the collection."

SHIMLA

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Coca-Cola uncorks a musical proposition

Handled by GLO, the OOH division of Lodestar Universal McCann, the immersive musical campaign aims for a closer connect with mass consumers



Following the success of 'Share A Coke' campaign which was meant to 'rejuvenate relationships', Coca-Cola India, took personalised campaigns a notch higher with #SayItWithCoke. The campaign aimed to deepen Coca-Cola's connect with consumers by uniting them through a universal passion – Music. 140 songs in five Indian languages were included on labels of Coke bottles. The 360-degree campaign included a heavy OOH splash. The OOH mandate for the Coca-Cola is handled by GLO, the out-of-home division of Lodestar Universal McCann.

The OOH campaign was executed in the northern belts i.e. Delhi, Punjab & Haryana for better reinforcement of the brand message, especially during summers. The campaign was rolled out with a mix of impactful media options at critical touchpoints for stature and frequency formats, reportedly through 150 media elements and 40,000 sq.ft. area of brand display across the key markets. The campaign was augmented by a couple of unique clutter breaking bqs innovations.

One innovation witnessed an LED ticker mounted on

top of a musical bus top. The strategically selected bus shelter played songs that were promoted on the Coke packs and simultaneously displayed lyrics on top of the shelters. On other bus shelters, the agency decided to put up musical notes with the message, 'Say it With A Coke' that was mounted on top with backlit acrylic cut-out that dazzled in the night.

Shrenik Dasani, Vice President, Sparkling Category at Coca-Cola India & South West Asia, The Coca-Cola Company said, "Coca-Cola always seeks to uplift everyday moments and make them special. In India, songs have always had a way of expressing emotions in a special, memorable way. This is what inspired us to bring to consumers our latest campaign #SayItWithCoke, which invites them to share a Coca-Cola with someone to express their heartfelt emotions through the words of their favourite songs. Whether they do this physically or digitally, we are sure they will make many moments sparkle. What's more, our brand ambassador Ranbir Kapoor joins us in extending this invitation in a way only he can, and together we hope to bring a smile to fans everywhere." •



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Western Union writ large on Burj Khalifa

The building projection highlights Western Union's new money transfer app and website



The Western Union Company's global digital money-moving capabilities are making significant headway with seven countries now offering online services, through the Western Union@ mobile app. The company has also relaunched the Westernunion.com website. To announce the launch, the brand opted for the biggest branding format in the UAE – projection on Burj Khalifa. Currently,



Western Union offers digital service via WU.com in over 60 countries, plus territories, with mobile apps in 35 countries; moreover, its entire network is a combination of retail agent locations in more than 200 countries and territories, account payout in nearly 100 countries, and wallet payout in a dozen countries.

"Our commitment to the Middle East is a step forward to a more prosperous and globally connected future. Our digital services support a globally-integrated living without leaving anyone behind. We use cutting-edge technology to simplify money transfer. Our systems automatically handle complexities from compliance to volatile currency exchanges so users can transfer money 24/7 to nearly every country across the world, with the touch of a few buttons," said Western Union President and CEO, Hikmet Ersek.

"The ability to smoothly and fluidly transfer money internationally by the latest digital means elevates our relevance to our customers across the world," said Western Union General Manager and RVP for Middle East and Africa, Alexandru Badulescu.

"Western Union's customers are multi-cultural, multi-generational with diverse financial and technological savviness. Our omni-channel approach is about servicing the widest group of customers by catering to their specific money transfers needs," he said.●

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adidas Originals' Nite Jogger leaves strong footprints in the outdoor

The brand rolls out unique innovations in Gurugram and Mumbai to showcase its new offering



Focused on the top metros, the outdoor campaign was splashed at prime locations in Mumbai, Bengaluru and Delhi, over a period of 6-8 weeks on formats such as metro trains in Mumbai and Delhi, airports in three cities, impact hoardings and bus shelters in prime areas. The campaign imagery was inspired by real life members of LinkedIn in their natural environment, whether at workplace or home. The idea was to showcase their story, their motivations and their life goals.

adidas Originals took OOH advertising a notch higher by integrating it with social media with their latest series of hoardings in Gurugram for the Nite Jogger, the biggest launch of the season. The brand had undertaken an innovative and disruptive OOH concept wherein they unveiled a series of 20 consecutive metro pillar hoardings in the city. Those showcased a story which unfolded in the format of a 'flipbook'. When the images from each of these hoardings were clicked consecutively in motion (like from a moving car), and uploaded on Instagram story, these images further got captured in the form of a moving 'gif'.

Commenting on the campaign, Srividya Gopani, Director - Brand and Consumer Marketing, APAC and China at LinkedIn said, "This is our second ATL campaign in the country, and expanding from two cities to three is not only testament to the power of the outdoor medium but also the trust we share in our media partners." •



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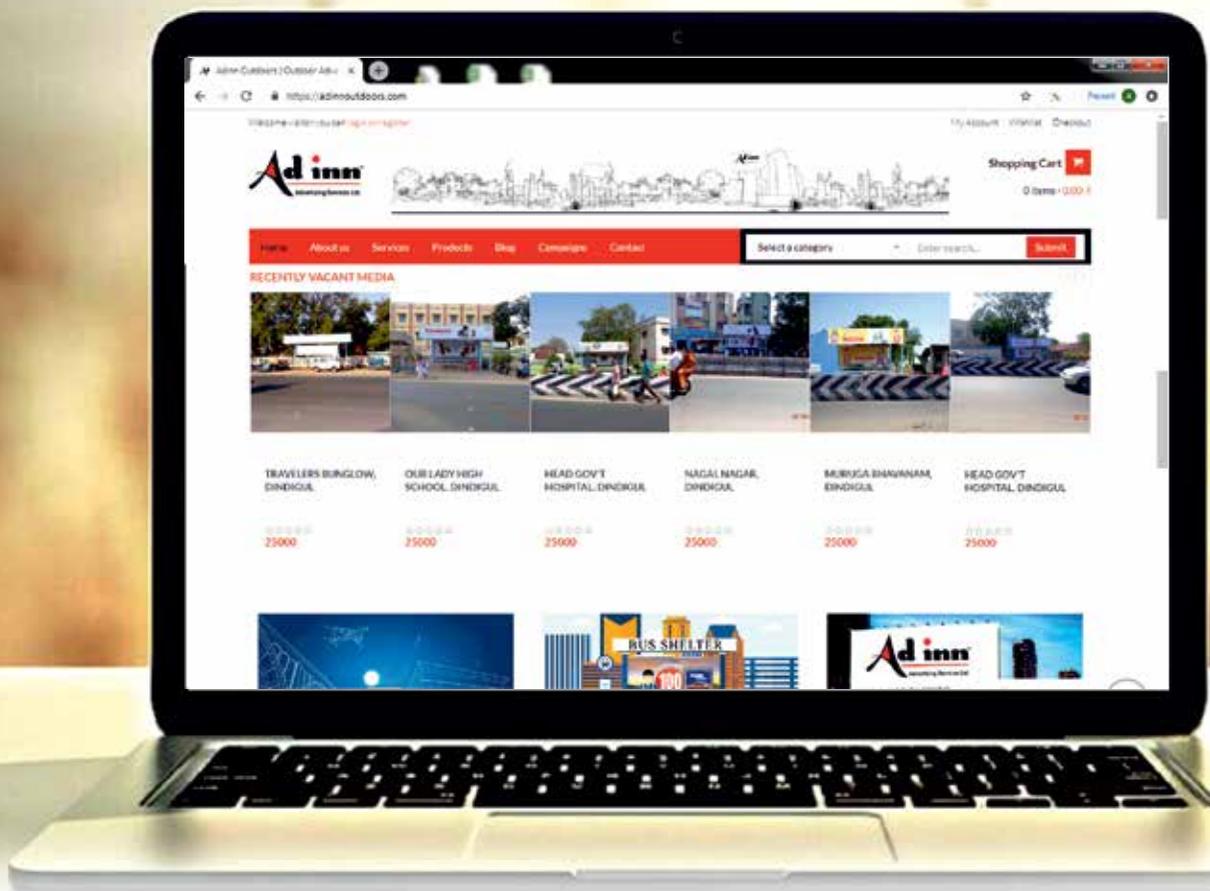
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Zee Cinema goes larger than life for 2.0 promo

The unmissable installation by Active Media Innovations on Juhu beach in Mumbai uses gargantuan cut-outs and flapping wings to promote the premier of 2.0 on Zee Cinema



An engaging and innovative cut-out stands tall on Mumbai's Juhu Beach for the promotion of 2.0 premiering on Zee Cinema. Active Media Innovations, which executed the innovation conceptualised an unorthodox idea to grab maximum attention and garner viewership for the premier. An interactive cut-out was stationed on Juhu beach to communicate the essence of the movie's storyline. Acknowledging the larger-than life stature of Rajinikanth, the campaign included tall cut-outs of Chitti, the protagonist robot, and Pakshirajan, the antagonist, alongside an interactive cell phone cut-out, a theme around which the story-line revolves.

The cut out was installed with LED lights, and motor-assisted wings that flapped past sunset. Smoke and motorized movements appealed to the visual aesthetics of the media, turning the campaign into roaring success while conforming to the budget.●



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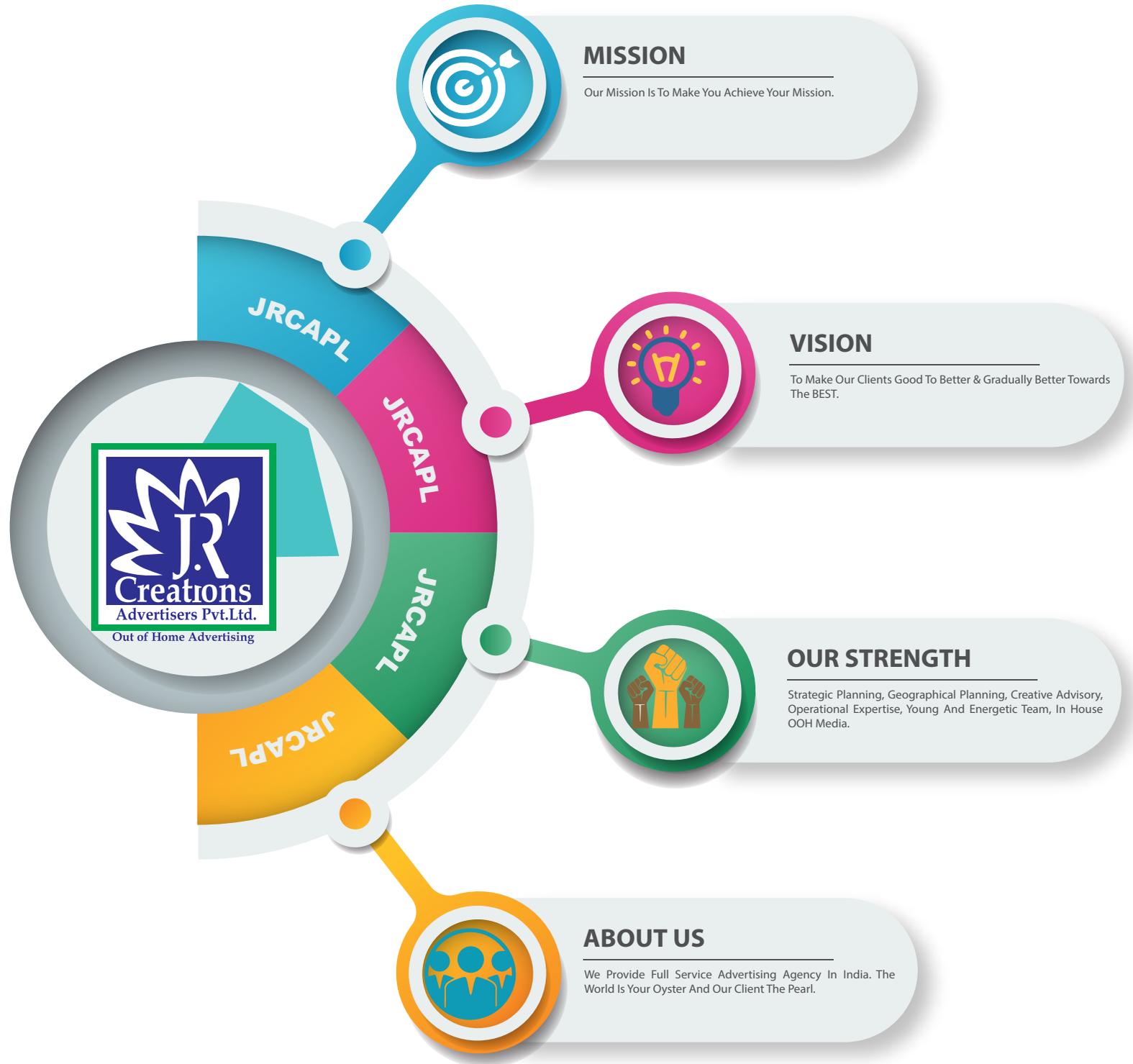
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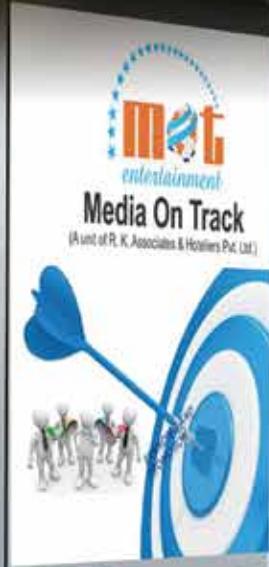
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