

Portrayal of Peace and Harmony: An Analysis of Indo - Pak Relation through Indian TV Ads

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Abstract: *India is an emerging world power with a growing economy but it continues to be burdened with its estranged relationship with the immediate neighbour – Pakistan. India's international position is also heavily influenced by its poor relation with the same. The two-nation theory and the partition of India and Pakistan in 1947 led to communalism and forced exchange of people ; which in turn led to the human rights violations of the worst kind. Over the decades both the countries have only drifted apart with the intermittent wars and conflicts ; but still some believe that the animosity is limited to the political zone and that the citizens of both the countries are actually desiring peace. And most of the global companies have responded to this desire of friendship and peace of the citizens of both the countries by sending strong social messages through their television advertising campaigns. This paper seeks to understand the role of such television advertisements in analysing the India-Pakistan relations from an Indian perspective.*

Keywords: *Advertisements, religious harmony, Hindu-Muslim unity, India-Pakistan relation, India-Pakistan unity, communal harmony.*

Objectives

1. To give a detailed account of the Indo-Pak relationship.
2. To compile comprehensive case studies of brands that portrayed India-Pakistan harmony through TVCs.
3. To find out if such portrayal can go a long way in bridging religious differences between the two countries.
4. To find out if there is any law or code to protect international relations.

Research Question

Can social messages through television advertisements go a long way in building peaceful India-Pakistan relationship?

Research Design

The research is a Descriptive and Diagnostic one. We have done case studies of advertisements that portray harmony between India and Pakistan. Moreover it will be an exploratory study as not much literature was available on the topic and the study in this field is a new one so we have to explore the possible ways in which we can protect the rights of religious communities. The data are mainly collected through secondary sources like books, newspapers, magazines and internet sources and primary sources like interviews.

1. INTRODUCTION

The Partition of British India came about in the aftermath of World War II, when both Great Britain and British India were dealing with the economic stresses caused by the war and its demobilisation. It was the intention of those who wished for a Muslim state to come from British India to have a clean partition between independent and equal "Pakistan" and "Hindustan" once independence came.

The partition itself, according to leading politicians such as Mohammed Ali Jinnah, leader of the All India Muslim League, and Jawaharlal Nehru, leader of the Indian National Congress, should have resulted in peaceful relations. As the Hindu and Muslim populations were scattered unevenly in the whole country, the partition of British India into India and Pakistan in 1947 was not possible along religious lines. Nearly one third of the Muslim population of

British India remained in India. Inter-communal violence between Hindus, Sikhs and Muslims resulted in between 500,000 and 1 million casualties.

Since the partition of British India in 1947 and creation of modern republics of India and Pakistan, the two South Asian countries have been involved in four wars, including one undeclared war, and many border skirmishes and military stand-offs.

The Kashmir issue has been the main cause, whether direct or indirect, of all major conflicts between the two countries with the exception of the Indo-Pakistani War of 1971 where conflict originated due to turmoil in erstwhile East Pakistan (now Bangladesh).

2. CASE STUDIES

1. Google Search – Reunion:

Client:	Google
Agency:	Ogilvy & Mather India
Language:	Hindi-Urdu- English
Running time:	212 seconds (3:32)
Product:	Google Search
Release date(s):	November 13, 2013 - (YouTube) November 15, 2013 - (Television)
Directed by:	Amit Sharma
Music by:	Clinton Cerejo (composer) Neelesh Jain (lyrics) Piyush Mishra (singer)[
Starring:	Vishwa Mohan Badola Mysore Shrinivas Sathyu Auritra Ghosh Syed Shabahat Ali
Productioncompany:	Chrome Pictures
Country:	India

Reunion is a 2013 Google India advertisement for Google Search. It was directed by Amit Sharma, written by Sukesh Kumar Nayak, produced by an Ogilvy India branch of Ogilvy & Mather, and published on YouTube on November 13, 2013. Reunion is about the fictional reunion between two elderly men, Baldev Mehra (Vishwa Mohan Badola) from India and Yusuf (Mysore Shrinivas Sathyu) from Pakistan. They were separated as children during the Partition of India.

It has had a strong impact in both India and Pakistan, leading to hope for the easing of travel restrictions between the two countries. It went viral and was viewed more than 1.6 million times before officially debuting on television on November 15, 2013.

Baldev Mehra (Vishwa Mohan Badola) is an elderly Hindu man in Delhi, India, and Yusuf (Mysore Shrinivas Sathyu) is an elderly Muslim man in Lahore, Pakistan.

One day Baldev shows his granddaughter Suman (Auritra Ghosh) an old, dated photograph of two children. He tells her that it is of him and his best friend Yusuf when they lived in Lahore before the Partition of India in 1947. In front of his house there was a park with a gate made in the stone age. Each evening he and Yusuf would fly kites there and "steal" jhajariyas from Yusuf's family sweet shop. When Partition came, however, Baldev and his family had to leave for India overnight. Many decades later, Baldev still thinks of Yusuf and misses him.

Using details of her grandfather's story, Suman is able to locate Yusuf's sweet shop in Lahore via her laptop and Google. She connects with his grandson Ali (Syed Shabahat Ali) who helps her to plan a surprise visit from Yusuf on Baldev's birthday.

Sukesh Kumar Nayak, Group Creative Director of Ogilvy Mumbai, Google had stated that "the only thing they wanted was to see [...] how meaningful the search engine is in real life." Nayak also stated that they wanted to make "the

connection between real life and Google, magical." Reunion was filmed "in different areas in Delhi, including an old Haveli in Connaught Place, Red Fort, India Gate, and a small scene in Lahore, Pakistan." Singer Clinton Cerejo composed the music for the spot.

The Star (Malaysia) noted that Reunion has "gone viral online, reflecting demands in the two countries for closer people-to-people ties [...] Internet users left thousands of comments on social networking sites describing how the advert had brought them to tears and renewed their hopes for improved relations between the two neighbours."

Max Fisher of The Washington Post stated that "if you are from South Asia, have family from South Asia, or are merely friends on Facebook with someone who has ties to the subcontinent, you've already seen this video posted to social media in the 48 hours since it went up. In case you haven't, it's a Google advertisement, about three and a half minutes, well worth your time. Yes, it's an ad, meant to prod people in one of the world's largest markets into using Google services. And in that context it can be a bit syrupy. But take a step back for a moment, and try to appreciate what makes this video so powerful that it's already been viewed 1.8 million times."

India Today states that "the ad touches the raw nerves that linger dormant under the skin of those who were separated during the heady days of Partition [...] While this may have been only an ad, there are many people both in Pakistan and India who will be able to relate to this emotional ad."

AffanChowdhry of The Globe and Mail states that "with nearly a million YouTube views over two days, a new Google ad that tells the story of two old friends reuniting after six decades of separation following the creation of India and Pakistan in 1947 has touched a deep nerve for many South Asians."

NilanjanaBhowmick of Time observes that "despite the tensions between the governments of India and Pakistan, this commercial, released by Google India on Wednesday, makes the point that the personal connections between Indians and Pakistanis run deep."

Sunny Peter of the International Business Times argues that "at a time when governments in both countries continue to be suspicious of each other's intent, the Google video comes as a welcome relief. [If only] the visa regime between both the countries was as easy as Google search."

Ritu Singh of Zee News states that Reunion struck "an emotional chord with its viewers not only in India but also in Pakistan" as it "depicts the pain of partition which still haunts the mind of people who got separated from their loved ones and places." She also states, "this heart-warming ad is sure to overwhelm you."

MrigaaSethi of Quartz talks about her family's experience with partition, noting that "Google's India office has created a tear-jerker ad that is deeply resonant for Indians and Pakistanis with family stories like mine. It shows an aging Hindu Indian man waxing nostalgic to his granddaughter about his Muslim childhood friend in Lahore before the partition [...] The ad, created by Ogilvy, has struck a particularly emotional chord by refusing to take India and Pakistan's historically adversarial relationship as a given."

Abhijit Avasthi, head of the Ogilvy India team that developed the ad, "the fact that partition evokes strong feelings among Indians and Pakistanis is one of the reasons the idea was chosen. Yes, this is a sensitive topic, a part of history with bitter memories. But that was the whole point, which is to tell people that those memories are in the past, that there is a way to revive your connection with your lost ones."

Beena Sarwar, a Pakistani journalist and part of the 'Aman ki Asha' (Hope for Peace) initiative that promotes peace between Pakistan and India, wrote on her blog, "If it doesn't move you, you've got a heart of stone."

2. 8PM Whisky – The Generals:

Industry	Whiskey
Media	Television & Cinema
Market	India
Agency	Enterprise Nexus Communications
Released	January 1999

The TV Commercial titled THE GENERALS was done by Enterprise Nexus Communications advertising agency for product: 8pm Whisky (brand: RadicoKhaitan) in India. It was released in Jan 1999.

The successful TV commercial showed generals of two enemy countries (assumably India and Pakistan) sharing a drink at the border. The voiceover says, "8PM – a time for friends."

3. Fevikwik – Tondonahi, jodo:

Agency:	Ogilvy & Mather, Mumbai
Creative team:	Piyush Pandey, Anurag Agnihotri, Nasrullah Husami, Saurabh Dixit
Account Management:	Vivek Verma, Vishal Bijlani
Director :	Prasoon Pandey
Production House:	Corcoise Films

Fevikwik, an instant adhesive brand from Pidilite Industries, unveiled its new TVC campaign titled Fevikwik 'TodoNahin, Jodo'. Launched with the eagerly-anticipated India vs. Pakistan match during World Cup, 2015 the campaign incorporates humor to promote the message of peace and harmony using the theme of bonding. Titled as 'Parade TVC', it subtly weaves in the brand attributes of Fevikwik as an instant adhesive promoting the broader message of strengthening bond between people.

Vivek Sharma, Chief Marketing Officer, Pidilite Industries Ltd, said, "Fevikwik as a brand is known for its instant adhesion quality. In line with Pidilite's tradition of using humor in its advertising, the new TVC takes a witty perspective on human bonding. We launched the campaign with the India-Pakistan match at the World Cup 2015 because cricket, like Fevikwik, bonds people together. We believe the new Fevikwik TVC elevates the brand attribute of bonding from a functional to emotional level."

Commenting on the campaign, **Mr. Piyush Pandey**, Executive Chairman & Creative Director, South Asia- O&M said, "Fevikwik is about solving problems. Fevikwik is about bonding. Fevikwik is about bringing a smile on the face of everyone in the world."

The entire campaign had been conceptualized by Ogilvy & Mather, where Abhijit Avasthi lead the account. Now, Avasthi has left the company and agency honcho Piyush Pandey is directly responsible for the account.

However, the original thought of the campaign was rather to strike a harmony between the two nations. The film takes a humorous look at the stained and oddly dysfunctional relationship between India and Pakistan by placing the two protagonists at the famous Wagah border.

The film opens at an arched gate. One soldier each from both sides is seen parading and marching. Each is trying to outdo the other, and as they go through their marching routine we notice that the shoe sole of one of the soldiers has peeled off. Fearing a loss-of-face, as crowds look on, he looks appealingly at his rival on the other side. The other soldier waves his arms about in a flurry of movement following which the shoe is shown as being fixed. A slow motion replay reveals that the soldier has in fact pulled out a tube of Fevikwik and mended the shoe instantly, the action hidden by the speed of his movements. The march continues and the soldiers salute each other at which point, a Super appears on screen while a VO is also heard saying – "Fevikwik. Tondonahin, Jodo!"

The TVC will be aired during the World Cup across key Hindi Speaking and regional markets

4. Coca- Cola – Small world machines (Open happiness):

Client:	Coca-Cola
Ad:	"Small World Machines"
Agency:	Leo Burnett, Chicago & Sydney
Global Chief Creative Officer:	Mark Tutssel
Chief Creative Officer:	Andy DiLallo
Executive Creative Directors:	Dave Loew, Jon Wyville
Creative Directors:	Grant McAloon, Vince Lagana
Art Director:	Justin Carew
Copywriter:	Iggy Rodriguez
Designers:	Omari Miller, John-Henry Pajak, David Mugford
Director of Creative Technology:	Chad Mirshak

Creative Technologists:	Brendan Crich, KeongSeet, Scott North
Executive Director of Production:	Vincent Geraghty
Directors of Production Operations:	Michael Shanahan, Amir Mireskandari
Executive Producer:	Adrian Gunadi
Producer:	Stephen Clark, Michelle Browne
Executive Strategy Director:	Wells Davis
Strategy Director:	Olivier Tse
Executive Account Director:	Bob Raidt
Account Supervisor:	Katie Nikolaus
Director, DOP, Editor:	Patrick Fileti
2nd Unit Director:	Angus Forbes
2nd Unit Dop:	Angus Forbes
Technology Partner/Company:	The Super Group
Production Company:	Highlight Films
Music Company:	Song Zu
Set Dressing:	Full Circle Corporation Marketing

Coca-Cola had released an ad film in 2013 featuring an experiential campaign, which takes forward the brand's 'Open happiness' proposition – across borders.

The three-minute spot from Leo Burnett showcases a pair of connected vending machines that Coke and the agency set up in India and Pakistan. Each vending machine featured a webcam and a giant touchscreen monitor. Passers-by could grant free sodas to the people on the other side of the digital window—but only if both parties participated in a series of simple joint activities, like touching their hands to corresponding places on the screen, drawing concurrent peace signs, and dancing with each other.

An uplifting Coca-Cola film shows that what unites us is stronger than what sets us apart. High-tech vending machines installed in two popular shopping malls in Lahore, Pakistan and New Delhi, India – two cities separated by only 325 miles, but seemingly worlds apart due to decades of political tension – invited consumers to put their differences aside and share a simple moment over a Coke.

The “Small World Machines” provided a live communications portal linking strangers in two nations divided by more than just borders, with the hope of provoking a small moment of happiness and promoting cultural understanding around the world. Coke and Leo Burnett used first-of-its-kind 3D touchscreen technology to project a streaming video feed onto the vending machine screen while simultaneously filming through the unit to capture a live emotional exchange. People from both countries and various walks of life were encouraged to complete a friendly task together – wave, touch hands, draw a peace sign or dance – before sharing a Coca-Cola.

Jackie Jantos Tulloch, who led the project, compares the live simulcast experience to looking into a webcam, face-to-face with another person. “Your actions are literally mirrored,” she explains. “By adding a touch screen, it allowed us to play interactive animations so people could trace things like a heart or smiley face together.”

The project team overcame several engineering, infrastructure and logistical challenges over the last year to turn the Small World Machines vision into reality. The experience was scheduled to take place in January, but one of the machines got stuck in transit, and greater security challenges delayed the team's production.

“Logistically, we had to coordinate two offices inside the Leo Burnett network and another three offices inside the Coke network, as well as several key suppliers,” says Andy DiLallo, chief creative officer, Leo Burnett Sydney. “We dealt with time differences, language barriers and cultural sensitivities. But we pulled it off, and that's what matters.”

After successfully setting up the two machines in March – and adorning each with flower arrangements and other culturally relevant decorations and colors – the team cleared a few last-minute technology hurdles before the cameras finally rolled.

“We felt like the little engine that could at times and couldn't at others,” Jantos Tulloch says.

Crews filmed through the night, capturing more than 100 interactions between people of all ages and from all walks of life. None of the people featured in the film are actors, and their reactions are completely natural.

“The people of Pakistan and India share a lot of common passions and interests – from food and Bollywood movies, to Coke Studio music, to cricket,” said Saad Pall, Assistant Brand Manager for Coca-Cola in Pakistan. “What this project did was connect people who are not exposed to each other on a daily basis, enabling the common man in Lahore to see and interact with the common man in Delhi. It’s a small step we hope will signal what’s possible.”

The film features tender encounters, such as a young girl in Delhi touching hands with an older woman on the Pakistani side, as well as more spirited interactions including an impromptu dance-off between two men in their 60s that went on for several minutes.

“We couldn’t get them to stop,” Pall said. “And when they finally did, they were both out of breath.”

DiLallo said hearing people share their stories made the experience even more special. “There was just a level of genuine joy and awe once the Small World Machines were activated,” he said. “Seeing a little kid run up to the machine and try to high-five it was one. Another person came up to me and said he’d lived in India his entire life and had never ‘seen into’ Pakistan. It was amazing to him to see what they wore. That’s such a small thing you would never think about, particularly coming from the West.”

At the end of the nearly 10-hour shoot, both audiences cranked up the music, danced and waved goodbye to their new-found friends across the border. The crews behind the camera joined in, too, including the Coca-Cola teams from Pakistan and India.

“It was such a great way to conclude what I consider to be the highlight of my career,” Jantos Tulloch said. “Working on brand Coca-Cola is powerful enough because of the voice and scale of the brand, but when you layer a story like this on top, you realise that we’re not just telling a Coca-Cola story. We’re telling a bigger, more profound story about the connectedness of the world.”

The experience struck an especially emotional chord for the Coca-Cola teams from India and Pakistan, who collaborated on the project. Ajay Naqvi, general manager, creative excellence, Coca-Cola India, said he got goosebumps the first time he saw the film. And the universal message will resonate with people outside India and Pakistan, he explained, “because cultural and social tensions exist around the world, and they exist for selfish reasons.

“But deep down – as this film shows – humanity is about togetherness and happiness.”

Wasim Basir, integrated marketing communications director, Coca-Cola India, said, “We wondered what would happen if people from these two countries came together, and the answer was clear: goodness and happiness.” Specially created vending machines were installed at a shopping mall each in Lahore and New Delhi. People on either side were invited to ‘Make a friend in Pakistan’ (in New Delhi) and ‘Make a friend in India’, to share a Coca-Cola. The ‘Small World Machines’ provided a live communications portal linking people through a 3D touchscreen. They were requested to complete a friendly task together like - wave, touch hands, draw a peace sign or dance – before the machine dispensed a can of Coca-Cola. The film features people engaged in the activity and their reactions. In a note published on the Coca-Cola website, **Jackie Jantos Tulloch**, global creative director and project lead, Coca-Cola, said, “Your actions are literally mirrored. By adding a touch screen, it allowed us to play interactive animations so people could trace things like a heart or smiley face together.” On the challenges faced while executing the activity, **Andy DiLallo**, chief creative officer, **Leo Burnett Sydney**, added, “Logistically, we had to coordinate two offices inside the Leo Burnett network and another three offices inside the Coke network, as well as several key suppliers. We dealt with time differences, language barriers and cultural sensitivities. But we pulled it off, and that’s what matters.” “What this project did was connect people who are not exposed to each other on a daily basis, enabling the common man in Lahore to see and interact with the common man in Delhi. It’s a small step we hope will signal what’s possible,” added **Saad Pall**, assistant brand manager, Coca-Cola Pakistan.

5. Nestle Everyday – Ye haikuchkhaas – Celebrating 150 years:

Client:	Nestle
Product:	Nestle Everyday
Director:	Samir Tewari
Talent:	Citrus Talent
Cast:	Shoaib Malik, Sania Mirza and others
Producer:	H2O Films, Pakistan
Post:	H2O Films
DOP:	Jay Oza
Chief AD:	Irfan Arabi
Second AD:	Muhammad Majid
Music:	Amartya Rahut (Bobo)
Sound Engineer:	Rahul Rao
Editor:	Meera Mohadikar
Post Producer:	Suraj Arekar

One can give full marks to the idea, how elegantly ad director first showed how couple loved the stuff of their own country, She prefers Amritsar ke laddu, he thinks Multan ka soan halwa is better. She likes old Hindi songs, he says Pakistan pop songs are much better. She swears by Shimla kisardi, but for Shoaib, nothing beats Islamabad kibaarish.

If we were to imagine a fight between an Indian and Pakistani--probably this is exactly what it would sound like.

So, what do they agree on? We are not sure what the people on the opposite sides of the border would agree on, but Shoaib and Sania finally end their truce with a cup of tea by instantly agreeing that Nestle EveryDay is the best choice for making a perfect cup of tea.

Indian Tennis star Sania Mirza and Pakistani cricket player Shoaib Malik are leading a happy married life.

6. Fogg Border – Kya chalraha hai:

Brand :	Fogg
Product Group :	Perfumes / Deodorant
Client :	Vini Cosmetics
Work type :	Client work
Date of publication / release :	Dec 09, 2015

The campaign was designed and conceptualized by the newly launched agency ' The Womb'. Speaking about the brief from the brand, **KawalShoor**, Co-Founder, The Womb, said, "Fogg is the number one deodorant brand in terms of sales and marketshare, moreover, the brand wanted to be at the top in terms of perception. So, we came up with this idea and after mulling over it, the brand gave us a go-ahead. I have to admit that while we were very sure about the idea, we were slightly anxious after releasing the campaign until it went viral. The objective was clear to create a brand salience,"

To this **Darshan Patel**, Promoter, Vini Cosmetics added that while the brand salience has increased, the real impact of the campaign would show in summers when people extensively use deodorants. "Moreover our market share has gone up and people are talking about us like never before," shares Patel.

There is no doubt that when we first saw the campaign, it seemed like an irritating ad film with no real connect with the brand it was promoting, but not many anticipated that it would go viral especially in the Hindi speaking belt.

So, what worked for the Fogg deodorant? Was it the right creative strategy or positioning or a mix of both? We spoke to several industry stalwarts to understand on whether it is good advertising or a set of dud commercials going viral for no reason.

Arun Iyer, Chief Creative Officer, Lowe Lintas defines the campaign to be a very bizarre one yet extremely effective. "I loved the campaign, but it was senseless yet touchy. One may not like it but can't actually ignore it also. I have

seen people using the copy of the ad film in their daily conversations. I have to admit that the first response after seeing the campaign was - What is it? The creative has borrowed a popular phrase 'Aur Kya ChalRahahaiAajkal?'(What's Up?) from the Hindi language and put itself there, which I think has led to virality. I am not sure that whether this campaign went viral in other languages too?" asks Iyer.

However, **KV Sridhar**, Chief Creative Officer, SapientNitro pointed out that there could have been better ways of making a campaign more effective. "It is a nice campaign with a good intent and the brand seems to be putting a lot of money behind it, but would it translate into effective sales and revenue, one cannot be sure about it. There is no doubt that the campaign would generate huge brand salience and top of the mind recall but it is definitely not an iconic campaign. It could have been put creatively in a more effective manner. It reminds me of a campaign of yester years for Parag Sarees had a jingle that stuck into people's minds," opines Sridhar. Most advertising does try to become a part of pop culture but doesn't succeed. But has Fogg succeeded to that extent?

Prabhakar Mundkur, Director, Business Strategy, Percept held that the campaign doesn't say much about the brand itself but Fogg Chalrahahai has a good chance of being a part of pop culture. "It's a bit like Wassup campaign for Budweiser. What's up had become a way of greeting each other....a bit like kyachalrahahai. The old marketing view would have revolved around message comprehension, which is what the classical FMCG majors believed in. But the new marketing view is that getting noticed and getting an emotional response is more important. Fogg succeeds on both these parameters besides driving salience," shares Mundkur.

Harish Bijoor, CEO, Harish Bijoor Consults also mentioned that the idea of going for a casual approach was good. "The Kya ChalRaha Hai, Fogg ChalRaha Hai thing makes the brand more conversational. Since Delhi is facing these issues of fog and smog, an idea like this makes the user talk about it. This is a non-traditional view of advertising, which works really well now. Why? because for a product like deodorant, which is used by youth, casual approach is good and serious is absolutely boring. So, this casual approach has worked well and has made the brand more conversational," shares Bijoor.

As per a recently published report, Fogg deodorants crossed over Rs 500 crore sales turnover in FY-15. It is a four year old brand that has gone ahead to create a strong dent in the market. Moreover, this set of commercial seems to have done the magic for the brand as everybody is talking about it. When a campaign gets into the media or local lingos, there is no doubt that it has attained success. It may not be as iconic as 'Yehi Hai Right Choice Baby..Aha' or 'Thanda Matlab Coca Cola', but it is definitely strong enough for the other players in the deodorant market to seriously re-consider their advertising strategy.

7. Airtel – Barriers Break When People Talk:

Airtel's new thematic ad explores a thought away from the usual 'Express Yourself' platform, making the breaking of communication barriers its focal point. In an ad that broke in December 2007, Airtel has shifted away from its usual 'Express Yourself' brand premise, which has been a part of it for a couple of years now. Instead, the brand has dug a bit deeper and questioned the whole process and the need for communication itself, and the resultant thought, 'Barriers Break When People Talk', has become Airtel's new mantra. It was hinted at the perpetual LoC conflicts between India and Pakistan. However I think the idea is beyond India-Pakistan alone and can be extrapolated to much larger audience in general.

KS Chakravarthy (Chax), ex-national creative director at Rediffusion DY&R, who was with the agency when the TVC was conceptualised, says, "The brand will take a completely new direction from now onwards. 'Express Yourself' is pass."

The TVC begins on the shot of a Moroccan boy eating at home, when he sees a football land on his balcony. He steps out to find another boy on the opposite side of the fence (presumably the border of a neighbouring country) asking him to pass the ball back. Hesitating to talk with a person who's presumably an enemy, he looks back to see if his parents are watching.

After thinking for a while, the Moroccan boy kicks the ball towards the other who, in turn, invites him over to join the game. Not minding the restrictions any more, our boy crosses the boundary and joins his new friend. They start

playing together and the voiceover concludes, "Deewareingirjaatihain, faaslemitjaatehain, jahan do baatein ho jaatihain" (Barriers break when people talk). The ad ends with Airtel's signature tune.

The ad was conceptualised by Chax, Ajay Gahlaut, Abhinav Pratiman and Daniel Upputuru of Rediffusion DY&R. The team was briefed with the task of portraying the thought that the very definition of communication implies the dissolution of barriers.

The original idea was to set the ad at the Wagah Border, and get Indian and Pakistani soldiers to start a football game together, quite spontaneously. But that, as Chax says, would have been the predictable thing to do. "We wanted to make our idea more universal, more human," he says. "After all, the brand is about regular people."

The war-torn territory idea was decided as the best basis to bring forth this thought, as barriers of two kinds are broken - communication barriers and, subsequently, the borders of the two warring countries.

The ad was shot by Prakash Varma of Nirvana Films in Morocco. Local boys (who had never faced the camera before) were selected for authenticity. The pre-production work took about four weeks, and the ad was shot in four days. A barbed wire fence was set up over acres of barren land, while the two houses were sets. That whole process took about a week.

To make the children act more naturally, Varma and his team often didn't tell them when the camera was rolling, so as to capture their natural expressions.

The campaign uses children as symbols of minds free of prejudice, with their innocence depicted in stark contrast to the desolate landscape around them. Airtel's point of view has clearly become this: The world would be a better place if only we all talked to each other.

8. Kohinoor basmati rice - True taste unites:

Client:	Kohinoor Foods
Creative agency:	Crayons Advertising, New Delhi
Agency President:	Ranjan Bargotra
Creative Director:	RondeepGogoi
Production House:	Venus Productions
Director:	Ravi Jain
Producer:	Anil Jain
Executive Producer:	Varsha Krishnani, Muskaan Khan Thakur
DoP:	Kumara Swamy
Art Director:	Suresh Selvarajan
Music Director:	Anurag Saikia
Sound Designer:	Rishi Oberoi
First Assistant Director:	KhyatiGosar
Director's Assistant:	Aditi Sarda
Direction Intern:	Nitin Kumar
Production Manager:	Manoj Gupta
Post Production House:	Prana Studios/ Splice Studioz/ Nube
Online Editor:	Augustine Norhonha
Offline Editor:	Abhishek Seth, Shiva Bayappa

Kohinoor Basmati Rice's latest ad film, launched on the eve of Independence Day, 2015, weaves a budding modern love story of an Indian boy and a Pakistani girl to showcase how both India and Pakistan, despite the border hostilities, are united in several similar tastes, one of them being the taste for Kohinoor Basmati Rice.

Set in an upscale New York setting, the latest film for Kohinoor Basmati Rice for its international markets, conceptualised by Crayons Advertising, Delhi, is a sweet blend of the bittersweet relation of friendship between an Indian boy and a Pakistani girl.

Directed by Ravi Jain of Venus Productions, the film revolves around the age old comparison between the two countries, which is personified through conversations on cricket to music, to the traditional authentic biryani between a Delhi boy and a Lahore girl.

This is the first time when Kohinoor Basmati Rice is focussing on its international consumers in the US through the bond of the two nations, with an approach of friendship through a modern day scenario in an American multinational.

Speaking on the creative insight behind the film, **Ranjan Bargoitra**, President, Crayons Advertising, said, "The film is aimed at the Indian diaspora settled overseas. In an overseas set-up, Indians and Pakistanis have the greatest bonding, despite whatever rivalries that the countries have. Secondly, our food habits are the same and Basmati rice is a staple part of the cuisine of both Indians and Pakistanis. For example, in the UK, 60 per cent of our consumers are Muslims. The nationalities get blurred in a foreign country and we are seen as one community." Continuing further, he said, "So far, most of the Indian brands have been doing two kinds of advertising – one is you take a bite and suddenly you are transported back to the country, with its mustard fields and Bhangra; it's all been done to death. Second is the typical household setting. Kohinoor is an international brand and is sold in 50 countries across the globe, so what happens is that it rises above nationalities. Hence, the thought process of highlighting the common love that binds us together. We might differ on other aspects like cricket or films, but what brings us together is the food. And that is what we have portrayed in the film."

Rondeep Gogoi, Creative Director, Crayons Advertising, Delhi, elaborated, "The brand tagline says 'True Taste Unites' and the markets where this campaign was to be released were the US and UK. The majority of the TG is South Asians – Indians, Bangladeshis, and Pakistanis. So I thought, what about creating a love story and how the brand plays cupid and brings the two people together. Now it was necessary to create some kind of conflict between the two characters for the love story to move towards a happy ending. Hence, I thought of an Indian boy from Delhi and a Pakistani girl from Lahore meeting at their office in New York. They don't start off on a friendly note and there are differences, but when they both reach for a packet of Kohinoor at a store, they begin to realise that they are not so different after all and it acts as an ice-breaker."

"Because of budget constraints we shot the film in India instead of New York and the executive has come out well and has been getting great reviews," he added.

According to **KV Sridhar**, Chief Creative Officer, Sapient Nitro, the intent was good and the idea was a beautiful one, however, he felt that the India-Pakistan theme had been overused in brand communication. "The execution looks like it is a staged ad. For instance, if you remember the Google Reunion ad, it felt like the story was unfolding in front of you; The Times of India's 'Aman Ki Aasha' film too – the stories felt real and you could relate to them. Somehow, in this case they wanted to make the set-up very premium. It seems very calibrated and doesn't come from the heart." "There is nothing wrong in looking like a commercial, but you need to make the entire thing look very real. When it comes to India-Pakistan relations, the story has to be really touching and very rich. All the ingredients are there to make it a great film, the insight is very beautiful because food is such strong binding force. I hope that they take it forward and come up with something much bigger," he added.

Echoing similar views, **Harish Bijoor** of Harish Bijoor Consults, said, "I find the creative a bit too long and a bit too contrived. The storyline has it, but somehow the execution misses it. The story of bonding through a common brand is a cliché today and managing this cliché is a matter of high skill." On the other hand, **Saurabh Dasgupta**, Executive Creative Director, Innocean, said, "I liked the film, because first of all it tries to do the job of bridging India and Pakistan, which is a much bigger agenda than selling rice. It attempts a larger good than just selling great quality rice. Secondly, I also like the way it tackles the perception that while people from both India and Pakistan may think that they are different, but at different levels they are similar."

3. ADVERTISING RELATED LAWS/CODES IN INDIA

The Government of India has not set up a regulatory body in India to regulate advertisements. But as in due course depending on the nature of the grievances, the power to regulate advertisements may be exercised by a vast variety of authorities, including the courts, Central and State Governments, tribunals or the police authorities. In addition to

that numerous legislations also deal with advertisement provisions in part not in toto unfortunately. The major rules, regulations and legislations include the following:-

- Advertising Standards Council of India (ASCI)
- Constitution of India
- Consumer Protection Act, 1986
- Information Technology Act, 2000
- Indian Penal Code, 1860
- The Young Persons (Harmful Publications) Act, 1956
- Indecent Representation of Women (Prohibition) Act, 1986
- The Cigarettes and other Tobacco Products (Prohibition of Advertisement and Regulation of Trade and Commerce, Production, Supply and Distribution) Act, 2003
- The Cigarettes (Regulation of Production, Supply and Distribution) Act, 1975
- The Drugs and Magic Remedies (Objectionable Advertisements) Act, 1955
- The Drugs and Cosmetics Act, 1940
- The Emblems and Names (Prevention of Improper Use) Act, 1950
- Securities and Exchange Board of India (SEBI) (Stock-brokers and Sub-brokers) Rules, 1992 - Code of Conduct for Stock-brokers
- Securities and Exchange Board of India (SEBI) (Prohibition of Fraudulent and Unfair Trade Practices relating to Securities Market) Regulations, 1995
- Securities and Exchange Board of India (SEBI) (Mutual Funds Regulation), 1996: SEBI Guidelines for Advertisements by Mutual Funds
- Securities and Exchange Board of India (SEBI) (Disclosure and Investor Protection Guidelines), 2000
- The Prenatal Diagnostic Techniques (Regulation and Prevention of Misuse) Act, 1994
- The Transplantation of Human Organs Act, 1994
- The Representation of the People (Amendment) Act, 1996
- The Lotteries (Regulation) Act, 1998
- The Infant Milk Substitutes, Feeding Bottles and Infant Foods (Regulation of Production, Supply and Distribution) Act, 1992
- The Competition Act, 2002
- The Contract Act, 1872
- The Civil Defense Act, 1968

But in the cases related to promotion of international peace and harmony; only the following laws/codes count:

a. Constitution of India:

Article 19(1)(a) of the Constitution of India states that all citizens shall have the right to freedom of speech and expression.

Article 19(2) of the Constitution of India states that nothing in sub clause (a) of clause (1) shall affect the operation of any existing law, or prevent the State from making any law, in so far as such law imposes reasonable restrictions on the exercise of the right conferred by the said sub clause in the interests of

b. The ASCI Code:

Standards of conduct – Clause III states that no advertisement shall be permitted which: *Tends to incite people to crime or to promote disorder and violence or intolerance, derides any race, caste, colour, creed or nationality, presents criminality as desirable or directly or indirectly encourages people - particularly minors - to emulate it or conveys the modus operandi of any crime or adversely affects friendly relations with a foreign State.*

c. Press Council of India – Norms of journalistic conduct:

Article 24. Foreign Relations: Media plays a very important role in moulding public opinion and developing better understanding between countries. Objective reporting so as not to jeopardise friendly bilateral relations is therefore desirable.

Article 25. Newspapers may expose misuse of diplomatic immunity: The media shall make every possible effort to build bridges of cooperation, friendly relations and better understanding between India and foreign States. At the same time, it is the duty of a newspaper to expose any misuse or undue advantage of the diplomatic immunities.

d. Doordarshan – Code for commercial advertising:

General rules for conduct in advertising:

1. Advertising shall be so designed as to conform to the laws of the country and shall not offend the morality, decency and the religious susceptibilities of the people.
2. No advertisement shall be permitted which adversely affects friendly relations with foreign countries.

e. Programme and Advertising Codes – The Cable Television Network Rules, 1994:

Rule 6. Programme Code (1) No programme should be carried in the cable service which:- (a) Offends against good taste or decency; (b) *Contains criticism of friendly countries;* (c) Contains attack on religions or communities or visuals or words contemptuous of religious groups or which promote communal attitudes.

Apart from the above stated ones, most of the Indian laws, rules, codes or norms outrightly mentions that no advertisement shall contain criticism of friendly countries; and that they would not jeopardise peace and harmony of the country.

4. ANALYSIS

India and Pakistan have a very peculiar relationship, which oscillates between peace hiatuses and discord continuity. This particular relationship is, by far, the most crucial in the entire compass of India's foreign relations. The antagonisms that divide India and Pakistan are real enough, but there is also the reality of common ties, common heritage and common attachments. Unfortunately, if the people of the two countries have grown apart, it is at least partly due to the fact that they have ceased to "know" one another. There is an iron curtain of ignorance behind which prejudice tends to flourish at the cost of fact, while myth obscures the reality on the other side.

Many Bollywood movies have been made highlighting the conflicts between India and Pakistan. Some of the well known ones are:

- *Hindustan Ki Kasam*, a 1973 Hindi war film based on Operation *Cactus Lilly* of the 1971 Indo-Pakistani War, directed by Chetan Anand.
- *Aakraman*, a 1975 Hindi war film based on the 1971 Indo-Pakistan war, directed by J. Om Prakash.
- *Vijeta*, a 1982 Hindi film based on the 1971 Indo-Pakistan war, produced by Shashi Kapoor and directed by Govind Nihalani.
- *Param Vir Chakra*, a 1995 Hindi film based on Indo-Pakistani War, directed by Ashok Kaul.^[100]

- *Border*, a 1997 Hindi war film based on the Battle of Longewala of the 1971 Indo-Pakistan war, directed by J.P.Dutta.
- *LOC Kargil*, a 2003 Hindi war film based on the Kargil War, directed by J. P. Dutta
- *Deewaar*, a 2004 Hindi film starring Amitabh Bachchan based on the POW of the 1971 Indo-Pakistan war, directed by Milan Luthria.
- *Lakshya*, a 2004 Hindi film partially based on the events of the Kargil War, directed by Farhan Akhtar.
- *1971*, 2007 Hindi war film based on a true story of prisoners of war after the Indo-Pakistani war of 1971, directed by Amrit Sagar
- *Kurukshetra*, a 2008 Malayalam film starring Mohanlal based on Kargil War, directed by Major Ravi.
- *Tango Charlie*, a 2005 Hindi film starring Ajay Devgan, and Bobby Deol based on Kargil Conflict, directed by Mani Shankar.
- *War Chhod Na Yaar*, a 2013 comedy film, directed by Faraz Haider.

In February 2016 Film makers from both the countries have had also come up together in an initiative called as the, 'Zeal for Unity' which is a peace initiative taken by both the countries in a joint effort to spread harmony among its people. In the midst of political controversies between India and Pakistan, six Indian directors and six Pakistani directors are coming together on a common platform for an apolitical exchange to mark the onset of the 70th year of the country's Partition. From Pakistan, the six directors who have made the films are Mehreen Jabbar, Sabiha Sumar, Khalid Ahmed, Shahbaz Sumar, Siraj Ul Haq and Meenu Farjad. And from India, there are Aparna Sen, Tanuja Chandra, Ketan Mehta, Nikhil Advani, Tigmanshu Dhulia and Bejoy Nambiar. This is a momentous step towards changing the way people across India and Pakistan see, feel and think about each other.

After the launch of *Zindagi channel* which brought Pakistan's TV content closer to Indians in 2014, Zeal For Unity (ZFU) is the second initiative by Zee Entertainment Enterprises Ltd. (ZEEL) to use the strength of creative thought leadership from both the countries to bridge the divide between the two. "This initiative is keeping in line with our proposition 'Vasudhaiva Kutumbakam' which means 'The World is My Family'. It's an initiative to bring people together, and one of the best ways to reach people is through cultural similarities," **Punit Goenka**, managing director and CEO, Zee Entertainment Enterprises Ltd., told IANS.

Traditionally, diplomats were the sole channel of contact for clarifying positions, probing for information, and convincing States and other actors. They could, by dint of their own effort, familiarize each other with the challenges and opportunities that our strained yet long-standing relationship offered, express and defended their mutual interests, state their grievances, and issue threats and ultimatums. This communication process was highly formal, institutional, slow and usually protected with confidentiality. But now, international communication has assumed a new avatar, impacting conflict negotiation between States. With instant communication around the world, the diplomat's role has become intertwined with the media influence on public opinion. One such medium of communication is Television advertisements.

Conflict is not the only interaction between India and Pakistan. We are just like neighbours who might quarrel but always feel proud of the shared similarities we enjoy. Both nations are passionate about Cricket. Our ingenuity and affinity for art is displayed on our trucks, which is the popular form of indigenous art for both countries. The culture, culinary habits and traditions of both the countries are in harmony with each other - but why aren't we? We are so obsessed by our contradictions that we give more thought to them than to our similarities. We are more alike than different. To mend this we must distinguish between real and apparent contradictions. Our dialogues should not be based on the idea that our differences have to disappear but on the conviction that we must seek to collaborate if at all possible. Dissemination of cultural resemblances will provide a broader understanding of our rich tradition and aesthetics. And to bring these similarities to the forefront; a few multi-national companies have conceptualised the trend of innovative television advertisements with an underlying message of love and harmony that exists in the hearts of the citizens of both the countries - India and Pakistan.

Such advertisements can go a long way in promoting peace and harmony between both the countries as can be seen from the overwhelming response the advertisements have received from the citizens of both the states. Such strong emotions among the people can have a bold impact on the government policies and actions.

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