

afags! Reporter

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12

SAMEER SINGH

**TikTok's Mission:
Inspire Creativity**

21

MOST-VIEWED ADS

Best Creatives

22

MOVEMENTS/PEOPLE

Who's Where

INTERVIEW

SUMIT WALIA,
VP, PRODUCT AND
MARKETING,
OPPO INDIA

14

**"I'M TASKED WITH
GETTING LOCAL
INSIGHTS"**

The marketing head of OPPO India on the brand's 'Make in India' push, 'premiumisation' plan and more.



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This fortnight...



Over a year ago, while mentoring a reporter, I was faced with a simple yet potent question, driven by his curiosity: When sibling advertising agencies Ogilvy and Grey compete for the same business, how does parent company WPP deal with the competitive dynamics internally? Replace these three names with any other parent-and-baby company combination and the fundamental question stays the same.

This question came up again in a different context – the world of smartphone marketing – when, few days back, the same inquisitive reporter met Sumit Walia, the recently appointed product and marketing chief of OPPO. Owned by Guangzhou-based BBK Electronics, OPPO is rivaled by siblings Vivo, realme and OnePlus, in India. Though all four brands from the Bu Bu Gao family fiercely compete with one another for market share and vie for the same consumers' precious attention, they operate as independent units. An average smartphone buyer may not even be aware of their shared lineage... many of my colleagues didn't.

Despite the overlap in target groups, each brand appears to be striving for more than just media muscle and visibility. In an effort to differentiate themselves from one another, smartphone brands are now looking for niches within the category. And this reflects the way people use their phones today – there are gamers, Instagram addicts, webseries bingers, tech geeks... each type has unique needs. And that's the space we at afaqs! Reporter are keen to explore.

Earlier this year, when we put OnePlus' Vikas Agarwal on the cover, we learnt about the brand's quirky, experimental and elitist attitude towards advertising. Before that, Madhav Sheth of realme went on record with us saying he sees little merit in "fancy" marketing. By then Vivo had appointed Aamir Khan as endorser. Where does OPPO stand? How does Sumit split the marketing pie – and what sub-segment within the cluttered, hyper-competitive, clone-prone smartphone segment does he want his brand to own?

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CONTENTS

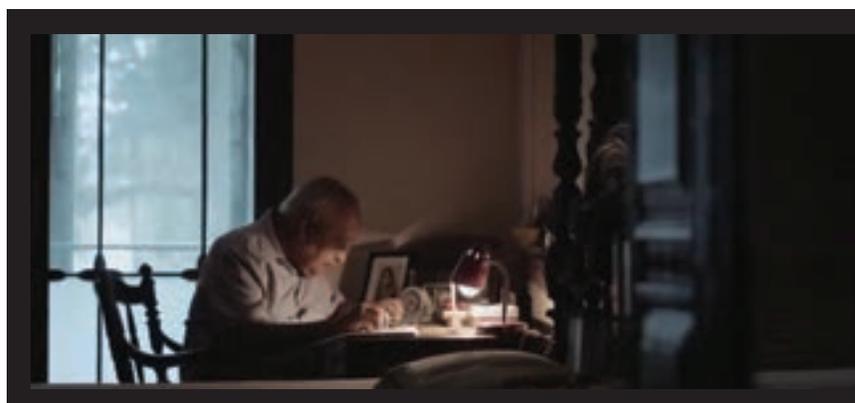


MEGHNA APPARAO

10

Focus on the Consumer

With more than a decade's experience in the FMCG sector, Meghna Apparao is currently heading marketing at Godrej Consumer Products. She talks about her career and life in general.



8

BAJAJ ALLIANZ Putting the Spotlight on 'Care Heroes'

The latest campaign highlights people who have gone the extra mile to help others.



TATA TEA

Local Flavour

A look at the new hyperlocal Tata Tea Premium campaign.

17



DETTOL

Keep Your Homes Clean

The new Dettol Disinfectant Spray costs ₹159.

18



GOOGLE PAY

Googler Leading the Way

Are employees more credible endorsers than celebs?

16

Making waves consistently in terms of growth in lead

Kerala's No. 1 daily - Malayala Manorama, has been surging ahead of the No. 2 daily, year after year, when it comes to growth in lead in circulation.

JAN-JUN 2019
11,44,264

JAN-JUN 2016
9,10,375

JAN-JUN 2011
7,53,003

JAN-JUN 2009
5,55,720



Source: ABC, Jan-Jun 2009 - Malayala Manorama 1705221, No.2 daily 1149501; Jan-Jun 2011 - Malayala Manorama 1979942, No.2 daily 1226939; Jan-Jun 2016 - Malayala Manorama 2372256, No.2 daily 1461881; Jan-Jun 2019 - Malayala Manorama 2348813, No.2 daily 1204549



BAJAJ ALLIANZ

Putting the Spotlight on 'Care Heroes'

Bajaj Allianz's latest campaign highlights people who have gone the extra mile to help others. **The campaign includes three stories and will see presence across social media.** By Ubaid Zargar

Bajaj Allianz General Insurance has launched a new campaign titled #CareHeroes. The campaign brings to light some real life stories of people who have gone out of their way to help others. The campaign features a series of ad films that will see presence across social media platforms, including Instagram, Facebook, Twitter and YouTube. The initiative is in line with the company's change in brand identity to 'Caringly yours' in February 2019.

Positioning itself as a brand that goes the extra mile in caring for customers, Bajaj Allianz has made selflessness the core of the campaign – evident by the stories that are touched in the ad films. The ad films include four real life stories – a man's fight against girl child trafficking, a husband's unconditional support to his wife who suffers from Alzheimer's, an ambulance service that helps victims of road accidents, and two people educating women about agriculture to counter the plight of farmers. These ad films construe a statement of care and compassion, something that the brand aims to identify itself with.

While the stories presented by the campaign touch the sentiments of viewers, afaqs! Reporter got in touch with Chandramohan Mehra, CMO, Bajaj Allianz General Insurance, to understand the conception and execution of the campaign. "The essence of Bajaj Allianz is centred around care. It is embedded across our

products and services. In February, when we went through a brand transformation journey, we went from turning what was perceived as transaction-based category into an emotionally engaging category. Based on our products and services, we wanted to associate or own the emotion of care...Since our last campaign, we wanted to ladder our journey to a higher level. So, we went on to identify real care heroes, who have demonstrated acts of selfless care and made a difference to the people and community around them. We went on to select these three stories and craft the ad films around them."

Speaking about the research that went into finding these stories, Mehra says, "We asked around,

Bajaj Allianz has made selflessness the core of the campaign – evident by the stories that are touched in the ad films.

looked online. We even looked at different categories of work, including agriculture, road safety, or child trafficking prevention. That's how we came across these care heroes who are doing phenomenal work. They might have started small, but they are making a big difference."

Answering a question regarding brand connection with the stories highlighted in the campaign, Mehra



opines, "While the core thought of this campaign is to salute such heroes, it is essential to know that these acts of care often arise from a problem that exists. And so, such people come up with solutions, with the feeling of selfless care. Similarly, the way we approach our business or development of our products and services, is keeping the problem in mind and then provide the solution. What binds the process of problem to

solution is 'care'."

Alluding to the use of music in the ad film and its importance, he adds, "The entire craft of storytelling relies on all of the involved components to come together in alignment. This kind of music had to align with the narrative and story of the ad film. Each film has a different composition, created keeping in mind the narrative and the story of the ad films."

EXPERT REVIEW

When asked about the campaign, Shubhojit Sengupta, executive creative director, Enormous, said, "It's rather difficult to be opinionated about something as real as these stories being used to leverage a brand. Anyone would warm up to these stories since they are very much a part of our lives."

"As far as the brand connection is concerned, it may strike a note with the consumers at large. But what remains to be seen is how the brand actually delivers the care it is trying to communicate through these narratives. It's not clear how it intends to deliver care. They might need another set of films for that. Real life stories have been used as an idea many times earlier. Having said that, they are sensitively made and do make you feel for the characters. Participation from the viewers can be tricky here. Most of the time, people move on, unless they are being constantly reminded of it in one way or another. Hope the brand concerned gets a good response from it," Sengupta adds. ■

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MEGHNA APPARAO

Focus on the Consumer

With more than a decade's experience in the FMCG sector, **Meghna Apparao is currently heading marketing at Godrej Consumer Products.** By Aishwarya Ramesh

The most noticeable thing about Meghna Apparao is her smile. It's wide and unabashed as she chats about her work. Sunshine streams in through her glass panelled office as Apparao talks to afaqs! Reporter about her career and life in general – she heads the marketing function at Godrej. Some of the products that she's responsible for include Godrej's Aer offering, Good Knight mosquito repellents and HIT Mosquito Spray.

She mentions that as the chief marketing officer at Godrej, her duties are somewhat all-encompassing. "All the marketing teams report to me, including brand managers working on end to end product development, communications, promotions and whoever else takes part in the brand journey. The media channel choices that we make, are rooted in both traditional media as well as digital media, but we are really leaning forward to digital."

In the same vein, Apparao mentions that Godrej focuses so heavily on digital marketing that the company has a separate digital team with senior resources who focus on piecing together marketing insights and customer information. "Our market research focuses on how to make our brands more relevant according to the trends in the market. My role includes product ideation, development, etc. I also handle new product launches, relaunches and am responsible for communications around new and existing brands at Godrej, that's what my work here looks like..."

When quizzed about agency partners, she mentions that creative campaigns are done through large agencies like Lowe or JWT and that digital agencies handle the company's social feeds, but all of that is overseen by Godrej's brand managers. "The framework is created and designed by them, the end product is checked by them."

She adds that at Godrej's Vikhroli office, the team has set up something called the 'Light Box', which is an in-house digital studio. "Everything has to be dynamic and quick on digital. By the time approvals are received and content is produced, a trend might disappear altogether. So, we have our own set up which we've created with the help of expert photographers and videographers from Godrej. So, in case something exciting happens, we're ready, to create, right here."

Apparao talks about the social listening tool that she's set up. "We call it the black box. Essentially, you're not sitting around, waiting for a report to land on your desk to understand consumer behaviour better, or if a campaign or creative is working or not," she says. She cites the example of the mosquito repellent brand HIT, mentioning



“Understand your consumers’ needs and be open to what he/she is looking for. Wherever the consumer is going, whatever his/her habits are – we need to have a model which ensures that he/she gets the products of the right quality at the right price in the easiest possible manner.”

that when Rohit Sharma was performing well during the cricket World Cup, the brand used these social listening tools to come up with topical creatives that punned on the brand name.

"We use dynamic creative optimisation to come up with different creatives for our products, relating to a particular trend, for instance, a

dengue outbreak. The creative can be a fairly standard one, but the place name and the disease name will change. We have that template in place, so that we can react to trends better."

She also cites the example of fabric conditioner Ezee and says that once the weather data shows drop in temperatures below a certain threshold, the brand begins targeting customers, showing them customised messages using this template. Before the digital era, Godrej still attempted to personalise messages for viewers with newspaper ads. "In case a newspaper was publishing an article about Dengue, we would print an ad for HIT or Good Knight next to it."

Apparao is clear that she doesn't want to forsake consumer safety for any reason. "So, we don't get into anything where we are uncertain about consumer acceptance, or if a platform is not brand safe, and we are not sure about the kind of content they use. Then we don't want to explore it, because our equity cannot be put at risk. So, that validation is very critical. Once we have ensured that this platform has all the checks in place and only the right content shows up and isn't any wrong kind of content, then we go ahead and participate. If it works for the brand, we'll scale it. That's the cool part of digital – there are enough metrics to tell us if something is working for the brand or not."

She has worked with both Unilever and Amazon in the past. During the conversation, she mentions that during her

stint at Amazon, she was responsible for setting up the FMCG business. "I think the fascinating part is that that you're dealing with products which are in our houses every single day. It's exciting. It's also challenging. If a consumer needs to buy, say, a car, I can cater to him once and he will not buy another one for at least three-four years. But for FMCG products, consumers go back to make purchases every month, and that's a marketer's real challenge. In that sense, we are being tested constantly..."

"I think a common theme across both companies is that both are very strongly focused on consumers. So my learnings as a marketer come from that first principle – understand your consumers' needs and be open to what he/she is looking for. We have to make sure that wherever the consumer is going, whatever his/her habits are – we need to have a model which ensures that he/she gets the products of the right quality at the right price in the easiest possible manner," Apparao signs off. ■

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SAMEER SINGH

TikTok's Mission: Inspire Creativity

These are times when marketers are increasingly looking at the social space to connect with their audience. Social networking platforms, including Facebook, Twitter, Instagram, amongst others, are their top listed go-to platforms. While many of these decade-old platforms have recently been under scrutiny for security and safety of both advertisers and consumers, the comparatively new entrant in the space - TikTok - has been emphasising on its commitment to brand safety for advertisers.

Launched in India in late 2017, the free to download app owned by ByteDance is a destination for creating and discovering short-form mobile videos. A go-to destination for 200 million-plus Indians, the Chinese app caters to users from all over the country, across states, ethnicities, languages and city tiers.

afaqs! Reporter spoke to Sameer Singh, VP, monetisation, ByteDance India, to get a sense of brand integration and advertising on the platform, and to better understand the brand's safety policy for advertisers. Sam, as he is fondly known as, joined ByteDance in August this year, after spending over three decades in the industry. Before this, he was CEO, GroupM, leading their South Asia operations. In his prior stints, he has worked at Google, GSK, Procter & Gamble and IPG, across geographies, including Palo Alto, Boston, London, Dubai and Guangzhou.

In his current profile, Singh works closely with ByteDance's partners and clients while leading the advertising, sales and marketing strategies across all of ByteDance's products in India. Edited excerpts.

What are the advertising options that TikTok has to offer? Which of them are working?

TikTok's mission is to inspire creativity and bring joy. User Generated Content (UGC) has become the new point of entry for first-time internet users in India and brands looking to tap into this audience can benefit by being on a platform like ours.

Brands leverage TikTok's multiple ad offerings basis their campaign requirements:

- Brand Takeover is a gateway for digital traffic and with the full-screen vertical display, it helps advertisers take a dominant visual position to achieve brand exposure.

- In-feed Native Video allows for a more immersive, original and interactive format for ads, designed to trigger more in-depth interactions with the users.

- Brand Effects is designed with cutting edge technology and is tailor-made for advertisers. TikTok has various easy to use creative effects designed for the new generation of creators. For example, 2D facial effect, multiscreen lens, raindrop control lens, hair dye lens and cosmetic lens. This technology empowers creators and gives brands an instantaneous connection with the target audience.

We also have the innovative Hashtag



“Brands are strategically adding TikTok to their overall media plan and not just as a one-off campaign.”
SAMEER SINGH

Challenge, a unique ad format that enables brands to democratise their message with consumers. Verticals like FMCG, E-commerce and Auto see value in this format.

What do you see growing in the future – ads or brand integrations?

In the future, we will continue to see a mix of both advertisements as well as brand integrations, with ads driving reach and frequency, while brands integrations will create impact and increased engagement.

TikTok ran into controversies in the past regarding its content. How do you ensure a safe playground for your partner brands?

Promoting a safe and positive in-app experience is TikTok's top priority. We offer both in-app tools and educational content to our users and brands. We have a robust community and ads policy guidelines which are updated continuously. In order to provide quality environment for advertisers and partners on our platform, we have employed a series of measures, including a dedicated moderation

team with expertise on content management and local culture relevance.

Which categories do you see spending more in 2020?

In 2020, we foresee every industry vertical increase their digital ad spends. The democratisation of the internet and increasing mobile penetration has given brands an opportunity to target a new consumer pool that was unreachable previously. Brands are also asking for more holistic and long-term plans, in addition to strategically adding TikTok to their overall media plan and not just as a one-off campaign.

Brands across sectors, including but not limited to FMCG, E-commerce, Retail, Automobile, Fashion and Fin-tech, are engaging with users on our platform.

What do you see driving TikTok in future?

Among the next wave of 200-400 million people who come online and consume content, there will be many who might experience TikTok as their first social media platform, where they can interact not only with their friends and family, but also with like-minded users globally.

We believe that short, organic video content is here to stay and that it will continue to grow as users are looking for creative, snackable content online. We are continuously working towards developing interactive and trendsetting content, from launching challenges, hashtags to stickers, features and effects. ■

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“I’M TASKED WITH GETTING LOCAL INSIGHTS”

INTERVIEW

SUMIT WALIA
OPPO INDIA

The marketing head of OPPO India on the brand’s ‘Make in India’ push, ‘premiumisation’ plan and more. **By Abid Hussain Barlaskar**

From putting quality checks on refrigerators at Videocon’s factories in 2001, to being the first Indian to now leading Chinese smartphone brand OPPO’s marketing function, Sumit Walia has had an interesting two decades. He joined OPPO as VP, product and marketing, in July 2019 after spending close to a decade at Samsung, prior to which he worked at Tata Tele Business Services, Huawei and LG.

Before Walia was given OPPO India’s top marketing job, Will Yang, the brand’s present day South Asia CMO, handled the India ops from Gurgaon for five years. This shift in leadership is in line with the brand’s push for Indianisation. OPPO currently produces close to 50 million units annually and aims to double its capacity by 2020. With more muscle behind its local

manufacturing, research and development, OPPO is keen on making India a global export hub.

OPPO is owned by Guangdong-based BBK Electronics, which also markets smartphone brands Vivo, realme and OnePlus. As per Counterpoint Research, OPPO grew 12 per cent YoY (in 2019 over 2018) and held the fifth position, with eight per cent market share in Q3 of 2019, after rival brands Xiaomi (26 per cent), Samsung (20 per cent), Vivo (17 per cent) and realme (16 per cent). OPPO’s annual growth was fuelled by demand for its budget segment device A5s and the F11 series.

The brand is currently undergoing a premiumisation exercise. With the launch of the Reno series of premium smartphones (priced between ₹24,000 and ₹50,000), OPPO is venturing into OnePlus’ territory. The brand’s

premium makeover is not limited to models and will extend to facets like distribution and retail.

The brand team has worked with agencies like Contract India and Ogilvy in the recent past; however, there’s no creative agency on-record at the moment. Recently, the media business went to Dentsu Aegis Network.

On the media front, OPPO has been active across mediums and has also maintained big-ticket partnerships like the title sponsorship for Sunburn Music Festival and its partnership with the International Cricket Council (till September 2023). It also has its regional partnerships, for example, Straight Up Punjab, a Punjabi concert live-streamed digitally on YouTube globally.

In a quick chat with afaqs!Reporter, Walia gives us a peek into the brand’s ‘Make in India’ push, ‘premiumisation’ plan and more.

Edited excerpts.

You recently took the marketing mantle from Will Yang. Does taking over from a Chinese colleague bring with it any special responsibilities? What does it mean for you?

When I met Charles (Wong), our CEO in India, we spoke about how OPPO envisaged the Indian market and about bringing local insights to the table. My forte and contribution is in terms of understanding the consumer and the market. What I have been tasked with is primarily getting local insights in terms of consumer behaviour, products, marketing, content, vernacular, etc.

One of the bigger shifts that OPPO is looking at is connecting deeply with Indian consumers. I remember his (Wong's) words telling me to find that deeper connect.

BBK Electronics, owner of OPPO, OnePlus, Vivo and realme, has the largest smartphone market share in India. All four brands are vying for a similar TG – isn't there cannibalisation within the family?

We operate as an independent and individual entity in India; there is no coordination among any of these brands. We are looking only at the consumer, various segments, opportunities and geographies that are available to us, backed by our own independent manufacturing units, R&D centres, and our own marketing, sales and distribution channels.

Speaking of local insights, tell us what Indians look for in a smartphone today. What specifications drive purchase decisions?

There is a pre-4G and post-4G era. 4G brought along high penetration and affordable data, triggering unique smartphone user behaviour - binge consumption of entertainment, online gaming, photography, people building careers as influencers, etc. The app ecosystem, hardware and data are crossbreeding.

What consumers demand from their devices is at an all-time high, whether it is battery life, faster charging or a better camera. We have a portfolio to cater to all; we introduced the first water drop display to get the best screen to body ratio, for instance. Fast charging came about due to consumers' requirement of 'snacking charge' as against long-term charging like charging the phone overnight. We are keeping an eye out for all this.

India is extremely fragmented and has many Indias within it. Finding the next need gap is the biggest challenge. While it is a daunting task, it's also an opportunity. We have strategically invested in many things to gather insights about consumers and the next wave of technology that we can leverage.

Today, smartphone advertising is all about outshouting rivals and being prolific. Previously, seasonal bursts would suffice...

We are lucky to be in a category which doesn't see seasonality. Demand for smartphones is at its highest, driven by consumers wanting

more. Replacement cycles are shortening and that's fuelling growth. This presents an opportunity for us marketers to keep engaging consumers who are always out in the market looking for the next best device. That's what keeps all smartphone brands wanting to keep engaging with consumers, tell their story, put forth their propositions... even our launch cycles have changed; we are constantly launching devices.

That's interesting. Given the shortening replacement cycles, which is less than two years now, how long does a new model last in your portfolio?

It is different for different segments. We cannot standardise it to 24-30 months, across models. Various price points exhibit various behaviours. There is a constant expectation and demand for newer technologies. We adapt to this change.

OPPO is a big digital advertiser, you invest in big ticket partnerships, and also use traditional channels like TV and outdoor. What role does each channel play? Do you use different channels to target different niches, like gamers, insta lovers, OTT bingers, etc.?

The core of our marketing strategy is fuelling passion points and creating a deeper connect. Whether we use TV, digital or association with entities like PUBG or Sunburn, the core aspect is to find the right passion point. In the case of TV campaigns, with a celebrity influencer, it's about leveraging the celeb's qualities and registering our propositions in consumers' minds. In case of sports associations, like Wimbledon or the ICC, it would be about fuelling the

It's crucial. E-comm platforms are key to the whole consumer decision journey. While making a purchase decision, consumers don't just check the options available to them, but also check what other consumers are speaking about. So, we're strategically investing and aiding them in this process. Our marketing mix is backed by data. Smartphone category marketers are very close to consumption patterns.

Right, but with precision targeting come privacy woes...

We don't go into specifics or personal information hunts and derive insights from larger big data analysis. It is about large cohorts of consumers and trying to better that experience by putting the right information in front of them.

We look at holistic experiences: presales, point of sale - we have 60,000 sales touchpoints - and after sale - our service centres are adept at repairing phones within an hour. Everything is detailed today... the way we package products, the way we brand products, the way the contents of the box are laid out.

You went premium with the Reno series, which has been OnePlus' territory. Is OPPO still positioned as an affordable brand?

One of the most important pillars we are building for ourselves is premiumising experiences. We started the journey this year (2019) with our flagship store in Hyderabad. We'll take it to multiple cities next year (2020) to create a premium environment. We already have 250 retail stores and are trying to premiumise them. Once the stores are in place, consumers will expect more from our devices. We will also be introducing a lot of premium, high end devices in 2020. The Reno



“India is extremely fragmented and has many Indias within it. Finding the next need gap is the biggest challenge. While it is a daunting task, it's also an opportunity...”

series was a step in that direction.

We will still be a full range player and will provide the premium experience across price segments. We will also work on better designs across segments.

The economic slowdown is upon us. But some say the smartphone segment is recession proof...

Luckily for us, the smartphone industry is expecting high growth. Upgrade (of handsets) itself is driving growth. 4G penetration and affordable data are driving growth in tier 2/3 markets. Above that, there are around 450 million people using feature phones. There is a large base ready for an upgrade. All brands are growing. In our case, we witnessed 92 per cent growth in Q3 of 2019. I feel the slowdown hasn't impacted the industry at all. ■

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passion for sports. With our association with Straight Up Punjab (Punjabi digital concert) on YouTube, it's about looking at music/entertainment as a passion point for connecting deeper in terms of geography or vernacular.

What about advertising on e-commerce sites, something we're seeing a lot of these days?

GOOGLE PAY

When Employees Become Endorsers

After Trivago and Xiaomi, Google Pay uses a 'Googler' in its recent spot. **Let's find out if employees are more credible endorsers than celebrities.**

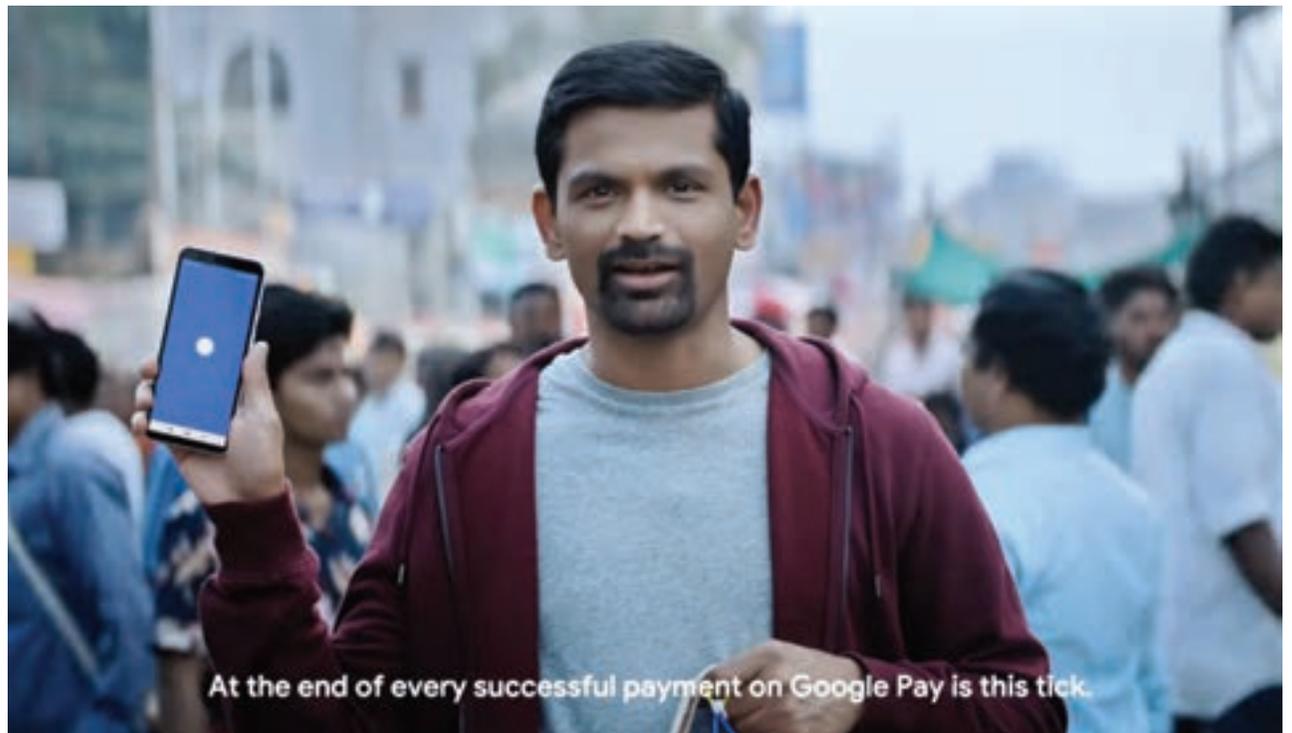
By Ananya Pathak

Recently, brands across segments are leaning towards using their own employees in their communications. Google Pay, the digital wallet and online payment system developed by Google, has made its product director the hero in its newly released spot. Sharath Bulusu, the protagonist in the one-minute-35-second-long ad, which has been conceptualised by Dentsu Webchutney, talks about the security and safety of using the app, and digital frauds, while roaming in Hyderabad's Charminar Bazaar.

But why an employee and not a celebrity face? "We preferred to use a Googler, instead of a celebrity, because we believe we are the best advocates of Google products. This is something we've done across the world for several of our offerings. Our products are used by billions of users around the world, and especially on the topic of trust and safety, we believe the most authentic communication can happen when users see the people behind the product," says Sapna Chadha, senior country marketing director, Southeast Asia and India, Google.

When hotel price comparison website Trivago launched its first campaign with the 'not so cool' face of Abhinav Kumar in March 2017, everyone took notice. Out of curiosity, netizens Googled 'Who is this Trivago guy', only to be amazed to learn that he wasn't a model or a celeb, but the brand's own employee. Kumar, a.k.a. 'Trivago guy', who was the brand's country head at the time, became fodder for memes because of his average looks and comical dialogue delivery. But he became firmly imprinted in public consciousness, together with the brand's name, clearly fulfilling the marketing strategy to familiarise people with the brand.

Then there is Manu Kumar Jain, global VP, Xiaomi, and MD, Xiaomi



"... we are the best advocates of Google products... We believe the most authentic communication can happen when users see the people behind the product."

SAPNA CHADHA

India, who has grown to become the face of the brand. Jain has an enormous following on social media, with two lakh people following his handle on Twitter. He has been with the company since the start of its India chapter in 2014. From communicating with the #MiFans personally over digital medium, Jain

has been a part of many of the brand films and aggressively shares offers, discounts and schemes by the brand on his Twitter handle.

EXPERTS SPEAK

Kshitij Rajoria, brand strategy partner, L&K Saatchi & Saatchi Brands employ ambassadors in order to make the messaging stand out and enhance engagement. While both celebrities and employees deliver on the above two asks, what is critical is the relevance of the communication

Vineet Nayar's "Employees First, Customers Second", employees need to be first convinced about their own brand, which will lead to external customer faith. As a result, making these internal employees part of the communications exudes conviction and trust, and in parallel, makes the product more relatable for the end user.

Arun Raman, head of strategy and planning, Grey Group India The fact is that credibility comes

Sharath Bulusu, the protagonist in the Google Pay ad, talks about the security and safety of using the app, and digital frauds, while roaming in Hyderabad's Charminar Bazaar.

objective and the expression. While decreasing consumer attention spans need the power of celebrities, their effective use is what ensures that the message stays with the consumer. In a world of over-used celebrities, the over-indexed-regular employee ambassador stands out and adds a layer of authenticity. But there is no one formula that fits all brands/categories/mediums because today's differentiation is tomorrow's norm.

Naved Aqueel, senior VP, Magnon eg+

If we take an inference from

from people who work within. Who knows what a brand or product is better than a person from inside. You may call it credibility building or anything, but at the end of the day, it is an endorsement. And for that, the face needs to be a known face. I believe using employees as endorsers is a great strategy for those brands that are having trust deficit at any point of time, but that employee has to be a known face. The employee needs to have credibility beyond his organisation or industry, if you want to put him on mass media. ■

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TATA TEA

The 'Tadka' of Local Flavour

A look at the new hyperlocal campaign for Tata Tea Premium, a flagship brand of Tata Tea. By Ananya Pathak

One does not need any proof to support the statement that Uttar Pradesh is known for its 'dadagiri' and the capital New Delhi for its 'richness'. The latest hyperlocal campaign for Tata Tea Premium, a flagship brand of Tata Tea from the house of Tata Global Beverages, builds on these two known facts about the two regions, but with a twist. Conceptualised by Mullen Lintas, the two films released as a part of the campaign – 'Dumdaar Uttar Pradesh' and 'Dil Se Rich Dilli' – modify the two aspects into 'UP ki achhai' and 'Dilli ka rich dil'.

While the Delhi-focused film talks about hi-fi weddings, the UP one highlights how the 'dabangs' use their power and money in the state. Puneet Das, VP, marketing – India, at Tata Global Beverages, says that this campaign is part of the brand's strategy on Tata Tea Premium to go hyperlocal and shift the needle from celebrating 'India Pride' to evoking 'Regional Pride'.



state, highlighting the Varanasi Ghats, the Taj Mahal, and Kathak dance. On the other hand, 'Delhi ke liye Rich Assam Chai', the packaging for Delhi, highlights visual imagery of the Red Fort, Qutub Minar and India Gate on the original green base of the pack.

Interestingly, one of the reasons that the latest campaign caught our attention was that it featured 'Bunty' (Jatin Sarna) from the Netflix



EXPERTS SPEAK

Ananda Ray, creative head, Rediffusion, says he loved everything about the 'Dumdaar Uttar Pradesh' ad. "Very well written, crafted and produced. The casting, sets, props and little touches like the mirror on the dashboard popping up were totally on-point. However, what I was most impressed with was the idea itself. How familiar tropes are maintained, but also totally turned on their head in an unexpected way..."

He feels that apart from the

While the Delhi-focused film talks about hi-fi weddings, the Uttar Pradesh one highlights how the 'dabangs' use their power and money in the state.

"The communication idea was that most states are associated with certain stereotypes/perceptions, which are generally an outsider's perspective about that region. This communication showcases the 'insider's perspective' and celebrates the positive truth behind these stereotypes," says Das.

As a part of the campaign, the brand has also launched a new avatar of the packaging, exclusively curated for both these states. The new UP packaging 'Dumdaar spirit of Uttar Pradesh' captures the essence of the

original web series 'Sacred Games', as the protagonist in the UP film. This reminded us of another ad by the Kolkata-based brand under its iconic 'Jaago Re' campaign – 'Tata Tea Jaagore Politician' – that cast another character from the web series – Guruji (Pankaj Tripathi) – as the politician.

Das says this is a complete coincidence. "For our films, we've always chosen personalities who best fit the character in the script. The new communication, based on region specific insight, captures the Dumdaar



"The communication showcases the 'insider's perspective' and celebrates the positive truth behind the stereotypes."
PUNEET DAS

spirit of the people of Uttar Pradesh, that complements the Dumdaar Chai of Tata Tea Premium."

usual communication mediums, the brand can use other forms of the communication in many interesting ways, all based on the tonality of the film itself – different for Delhi, different for UP. "For UP, wall paintings, local politician type banners, as well as, of course, posts on digital media. On the other hand, the Dilli one could have glitzy Bollywood type outdoor ads/posts on gossip/film/lifestyle magazines."

For Sartaj Jaffri, CEO, Black Or White Brand Communication, the ads are refreshing. "What I like most about it is the 'tadka' of local flavour, along with the absence of clichéd shots of tea making, etc. Overall, the execution manages to create the required drama."

He adds that tea is a very personal space. "The blanket communication approach probably worked in the past, but with the advent of digital, hi-tech cinema houses and regional channels offering a platform to reach out to local sensibilities, it does make more sense to create communication on the premise of cultural relevance and build a stronger consumer connect." ■

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DETTOL

From Personal Hygiene to Clean Homes

The iconic antiseptic brand is now diversifying its presence in India, with the launch of Dettol Disinfectant Spray, which costs ₹159. By Abid Hussain Barlaskar



Every successful product that exists either suffices a need or solves a key problem. But how does a company sell its products when the consumer doesn't realise the need and doesn't know that the problem exists? It educates, and that's the task at hand for Pankaj Duhan, CMO, RB South Asia Health. Duhan has set out to create a category in the FMCG space in India with the launch of Dettol Disinfectant Spray.

The new offering from Reckitt Benckiser is a hard and soft surface disinfectant which rids domestic surroundings of harmful bacteria. It doubles up as a room freshener and is available in two fragrances, Original Pine and Spring Blossom. Both have been launched in formats of 170 gm bottles at an introductory price of ₹159.

The global surface disinfectant market is segmented into liquids, wipes, and sprays. Research firm Markets And Markets suggests that the global market is dominated by North America, followed by Europe, and high growth is expected from the Asian region, with economies like China and India leading the charge.

"Brands have multiple objectives. While providing solutions is one, they also play a role in educating. We will educate consumers about the sources of illnesses, the pockets where germs thrive and then help them find solutions," says Duhan.

Conversations around germ-caused illnesses peak around the monsoon with a spike in diseases like diarrhoea, cholera, etc. With a winter launch, RB is looking at cashing in on conversations around cold and flu viruses, including the H1N1.

The product is targeted at mothers.



"Dettol always talks to the mom as she is the guardian of the house. We are looking to target millennial moms who would be more inclined to adopt newer methods of disinfecting homes. While the broader TG is the germ concerned mom, I think adoption will be much higher among millennials," says Duhan.

Dettol spray is being launched nationally, including both urban and rural geographies. "I expect the awareness to have a more urban India skew and similarly in areas where education is higher and people access the internet. In the geographies where there are increased personal and home cleansing rituals, adoption will be a higher," Duhan adds.

While there isn't a competitor at the moment, a smaller and newer brand PeeSafe, which is into toilet sanitiser sprays for travellers, recently came up with a proposition 'Clean is not sanitised', something very close to the new Dettol proposition #CleanIsNotGermFree. "I don't look at competitors a lot and compare. We actually look at propositions which have a very wide ranging usage - on sofas, on curtains, on pillows, on toys, on toilet seats and many such. While it is primarily meant to be used inside homes, we have seen use cases inside cars outside India over the years, but it will happen in India as consumers evolve."

The product has been present in

The new offering is a hard and soft surface disinfectant which rids domestic surroundings of harmful bacteria. It doubles up as a room freshener and is available in two fragrances, Original Pine and Spring Blossom.



**"We are looking to target millennial moms who would be more inclined to adopt newer methods of disinfecting homes."
PANKAJ DUHAN**

the global markets for decades. Why did India seem ready now? "The intention is not to borrow from the western markets, but to look at needs surfacing in India, and the stage of the consumer evolution in terms of adopting new habits and practices," Duhan responds.

For long, Dettol's portfolio in India was inclined towards personal hygiene. The brand is now widening into hygienic living and a clean home. As Duhan says, "It is not just about keeping your body or cuts and wounds germ-free, but also about the disinfection needs of your home." ■

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FITNESS APPS

The Gym Membership Game

Here's an analysis of **aggregators in the fitness space**. By Anirban Roy Choudhury

Over the last few years, the ₹6,000 crore fitness industry in India has seen some disruption. A Deloitte research finds that 36 per cent millennials have a fitness app installed on their phones and about 45 per cent think leading a healthy life is essential. There are aggregators that provide gym memberships at a special price and then there are others who reward members for working out. Together they are playing a vital role in keeping the fitness industry stand tall in tough circumstances.

The aggregators make sure they catch your attention while you are searching for a gym. They spend on Google and Facebook ads to get noticed and once the potential member lands on the aggregator, there are a huge number of gyms and studios put on display to choose from. "These platforms work as marketing mediums where people discover about the gym and the products it offers," says Shraddha Sheth, VP - Sales, Operations & Marketing, Gold's Gym India, a chain that has 147 centres spread across 95 cities.

Sheth believes the aggregators have brought some disruption in the industry for its benefit. "As soon as they got into the system, a newcomer, who otherwise hesitated to walk into a gym, suddenly is willing to try a product or a gym or a studio," she asserts, adding, "If we take Gold's Gym, for an example, the aggregators are promoting it on their platform so there is a display of how the gym looks and also they emphasise on different offerings. The offering does not mean memberships - it means like a Zumba class, spinning class, functional training class, among many others. What it does is - changes the perception of the consumer. They now look at gyms as a solution provider to their particular health problem."

Aggregators like Fitternity, Fitpass and others partner the gym and offer a discounted price to the end customer. So, if the membership in a Gold's Gym or Talwalkars or Snap or Anytime Fitness is ₹30,000 per year, then the discounted price available with the aggregator is around ₹25,000. The aggregator manages to



offer a discounted price as the gym chain agrees to offer a discount as a cost for acquisition. These platforms also provide passes, through which a member can workout at any partner gym and is not necessarily restricted to one gym.

"Such models end up cannibalising the parent business and that is why you see restaurants today are opting out from the Gold's plan of the food aggregators. We don't see this as a sustainable model. When we started in 2016, there were about 35-plus gym aggregators, whereas we have only a handful

"As soon as the aggregators got into the system, a newcomer, who otherwise hesitated to walk into a gym, suddenly is willing to try a product or a gym or a studio."

SHRADDHA SHETH

now," says Sanmati Pande, founder of Growfitter, which aspires to be the Cred of the fitness industry. Growfitter is also an aggregator, but its business model is based on reward programmes.

"Our research showed that the high cost of acquisition is a pain-point



for the fitness chains and, therefore, retention is extremely critical. Also, we found out that the more a member works out on a regular basis, he or she is more likely to opt for a personal trainer or any other offering that the gym has. Based on that, we came up with a reward programme, which makes us different from the

rewards they will get. If a member works out seven days out of nine, they will get a movie ticket for free, 25 out of 30 days will get them an H&M T-shirt. The rewards include free stay at club Mahindra resort, travel to Singapore and 100 per cent cashback. Growfitter partners with movie ticket platforms, hotel chains and airlines, and because they buy in bulk, they get it at a discounted price. In some cases, also at no cost, as they drive relevant traffic to sample the product/offering which Growfitter is dishing out as rewards.

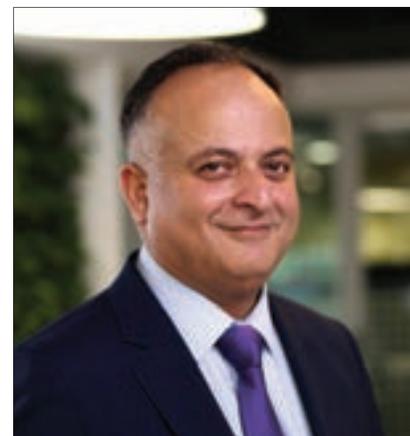
"We had launched the cashback programme last October during the festive season. Our revenue which used to be a negative nine per cent YoY, because of the reward programmes, it jumped up to 35 per cent," informs Pande. 20-40 year olds are the ones who use the platform the most. While the lion's share of the traction is in metros, Pande says the traffic is well-spread in tier-II and tier-III towns too. ■

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GUEST ARTICLE

Trying to Pitch? Read on

Here are 10 things that advertising agency heads **must kept in mind while pitching.** By Aalok Bhan



A great pitch is a work of art which must be designed to make a connection between the pitcher and the client. When done to perfection, a good pitch has the ability to bowl clients over. However, when overdone or underdone, it can leave a lasting perception that's difficult to correct. I have sat through multiple pitches this year and while almost all of them were on point, here are 10 things I wish advertising agencies kept in mind while pitching:

1. UNDERSTANDING THE CLIENT'S BRIEF

Understanding the brief and being direct in addressing it are an imperative to any great pitch. If you are unclear, call the client. Assumptions are the mother of all disasters and one can easily avoid them by simply checking with the client. If you go wrong with the brief, it's game over.

2. ANSWER THE 'WHY' AND 'WHY NOT?' OF THE BRIEF

Most agencies go to great lengths to answer the 'Why' of the brief. However, anticipating and proactively answering the 'Why not' just elevates the pitch to the next level. For example, when the pitcher makes a recommendation for using a jingle in an ad campaign, he will mostly answer 'why' doing so will deliver great results. However, if

the pitcher could include a few key insights around the 'why not', like jingles are catchy when compared to articles and less expensive when compared to television advertisements, while also having the ability to blend into electronic/digital advertisements, would make the pitch more compelling.

3. IT'S NOT ABOUT YOUR WORK, IT'S ABOUT THE CLIENT'S BUSINESS

In a pitch, move quickly through your own credentials and spend more time on the client's brief. Take time to demonstrate how you will help them solve, resolve, or exceed business objectives in line with the brief.

4. TELL A COMPELLING STORY

This one goes back to basics. As humans, we all love stories. A great pitch is tied to a compelling story. Instead of trying to sell an idea, try creating a plot that your client will follow. It will also help in keeping all in the room engaged and hooked on to the idea. Remember, most stories have a happy ending!

5. DON'T BE AFRAID TO USE STATISTICS WHILE NARRATING YOUR STORY

Many agencies use statistics while presenting. However, it feels like a transition from the story to a subplot and then back to the main

story. Using statistics as part of the narrative will only add to your pitch's stickiness.

6. DON'T END AT THE STORY - BRING IT TO LIFE

Most agencies end at the story. However, every client wants to know what's required to bring the story to life, along with roles and responsibilities. Agencies with an implementable action plan are perceived to be professional and, more importantly, they are seen as partners. The ability to showcase how the story unfolds gives clients the assurance that the agency will function like an extension to their own team in seeing the campaign through to the end.

7. VISUAL IS VITAL

Avoid too much clutter and text on slides. Keeping it simple neat and visually appealing adds to the pitch. The general rule I like to follow is 10 words per slide with key takeaways.

8. REAL CATEGORY EXPERIENCE - BE THE CUSTOMER YOURSELF

Providing clients with real category experiences demonstrates the background research that has gone into developing the pitch. When a pitch reflects real customer insights it makes the client sit up and pay attention to the pitcher. It also makes the pitch more realistic and memorable.

9. ENGAGING WITH THE AUDIENCE IN THE ROOM

While pitching, engage with your audience in the room. Make eye contact, ask questions, invite questions. Make it interactive when required. If it's a multi-agency pitch, don't forget to leave a copy of your presentation behind or send a follow-up email. Trust me, it matters.

10. A ROLE FOR EVERYONE AND EVERYONE IN ROLE

Everyone in the room should have a role and everyone should be in role. As human beings, we tend to zone out or get distracted if we are not engaged in an activity. This is true even at pitches. If a person is in the room then she/he should be focused and ready to play her/his part, otherwise the person would end up being a distraction.

There is always room for improvement because pitching is more of an art backed by science than the other way around. The only way to get better at it is by learning from previous pitches and what could have been done better. Therefore, while the above pointers are things I wish are done better, different clients will have different parameters apart from one being constant, the brief. ■

(The author is director and CMO, Max Life Insurance)
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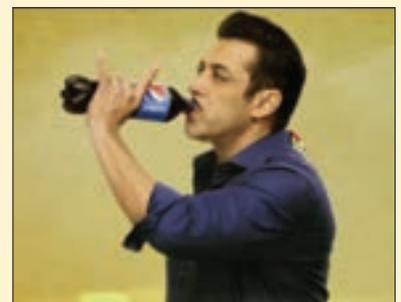
MP BIRLA CEMENT SAMRAT
Presenting a flourishing heritage business, the ad film makes a case for MP Birla Cement. The brand has banked on importance of experience in this ad.



MCDONALD'S
The ad film flaunts McSaver combos, which is so good that you will love it.



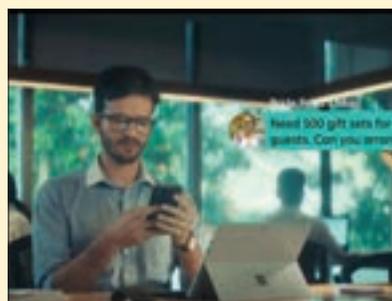
RED CHIEF
The ad film features actor Vicky Kaushal as a police officer who has his way of arresting criminals.
Creative agency: ADK Fortune Communications



PEPSI
Dabangg Salman Khan wants you to welcome him with swag in this ad for the leading global beverage giant.



TATA SKY
This ad film depicts a home setting, where a family savour a moment of togetherness with a new Tata Sky connection.



INDIA MART
Through this ad film, India Mart positions itself as an assistant in making your work easy.
Creative agency: Interactive Avenues Production House



SWIGGY
The ad film for the food delivery app promotes 'Ghar ka Khana' with a pinch of foreign taste.



PULSE
Carrying the tagline 'Pran Jaaye Par Pulse Na Jaaye', this ad film showcases characters who risk their wellbeing for Pulse Candy.



EVARA
Moving out of your parents' house can be an emotional event. The ad film depicts just that.



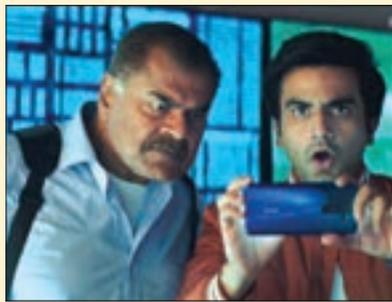
LICIOUS SPREAD
Pulling off the vintage Jingle Bells tune, the ad film is sure to give you some Christmas vibes.



SONY PICTURES
Depicting the love of fans for cricket, this ad film showcases the story of a real life fan.
Creative agency: Scarecrow M&C Saatchi



PLATINUM
The ad film showcases a tale of two lovers and how they create something bigger when they are together.



REDMI
Fancy cracking a criminal case? Mobile phone brand Redmi's Note 8 pro has got you covered.



CIPLA
The ad film points out the advantages of inhalers, while busting the myths around asthma.



FENESTA
Pointing out the prevalence of excessive noise in the nation, this ad film asks the viewers to #ShutTheShor.



MANFORCE
Titled 'Shut The Phone Up 3', this ad film shows you how filming your intimate moments with your partner can cause future complications.
Creative agency: ADK Fortune

Got some great campaign that has been published recently? Upload it on afaqs! for the world to see. Visit: www.afaqs.com/advertising/creative_showcase

>> MOVEMENTS/APPOINTMENTS <<

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

ADVERTISING

BBDO India

BBDO India has strengthened its Delhi management team by getting on board Jazyk Gill as VP. She will be reporting to Nikhil Mahajan, EVP and chief growth officer. With close to 13 years of experience in advertising and marketing, Gill has worked with some reputed advertising agencies like Dentsu Marcom, Wieden+Kennedy, Cheil and Lowe Lintas. She started her journey at JWT, where she worked for close to five years, handling accounts like Nokia, Sony and Pizza Hut. Thereafter, she did a marketing stint at Nat Geo.

Madison BMB

Madison BMB has announced a senior-level appointment of Ameet Joshi as GM. Joshi has over 18 years of experience across advertising agencies, handling brand and marketing communications for leading clients across diverse industries. Earlier, Joshi was a business head at Creativeland Asia. Having extensive experience in marketing strategies and campaigns, product positioning and branding, along with understanding of digital and conventional media, Joshi has worked with advertising agencies such as Ogilvy, Lowe Worldwide and Grey Worldwide.

Starcom

Starcom India has appointed digital leader Anil Shankar as VP, Digital Media Solutions. Shankar has more than 16 years of experience in digital marketing and technology, working across digital media platforms. He, most recently, served as lead of Programmatic Sales Nationally at Times Internet and has also worked with leading media companies such as WPP, GroupM and Affle. Shankar has a proven track record of building and developing high performing digital teams and solutions, ranging

from full funnel data-led planning to measurement, attribution and monetisation.

Mullen Lintas

Hari Krishnan has been appointed as the CEO of Mullen Lintas. Krishnan moves from Lowe Lintas, where he was president and was spearheading the South operations. With over 20 years of experience in the advertising and marketing industry, Krishnan has worked across multiple product categories and consumer segments. Earlier, he was the CEO of MullenLowe Group, Sri Lanka, where he led the acquisition and transformation of the agency, leading it to become the Effie Agency of the Year back in 2015. He's also worked with Grey Global, JWT and was VP Marketing at Star TV.

Publicis Groupe

Vandana Verma has announced her departure from Arc Worldwide as COO. In 2012, when she was hired to head Arc, it was a small, three-people organisation based only in Mumbai, with a single client. Within a short span of time after she took over its reins, the agency grew 20 per cent year on year. With a key focus on growth and skill acquisition, the company has today become the country's leading brand activation and experiential agency, with clients such as ITC, Isuzu, Pantene, Skoda, Amazon, Shell, to name a few.

Crayons Network

The Crayons Network has appointed Vishnu Sharma as Executive VP, heading media division of The Crayons Network. Earlier, Sharma was heading the Arena division at Havas Media group. An alumnus of Delhi College of Engineering and IMT, Sharma has over 22 years of experience, having had successful stints with the India Today Group and HT Media.

DIGITAL

PivotRoots

PivotRoots has officially announced the launch of operations in New Delhi. This comes with the appointment of Nitesh Kumar – VP – Media & New Business. Kumar's previous stint was as VP – ZenithOptimedia (a Publicis Groupe company). With an experience of over 16 years in the marketing and advertising industry, he will be responsible for overseeing media, new business initiatives and focus on the expansion of clientele for PivotRoots across locations.

MARKETING

Orient Electric

Orient Electric has appointed Salil Kapoor as business head, home appliances business. Kapoor will be based at the company's head office in New Delhi. An industry veteran with more than two-and-a-half decades of experience in consumer durables and media distribution, Kapoor has held leadership positions at leading brands like LG Electronics, Samsung, Microsoft, Dish TV and Voltas Ltd. His previous assignment was with Voltas, where he was the COO for the UPBG division and was leading air conditioners and other appliances business.

Google India

Vikas Agnihotri, the interim head of Google India, has moved on. He was working as the country director – Sales, Google India, and will continue in that position till January 2020. Google had announced, earlier in 2019, that Sanjay Gupta, former MD at Star and Disney India, will join Google as its country head and VP sales and operations – India. Agnihotri had joined Google India in 2011 as the director of operations – auto, BFSI, CPG, telecom, travel, media and entertainment.

OYO

OYO Hotels & Homes, the world's leading chain of hotels and vacation homes, has announced the appointment of Ankit Gupta as COO and SVP – frontier businesses, OYO India & South Asia. This appointment comes as a part of the company's efforts to continue to invest in and attract world-class leadership to drive innovation and growth in the company. Frontier businesses will comprise OYO's self operated hotels (OYO Townhouse, Collection O, SilverKey), student housing and co-living and OYO Home businesses.

Gupta is a proven professional, with over 14 years of experience and is entrusted with the responsibility to strengthen and consolidate existing opportunities in the co-living, student housing, self-operated hotels, and rental homes businesses of the company in India & South Asia under the frontier businesses umbrella. He will, therefore, be responsible for leading OYO LIFE, OYO Townhouse, Collection O, SilverKey and OYO Home in the country. He will be reporting to Rohit Kapoor, CEO, OYO Hotels & Homes, India & South Asia.

MEDIA

Fox Star Studios

Shikha Kapur, CMO and business head, has decided to step down from Fox Star Studios after six transformational years in the role. She was recently elevated to the role of business head – India theatrical for the Bollywood business. January (2020) will be her last month with the organisation. Considered as one of the most innovative thinkers in the business, and one of Fox Star Studios' most revered executives, Kapur is attributed to have been the force behind FSS's most memorable campaigns like 'Neerja', 'MS Dhoni the Untold Story', 'Prem Ratan Dhan Payo', 'Mission Mangal', 'Sanju' and 'Chhichhore'. She is known to have played a pivotal role in reinventing the film marketing model at FSS, by pioneering

the digital transformation of the business.

Star and Disney India

In an internal email sent out to all the Star and Disney India employees, Uday Shankar, president, The Walt Disney Company APAC, and chairman, Disney and Star India, announced that K Madhavan, MD South, Star India, will be Sanjay Gupta's replacement as the new country manager, Star and Disney India. Gupta moved on from the network to join Google as its country head and VP sales and operations – India. Madhavan currently oversees the business ventures of Star in four southern states, and a portfolio of regional channels in Malayalam, Kannada, Tamil and Telugu.

JOB SWITCH.in



Post: Account Director
Company: PMG Integrated Communications
Profile: Act as an advisor to clients on marketing communications solutions. Manage overall progress and development of accounts and projects. Actively establish new business leads and develop business proposals. Establish, maintain and strengthen relationship with existing and new clientele.
Experience: 12-15 years
Location: New Delhi
Email: nayab.shaikh@pmgasia.com

Post: Graphic Designer
Company: STIR
Profile: We are looking to hire a graphic designer with loads of creative flair and an eye for detail. While here, you will have the chance to work on projects for leading global brands. The roster of opportunities extends across domains ranging from advertising and digital to films and events.
Experience: 0-2 years
Location: Bangalore
Email: prakash@stironline.com

Post: Junior Visualiser
Company: Think out of the box Advertising & Communication Services
Profile: Must understand the usage of design softwares like Adobe Illustrator, Adobe Photoshop, CorelDraw, etc. Candidate with an experience of 3D designing (CAD & 3D Max) will be given preference. Should be a pass out from a renowned art school. Must be capable enough to think creatively and put across ideas effortlessly.
Experience: 5-10 years
Location: Mumbai
Email: amruta@thinkoutofthebox.in/anchit@thinkoutofthebox.in

Post: Group Head - Copy
Company: Quotient Communications
Profile: Simply put, thinking up

great ideas and bringing them to life with the power of language. To give you a slightly more specific idea, there will be campaigns to conceptualise, headlines to be written, body copy to be crafted and presentations to be created. All with that unique touch that makes the good, great.
Experience: 4-8 years
Location: Mumbai
Email: team@quotientcomm.com

Post: Key Account Manager
Company: Vritti Solutions Ltd
Profile: Responsible for sales & marketing, media planning & management, key account management/client servicing, business development, team management, MIS/reports/operations.
Experience: 3-5 years
Location: Chandigarh
Email: seema.shedge@vritti.co.in

Post: Social Media Manager
Company: Prawal Media
Profile: Collaborate and maintain close relationships with cross-functional teams to maximise the impact of social media efforts by ensuring alignment in communications across channels. Analyse and report social channel and activation performance to quantify the effectiveness of campaigns and drive scalable learnings.
Experience: 2-4 years
Location: Hyderabad
Email: info@bigbears.co.in

Post: Digital Marketing Executive/Social Media Manager
Company: Thought Bubbles
Profile: Manage the strategy and setup of all paid campaigns. Thorough knowledge of digital campaigns with planning experience on Google AdWords, SEO, social media presentations, websites, e-commerce, etc. Manage social media community & facilitate ideas to build it.
Experience: 1-5 years
Location: Mumbai

Email: manoj.motiani@thoughtbubbles.in

Post: Content Writer
Company: Paradigm Plus Marketing Communications
Profile: Experience in writing long copy posts, blogs, articles, white papers. English should be impeccable - both written and verbal. Should be able to do thorough research on subjects given to them. Technical background is preferable.
Experience: 3-4 years
Location: Bangalore
Email: jobs@paradigmplus.in

Post: Senior Visualiser
Company: Thoughttrains Designs
Profile: Creative flair, originality and a story visual sense & strong computer skills. Confidence to present & explain ideas to client & colleagues. An interest in graphics & typography visualiser/creative.
Experience: 4-8 years
Location: Mumbai
Email: hr@thoughttrains.com

Post: Manager - Client Servicing
Company: Span Communications
Profile: Professional with good communication skills, commercial acumen and proficiency in working on government ATL campaigns. Experience of independently handling government clients in reputed advertising agencies is a must. Will be responsible for servicing ATL clients and follow-up for new business.
Experience: 5-7 years
Location: Bengaluru, Kolkata, Bhopal
Email: resume2span@gmail.com

Post: Digital Marketing Business Development Executive
Company: India News Communications Ltd
Profile: Have a proven track record of selling digital services to leading brands and corporate organisations. Have a strong network of contacts, which you will use to develop

new business. Have a great understanding of digital services and how they can benefit clients. Be experienced in all stages of the process, from lead generation to conversion.
Experience: 2-4 years
Location: Noida
Email: info@inclgroup.com

Post: Business Development Manager
Company: CupShup
Profile: Developing and maintaining relationship with existing clients and brands. Identifying new business prospects and closing in new clients and corporate partners. Managing end-to-end business process right from pitching, planning and closing the deal to campaign execution and client servicing. Ready to work on cold leads from scratch. Comfortable about working in a fast-paced, high-growth start-up environment with excellent opportunities for personal growth.
Experience: 3-5 years
Location: Mumbai
Email: HR@cupshup.co.in



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AJEY NAGAR (CARRYMINATI)
YouTuber



ANUPAM BOKEY
Chief Marketing Officer
RP-Sanjiv Goenka Group FMCG



DOLLY JHA
Executive Director & Head
Nielsen Media – South Asia



GOURAV RAKSHIT
Chief Marketing Officer
Viacom18



KARAN BEDI
Chief Executive Officer
MX Player



KRANTI GADA
Chief Operating Officer
Shemaroo



N DILIP VENKATRAMAN
Founder & CEO
VideoTap



SAMEER NAIR
Chief Executive Officer
Applause Entertainment



SIDHARTH SHAKDHER
EVP & Business Head
Hotstar



TARANJEET SINGH
Chief Revenue Officer and
Business Head
ZEE5 India



VANITA KESWANI
Chief Executive Officer
Madison Media Sigma

More speakers to be announced...

Delegate Registration Open
EARLY BIRD DEADLINE: JANUARY 16, 2020

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