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INTERVIEW

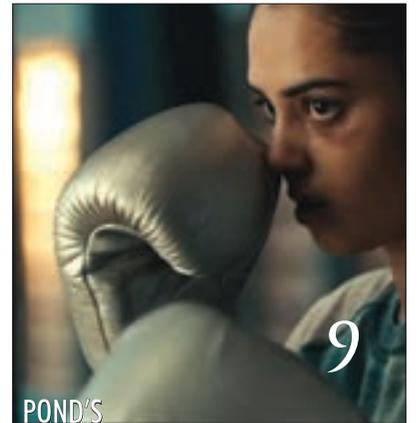
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**“WE’LL BRING BACK
BIGGER, BETTER,
BOLDER CONTENT”**

The new managing director of Discovery Communications India has a tough task at hand.

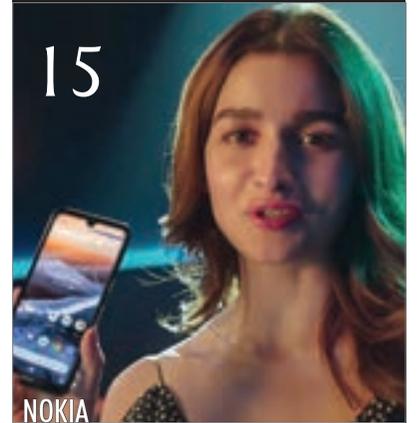


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This fortnight...



As an average-jane '90s kid, who, growing up, watched as much television as the next child did, the first thing that comes to my mind when someone says 'Discovery' is nature, wildlife, animals and maybe even some amount of risk and adventure. In fact, 'Discovery Channel' – one didn't really think in terms of broadcasting networks as a lay consumer – was sometimes a metaphor and at other times a mnemonic for 'wild, jungle type shows'. Over the years, the network, in a bid to add variety to its offering, at some level, lost touch with its core... something the recently appointed network head Megha Tata is tasked with bringing back.

In any set-up, the fabric of the leader percolates down to the team and changes the way a company, brand, or as in this case, network, is perceived by others. Megha's predecessor Karan Bajaj was focused on scaling up Discovery Communications, something he tried doing by 'Indianising' the content; the biopic on Baba Ramdev might jump to mind here, but it wasn't the only show launched to this end. Before Karan, the reins were in the hands of Rahul Johri, under whose leadership the network aired a lot of its global content in India, making money in the process but playing what many call 'the conservative game'. What then is Megha's brand of leadership? What will become of the network under her astute influence?

We tried to find out over the course of a detailed interview. She spoke to us about the challenges facing her, her top three priorities going forward, the way Discovery is perceived in our market, the 'language' of content, and her impending OTT push.

While Megha is working hard to pivot back to the DNA of Discovery – content in the adventure space – we regret not asking her about her own wild, adventurous side... Megha loves bungee jumping, river rafting, skydiving and paragliding!

Ashwini Gangal
ashwini.gangal@afaqs.com

afaqs! Reporter

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EDITOR
Sreekant Khandekar

PUBLISHER
Sreekant Khandekar

EXECUTIVE EDITOR
Ashwini Gangal

ASSOCIATE EDITOR
Sunit Roy

PRODUCTION EXECUTIVE
Andrias Kisku

ADVERTISING ENQUIRIES
Shubham Garg
81301 66777 (M)

Apoorv Kulshrestha
9873824700 (M)
Noida

Nikhil Jhunjhunwala
9833371393 (M)
Mumbai

mktg@afaqs.com

MARKETING OFFICE
B 3, Ground Floor, Sector 4,
Noida -201301 Uttar Pradesh

MUMBAI
302, Makani Center, 3rd Floor,
Off Linking Road, Bandra (W),
Mumbai - 400050

SUBSCRIPTION ENQUIRIES
subscriptions@afaqs.com

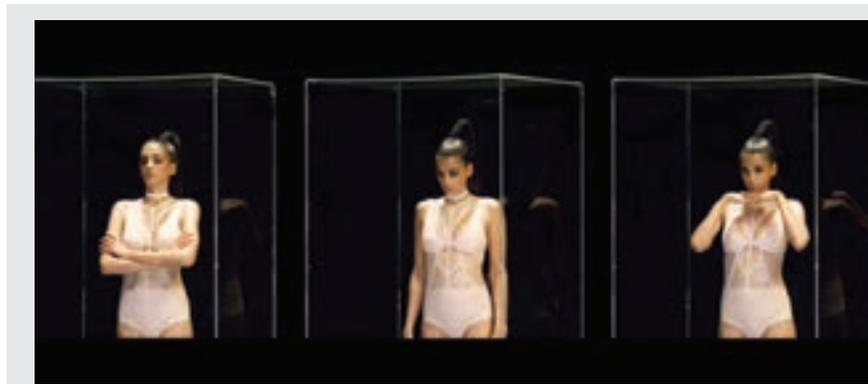
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AXE

Just be Yourself

Axe examines masculinity in a music video that's more content, less advert. By Ananya Pathak

Of late, many brands like Titan Raga, Dabur Vatika Hair Oil, Fab Alley, among others, have taken it upon themselves to redefine femininity and bust stereotypes that get in the way of doing so. And brands targeting men are catching up quickly. After Gillette and Ford, the latest aboard the bandwagon is HUL's deo brand Axe that rubbishes stereotypes that pressure men into behaving, looking and feeling a certain way.

In a 'woke' spot (we don't have a better adjective) titled 'Ab teri baari', Axe slays unrealistic, societal expectations that men have been struggling with and gives them permission to be themselves. The spot is interesting for two reasons. First, it is more content, less advert and doesn't underscore product benefits. Second, and this is perhaps the elephant in the room, it doesn't tell men to spray the deo and wait for gorgeous women to fall from the sky (the actual storyline of an old Axe ad). Instead, it attempts to rescue men from regressive definitions of masculinity. Entertainment content platform Arré and media agency Mindshare created the ad.

That this is a video for Axe - as opposed to just a random men's brand - is what makes it so noteworthy. Axe is the deo brand



Content+, Mindshare, tells afaqs! Reporter, "Arré, as a partner, has covered the journey with the team, understood the brand's need and the brief and beautifully crafted the brand narrative through this music video. The video will be shared across digital, including Arré's multiple social platforms, to provide reach. Arré has done a lot of work with pop culture at the heart of it and, therefore, were apt partners for

In a spot titled 'Ab teri baari', Axe slays unrealistic, societal expectations that men have been struggling with and gives them permission to be themselves.

that set advertising category codes along the lines of seduction. About the concept, Nippun Aneja, GM - Deodorants and Men's Grooming, HUL, explained in a press release, "Many boys in India still feel an overwhelming pressure to conform to masculine stereotypes. There are many said and unsaid rules on how to 'Be a Man' - the way you look, the way you act and interact with your peers; even your career choices and hobbies are being judged through the lens of being 'masculine enough'."

The video will be out across Arré's social media platforms and partner networks. Commenting on the choice of media, Ajay Mehta, VP,

this piece. It's a perfect fit for both tonality and audience for the brand."

INDUSTRY SPEAK

Sita Lakshmi Narayan Swamy, a brand and consumer expert, feels that in a society where gender stereotyping is rampant, HUL's idea of Axe - '#Makeyourownrules' is a progressive message. However, the music video can't help but remind one of P&G's historic and phenomenal 'Always #Likeagirl' campaign, which also challenges gender stereotyping.

She says, "Axe has, hitherto, positioned itself as a 'chick magnet', which is pretty typical for a male



"The video will be shared across digital, including Arré's multiple social platforms, to provide reach."
AJAY MEHTA

deodorant brand. So, this music video is a radical departure from that code, albeit a welcome one. However, HUL's Fair & Lovely did the same rather successfully, over a decade ago. It repositioned itself from being a woman's ticket to a husband to becoming an aid to her confidence in a new world of achievements."

Mythili Chandrasekar, a

consumer behaviour and brand strategy enthusiast, says, "The core idea of 'follow your own rules' is not new anymore. Yes, there is still steam left in the idea for large parts of India, and the video does a decent job of making the point. Given that the category and brand code of seduction has been taken away by other brands, and how moving to a point of view on masculinity is fine. But coming as it does much after 'apna time' and the like, the video could have done more. An opportunity to reignite the magic of some of Axe's earlier creative history, beyond the now-cliche of dance instead of steady job and so on. Perhaps some rules could have been broken, given that's what the brand is asking you to do."

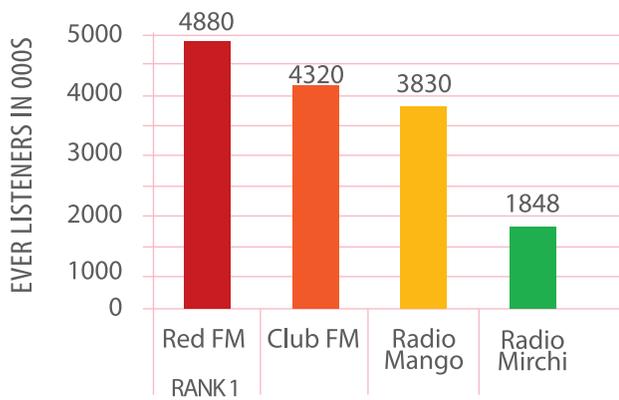
Vani Gupta Dandia (ex PepsiCo), a growth expert and partner, CherryPeachPlum Growth Partners, says, "This video does not say anything compelling about the product. It is a content piece. The brand, of course, would be hoping that it goes viral. But the fundamental issue that I see with this is that the product itself in the video is not clear. One doesn't know if this is indeed a deodorant brand communicating. In the treatment of the product, Axe is losing the international premium feel... Axe seems to be lost and looking for an identity." ■

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ALOK TANDON

A "Stadia Experience"

Spending eight to nine hours in a movie theatre watching a live cricket match on the large screen - that's not something status quo in India. Nonetheless, that is what cinema chain Inox Leisure is offering fans. In 13 cities across India, the multiplex chain has devoted screens to playing ongoing ICC Cricket World Cup matches, featuring team India. Inside the theatre, where silence is usually preferred, during matches, however, dhols are beaten and whistles are blown quite frequently.

Alok Tandon, CEO, Inox Leisure, calls it a "stadia experience". Inox, with 570 screens in India, is one of the largest cinema chains in the country. It reported a total income of ₹1,707.08 crore in the year ending March 2019, which went up from ₹1,348.12 crore generated in 2018. In the fourth quarter of 2018-19, (January-March 2019), Inox reported an overall footfall of 180 lakh, up from the 126 lakh in the previous quarter.

Net box office collections, food and beverage sales and advertisements are the avenues from which cinema chains derive revenue. In Q4, FY19, Inox leisure reported box office revenues of ₹284 crore up from ₹190 crore (50 per cent growth). Inox acquired the cine-telecast rights of the tournament from ICC and will screen all nine league matches featuring India, followed by both the semi-finals and the final.

Edited excerpts from an interview with Anirban Roy Choudhury.

What inspired Inox to screen Cricket World Cup matches in cinemas; was there research which indicated an opportunity?

The big idea is to bring delight to our patrons through content-driven innovations and converging them with our brand pillars of luxury, technology and service. Screening of ICC World Cup matches is an innovation as this is going to be a unique experience for fans. This innovation is an amalgamation of two "religions" in India - we are marrying the cricketing obsession with the giant screen craze. The stadium-like energy and the carnival-like atmosphere would make the fans feel like they are watching the match right there in England. Also, we know for sure that sports, especially cricket, come with a huge brand connect opportunity. And when it is about the World Cup, the entire country tunes in. The attempt is to capitalise on this huge attachment for cricket. This gives us an opportunity to connect with a wider demographic, which is connected by their love for cricket and Inox's cinematic experience.

How did you decide which cities to devote screens for matches to and why those cities?

While the initial scheduling, to begin with, is for 13 cities, we have not limited ourselves to these and are free to increase if required. There are a lot of factors, like screen availability, permissions from authorities, paying propensity,



"The big idea is to bring delight to our patrons through content-driven innovations and converging them with our brand pillars of luxury, technology and service."

ALOK TANDON

etc., to consider when making these decisions. It is the very first time that the ICC has provided cinema screening rights. Similarly, it is our first experience with World Cup Cricket. We have not limited ourselves to metros. If you look at the list, besides Delhi, Mumbai, Kolkata, and Bangalore, we are also screening in cities like Baroda, Surat and Faridabad.

How did you decide how much to charge per ticket for nine-hour-long matches?

When determining the prices, we consider the location, cost of the structure, paying propensity of the catchment, the day of the week, and the time of the day. This is a common formula

for all types of screenings, whether theatrical releases or special events. As per our regular way of computing ticket prices, there are tickets for the World Cup screening for as low as ₹450.

What is the profile of the audience group visiting the theatres to watch matches? Is it the same as cinema lovers?

Cricket is a national obsession in our country and so is cinema; therefore, our audience profile is universal and thus, the target set is common. But events definitely help us bring non-cinema lovers to our multiplexes, giving them a feel of the giant screen and the ambience. What we have observed so far is - from teenagers to 60-year-olds, across all age groups, walked in to watch the matches. We have also received a lot of queries from corporates about bulk bookings. Many families also walked in and it became a family outing for them.

How are you promoting this initiative; what mediums are you using?

We are ourselves a media company, so there's a fair amount of onscreen and offscreen promotion at our multiplexes. We have also decked up our cinema lobbies and brought the World Cup spirit alive with promos, experiential engagements and cutouts. Externally, digital has been our primary mode of promotion for the World Cup screening. We have also relied on print advertising. Overall, we have adopted an integrated approach.

How has the response been so far and in which cities did you see a higher footfall?

While we don't have a number to share yet, the response, so far, has been very good. Our patrons love the experience and we can feel their gratitude. As I said, cricket is a national obsession, and, therefore, all the cities are seeing a similar response.

In the long run, do you see sports becoming a significant contributor to your overall footfall and thus, revenue?

Ticketing, as we always believe, is a function of content. Content is the new "hero" and as long as the content is performing well, ticketing revenues will flow in on its own. More than revenue generation efforts, we look at live events largely and purely as consumer delight and brand building initiatives. A lot has been written about sports as the best content for gaining eyeballs and there is no doubt about it. As passionate fans get involved, their passion is translated into engagement and that makes sports a great opportunity, from a content perspective. Once the relationship gets stronger, the revenues will follow. We, at Inox, are looking beyond that. ■

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ARIEL

Good Luck Charm

Ariel wants fans to reuse their “stained” lucky jerseys from 2011 World Cup. By Ananya Pathak

The ICC Cricket World Cup is on and brands are going bonkers over it. Effusing patriotism, unity and passion, various campaigns have been unleashed banking on the sport’s popularity. Of the many creatives built around cricket by brands, Procter & Gamble’s detergent brand Ariel’s nostalgic campaign #2011Dobara caught our attention.

Conceptualised by Leo Burnett, it takes viewers down memory lane to a time when India won the World Cup in 2011. It makes them relive the anxiety, hope, fear, joy, and pride that all Indians experienced during the final match after which Team India raised the coveted trophy after 28 years. The campaign states that it’s time for everyone to keep their lucky jerseys ready. These are the ones they wore when they witnessed and celebrated India’s 2011 win. Only this time, Ariel wants them to wear the garments, sans stains.

Sonali Dhawan, P&G’s CMO for laundry and fabric care, was quoted as saying, “Brands have come a little further than just selling the product. Every brand needn’t necessarily have a cause, but if you think you have the influence and the stature as a brand, it’s an obligation to try and make a difference.”

#2011Dobara was shared on social media by eminent names like Zaheer Khan, Harbhajan Singh, Yuvraj Singh, Virender Sehwag, VVS Laxman, Suresh Raina, etc.

So, will Ariel’s proposal stand out amidst the

Conceptualised by Leo Burnett, #2011Dobara takes viewers down memory lane to a time when India won the World Cup in 2011.

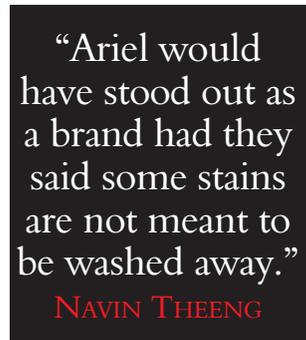
noise around the World Cup? Will going back to its original proposition of stain removal from purpose advertising make a difference? We turn to our experts to find out.

Navin Theeng, executive creative director, Havas Gurgaon, feels that the kernel of this idea had the potential to be one of the best ads this World Cup. But between ideation and final execution, a few balls were dropped. “It is a nostalgic repository of one of the high points in your life. Each and every stain is a character that plays a part in retelling the story of that famous day. Not something that you would want to wash off. Ariel would have stood out as a brand had they said some stains are not meant to be washed away. But instead, by asking people to wash the stains, that are actually memories of that day, it just



“Ariel’s latest ad is anything but predictable. It has a quintessential Indian behaviour.”

ANINDYA BANERJEE



“Ariel would have stood out as a brand had they said some stains are not meant to be washed away.”

NAVIN THEENG

“They could have created a realistic and much more engaging story about a single fan.”

NIMA NAMCHU



or directly with the sport, making promises that are credible and riding on ingrained behaviours of consumers to make a genuine impact and not look or feel desperate.”

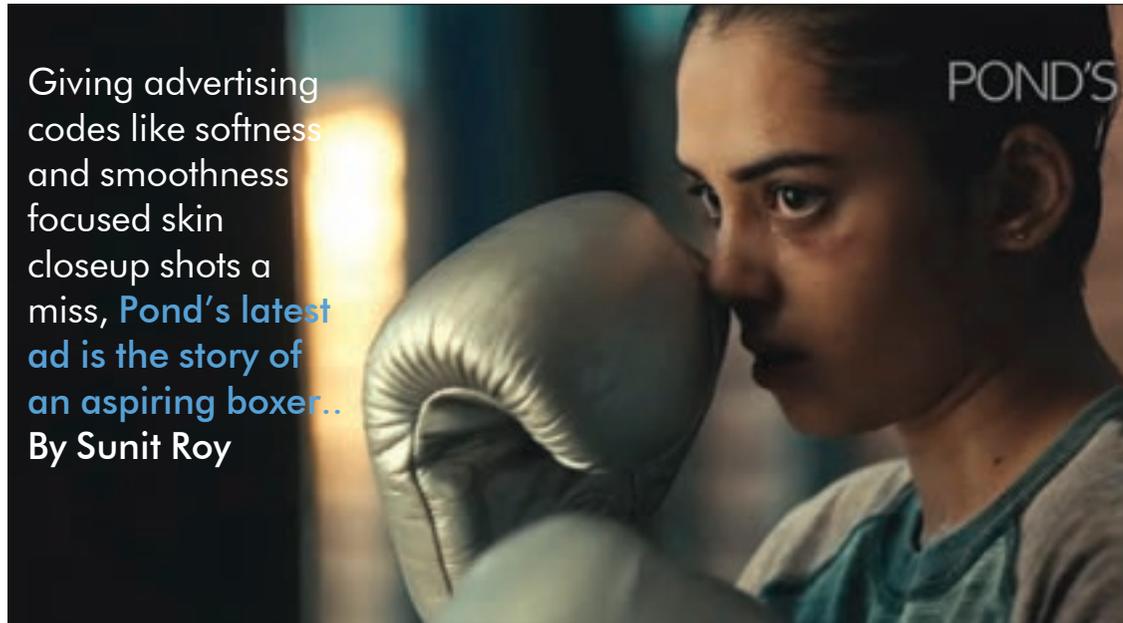
According to Nima Namchu, former chief creative officer, Havas Worldwide India, the idea of the “lucky jersey” is a good insight into the minds of most sports fans, who can be unbelievably superstitious, especially during the most critical matches. “I thought this was an opportunity wasted. Instead of settling for the predictable montage film, they could have created a more realistic and a much more engaging story about a single fan who had discarded and forgotten his lucky charm after the previous tournament. I believe we should tell stories about the brand in the context of the event. And resist creating a sea of sameness by writing films that are just equivalent of prints ads that start with ‘This Diwali...’ or ‘This World Cup...’.”

Anindya Banerjee, ECD, FCB Ulka, says, “Ariel’s latest ad is anything but predictable. Shot beautifully, it has a quintessential Indian behaviour... we wear our lucky jerseys when India is playing. And then it marries it beautifully with a past victory and the product. Two thumbs up for the commercial. It will be a pity if they play a 20-second edit of the film on TV.” ■

ananya.pathak@afaqs.com

POND'S

The Beauty in Boxing



Giving advertising codes like softness and smoothness focused skin closeup shots a miss, Pond's latest ad is the story of an aspiring boxer..

By Sunit Roy

Pond's - the beauty and skincare brand from the house of Hindustan Unilever (HUL) - has been launching campaigns with socially relevant messages for quite some time. This year, on the occasion of 'International Hugs Day', the brand initiated #PondsKijhappi. The social experiment was a gentle nudge for young people to go over and hug those they love.

Pond's recently launched its #SeeWhatHappens campaign. Through this ad, the brand is trying to become a voice for young girls, speak their language and be the brand that is on their side.

Conceptualised by Ogilvy India and Singapore, the ad is a heartwarming story of a young Indian girl pursuing her passion for boxing. It has been produced by Good Morning Films and directed by Shashank Chaturvedi (Bob). While the ad shows the girl using a face wash, the message is not about a product. It is, instead, about "unboxing" your hesitations to #SeeWhatHappens.

"Before the campaign was launched, detailed research was conducted to understand the life of a girl, what her day is like and how, despite her brave face on social media, there are fears that lurk in her heart. We had several brainstorming sessions just to rule out what did not feel authentic," shares Kainaz Karmakar and Harshad Rajashyaksha, chief creative officers, Ogilvy India (West), and the brains behind the campaign.

"With the power of social media, we hope to ignite conversations, just like the film. Women still feel held back by their inner voices and we want to encourage them to share their



"We had several brainstorming sessions just to rule out what did not feel authentic."

KAINAZ KARMAKAR

sunit.roy@afaqs.com

stories. This is exactly what 'See What Happens' is all about," says Prabha Narasimhan, vice president, Skincare and Colours, HUL.

The ad has gone live across Pond's key markets - India, The Philippines, Thailand, and Indonesia. However, it was quite challenging for the creative team to roll out the campaign in four countries. "Making sure we had consistency and cultural relevance in each market was a huge challenge. We will know how successful we are only in the coming days," admits Karmakar.

IMPRESSIVE WORK?

According to Sharda Agarwal, co-founder, Sepalika (an online platform for Women's Health), established brands like Pond's are required to continuously evolve to stay contemporary and relevant to their target audience. "While new product features are a sure route to meet this objective, powerful brands are built when they rise above product constructs and inextricably sync with consumers' life goals and aspirations. The #SeeWhatHappens campaign from Pond's aced this challenge."

As far as execution goes, Agarwal opines that countless ads often fall flat because of a forced fit of the brand proposition into the creative. "Pond's latest ad overcomes that hurdle and makes for an engaging view. The pick of boxing as the hidden passion is a good metaphor to nudge girls out of the stereotypical role society expects them to play. The acting by the cast was muted, yet impactful." ■

OLA

Ola Mocks World Cup Anthems

Interestingly, one of the brands dangling cricket-related carrots to consumers is Ola's rival Uber. By Abid Hussain Barlaskar

cab-hailing app Ola has released something called The Anti-Anthem, a spot that mocks advertisers and their clone-ish attempts to bait consumers during the ongoing ICC World Cup 2019. The spot has been crafted by Leo Burnett Orchard.

"Cricket ka time hai, sabka anthem ready hai. Yeh raha apna, same same, but different hai..." goes the first line of Ola's anti-anthem. Going on to lyrically mock other brands that promise offers, prizes and even tickets to the World Cup, Ola reminds



people that they're around to take you wherever you need to travel to, to watch the matches.

We're going to classify this as a lighthearted, ambush marketing effort because Ola's nemesis Uber is one of the forerunner in the anthem-cum-offer game. The brand was one the first to unveil its anthem - titled 'Way-Yo'. Uber's anthem has been created by Ogilvy's Sonal Dabral. Among Uber's carrots was a reward-based campaign with the Britannia-esque tagline 'Uber Karo World Cup Chalo'.

On being asked why it was important for Ola to come up with such an ad, an Ola spokesperson responded, "It is natural for brands to look at ways to capitalise on marquee events such as the World Cup by launching campaigns, anthems, offers, etc., to grab eyeballs and promote their services to a large audience. When it comes to cricket, in a country like India, people know no boundaries. People love cricket, and all they want to do is watch the match with friends, family, etc., and not fall into the gimmick of scratch cards, offers, discounts, etc. We want to use the World Cup as a platform to let people know that we will get them to their destination to watch their favourite teams in action." ■

abid.barlaskar@afaqs.com

CLEAN & CLEAR

Unbottle Your Swag

How does changing product packaging affect brand recognition? Let's find out. By Aishwarya Ramesh



The packaging of Johnson & Johnson's glycerine-based face wash Clean & Clear has undergone a makeover in its limited edition range. The face wash's formula remains the same and to celebrate the different types of young women who use the product, the brand launched a campaign called #UnbottleApnaSwag. It didn't matter whether a girl was nerdy, a chatterbox or a foodie - Clean & Clear's campaign implied that each has her own unique kind of 'swag' and the ads show how each type of girl was proud of her identity.

The campaign was conceptualised by DDB Mudra and beyond the TVCs themselves, we noticed that Clean & Clear went the extra mile and modified the packaging of the



executive creative director at Landor. We shared with him before and after photographs of the original packaging of Clean & Clear and the limited edition packaging for

the form of the pack has remained consistent. With one straight side on the bottle, the cap, the colours, the placement of the logo and the overall brand identity remain the

products on the market. Maybe they thought that they're looking quite old and residual in a sense. Maybe they asked themselves - 'what can we do to make our customers want to try us again, or try us for the first time, as opposed to all the other competitors in the market?' There are definite reasons why a brand would want to evolve its packaging. But I think what's critical is that the brand has got to know where its equities are - it needs to understand what's helping their image and what's not and the way to determine that is to understand the brand's strategy," he said.

He pointed out that the original packaging does a fairly good job in communicating the brand's intent - It's transparent, it's got simple



The campaign was conceptualised by DDB Mudra and beyond the TVCs themselves, Clean & Clear has gone the extra mile. It has modified the packaging of the product to reflect the different kinds of young women who are typecast in the ads.

product to reflect the different kinds of young women who are typecast in the ads. Design Bridge ideated and executed the new packaging.

To understand product packaging and the impact that it has on brand identity and brand recognition, afaqs! Reporter spoke to Alexander Robertson, an

the #UnbottleApnaSwag campaign and asked him if the new packaging would interfere with brand recall/recognition. "It's quite a leap between the two, it seems like these illustrations are primarily targeted at youth market. When one is looking at brand recognition, there are a range of things which need to be taken into context. In this case, the shape and

same. I think most consumers will realise that it is the same packaging at a glance."

He pointed out that for Clean & Clear's youth target segments, they probably needed to do something that connects with the brand with the audience better and make them want to try the brand and engage with them. "There are lots of younger

typography, there's no clutter, it's readable, but possibly the brand thought that this is falling a little flat. "There's more exciting stuff in the market, but the brand's positioning is all about clean and clear. They could have asked themselves - 'What can we do to send that message in a stronger way without radically changing what we do, too much?'" ■

aishwarya.ramesh@afaqs.com

DUREX

When Pooja Bedi Turns Influencer



So, what is #OrgasmInequality, Durex's influencer-led social media effort, all about? Read on to find out. **By Abid Hussain Barlaskar**

A crucial and longstanding social issue, gender-equality, is mostly associated with topics like equality in opportunities, pay and responsibilities, among other things. Contraceptive brand Durex, from Reckitt Benckiser (RB), brings to the fore another conversation - equality in something that mostly happens behind closed doors, in the privacy of the bedroom - sex.

In its latest campaign, crafted by Havas, #OrgasmInequality, Durex India suggests that 70 per cent of women in India don't always have an orgasm during sex and fake it most of the time. Hence, its new condoms, Mutual Climax. "The gap is rooted in a certain reality and we think a meaningful conversation should be had. Mutual Climax condoms speed her up and make him last. We realised that this campaign should and would do what sex has at its core - help people #ComeTogether," says Pankaj Duhan, CMO, RB South Asia - Health.

The brand roped in influencers like Swara Bhaskar, Kaneez Surka, Kenny Sebastian and Pooja Bedi to share their POVs, which were supplemented with - #OrgasmInequality, #IfakedItToo, #FakeOrgasm, #OrgasmsDecodedWithPoojaBedi, and #DurexMutualClimax.

of influencers in communicating a brand's message responsibly," says Sanjay Vasudeva, founder and CEO of BuzzOne.

As part of the campaign, Pooja Bedi discusses ways to get past the inequality. Recall that Bedi, who is making a case for Durex's drive for

In its latest campaign, #OrgasmInequality, Durex India suggests that 70 per cent of women don't always have an orgasm during sex and fake it most of the time.

BuzzOne Influencer Marketing got Category B and mass influencers to participate in the conversations to amplify reach. "With #OrgasmInequality Durex has been successful in initiating conversations once again. It has garnered tremendous amplification online and proves the successful role

equality in the bedroom today, was the face of rival brand KamaSutra's ahead-of-its-time campaign in the 1990s. The steamy spot that featured Bedi and Marc Robinson was one of Alyque Pamdamsee's creations for Lintas and went down in advertising history as "the condom ad that the client found 'too sexy'".

TURNING TO EXPERTS

Megha Jain Sadhwani, senior VP, Dentsu Impact, says "It's pretty smart - Durex picked up a large societal topic but created within it a conversation around something extremely relevant and related to the product. Condoms, as a category, don't fit naturally with many social issues. Also, as a category that has historically been focused on men, this is a good way of bringing women into the conversation."

Shrenik Gandhi, CEO and co-founder, White Rivers Media, says, "In a category traditionally dominated by suggestive imagery, language and machoism, Durex has been focusing on the physical and emotional aspects of sex. It reflects in #OrgasmInequality, which isn't necessarily about gender inequality, but provides a mouthpiece to a traditionally taboo topic."

According to Carlton D'Silva, CEO and CCO, Hungama Digital Services, the campaign, though a good match for all mediums, would be more acceptable on social/digital because of the broader mindset of the audiences there. ■

abid.barlaskar@afaqs.com

P&G

Did P&G Proofread an Ad?

A print spot with an erroneous copy for P&G's detergent brand Ariel was published twice in an English daily. **By News Bureau**

A recent print ad from Procter & Gamble's detergent brand Ariel had a grammatical error. The ad with the error was published in The Mumbai Mirror on June 2 first and later on June 11. The issue was raised on Twitter in a cheeky post by brand strategist and former adman MG Parameswaran (Ambi), who is also the founder of Brand-Building.com. P&G later published a corrected version of the same creative in the Hindustan Times on June 15.

The copy of the erroneous ads read - "Removes Tough Stains from 1 Wash." The corrected ad copy, which was later published, reads - "Removes Tough Stains in 1 Wash."

The matter was discussed online among folks from the marcom industry too.

The cause and effect of the events cannot be confirmed. However, assuming the social media discussion is what led to the change, it would not have been possible years back



when such a medium didn't exist. The error in a print media ad was highlighted on a social media channel; it was heard on this digital

medium and then rectified on the traditional medium. Now that's a full circle. ■

feedback@afaqs.com

INTERVIEW

MEGHA TATA
DISCOVERY

“We’ll bring back bigger, better, bolder content”

The new managing director of Discovery Communications India has a tough task at hand. **By Anirban Roy Choudhury**



Despite its rich history in India, broadcasting network Discovery Communications is going through a turbulent time in this market. The network has been looking to go beyond its ‘niche’ zone and scale up fast. To this end, the leadership has been taking ‘content leaps’ into realms beyond its mainstay of factual entertainment – the network launched a sports channel DSport and a general entertainment channel Discovery Jeet (now called Jeet Prime). DSport is yet to have its moment of glory and Jeet has all but tanked.

On April 1 this year, Megha Tata took charge as managing director, South

Asia, and was handed the responsibility of bringing back the content mojo of the network. Tata, who brings in nearly three decades of industry experience, came in from English business news channel BTVI, where she led the India business.

In the past, she has worked with Star India, Turner International and HBO. From monetising news to helming international content, she knows how to make money in a market like India.

Key channels under the Discovery Communications umbrella include Discovery, Animal Planet, TLC, Discovery Kids, DSport, among others.

The network reported a total revenue of ₹682 crore in FY-18 and ₹410 crore in FY-17. The expenses, too, surged by close

to 100 per cent from ₹377 crore in FY-17 to ₹627 crore in FY-18.

According to the Broadcast Audience Research Council India’s data for week 24, the network’s flagship channel Discovery sits comfortably at the top slot in the infotainment genre, while Animal Planet is at number five. In the lifestyle genre, TLC is at No.3 below Zee’s Living Foodz and Network 18’s TV 18.

According to analysts, Discovery is the biggest contributor to the network’s overall revenue. It’s a brand that has survived many transitions and inspires trust.

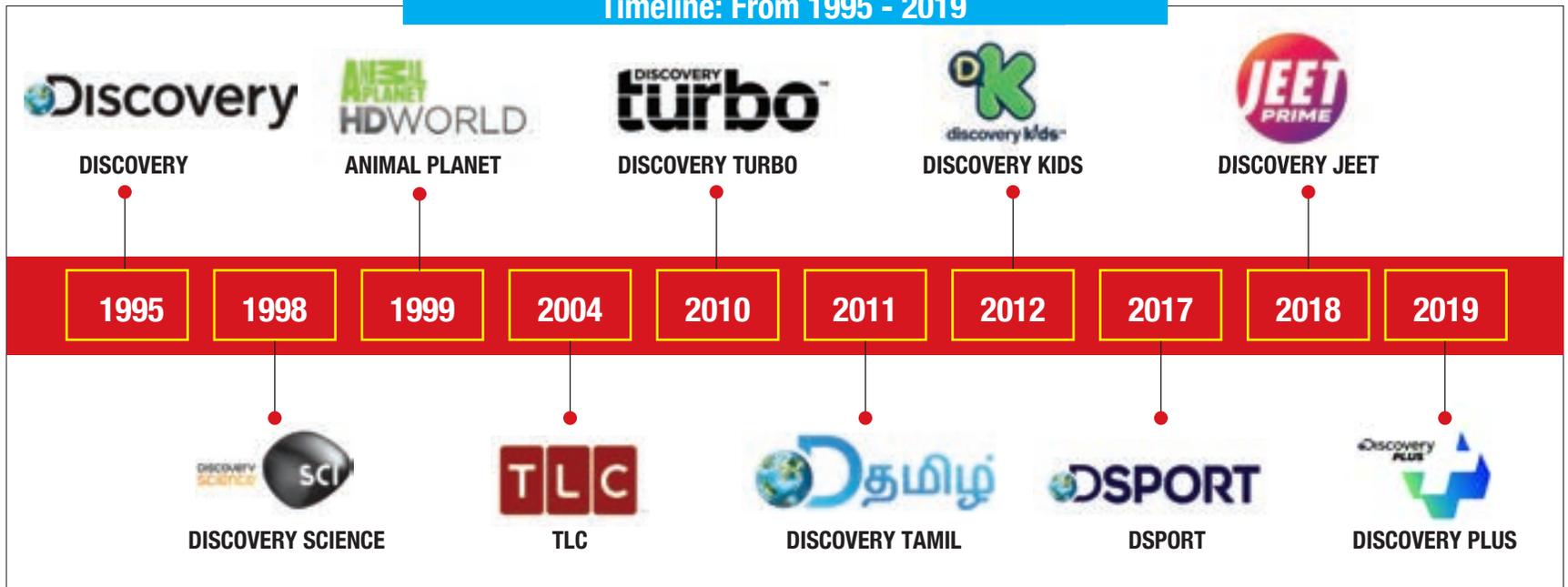
Meanwhile, in a frank interview with afaqs! Reporter, Tata discusses her priorities and challenges. Edited excerpts.

From business news to factual entertainment – tell us about the transition. And how did this role come about?

Through various avatars, I’ve experienced and represented all possible genres, but have never run a news network. So, BTVI was a very different role. When Discovery happened, I was the most excited person on the planet. Not just because I’m part of this global organisation, but because of where Discovery is in India right now – Discovery channel has been around for 25 years, Animal Planet has completed 20 years, TLC is 15 years old, Discovery Kids is nearly seven... it’s a privilege to lead



Timeline: From 1995 - 2019



this network.

Right, but Discovery is perceived as a network struggling to monetise its content...

I don't necessarily agree with this perception. Discovery has had a very profitable existence in India and we are profitable even now. The distribution and affiliate revenue has been very strong... easily among the better ones in the country if not the best.

The ad sales front has an opportunity to grow further. FCT (free commercial time) has been a challenge – it will always be a challenge and that's not true only for Discovery, but across genres. I think the infotainment genre is very well equipped to bring about branded solutions and branded content propositions to advertisers, and that is where ad sales can grow. Take, for example, our branded content with edtech platform Byju's – we partnered with the brand for a school quiz show "Discovery School Super League", which helped both the app and us reach out to kids. Another branded content tie-up was with Mahindra for 'The Art of Getting Lost' show. We also partnered with the Government of India's Ministry of Tourism to do a show on 'heritage sites' and would like to do more such partnerships with brands and grow our ad sales.

Your predecessor Karan Bajaj was tasked with scaling up the network's operations in India. How would you articulate your biggest task?

One of the tasks is to bring the original 'Discovery DNA' back to the fore. By that I mean – we had pivoted into some different kind of content, but now we're going back to what Discovery originally stood for. This

is true globally as well.

Second, I believe there is a great opportunity in the kids' genre. We will double our investment in Discovery Kids. Third, to survive in this space today, you need to have a digital proposition, so, we will focus on our direct-to-consumer play by launching an OTT platform.

Let's discuss each of those in detail. First, what do you mean when you say you want to pivot back to the original DNA of the network?

Going back to what Discovery originally stood for means bringing back the bigger, better and bolder content, which is in the core DNA of Discovery... content that's in the adventure space. We want to bring it back to the fore of our offering.

We have unbeatable depth of content in our library – about 300,000 hours of content – to which we add almost 8,000 hours every year. So, I think that is really what Discovery will highlight in this market. Over and above that, we want to create bigger IPs for India, of the kind of content that's never been seen before. It must have the 'wow' factor. Some of that will be out in the coming months.

You want to double your investment in Discovery Kids. What about this genre makes it promising?

So far, Discovery Kids has been the fastest-growing kids' channel in the country. We'll double our investment in the genre, both in terms of creating more content under our existing IPs, as well as adding more IPs. Our local IP, Little Singham, has been a success and we've managed to do that with about

150-plus episodes; in the coming year we'll double that – it'll probably be one of the largest investments in the animation space for the kids' chapter.

What is inspiring about this genre is – there will always be kids in the country. One always needs to have a proposition for that category of audience. I believe one can use this content very effectively over a period of time, because, see, if a kid grows

that growth story. We plan to launch our OTT platform early next year. It will be an SVOD-cum-AVOD platform on which some content will be behind a paywall, while some will be available for free.

We are very confident about bringing a differentiated proposition, because we're not in the entertainment streaming space where there is a lot of competition. Globally, we have acquired Scripps Networks Interactive. We also have a deal with the BBC.

Recently, we partnered with news aggregator Dailyhunt to launch Discovery Plus (microsite) on which they can access the network's content – all short-form content. Consumers want to watch such content and they want it fast. We got 400 million views in less than four months, and have seven million users per month, on average. There is no better testament to the fact that people need and desire our content. Also, a lot of this traffic is coming from our regional language feeds. So, there is an audience that wants this content in a language of their choice, at their fingertips, and that is something our OTT platform will provide.

Discovery is perceived to cater to a 'premium' audience. What is your view on this and how does it impact reach?

Yes, English is for the premium audience; it is sampled by people from the top of the pyramid. But when you go down, then it's about talking to the audiences in the manner in which they want to be spoken to. That's why I think 'linguaging' of content will play an important role in reaching a larger mass of the country. Regionalisation is the name of the game; everyone is

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out of the genre, there is a new kid coming in the genre too... and the same story is relevant for every new kid that enters the genre. Kids' content, therefore, has great archival value. This is what makes the return on investment in animated kids' content high.

Tell us about your OTT aspirations. What makes you confident about entering such a cluttered market?

Discovery, globally, is moving from linear to non-linear and India will have an integral role to play in

SHARECHAT

Why South India is Special

A chat with Sunil Kamath, chief business officer at ShareChat. **By Aishwarya Ramesh**



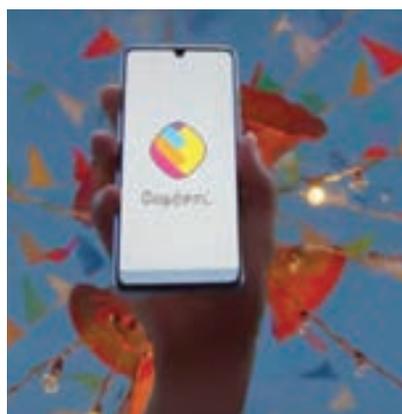
It has been four years since ShareChat's inception and it shows no signs of slowing down. The company was founded by IIT Kanpur alumni and they have come up with an advertising campaign titled "Tamizhan da, un nanbe da" (The true Tamilian app, your best friend – a one stop destination) to cater to the growing audience volumes in Tamil Nadu. The campaign has been conceptualised and executed by Lowe Lintas.

ShareChat's journey began when its founders saw the popularity of Facebook and realised that it was mostly in English – that there was a huge dearth of regional content in regional languages. The regional language users didn't have a social network they could call their own.

afaqs! Reporter caught up with Sunil Kamath, chief business officer

of ShareChat. "Today, we currently support 15 Indian languages (including English.) We are keener to onboard first-time internet users and regional language users and grow it at a much faster rate," he said. ShareChat's main target audience are young adults between the ages of 15 and 24. The gender divide of the ShareChat audience is a 70-30 split (70 per cent – male and 30 per cent – female) from Tier 2 and Tier 3 markets. Kamath also mentioned that 70 per cent of the total users are in the 18-25 age group.

When asked why this particular campaign was focused on the Tamil language despite South India being home to a diverse set of languages, he said that the company treats all languages equally, but saw that certain trends and adoption rates are better in some languages than the



others.

"South India has always been a special market for us because adoption and engagement rates are much higher than the rest of India. There's a very clear entertainment content game running in those markets. If you go down to Telangana, Andhra Pradesh or Tamil Nadu, there's a very strong local ecosystem of content. Which

is why we have always seen the South market engage better. Within that, the Tamil market is the fastest-growing market in terms of adoption and engagement," he said.

Kamath also said that for this campaign, the media mix spending is largely skewed towards TV, followed by digital, then cinema and radio. "We are not targeting print because the audience for print is a bit different from the audience for ShareChat."

When asked about ShareChat's main competition, Kamath said that at this point, they're focusing on being content aggregators. "At this stage, it's difficult for me to single out a particular platform and say that they compete with us. I see a lot of regional users that could potentially be on ShareChat (on other social networks), so I don't want to single out any competitors in that space. We're just focused on our journey at this moment," he signs off. ■

aishwarya.ramesh@afaqs.com

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"We'll bring

moving in that direction and we are too.

Discovery is already available in English, Hindi, Tamil, Telugu, and Bangla...and we're adding Kannada, Marathi and Malayalam. In fact, the way we schedule shows for Discovery Tamil is more like one does for GECs, not infotainment channels. So, besides creating language feeds, we will also customise the way we create these shows. This will help grow our presence in Tier 2 and Tier 3 cities.

We cater to men and women between 15 and 40 years. Discovery is skewed towards men, TLC brings in more women, Animal Planet is family-oriented and Discovery Kids caters to kids and their mothers.

You want to create IPs in India – do you have the talent to create new, differentiated content? And from an ad rates perspective, will these shows make economic sense?

I wish I had a positive answer... I think the ability to make that kind of quality of content is a challenge in our country. That's why we have to

"We cater to men and women between 15 and 40 years. Discovery is skewed towards men, TLC brings in more women."



figure out the best model to make that work, be it by supporting local talent or bringing creators from outside.

Of course, it makes economic sense; these shows travel all over the world. Discovery already did many such shows in India, like 'Breaking Point' (a show about the armed forces). We're making more shows, including a documentary on Divine, the original 'Gully Boy' and a show about Delhi Police.

At this stage, what is the revenue mix of the Network, which brand contributes the most and what is the distribution and advertising

skew?

Discovery, the flagship channel, is the biggest contributor and Kids is one of the fastest-growing ones. We are a little more skewed towards the distribution revenue versus ad revenue at this stage and it is a healthy mix.

On the GEC front, do you plan to revive Discovery Jeet?

We have no intentions of bringing Discovery Jeet into the mix. It will play out its course.

Last, how much did TRAI's New Tariff Order impact you?

We all know that it's not fully settled... word is it might take a few months. Just like every other player, we, too, were impacted by the change in framework. Ours is a special interest proposition, so, it could have been worse, but we've had a very good uptake across markets. That's proof we're a strong brand. Our price point of ₹8 for the package was economical and worked in our favour.

While our reach might have suffered a bit, the time spent on our channels went up... which means engagement has grown. The time spent on Discovery went up 25 per cent – testament that it's a loved brand. ■

anirban.choudhury@afaqs.com

NOKIA

Connecting with Millennials

In an exclusive chat with afaqs! Reporter, Ajey Mehta, the VP and country head of HMD Global, **talks about Nokia 2.2 and its latest campaign featuring Alia Bhatt.** By Sunit Roy

That India is the second-largest smartphone market in the world (China being the first), is a well known fact. Hence, HMD Global Oy - the exclusive licensee of the Nokia brand for phones and tablets - chose India for the global launch of the Nokia 2.2. For Nokia, India continues to be a very important market; this isn't the first time the brand has made a global announcement here. In fact, the new Nokia 2.2 will be manufactured in India.

Recently, Nokia released a series of ads. Conceptualised and created by Grey Group, the campaign features Nokia's brand ambassador Alia Bhatt. Four ad films have been released in the first phase of the campaign, with more to follow.

Nokia is targeting consumers who are willing to buy a phone in the ₹5,000-₹8,000 range. The brand's target group is millennials looking for a reliable phone at an affordable price. The brand is also trying hard to impress customers who do not want to replace their phone too fast.

Speaking to afaqs! Reporter, Ajey Mehta, VP and country head - India, HMD Global, says, "Alia (Bhatt) connects best with millennials. She is the perfect fit for our brand. The mass appeal that she brings to the table is unparalleled. Our values and the values that she stands for are absolutely in sync."

In the last couple of years, the brand has associated with a lot of assets to get a broad platform and connect with the millennials. For example, this year, Nokia returned as the lead sponsor of Shahrukh Khan's Indian Premier League (IPL) team Kolkata Knight Riders (KKR); it gave the brand major visibility.

Nokia 2.2 is the first of the two-series of Nokia smartphones to be part of the Android One program. It features an end-to-end, 5.7-

inch display, with a very discreet selfie notch. The phone provides sophisticated AI, low-light imaging - one of its biggest USPs. It has a dedicated Google assistance button.

Nokia has always stood for reliability and trust and that is the pillar that the brand continuously



wants to build on. With updates come new applications, experiences and features, for example, all Nokia handsets that were running on Android Nougat (7) are now on Android Pie (9). And with Android 9 (Pie), Nokia 2.2 offers access to features like new digital wellbeing tools - a dashboard, app timer, Do Not Disturb - adaptive

help the brand regain its past glory?

"This industry has always been competitive, but we identify what a consumer's need is and launch products to satisfy that need. The Nokia 2.2 is the most affordable and accessible phone available today, at this price point, in the Indian market. This is the best imaging phone with AI-powered low-light imaging as well as HDR that makes bright light imaging clear and sharp. So, it has all the ingredients to be the most successful cellphone in its genre. We will continue to build the Nokia brand. And we will make sure that Nokia is among the top three smartphone brands in the next 4-5 years," says Mehta.

The Nokia 2.2 is available in Tungsten Black and Steel at an introductory price of ₹6,999 (2/16 GB storage variant) and ₹7,999 (3/32GB). It will be available pan-India across top mobile retail outlets and online on Flipkart and Nokia.com/phones. As for this campaign, the brand has opted to go with a combination of traditional, digital, retail, and social media. ■

battery, adaptive lighting, etc. The brand has even come up with a new tagline - Aaj better, Kal aur bhi behtar.

However, the Indian cellphone market is currently flooded with Chinese brands - Xiaomi, Vivo, OPPO, OnePlus, etc. So, will the Nokia 2.2

sunit.roy@afaqs.com

TRIVAGO

Where's the trivago Guy?

New ads for the hotel booking platform are out - without the trivago guy, who moved on a few months back. So, what did he take with him?

By Ananya Pathak



“Kya kabhi aapne online hotel search kiya hai?”

This pet statement, the “average guy” looks and common features of trivago’s face for India, Abhinav Kumar, aka the ‘trivago guy’, became fodder for memes and jokes for internet-savvy millennials. His simple, everyday appearance and comical dialogue delivery went viral. Kumar, the internet sensation, was the country development head (India) at the hotel price comparison website, based at the company’s HQ in Dusseldorf, Germany. He has now moved on, taking up the role of country manager-India at Bettzeit, an online bedding company.

Soon after Kumar moved on (February 2019), trivago released a series of ads for India. The four ‘multi-character’ spots feature an intern, a dad, a businesswoman, and a group of friends. Featuring fresh faces in the new campaign, the brand stuck to its ‘local and relatable’ face policy. All the creatives by trivago India are produced in-house.

Since the moment Kumar made his first appearance on TV in March 2017, eyebrows were raised. More often than not, people asked - Who is that guy? Kumar instantly rose to fame for his non-model looks and his inimitable voice. Being a good sport, Kumar himself retweeted memes that



“Despite the fact that Abhinav is no longer associated with trivago, if the brand maintains consistency, the consumers might not miss him.”

ANANDA RAY

he found humorous.

Globally, trivago’s ads are identical in format - although, in the international market, the ads feature paid models. In the Indian market, for better relatability, the brand chose to go with a local spokesperson. However, using an employee to endorse the brand was not a plan but

a result of an instant discussion.

Earlier, in an interview, Kumar was quoted as saying, “We generally don’t use famous faces for our advertising efforts. Our brand and what it offers people is more important than putting a famous face next to our name. We want to focus on educating people on the simple ways that trivago can save them time and money. Having a local spokesperson, no different from the people who use trivago, is more telling than a celebrity endorsement.”

We spoke to industry experts on what happens when a brand’s well-recognised face is replaced.

brand maintains consistency in its tonality, the consumers might not miss him.

Suresh L,
independent brand consultant

Over the years, people remembered and recalled the name trivago, but the brand that was being built was clearly Abhinav Kumar. One didn’t know much about trivago except that it stood for hotels. Since the ads were popular, more because of brand Abhinav than for brand trivago, the online community will miss him like mad. I won’t be surprised if the

Soon after ‘trivago guy’ Abhinav Kumar moved on (February 2019), the company released a series of ads for India.

Ananda Ray,
creative head, Rediffusion

Initially, when the face of the brand changes, there might be a disconnect between the audience and the brand. If people are attached to the endorser, it may get a little difficult to introduce a fresh face. However, if the brand continues to speak in its own voice and finds common grounds to connect with its audience, it will gradually recover. What can pull a brand out from a situation like this is its core personality and relevance.

Despite the fact that Abhinav is no longer associated with trivago, if the

‘trivago guy’ has a few fan pages with all his ads featured there.

Trivago has surely lost its recall value. The ads were never cutting-edge by themselves in terms of concept, execution or creativity. But since they featured Abhinav, they became famous because he went viral. Without him, the current ads have lost that ‘social media buzz’.

Perhaps it’s time to hand the ‘trivago guy’ over to his fans and trolls and focus on building brand trivago. For a change, let the brand be the hero of its communication. ■

ananya.pathak@afaqs.com

MADHAV SHETH

“We Stuck to Basics”

Smartphone brand realme, which started operations in the second quarter of 2018, entered the top five brands in Q4 the same year, reaching more than four million users in India. realme belongs to the group of phone brands from Chinese electronics giant BBK Electronics (Oppo, Vivo, OnePlus). Originally a part of Oppo, realme separated in mid-2018 to become an independent entity.

Counterpoint reports suggest that realme became the third-largest player in the online segment, with 11 per cent market share in Q1 2019. Despite a slight drop in market share, the brand maintained its position in the top five, holding the fifth position (7 per cent) in Q1 2019. Xiaomi held 29 per cent and Samsung 23 per cent (Counterpoint). For a quarter (Q4 2018), realme managed to surpass parent brand Oppo, with a market share of 8 per cent. Reportedly, the brand aims to sell 15 million handsets in India in 2019.

Madhav Sheth, realme India CEO (former director, sales at Oppo), listens closely to his consumers' conversations on digital channels. He maintains a monthly interview session - 'Ask Madhav' - on YouTube to address queries that surface on platforms like Twitter.

Edited excerpts from an interview with Abid Hussain Barlaskar:

Brand realme has witnessed significant and rapid growth since its launch in 2018. What do you attribute this to?

It is not rocket science. The most important aspect is the product and second, the design. Designs were not given a priority by brands for sub-10k/15k models, but specs (mostly on paper) were. I differentiate between specs (on paper) and the actual user experience. Understanding the needs of the customer and providing the right product is core. We stuck to basics and that's it. Brands are moving away from the core basics while experimenting with newer ideas.

What role did advertising play?

It's a medium for awareness and to communicate solutions for the consumer's pain points. We have experimented with TV and print, but digital has been the major way of reaching users. We are exploring traditional mediums and want to reach out to Tier 2 to 6 towns. Reach is important and would look for the most optimised option. If a 100 million people get to know realme today and are able to compare it with X brand tomorrow, they will understand better.

What about agency partnerships? You don't have an advertising agency on board.

Most of the creative work happens in-house and we believe in the idea and good content. If the content is good, whatever the cost, we will go for it. I don't want to spend on fancy marketing. If an agency has good content or ideas, they can pitch anytime.

Tell us about 'Ask Madhav'.

Today, people can connect directly to the CEO of a company via social media. Comments on social media reflect consumer sentiment, which is very important. Thus, Ask Madhav to answer queries. We pick the most-asked questions and then answer them once a month. These, together with a survey agency, help in understanding user requirements, colour variants they are interested in, etc. Users can provide feedback on what exists, but we find out what can be done further.

How do you plan to sustain the growth?

We plan to stick to the core. Trying unconventional stuff is not a problem, but one must not forget the basics and the ground

reality. This is specifically important for this business.

OnePlus - realme's cousin, seems to ride on "community-based marketing". What about you?

We already have a strong community and 'Ask Madhav' is meant for them. We want community-driven marketing, but we will do conventional too. Users research a lot and it has become the most important criteria for the industry. We want to be available at all possible touchpoints.

The smartphone space seems pretty crowded and brands are almost at par. How do you stand out?

Of over 350 registered brands, 330-340 have shut shop because it wasn't about the price-to-performance ratio, but price alone. Performance doesn't just come from user experience; it comes from the commitment of service, from the design, the specs, and from the many firsts that a brand does.

All of our models have different designs. It was never 'a low-end model is of low priority in design'. I have to ensure that users of the realme 1, launched on May 24 last year, get their promised updates. We also have 360-degree service support, which can be delivered to your doorstep. I would rather spend on providing services which give users peace of mind and our



“Trying unconventional stuff is not a problem, but one must not forget the basics and the ground reality.”
MADHAV SHETH

return rates are lowest in the industry as of now.

Please describe the ideal realme user?

It is about targeting people who understand the price-to-performance ratio and are able to convince and influence others. Currently, they are in every home in Tier 1 to Tier 3 cities. They are young office-goers, college students, mainly males aged 15-30. Males because females mostly depend on their father, brother, boyfriend or husband to buy a device or seek recommendations. Males who are ready to take a leap from conventional to unconventional. They might have stuck to an X brand due to trust, but are willing to try realme. ■

abid.barlaskar@afaqs.com

NEXA

From Selling Cars to Music



What does Maruti's premium dealership format know about music? Read on for insights.

By Ananya Pathak

Over the years, car makers have integrated music into branding. So, when Maruti Suzuki's dealership format in premium cars, NEXA, launched NEXA Music earlier this year, it wasn't a surprise. But, what got us curious was the brand's intent to harness the potential of budding musicians to create original international music across different genres.

Shashank Srivastava, executive director, marketing and sales, Maruti Suzuki India, explains, "Music is a universal language. A customer's taste for music also reflects his/her choice of car. This initiative will perform a dual task of building brand affinity and delivering original music compositions of global standards for our customers."

Talking further about the initiative, Srivastava says, "NEXA Music, on its own, was ideated purely for content to enhance and strengthen the NEXA brand. The platform gives paramount importance to the generation of genuine, high-quality music. Music is one of the most prominent passions for the indulgence of our metropolitan smart customers."

Elaborating on NEXA's venture into an "off-road" category, Srivastava says, "NEXA Music is an online platform created to engage with NEXA customers through original English compositions.

We are exploring the possibility of providing NEXA customers with an opportunity to experience the Live Gigs planned under NEXA Music. It thrives on one philosophy - 'Create. Inspire'. NEXA Music is designed and meant to be a platform for musicians and music lovers. It will function as an individual platform with elements of the NEXA experience."



"Music is a universal language. A customer's taste for music also reflects his/her choice of car."

SHASHANK
SRIVASTAVA



Launched in collaboration with AR Rahman's Qyuki Digital Media, the platform invited the participation of international music enthusiasts from across genres, with original music. The shortlisted candidates will undergo a mentorship program at the NEXA Music Lab.

Characterising the target group of any NEXA offering, Srivastava comments, "NEXA is one of Maruti Suzuki's one-of-its-kind initiatives that go beyond selling cars and creating unique lifestyle experiences for its customers. NEXA customers are youthful, trendy and tech-savvy

In the days to come, NEXA will launch a total of eight original English songs under NEXA Music.

individuals who have experienced global services and value innovation, personal touch, and pampering in their buying experience."

In the days to come, NEXA will launch a total of eight original English songs under NEXA Music - four videos with mentors and another four with the top four participants later.

EXPERT TALK

Rajiv Raja, founder of Brand Musiq, a sonic branding outfit, feels that any brand can use music to

connect with its audience as long as it stays true to its brand values and philosophies. "Between your teens and 30s, you seem to find peace in music. Music holds power to establish an intense relationship between the brand and the consumer. As long as the music is reaching the set target and is communicating the message, the brand will be a big deal," he says.

Over a telephonic conversation, he talks about how brands can establish a stronger connection with its consumers using music as a tool for branding. "Fresh content is always welcome. When it comes to music, a correct fit of artiste, the right genre and the pattern of the target group, is to be paid attention to. If the brand can successfully pass on its attitude and persona through it, there is nothing like it."

Suman Srivastava, founder and innovation artist at Marketing Unplugged, a brand consultancy, says, "NEXA, as the premium retail channel of Maruti, aims at a certain lifestyle approach. That is where the English music approach supposedly comes from; otherwise, why wouldn't it go for Bollywood or folk music?" He adds that talent hunts are majorly a chunk of entertainment programs. For a brand, however, it is a medium to communicate its values and connect to its consumers. ■

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OLA
The cab-hailing app released 'The Anti-Anthem' to mock advertisers and their clone-ish attempts to bait consumers.
Creative Agency: Leo Burnett Orchard



NOKIA
HMD Global Oy, the exclusive licensee of the Nokia brand, released a series of ads as part of the marketing campaign for the recently-launched Nokia 2.2.
Creative Agency: Grey Group



XIAOMI
Manu Kumar Jain, global VP, Xiaomi, and MD, Xiaomi India, recently introduced Xiaomi's new Mi Beard Trimmer. Jain made the announcement in a video featuring Xiaomi's bearded employees.



STAR SPORTS
Star Sports' latest spot under the #CricketKaCrown umbrella draws on an old India-Pak jeer slinging match about 'baaps' and 'betas'.
Creative Agency: Ogilvy



DUREX
Through #OrgasmInequality, Durex India promotes its latest product - Mutual Climax. The ad brings to the fore conversations around equality in sex.
Creative Agency: Havas



SKODA
The latest ad from auto brand Skoda features snow monkeys relaxing in hot springs and is something straight out of BBC's 'Life' documentaries.
Creative Agency: Publicis Ambience



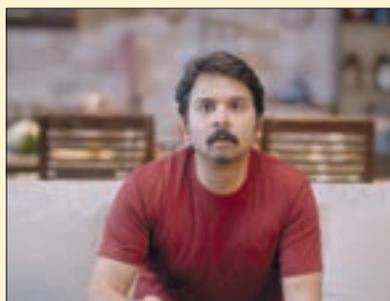
AXE
In a 'woke' spot titled 'Ab teri baari', Axe slays unrealistic, societal expectations that men have been struggling with and gives them permission to be themselves.
Creative Agency: Arré and Mindshare



ARIEL
After laundry equality, P&G's detergent brand Ariel revisits stain removal in a bid to get cricket fans to reuse their 'stained' lucky jerseys from the 2011 World Cup.
Creative Agency: Leo Burnett



POND'S
Through its #SeeWhatHappens campaign, Pond's is trying to become a voice for young girls, speak their language and be the brand that is on their side.
Creative Agency: Ogilvy



LICIOUS
Online meat and fish delivery platform Licious' ads address pain-points of the non-vegetarian consumer and are trying to get buyers to hop on to the platform.



AIRBNB
Airbnb is out with a new, celeb-free campaign that features actual travellers who used the platform. It looks far more real and relatable.
Creative Agency: Wieden+Kennedy



HALONIX
Halonix released an ad campaign to promote Radar - a one-of-a-kind motion sensor bulb - that detects human movement.
Creative Agency: Enormous Brands



GILLETTE
Personal care brand Gillette's latest ad film highlights the issue of gender equality in the country and how a child's experiences influence the man-to-be.
Creative Agency: Grey Group



LUX
Its latest ad, a video from the campaign 'Lux - The soap with a lump', deals with the issue of breast cancer awareness. HUL reshaped the Lux soap bar and added a lump.
Creative Agency: Wunderman Thompson



MAGGI
In a 40-second spot, the Nestle-owned instant noodles brand has been positioned as a teen boy's entry point to kitchen. The ad is part of a campaign titled - First Cook.
Creative Agency: McCann Worldgroup



BATA
The footwear brand's latest campaign #LetsWalkTogether portrays the feeling of brotherhood and camaraderie amongst friends and colleagues.
Creative Agency: Contract

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Post: Business development in exhibition and event
Company: Giraffe Advertising & Marketing Pvt Ltd
Profile: Generate new business, handle existing clients.
Experience: 3 to 7 years
Location: New Delhi
Email: meer@giraffe.co.in; kritika@giraffe.co.in

Post: Business development manager
Company: Eggfirst Advertising And Design Pvt Ltd
Profile: You will be responsible for all aspects of sales life-cycle, including cold calling, lead generation, revenue generation, and all other aspects related to sales and customer servicing. You will be responsible for building long term relationships with customers. Lead generation through telecalling.
Experience: 4 to 8 years
Location: Mumbai
Email: hr@eggfirst.com or call 9870787883

Post: Graphic designer
Company: Fruit Of Summers
Profile: Design visual interfaces that must abide with company policies and guidelines. Translate complex ideas into elegant, intuitive designs online. Work with an excellent sense of typography, layout and general design principles, following the given guidelines.
Experience: 1 to 3 years
Location: New Delhi
Email: aman@fruitofsummers.com

Post: Account manager (client servicing)
Company: Quotient Communications Pvt Ltd
Profile: Sales-driven strategising, day-to-day interaction with clients, understanding briefs and executing them in the most creative, yet solutions-oriented manner possible. Along with ensuring client satisfaction, you will also be expected to ensure continued and increased billings on your accounts. The ability to pitch for and develop

new clients will be a huge plus.
Experience: 5 to 9 years
Location: Mumbai
Email: team@quotientcomm.com.

Post: Senior Executive - Marcom [female]
Company: Tek Advertising & Management Pvt Ltd
Profile: Communication planning & business development [preparation & presentation of promotional communication plan in PPT format.]
Experience: 0 to 4 years
Location: Patna
Email: contact@tekadvertising.com; hr@tekadvertising.com

Post: Client servicing manager
Company: CupShup
Profile: Cracking new corporate partnerships and working closely with the BD team to understand the ropes of the business. Ideating and planning BTL activities that cater to a segmented niche of elite corporates, understanding the requirements of the client and providing solutions that matter.
Experience: 0 to 4 years
Location: Mumbai
Email: HR@cupshup.co.in

Post: Copywriter
Company: Promodome Communications Pvt Ltd
Profile: Conceptualising and writing ad for diverse brands, brainstorming with the creative team and giving idea on brand strategies, writing and proofreading, coordination with the art team.
Experience: 2 to 3 years
Location: New Delhi
Email: info@promodomegroup.com

Post: Media manager-digital
Company: Vermillion Communication Pvt Ltd
Profile: Experience of search, programmatic and social marketing. Reached advertiser goals through media planning, buying, optimisation and analysis.

Proficiency on a variety of tools, including Google AdWords, Google Analytics, DBM, DCM, TTD, Mediamath, TURN, Facebook, Instagram, Twitter, Omniture, etc. Monitor and develops reports on competitor activity within social media spaces.
Experience: 1 to 2 years
Location: Gurgaon
Email: hr@vermillion.net.in

Post: Account director
Company: Indo Aryan Publicity
Profile: Capable of heading servicing in a branch. You will be responsible for servicing the existing clients and explore new ones, and ensure viability of the branch.
Experience: 8 to 10 years
Location: Kolkata/Mumbai
Email: info.indoaryan@gmail.com; utpal.panda@gmail.com

Post: Client servicing executive
Company: Thoughttrains Designs Pvt Ltd
Profile: Excellent communications and interpersonal skills, good command and fluency in English, understanding the market trends, client's business and brand. Analysing the client's briefs and delivering creative as per timelines. Real estate knowledge and experience in an advertising agency will be an added advantage.
Experience: 4 to 6 years
Location: Mumbai
Email: hr@thoughttrains.com

Post: Art director
Company: Collateral -The Storytellers
Profile: Creating concept and strategies as per the brief understanding. Ensuring that desired client timelines are being met. Ability to work/think independently and lead a team, as well as ideation qualities. Passionate about delivering solutions. Must have knowledge of print and designing softwares. Good understanding of English. Ability to see the entire campaign from the start to end.

Experience: 5 to 7 years
Location: Mumbai
Email: hatim@collateral.co.in; prasad@collateral.co.in

Post: Account manager (client servicing)
Company: MX Advertising Pvt Ltd
Profile: Managing brand responsibilities and client expectations on all aspects of 360 degree marketing. Coordinating with the agency's creative, media and technical teams in offline/digital/experiential. Ensure timely project delivery.
Experience: 2 to 3 years
Location: Mumbai
Email: hr@mxadvertising.com

Post: Content writer
Company: IdeateLabs
Profile: Research, write and edit content for marketing communications, including but not limited to domain monetisation and online articles, newsletters, videos, webinars, infographics, blog posts, website content, etc. Collaborate with design, digital, search and other teams to develop compelling, often unexpected, content plans.
Experience: 1 to 3 years
Location: Mumbai
Email: careers@ideate.email



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>> MOVEMENTS/APPOINTMENTS <<

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

ADVERTISING

Havas Group

Havas Group India has appointed Ravinder Siwach as national creative director for Havas Creative. He will lead the creative team and drive the next phase of growth for multiple brands under Havas Creative, with a focus on further cementing the creative value proposition across all Havas Group India disciplines - creative, media, health, digital and design. He will report to Bobby Pawar, Havas's chairman and chief creative officer.

Havas WW

Rayomand Patell, ECD, Havas WW Mumbai, has called it quits. Patell joined Havas in September 2015 from Contract Advertising, where he was working as VP and senior creative director. He hasn't confirmed his next move yet. Interestingly, Mayur Hola (NCD), Nima Namchu (CCO) and Nirmalya Sen (CEO) also moved on from Havas Worldwide India recently.

Publicis Communications

Publicis Communications India has promoted Vandana Verma to COO, Arc Worldwide, India. Verma will continue to report to Saurabh Varma, CEO, Publicis Communications, South Asia. With over two decades of experience, Vandana joined Publicis Groupe in 2012 as VP. In 2017, she was handed the reins to Arc Worldwide India.

VMLY&R India

VMLY&R India has appointed Ajay Ravindran as director - strategy and planning. He will work closely with Saurabh Mathur (head of strategy & planning) and Anil K Nair (CEO), to drive strategy and growth of the agency. Ravindran will head the brand planning function for VMLY&R in India. His mandate is to ensure that strategic thinking is at the core of all the offerings of the agency - across all

verticals, including brand stewardship (campaigns and content), commerce, and experience and technology. Additionally, he will spearhead the brand advisory practice here.

Fulcro

Brijesh Parmar has been appointed as the executive creative director - art, Fulcro. With three Cannes and multiple international design awards under his belt, Parmar brings 15 years of wide experience in creative communication. The current gamut of brands under his purview include Bajaj Electricals, Asus Mobiles, Hero, Morphy, Pearson Education HDFC Bank, Aristocrat luggage and Anchor by Panasonic.

ADK Fortune

ADK Fortune Communications has hired Ambar Sharan Lal as VP and business director. He will be positioned at the Gurugram office and will head the entire ADK Fortune account management function at the agency across clients. He has extensive experience in categories like FMCG, automobile, fashion, telecom, healthcare, consumer durables, etc.

Supari Studios

Supari Studios has appointed Shirley D'Costa as the company's chief business officer. In her current role, D'Costa will be responsible for building partnerships with current and new clients, in addition to developing growth and marketing strategies to drive the business further. A MICA alumnus, D'Costa brings with her over 13 years of industry experience. Prior to joining Supari Studios, she was digital practice lead (west region) at MSL, the strategic communications and engagement division of Publicis Groupe, where she was responsible for driving the growth and adoption of digital communication in the region.

DIGITAL

Hungama

Hungama India has appointed Tapan Sharma as VP for integrated media sales. With over 16 years of work experience in ad sales and content monetisation,

Sharma comes to Hungama from Gaana, where he served as the national head - audio sales, and led monetisation of the platform inventory and content.

MARKETING

IAMAI

Amit Agarwal, senior VP, Amazon, and country manager, India, is the new chairman of Internet and Mobile Association of India (IAMAI). Dhruv Shringi, co-founder and CEO, Yatra, is the new vice chairman of IAMAI. Shringi takes over from Deep Kalra, founder and group CEO of MakeMyTrip.

Nepa

Nepa, a consumer science company offering customer experience and marketing optimisation solutions, has named Esha Nagar as MD within sales for Nepa India. She will be based in Mumbai and will oversee Nepa research and client development efforts across a range of vertical industries. Nepa AB will continue to maintain a separate product operations unit in Mumbai responsible for servicing global clients.

Geometry Encompass

Geometry Encompass, an experiential marketing and brand activation agency, a part of WPP, recently roped in Rahul Karwa as its COO - West. He has worked with the agency in the capacity of managing partner. During his

last assignment at Geometry Encompass, he took up the responsibility of setting up a new-age activation agency called Engage at Encompass. Within the short span of one year, Engage became the fastest-growing strategic business unit within the Geometry Global Encompass Network (GGNE) and soon after, established Encompass as a leading activation specialist for clients.

BMW India

In a recent tweet, Rudratej Singh, former president of Royal Enfield, the Chennai-based two-wheeler marketer, announced his appointment at automobile company BMW Group, effective August 1, 2019. He will join BMW as president and CEO, India ops. He quit from Royal Enfield in January. Singh is a graduate from Delhi University and holds an MBA degree in marketing and finance from Institute of Management Technology, Ghaziabad. Prior to joining Royal Enfield in 2015, Singh was based in Singapore and worked at Unilever as VP of South Asia. Singh has over 25 years of experience across diverse product groups.

MEDIA

Junglee Pictures

The Times Group has announced the consolidation of its two businesses, Junglee Pictures and Times Studios Originals under unified leadership, and have appointed Amrita Pandey as CEO of both. Pandey is an experienced movie industry professional and M&E leader, with a career spanning over 16 years at UTV and The

Walt Disney Company. Across her career, she has managed the Studio P&L of the then largest Indian Studio (UTV, then Disney) and has been an integral part of creative and greenlighting decisions. She has set up and run the content distribution business for the company, managed theatrical marketing & distribution, and built strong relationships within the creative community.

The Hindu Group

The Hindu Group has appointed Aparajita Biswas as head of brand marketing. Biswas will be spearheading all marketing and consumer connect initiatives for the group. With over 12 years of experience, Biswas has worked with Times of India, Moser Baer, Carlsberg, Coffee Day, etc. Her last stint was with Vodafone Idea.

HT Digital

Nilanjana Bhaduri Jha, chief content officer at HT Digital Streams, has moved on. She joined the company in April 2018. Earlier, she was heading content at NDTV Convergence, NDTV Group's digital arm. She has also worked as editor at Times Internet. Interestingly, Rajiv Bansal, CEO, HT Digital Streams, also quit earlier.

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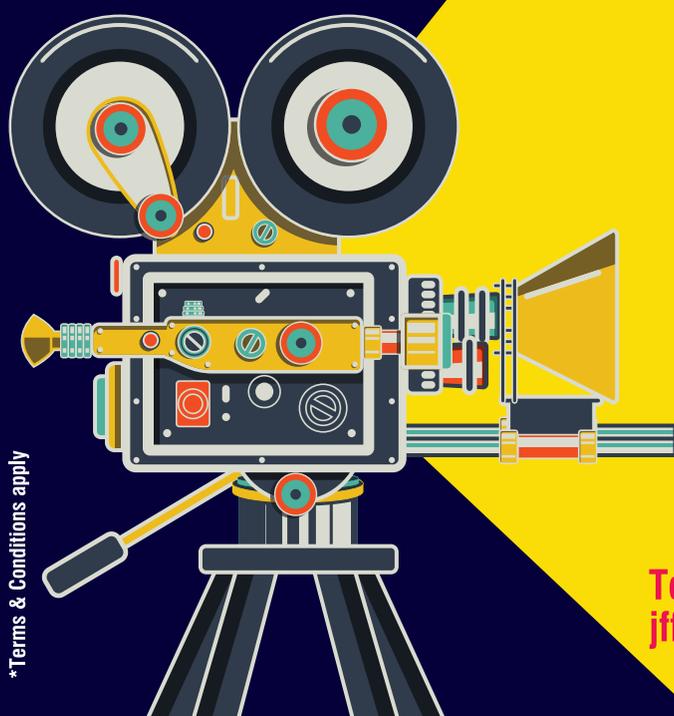
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