

afags! Reporter

November 16-30, 2019

Volume 8, Issue 10 ₹100



INTERVIEW

KARAN BEDI
MX PLAYER

12

**“WE TREAT EACH
PIECE OF CONTENT
LIKE A PRODUCT”**

MX Player recently raised \$110 million.
An interview with CEO Karan Bedi.



16

IMAGICA

Be Amazed

New ads pit rollercoasters against binge watching.



18

COFFY BITE

New Coffee-Toffee TVC

There's finally an ad for the iconic toffee brand.



10

KNORR

No Mom-Kid Routine

The new Knorr ad features Karan Johar, instead.

INTERVIEW

Rajesh Sethi

17

MOST-VIEWED ADS

Best Creatives

20

MOVEMENTS/APPOINTMENTS

Who's Where

22

MAGAZINES WITH LONGEST SHELF LIFE, LARGEST READ AMONG 15-50 YEARS READERS

Thank you for making us No. 1



READERSHIP OF TOP MAGAZINES IN INDIA

Samanya Gyan Darpan (Hindi)	43.99 lac	India Today (English)	27.70 lac
Pratiyogita Darpan (Hindi)	38.67 lac	India Today (Hindi)	21.72 lac
Pratiyogita Darpan (English)	12.06 lac	CSR (English)	9.40 lac
Success Mirror (Hindi)	11.71 lac	Business Today (English)	7.98 lac

Source : IRS-2019 Q2, AIR



'Empowering Youth to make Powerful Nation'

From last many years, our magazine brands have been a part of youth's life. It is your love and trust, that has helped us to become number one across Magazines Readership in IRS-2019 Q2-AIR. Thank you for the honor. We pledge to continue to make millions of youth, more competitive, feel intelligent and get more out of life.

This fortnight...



Though relatively new in the larger scheme of entertainment, algorithm based content consumption has been around long enough for ‘pro’ and ‘against’ camps to have developed. The latter, which I belong to, is based on a simple premise – if recommendation engines keep pushing content of the kind we’ve already watched, how will we ever discover new, contrarian types of content? Where’s the serendipity and human folly in a world in which humans have less volition than a platform? I’ve disabled YouTube’s auto-play option, in a bid to take back some of the agency I feel a sense of having lost to it. Netflix co-founder Reed Hastings told interviewer Chris Anderson on the TED stage, “... in practice, you’re right, you can’t just rely on algorithms – it’s a mix of judgment and what we carry... there is no perfect tool...”

This is relevant in the context of the cover story this issue – an interview with Karan Bedi, CEO, MX Player – because, while he spoke about the ‘productisation’ of content, highlighted his focus beyond tier I cities, and deconstructed what ‘premium’ means (it’s not just about whether the content is available for a price versus free, but also about how much it costs to produce it!), the discussion got passionate around the subject of the big bad algo.

Karan defended recommendation engines, insisting they kick in when a sliver of a trend in human behaviour is evident among a certain demographic, and then – and this is the main part – help the producers discover niche audiences for that content. Conversely, algos help people find content they did not know exists... and are likely to enjoy.

“Blowing up trends” caught by the engine, he insists, helps both consumers and producers. On MX Player, it turns out, dubbed Turkish content works surprisingly well in Punjab! A voracious reader of Turkish writers Orhan Pamuk and Elif Shafak, I cannot begin to surmise why that may be.

A.R. Gangal

Ashwini Gangal
ashwini.gangal@afaqs.com

afaqs! Reporter

Volume 8, Issue 10

EDITOR
Sreekant Khandekar

PUBLISHER
Sreekant Khandekar

EXECUTIVE EDITOR
Ashwini Gangal

PRODUCTION EXECUTIVE
Andrias Kisku

ADVERTISING ENQUIRIES
Shubham Garg
81301 66777 (M)
Noida

Apoorv Kulshrestha
9873824700 (M)
Noida

Nikhil Jhunjhunwala
9833371393 (M)
Mumbai

Vijayalaxmi Yadav
9930547767 (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

Owned by Banyan Netfaqs Pvt Ltd and
Printed and Published by
Sreekant Khandekar,
at 7-A/13, Ch. Ratan Singh Complex,
Jawala Heri Market, Paschim Vihar,
New Delhi-110063.

Printed at Artz and Printz
208 DSIDC Sheds,
Okhla Industrial Area,
Phase 1, New Delhi-110020.

CONTENTS



PROJECT STREEDHAN Taking the Peppy Route to PSA

The new ad for Project Streedhan #InvestInIron, a CSR initiative by the Dutch MNC DSM Nutritional Products, is a healthcare advisory at its core.



11 FORD “We’re Taking Gossip Head-on”

Rahul Gautam, VP, marketing, on why it was necessary to repeat the messaging.



15 VEET Hairy Tales

Veet has finally entered the male grooming segment in India.



4 GOOGLE Ab Hindi Mein Bolo

The feature will help Google reach more Indian users.



8 BALAJI WAFERS Eyeing a National Presence

Here’s what Jay Sachdev, manager, marketing, has to say.

GOOGLE

Ok, Google. Hindi Mein Bolo

So, what is the latest campaign #GoogleAssistantHindiMein all about? By Ananya Pathak

The three, 30-second films ‘Kuch naya seekhein’, ‘Mausam ki jaankari’ and ‘Safalta ki taiyari’, released as part of the campaign, individually feature a female rickshaw driver, an office-boy and retailer using the feature. Riding on social mobility stories, the films are based on the ‘Aaj ke sawaalo mein hain kal ke jawaab’ ideology.

Google Assistant was unveiled during Google’s developer conference on May 18, 2016 and supported Hindi and other Indian languages, but the languages could be switched if the OS language was changed to the same. To change the language to Hindi, users needed to activate Hindi language support from the settings option. The latest feature decouples the language from the OS.

Along with Hindi, the app will support eight other Indian languages — Gujarati, Kannada, Urdu, Bengali, Marathi, Malayalam, Tamil, and Telugu. Google believes that the new feature will help it reach more Indian users, particularly those who might be comfortable with using English as their device language, but like to hold conversations in local languages. As per a Google

Along with Hindi, the app will support eight other Indian languages — Gujarati, Kannada, Urdu, Bengali, Marathi, Malayalam, Tamil, and Telugu.

spokesperson, the feature has been rolled out on all Android, Android Go and KaiOs devices. Reportedly, the Assistant’s support is available in over 30 languages across 80 countries.

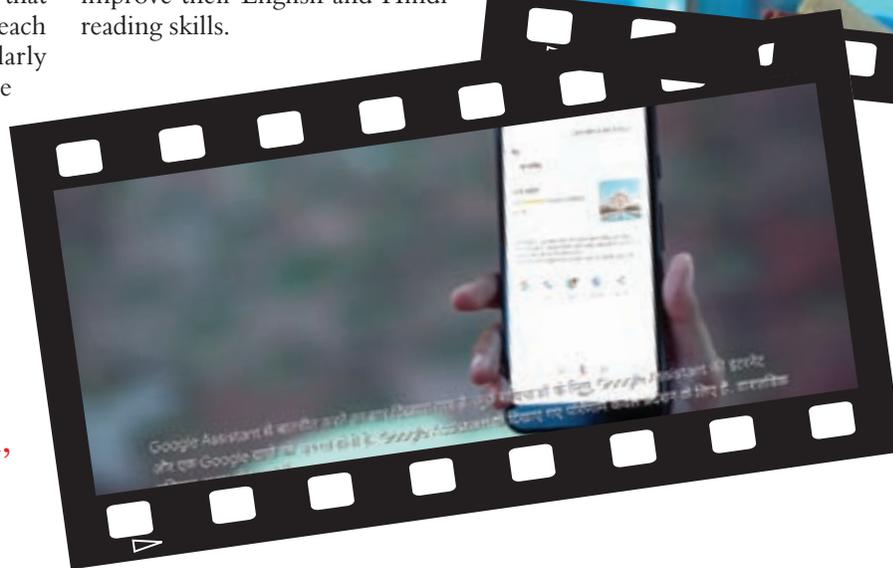
Prior to the announcement, millennials were Google Assistant’s core target. Past campaigns were focused only on English language assistance.

Google Assistant sees competition from Apple’s Siri and Amazon’s



Alexa. Interestingly, the Assistant’s new feature was announced a day after Amazon announced that its virtual assistant Alexa, can now converse in Hindi and Hinglish.

Along with the new language changing feature, Google also launched its Bolo app earlier this year. Available for Android users, the app is designed for native Hindi speakers and helps kids improve their English and Hindi reading skills.



EXPERTS SPEAK

Sidharth Shukla, head, Ogilvy One, and chief digital officer, Ogilvy & Mather (North India), says that the films do a highly effective job in communicating the content and their purpose. “I thought the Taj Mahal film wasn’t as on point as the other two but the other two were spot on in terms of showcasing the levels of interaction as well as the depth of information you can get from the Google Assistant.”

Is the product demo clear? Says Shukla, “It is very clear, the entire content of the film is built around

that and additionally, you have ample product window that reinforces the same in the end.” Commenting on how he thinks the brand should make sure that the intended target audience sees the ad, he says, “I cannot comment on the entire media mix, but I would definitely consider leveraging video platforms such as YouTube and Tik Tok, as we know it is a medium used extensively by this TG, micro influencers would be another area to explore.”

Rishabh Dave, creative director, L&K Saatchi & Saatchi, opines that the ad communicates what it needs

to. “It seems like a straightforward brief, but I wish the execution would have delighted me. The narrative felt a bit flat. The storytelling, especially since it isn’t fiction, could have been more heartwarming.”

Dave feels that product demo is apparent in the films and that to make sure that the intended target audience sees the ad, the brand should geo-target through Facebook, and may be communicate to the Jio database in the country.

Shubho Sengupta, a digital



marketer (ex-Contract, JWT), finds it a simple and nice campaign. “Hindi and regional languages are driving the next 500 million on mobile, and nice to see Google showing leadership.” He says the story in the background makes the product demo memorable. When asked him about the media mix to engage in to reach the intended target audience, he simply says, “Google owns Google.”

Shobhit Mathur, national creative director, HakuHodo India, says, “What I like about Google ads is that they are always simple, effective and based on insights. And so are these ones. The candid situations and approach adds to the flavour of the films, especially the shopkeeper one. However, I found the office situation a bit laborious. The characters are well chosen and the product demo is almost seamless, which is good considering the target audience. It would be interesting if the brand decided to not go mass media, but did a hyperlocal or specific geo-targeting mobile marketing these.” ■

ananya.pathak@afaqs.com



beautiful by nature

HONEY &
ALMONDS

HONEY - CHECK ALMONDS - CHECK NOURISHMENT & NON-STICKY DOUBLE CHECK!



TAMASHA DOOR
NOURISHMENT
BHARPOOR



Hero Drives the Indian Football Scene Ahead; On Boards Premier League as Presenting Sponsor for Broadcast

To understand more about this, afaqs! Reporter got in touch with Bharatendu Kabi, who leads the brand's sports associations. By Debashish Chakraborty

With the momentum in the Indian sports scene accelerating, brands just can't stay off the ground. And, who would blame them; in return, the reach and loyalty via these sporting events are too lucrative to pass on. Also, the recent evolution in the slant of the brands from a predominantly cricket-playing country towards other sports, like football, badminton, kabaddi, hockey, volleyball, etc., is irrefutable. Amidst all the 'activewear & logos' partnerships, India's leading two-wheeler manufacturer Hero MotoCorp recently got on board as the Presenting Sponsor for Premier League (PL) on Star Sports Broadcast. But what caught our attention was that this isn't the brand's first or second or even fifth association with the sport. The brand has been playing an influential role in almost every football tournament and league in the country, as well as, a few abroad. To understand more about this, we got in touch with Bharatendu Kabi, head – corporate communications, Hero MotoCorp, who leads the brand's sports associations. In this interaction with Debashish Chakraborty of afaqs! Reporter, he talks about Hero's long history with football, recent associations, marketing opportunities leveraging sports, its sports-dedicated CSR platform, and more.

Edited Excerpts:

Hero has had a long association with Indian football. First, as the title sponsor for ISL and I-League, and now, as a Presenting Sponsor for Broadcast of PL. Just a happy coincidence?

I wouldn't call it a coincidence. As you know, Hero MotoCorp is one of the biggest corporate

promoters of football, supporting the game across platforms. In addition to being the sponsor of the Indian national teams for men and women across age groups, it is also the title sponsor of all the major domestic leagues – The Hero Indian Super League, Hero I-League, Hero I-League for Women, Hero Super Cup, and Hero Intercontinental Cup. So, Hero MotoCorp plays the role of a catalyst – a change agent – in bringing about a transformation in the 'culture' of football in India. Through our support and promotion of multiple sporting events, we aim to drive growth in the popularity of football. Our association with the Premier League as Broadcast Sponsor is also in keeping with this belief and commitment.

How do you feel about the way football has gained momentum in India, and where it is going from here?

Football is arguably one of the fastest-growing sports in the country, and there are resources available to support it. In just five years, the Hero ISL has inspired millions of youngsters across the country to take up the sport. Football has made huge strides not just in the traditional bastions, but also in other parts of the country.

As a long-term supporter of the game, we remain committed to contributing towards the growth of football in the country.

What kind of opportunities do big sports properties provide to corporates for reaching out to their TG?

Hero MotoCorp is one of the biggest corporate promoters of sports across the globe. Thanks to our association with marquee sporting events and sports



personalities around the world, Hero has a brand presence in not just the 37 countries that we operate in, but also other geographies such as the US and Europe.

Hero MotoCorp has been a partner of the popular Spanish team Atletico Madrid. Argentine legend and coach of Atletico Madrid Diego Simeone and the popular Colombian defender Yerry Mina are Hero brand ambassadors.

These ongoing associations have allowed us to create experiential events for our stakeholder groups and reach out to them in a captivating manner.

For example, during the run-up to the FIFA U-17 World Cup, where Hero MotoCorp was a 'National Supporter', we organised a nationwide 'Trophy Experience' Tour, where fans had the opportunity to witness the actual winner's trophy in person. The initiative garnered massive support from over a lakh football fans who

flocked to Hero dealerships to have a closer look at the trophy and cheer the Indian team.

Similarly, in golf, our innovative initiative 'Hero Challenge' on the prestigious European Tour has been highly successful and has led to enhanced participation from young fans in the sport. The Hero Challenge is a one-hole knockout event played under lights that sees participation from top golfers and celebrities in an iconic location.

In addition to the remarkable brand value that Hero holds in India, what type of additional communication do you wish to achieve through sports associations?

We believe in the transformational power of sports on society and its ability to transcend borders and connect people. In addition to the global marquee events, sport is also one of the essential elements of Hero's CSR platform in the form of project 'Khelo Hero' (Play Hero).

To encourage sports at grassroots, we have made considerable investments to build necessary infrastructure at schools in rural areas. Supporting professional paralympic athletes to prepare and participate in international events has also been a priority.

Going forward, where do you see Hero MotoCorp's engagements with various disciplines of sports?

As I mentioned, Hero MotoCorp has always been at the forefront of driving innovation in sports that not only engages the target group, but also brings newer audiences to follow the game. We will continue to create and drive unique engagements at various levels. ■



MILLION USERS

livemint.com is
**INDIA'S FASTEST GROWING
BUSINESS NEWS SITE**

% Change Media Trend
Comscore MMX
Multi-Platform | Unique
Users (MM) | Geo : India

The Economic Times : 49
Financial Express : 26

MONEYCONTROL.COM : 24
Business Today : 16

BUSINESS-STANDARD.COM : 14
THEHINDUBUSINESSLINE.COM : 7

 **comscore** Aug 2019 - Sept 2019 | Source: Comscore MMX Multi-Platform Key Measures, India Category: News/Information

*Based on a custom list of News/Info category of sites as defined by LiveMint.
Sites more than 7 Million users.*



hindustantimes.com

live**mint**

हिन्दुस्तान



BALAJI WAFERS

“We Believe in Selling a ₹15 Product at ₹10”

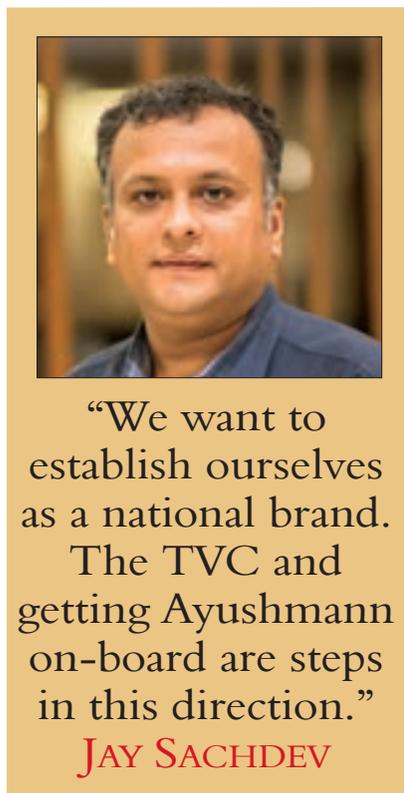
As the Gujarat-based brand plans to grow nationally, here's what Jay Sachdev, manager, marketing, has to say. By Ananya Pathak

Recently, Balaji Wafers — the Gujarat-based manufacturer and distributor of potato chips and other grain-based bagged snacks — appeared on our radar after it roped in Bollywood actor Ayushmann Khurrana as its first-ever endorser. After its last marketing outing in 2005, the Virani Group brand has now launched a set of three 30-second-long TVCs, conceptualised by Mumbai-based Publicis Beehive.

What started in 1974 from the canteen of a cinema hall in Gujarat, has expanded to markets in Maharashtra, Uttar Pradesh, Madhya Pradesh and parts of Rajasthan. Says Jay Sachdev, manager, marketing, Balaji Wafers, “We have a strong foot in the West zone. In these markets, we have a good presence in both Tier II and III cities. Until now, we did not feel the need to engage in marketing activities. However, we are now looking to expand into the other markets. We want to establish ourselves as a national brand. The TVC and getting Ayushmann on-board are both steps in this direction.”

Commenting on the choice of the endorser, Sachdev says, “Ayushmann is well appreciated in Tier II and III cities. People see a connection with him given his roles as a small-town guy in many of his movies. Our main market is in the north – Rajasthan, Gujarat, UP, Bihar, Haryana, and most of Ayushmann’s movies are based out of these cities. He resonates well with our target audience.”

Balaji considers millennials as the major target group. Sachdev says the brand targets everyone from school goers to collegians and first-time jobbers. “Chips consumption has changed over the years. 20 years



“We want to establish ourselves as a national brand. The TVC and getting Ayushmann on-board are steps in this direction.”
JAY SACHDEV

ago, chips were mainly consumed during fasts. Today, it has become a lame snacking option. Millennials between the ages of 13 and 35 years consume it the most. We have a variety of products that targets the entire TG.”

Today, the brand broadly categorises its 40-plus products as ‘Wafers’ (Simply Salted Wafers, Masala Masti, Tomato Twist, Chaat Chaska, Cream & Onion); ‘Namkeen’ (Yumstix, Khatta Mitha Mix, Rajwadi Chevdo, Chana Jor

Today, the brand broadly categorises its 40-plus products as ‘Wafers’, ‘Namkeen’, and ‘Western Snacks’.



Garam, Gathiya); and ‘Western Snacks’ (Gippi Noodles, Funne - Spicy Punch, Hoopers – Masala Corn Curls, Scoopitos, Moon Crunchies - Masala). The products are priced, starting at ₹5 and go up to ₹30 for wafers and ₹60 for Namkeen (400gm - family pack). Over the years, the brand has undergone packaging changes a couple of times.

Apart from retail shops, the products are available at D-Mart, Bigbasket, Reliance Fresh and Big Bazaar. Says Sachdev, “We have a strong presence offline. Our brand aims to provide good quality at a good price — value for money. We believe in selling a product worth ₹15 at ₹10. We are diverging into

e-commerce. We plan to launch our products soon on Amazon too. But that’s our second priority. We first want to clear the base on-ground.”

EXPERTS SPEAK

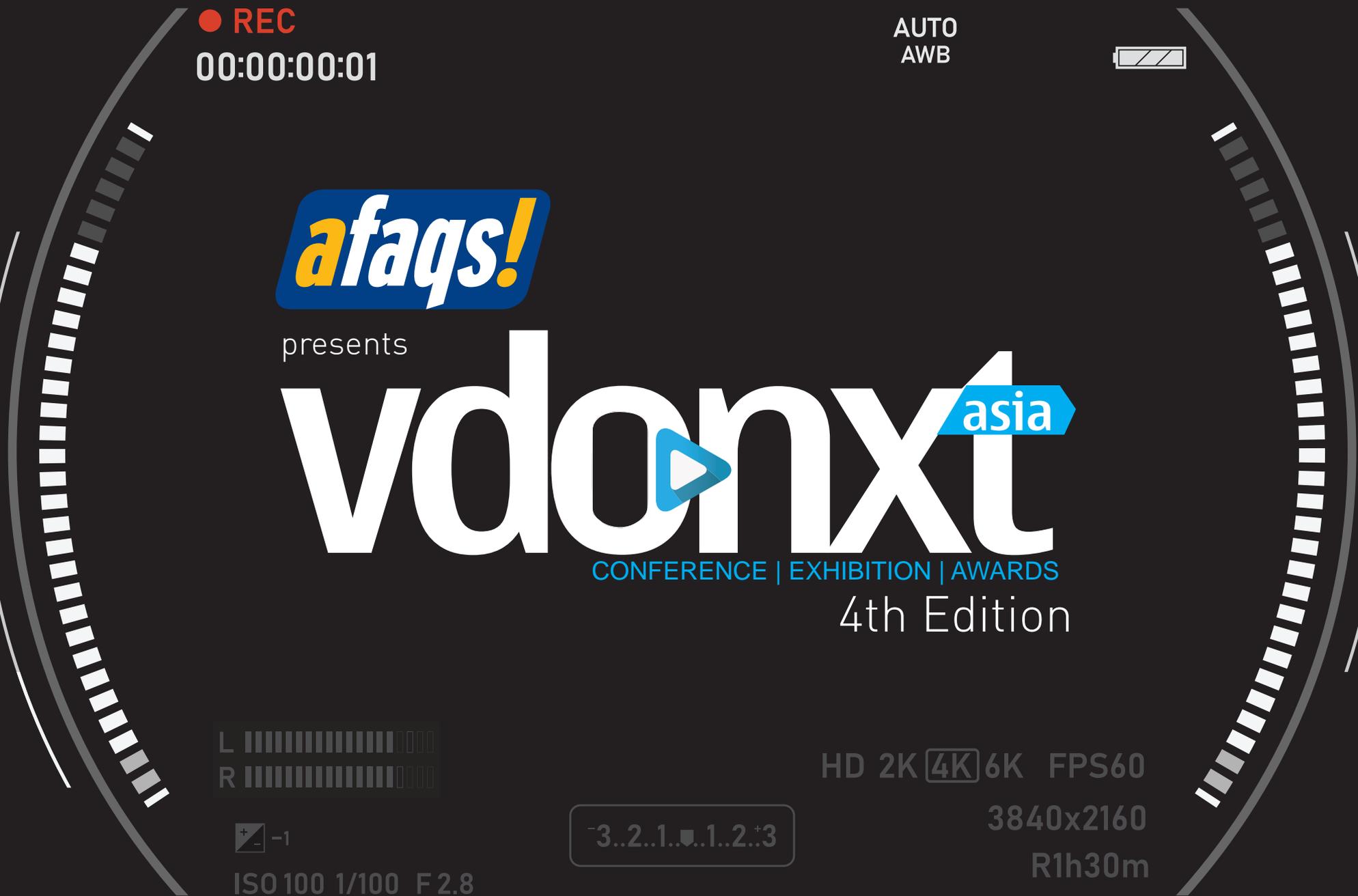
Says Lloyd Mathias, an angel investor and business strategist, “Ayushmann’s broad appeal as an earnest, down to earth, no-nonsense actor will help Balaji drive home their ‘better value’ proposition as evidenced by their tag line: Kam hawa, Wafers zyaada and flavours wah-wah. However, how they use him in their campaigns, will be the real test of the impact.”

Jagdeep Kapoor, chief managing director, Samsika Marketing Consultants, says, “Balaji Wafers is a very strong and well distributed brand in some parts of India. However, it needs to be strong pan-India to grow and expand. The usage of a brand ambassador helps. The fit of Ayushmann is relevant due to his freshness, youth, unconventional choice of roles and likeability. The brand personality of Balaji Wafers will get a contemporary boost.”

Sita Lakshmi Narayan Swamy, a brand and consumer expert, says, “Distribution is likely to be a major factor in its eventual failure or success, especially since it is pitted against PepsiCo and ITC, who have extremely strong and established distribution networks across India.”

ananya.pathak@afaqs.com

#vdonxtasia



**ANNOUNCING THE
4TH EDITION
OF INDIA'S LARGEST CONVENTION
ON DIGITAL VIDEO**

JANUARY 29, 2020 | MUMBAI

For Sponsorship: Samarjit Singh: +91-9811436040
For Everything Else: Isha Dara: +91-9711084406

KNORR

Knorr Breaks Mom-Kid Routine

The new ad, featuring Bollywood director Karan Johar, has completely ditched the 'mom-kid' narrative **and its positioning as a quick solution to hunger for kids.** By Abid Hussain Barlaskar

The latest ad film for HUL's soup brand Knorr features Bollywood actor and director Karan Johar. But that's only a part of what's new. Titled 'One Night With Karan', the new commercial is a pleasant break from the brand's past ads that were targeted at mothers for so long and had cemented kids as the brand's core consumer (like Maggi). This time, the ad, crafted by Lowe Lintas, gave the 'mom' and 'child' plot a complete miss.

Also, the choice of Johar as the face and the brand going ahead with a narrative that hints at his sexual orientation is unusual. In the ad, Johar prepares soup at 3 a.m. for a friend (actor and model Aashim Gulati) who arrives at his door wet and cold. The KJo visuals include the stereotypical effeminate characteristics usually associated with a gay person. It is interesting how the campaign banks upon Johar's popularity and common conversations that take place around his sexual life and orientation. It wouldn't make sense to the ones who are unaware.

"Karan Johar is someone who embodies emerging progressive cultural shifts and we are delighted to have him as our brand ambassador," an HUL spokesperson says.

Knorr's associations with 'moms' is at least a decade old. The first ever tagline for the brand was launched in 2009 and it had a 'mom' connection. The tagline was 'Tummy bhi khush, Mummy bhi khush' and was launched in a campaign featuring veteran Bollywood actor Kajol.

Around 2015, the brand was also positioned as a quick remedy for untimely hunger in kids with the tagline 'Choti bhok bye bye!'. The campaign before the current one featured chef Pankaj Bhadouria in the avatar of a 'mom'.

While the new ad has given 'moms' a miss, it has retained another of its core propositions — that of 'restaurant-like soup'. With an all-adult commercial, the brand could also be shifting/diversifying its TG and positioning itself as a solution to untimely adult hunger too.

Speaking on the new ad, a Lowe Lintas spokesperson says, "The



idea was to tell newer stories in the category. To explore fresher characters and situations. While doing these, the focus was still to land our proposition of 'restaurant-like soup'. Hence the story is focused on an occasion where it would be impossible to get 'restaurant soup' yet Karan manages to make it with Knorr."

EXPERTS SPEAK

Naresh Gupta, chief strategy officer and managing partner, Bang in the Middle, says, "It could have been much sharper. Somehow,

While the new ad has given 'moms' a miss, it has retained another of its core propositions — that of 'restaurant-like soup'. With an all-adult commercial, the brand could also be positioning itself as a solution to untimely adult hunger.

for me, it loses zing somewhere in between. It could have been a much more memorable commercial than what it is. For the brand, though, there are elements in the ad that are built on some past and some new things. Knorr is about snacking in between meals, and that comes across clearly. The product is something that singles stock at home for quick

a bit self-indulgent, works because of the self-deprecating humour that Karan brings to the table. Will the deliberate intent to go over-the-top without crossing the line, work for the brand? Only time will tell," adds Kansal.

Gulshan Singh, national planning director, FCB Interface, says, "Knorr is up-aging and how! It's a definite shift from the 'mom and child' story that has long defined Knorr, while staying within the 'restaurant-like food at home' proposition. Also,



hunger fixes is the new element and that's a welcome element. Karan Johar and his portrayal will be the buzz on social media, but his portrayal is there and yet not there. May be there is a second TVC on its way that builds on this."

Navin Kansal, chief creative officer, 21N78E Creative Labs, says, "It's a fun, lighthearted take on what seems to be the 'flavour' of the season viz. celebrating same-sex relationships. Knorr pretty much occupies the numero uno slot in people's mind when it comes to the premium soup category. While it is definitely a departure from the kind of mom and kids advertising it has done in the past, it can afford to take the stance and expand opportunities for consumption — be it time of the day or rather night and social occasions."

"Karan, far from being in a soup, seems to have had a whale of a time. In keeping with his real life persona, he relishes getting his leg pulled. The narrative in this commercial, while laced with innuendo, and at times

overtly calling out 'Chicken Soup' is rare, most Indian food brands tend to play safe and stick to vegetarian options. Overall, a brave move by Knorr. The look and feel is more like a coffee commercial — perhaps no coincidence considering Karan Johar's Nescafe work from a few years ago. It makes Knorr older, and shifts the emphasis on the social setting rather than the nutrition and ingredient focus that Knorr has long been consistent about."

"This is probably the most encouraging part of the ad — a 'wholesome' brand such as Knorr endorsing, even subtly, a departure from the heteronormative world view of Indian advertising (outside of much smaller brands such as Anouk). It's a bold move, and can gain them either lots of bouquets or brickbats. Also, we must keep in mind, that message comprehension amongst audiences that are familiar with Karan Johar's presumed sexual orientation will be different from those that aren't," adds Singh. ■

abid.barlaskar@afaqs.com

FORD

“We’re Taking Gossip Head-on”

Rahul Gautam, VP, marketing, on why it was necessary to repeat the messaging, and more. By Abid Hussain Barlaskar

Among the latest ad films from auto brand Ford India is a commercial that doesn’t talk about any of its vehicles. The ad also doesn’t speak about any of the brand’s services. It has been crafted and is being promoted with a specific purpose — to bust a myth. The comic video, featuring actor Vijay Raaz, is aimed at busting a ‘myth’ that Ford vehicles come at a high cost of maintenance. Titled ‘Facts vs Gossip’, it is also an extension of Ford’s ‘Myth-Conception’ campaign from 2017. The ad films have been crafted by GTB, WPP’s dedicated agency for Ford.

On why it was necessary to repeat the messaging, Rahul Gautam, VP, marketing, Ford India, says, “At Ford, we have worked relentlessly to ensure that Ford service cost is not just transparent, but also competitive throughout the lifecycle. The latest campaign reinforces this message in a lighthearted way. The campaign is part of Ford’s ongoing strategy to break stereotypes and ill-informed notions about our cars and extends the innovative storytelling around cost of service that kickstarted in 2017. What makes this campaign unique is Ford’s ability to take gossip head-on and shut down its critics through compelling facts — something that needs to be done consistently given the world we live in where we end up believing everything that is told.”

The film is targeted at customers who “consider a Ford, but hold back because of ill-informed/malicious gossip”. It also aims to help Ford owners to take gossip head-on and present facts to feel proud of their decision to invest in a Ford.

TURNING TO EXPERTS

Samar Singh Sheikawat, a business consultant (former CMO of United Breweries), says, “I think Ford has bigger problems than an apparent high service cost perception. People are not buying cars, not just Fords.



And service costs are a very small reason towards that end. When you have a weakness, real or imagined, why would you give it legitimacy by talking about it in mass media? It is much more effective to handle it on ground with real actions. May be create communication around what has been done, for example, actual tests done with Ford consumers who should’ve featured in the ads. Also, what is the difference between servicing a Ford car and another company’s car? Hardly anything to compare and make a difference about.”

“The previous campaign is also like a knee-jerk and slightly panicky response to what is not really

Titled ‘Facts vs Gossip’ and featuring actor Vijay Raaz, the ad is also an extension of Ford’s ‘Myth-Conception’ campaign from 2017.

a strong perception amongst people. Even people who didn’t know this as an apparent issue now know about it. One more reason not to buy a Ford. An iconic brand such as Ford needs to drive the legacy and the success of their various models from the Ikon to the Ecosport to the Endeavour, rather



than focus on what in my mind is a non-issue,” Sheikawat adds.

Creative consultant L Suresh says, “It is a bit strange that a brand focuses repeatedly on a ‘perceived problem’. If Ford’s exorbitant service bills are a myth, where did this myth start? Is there an element of truth to it? Also, if it’s such a serious problem that requires targeted communication, there are two questions. One, can communication alone solve this issue for them? What about word of mouth — reviews on various social media platforms, customer forums and search engines from existing customers? Isn’t that the first place a potential customer checks out before buying anything? And two, can a lone film carry so much of responsibility on its shoulders?”

“The core thought here is ‘question before you believe it’, which is a lot closer to the original objective of the communication. But has the

brand really succeeded in proving that all those stories about Ford’s service costs are just tall tales? Or is it expecting potential customers to do the sleuthing and find out for themselves? What Ford has done is call attention to a problem and not offer a real solution to it because, it’s just a myth. What it needs to do is put an end to the issue in a way that next year, it wouldn’t have to come up with another ad for this.”

Says Anjali Malthankar, national strategy director, Tonic Worldwide, “This is a typical case of perception correction. This campaign continues to draw attention to the negative/problem than the positive, just like the campaign from 2017. While the execution route is completely different, the strategic route is the same — myth-busting. The campaign could have focused more on ‘surprisingly affordable’.” ■

abid.barlaskar@afaqs.com



INTERVIEW

KARAN BEDI
MX PLAYER

**“WE TREAT EACH
PIECE OF CONTENT
LIKE A PRODUCT”**

**MX Player recently raised \$110 million.
An interview with CEO Karan Bedi.
By Anirban Roy Choudhury**

Launching a streaming service on a platform that already has 275 million monthly active users is an unusual proposition. But that's what MX Player, originally a video player – an app which can play any kind of external video file – did when it entered the content streaming game, in February this year, 18 months after Times Internet acquired it from Korean tech firm J2 Interactive for around ₹1,000 crore.

While its rival streaming platforms are investing in customer acquisition, MX Player's challenge is conversion; if the team gets all its existing users to watch content on the platform, it would be among the top two platforms in the country, alongside Hotstar, ZEE5, SonyLIV, among many others.

Earlier this month, MX Player raised \$110 million (around ₹800 crore) led by Tencent and Times Internet; the plan is to pump it into content, marketing and in the expansion of the platform's entertainment horizons. We spoke to Karan Bedi, CEO, MX Player, on the occasion.

Bedi, former COO of Eros Now, a subscription led video on demand platform, joined MX Player in October 2017. The team is over 300 employees strong.

MX Player boasts of a repository of 200,000 hours of content spread across TV and films. MX has inked content

sharing partnerships with TVF, Arre, Viacom, SunNXT, SonyLIV amongst others. Presently, 15 of its Originals are streaming on the platform.

Edited excerpts:

It's been a year since MX Player was launched in India - how has the journey been so far?

We soft launched last October and then formally this February. It has been a great year. Initially, the thought was – let's take this very large distribution platform, which is a video tool, and convert it to a service. We have gone from a streaming user base of zero to becoming the second-largest streaming platform in the country, on pretty much every metric.

What's the metric that matters most?

There are two big buckets that you need to look at – reach and engagement. On the reach side, the platform, globally, has more than 275 million monthly active users across 200-plus countries. Seventy per cent of that user base is in India. Engagement is about

“We have the largest collection of TV shows in India, 12,000 movies, the largest number of web series in the country.”

how many of them are streaming and for how long... we are happy with the numbers. A good way to judge any service or consumption platform is 'time spent' and on that metric, we've grown 4X in the last six months.

MX Player raised around ₹780 crore (\$110 million) recently. Are you planning to acquire platforms?

There are no platform-related acquisition plans whatsoever. We have raised funds to be able to do what we do best – that is, to give users the content they want to watch. We already have video and music available on the platform and are planning to expand to games.

So, we will continue to invest in producing and acquiring good content, in communicating to our audience about the content we have, and in technology and personalisation.

Also, remember, a third of our user base resides outside the country, so, we have global expansion plans too.

Which pockets in India do you get most of your traffic from?

While obviously Tier I cities are very important for us, as they are for any internet service in India, the penetration that MX has in Tier II and Tier III, and beyond is actually fantastic... that's where real growth in consumption comes from. In India, we believe consumption of media and entertainment is a supply constraint problem and not a demand constraint one. As more and more content is created, consumption will increase.

We have 200-odd million TV sets in India; there are nearly 500 million 4G enabled smartphones and that number is growing. A lot of people, who never had the chance to consume entertainment, are now accessing it through smartphones. We penetrate markets that are most underserved when it comes to media and entertainment.

What kind of audience groups are you focusing on?

We focus on the audience we have... we have different types of content. We have the largest collection of TV shows in India, 12,000 movies,

the largest number of web series in India. All of it is targeted to different audiences. With the kind of scale we have, we can target multiple audiences at the same time. One of our large shows 'Hey Prabhu' was targeted to a Tier I audience. Shows like 'Amateur' and 'Hello Mini' are targeted to both, a Tier I and Tier II audience.

The reality of the matter is, you do your best to create a piece of content and it will find its audience. Sometimes, you feel a particular type of content will fare better with a particular audience, but when you put it out there, you may see that it has done equally well within a group you didn't think would appreciate it.

Tell us about some of the surprises...

We have been surprised multiple times. Besides our Originals, we've done a lot of other content, for instance our non-English international shows; take for example our dubbed Turkish content in local languages – we expected a certain amount of uptake, yes, but where it has come from and how it is doing is amazing...



MXPLAYER
EVERYTAINMENT

**MX Player acquired by Times Internet
OCTOBER 2017**

**Soft launch as a streaming platform
OCTOBER 2018**

**Formal launch
FEBRUARY 2019**

**Strength of the team before the acquisition
LESS THAN
20 ENGINEERS**

**Strength of MX Player global team now
300+ ACROSS INDIA,
SINGAPORE,
KOREA, AND CHINA**

**Fund raised so far
\$140 MILLION
(ACQUIRED BY
TIMES INTERNET) +
\$111 MILLION
BY TENCENT**

**Monthly active users globally
275 MILLION**

**Monthly active users in India
175 MILLION**

**Average time spent per user
42 MINUTES**

what you want them to...

No, that's not true. It's actually the opposite. If there were no algorithms, you would put a particular show up and distribute it to a particular audience. But recommendation engines work such that whenever it spots a trend, it fuels it with relevant content. Part of it is system-led, but part of it is human-led too. Recommendation engines help discover niche audiences for content – audiences you thought did not exist – and then it blows them up. Recommendation and personalisation are key to our plans.

In the OTT ecosystem, 'paid for' content is perceived as premium, whereas free is perceived as cheap. What's your definition of premium content?

AVOD, SVOD – that's your way of looking at things, not ours.

Typically, the way the industry defines premium is by looking at how much money has been spent on it – the kind of production value, the faces, the set, location, effects... Today, in the market, (OTT) the shows are in the ₹30-40 lakh per episode to ₹5 crore an episode range, may be even more in some cases.

But in this business, you can make good quality content for a low amount of money, which can be very good, and you can spend a lot of money too.

Our promise is – we will provide premium content to our users.

Speaking of ad supported OTT, what's your competitive edge in the market...

Reach for one. Our penetration is much deeper compared to others, especially in Tier II and Tier III markets.

Our scale is quite unique, not just in video, but among internet apps in general. We have TV content and are also creating and acquiring content, which is otherwise not available elsewhere. We also have video and display advertising on our platform.

... and are you trying to snatch ad share from other platforms – or do you see new money coming into digital?

It is going to be a combination of both. Let me put it this way, digital video advertising is growing very fast, and TV advertising is growing too... so there is new money coming into advertising. I see enough money in the space for everyone to co-exist, but, of course, there will be some movement (of ad share across rival platforms) too.

Google and Facebook continue to dominate digital ad spends. Isn't it a massive challenge for

How do you mean?

Punjab is the leading state for the uptake of our Turkish content. That's the beauty of it... you do your best to create and acquire the kind of content you think is great and it will appeal to your audience.

But in a world driven by data and recommendation engines, how is that possible? People only watch

you to get a share?

We have scale and hence AVOD makes sense as a business model for us. It is true that Google and Facebook are dominant when it comes to digital video, but if you look at digital video advertising, that equation is changing very fast.

Our overlap with the 'Google and Facebook app installed user base' is much lesser than that of our competitors. So, there are lots of people that you can get to only through us.

What about the CPM rates, which are under immense stress?

Look, obviously we would like the rates to be higher like everybody else would. There was a massive spike in demand after Jio happened; consumption went up almost 20X. Digital video advertising is growing at 50 per cent a year, which is a lot for any market in the world, but it is obviously not 20X.

Demand (for content) is growing at a normal rate and advertising is catching up. Advertising as an industry is not going away; advertisers will advertise to their consumers, so we are happy being an AVOD platform. Having said so, going forward, we will evaluate other models.

What are your plans in regional markets?

We have already made shows in Tamil, Telugu, Gujarati, Marathi, Punjabi and Hindi. Apart from that, we have acquired content in 11 languages, including Bhojpuri, Kannada, Malayalam, English and others. We are making shows in Bhojpuri and more in Tamil... in fact one of our biggest shows outside of Hindi is in Tamil. In the next 12 months, we will have created content in 10 different languages.

You have to market over 20 shows a year, but there are only these



“As a business, we’re in a good place. Eventually, there will be a smaller number of larger platforms and we would like to be one of the largest in the market.”

As a business, we’re in a good place. Eventually, there will be a smaller number of larger platforms and we would like to be one of the largest in the market. Who else will be there...I don’t know.

When it comes to monetisation, we are at par with our targets and in some categories, we are exceeding our targets. The whole industry is in ‘investment mode’ right now. And I would say profitability at an industry level is not that far away. Stability is now emerging in the system.

Last, how long before you break even?

At least a couple of years from now. ■

anirban.choudhury@afaqs.com

many billboards...

(Laughs) We already have a giant base of users whom we can market to while they are on the platforms. Along with that, we do traditional marketing and also market our content across digital and social channels.

We treat each piece of content like a product, that is, we understand the audience for it and then create a marketing plan around it. We may

not necessarily market each show in a big manner in Mumbai. For one of our shows, recently, we did a large campaign in 15 smaller towns – Patna, Kanpur, Lucknow, Ahmedabad, Ludhiana, and the like. You don’t see any other platform talking about these markets but they are very big ones.

How is MX placed in terms of revenue and targets therein?

afaqs! Reporter YES, I WANT TO SUBSCRIBE TO THE afaqs! Reporter RIGHT NOW! (tick whichever is applicable)

I want a one-year subscription I want a two-year subscription

The Steal-a-Deal offer

Term	No. of Issues	Cover Price	Final Pay
1 Year	24	₹ 2400/-	₹ 2016/- (inclusive taxes).
2 Years	48	₹ 4800/-	₹ 3495/- (inclusive taxes).

I am enclosing a cheque / DD (payable in Delhi) No. _____ dated _____ drawn on _____ in favour of 'afaqs! Reporter' for ₹ _____

Cheque/DD should be in favour of afaqs! Reporter and mailed to the following address: afaqs! Reporter, B 3, Ground Floor, Sector 4, Noida -201301 Uttar Pradesh.

Terms & Condition:

- Please mention your name and address on the back of cheque/DD
- Printout of this form is acceptable
- Please allow 2-4 weeks for delivery of your magazine
- All disputes subject to Delhi jurisdiction

For Enquiries: Mail:subscriptions@afaqs.com

First Name Last Name

Billing Address Home Office

Address

City State

Phone Postal Pin

Designation E-Mail

Company / Institution GST Number

VEET

Veet Sets Eyes on Men

Actor Kartik Aryan has been roped in as the new face of the brand in India. By Dolly Mahayan

Veet, the depilatory brand for women, has now forayed into the male grooming category in India. Currently, it has 50 per cent market share in the hair depilatory segment. Globally, the brand has a strong presence in both the female and male depilatory segments.

Hair removal products are gaining popularity among men, which, in turn, is expected to drive the market in the next few years. According to

very big segment and growing well, clocking a growth of about 14 per cent compared to last year. We are aiming that the men's category will grow substantially faster than the women's segment."

On why the brand entered late when other companies are already quite prominent in the space, he said, "We are not late, for us this is the right time. You see lot of offerings in the market, but nobody

India's male grooming industry is set to grow at an annual rate of about 45 per cent.

an ASSOCHAM report, India's male grooming industry is set to grow at an annual rate of about 45 per cent.

The global hair removal products market size was valued at \$2.2 billion in 2018 and is expected to expand at a CAGR of 5.5 per cent from 2019 to 2025, as per media reports.

Pankaj Duhan, CMO, RB Health South Asia, told afaqs! Reporter, "The male grooming sector is growing at 5,000 crore per se, it's a

has taken up the charge to grow the male hair depilatory segment per se. As a brand, we need to create a habit in the market for the usage of Veet among men."

The brand has roped in actor Kartik Aaryan as the brand ambassador and has launched a campaign titled #FindYourSexy. Duhan explained the reasons behind roping Aaryan, "The key differentiation to choose him compared to anybody else is



that the endorser needs to be relevant and true with the objectives of the brand. When we get a popular face, they should embody the values and benefits of our brand, only then would we go ahead with such a partnership. Hence, the celebrity gives the brand mass scale awareness, but ultimately the brand's idea and proposition will make it succeed."

The brand's TG is those between 18 and 30 years of age. "In the initial days, the appeal is going to be limited by the extent of distribution the product has. As the distribution grows, the product will first come to metro cities and then to tier cities. North and West India have been strong market for Veet. South India

has started emerging better. Though in rural areas we have a smaller pocket size, it has picked up fast," said Duhan.

Does TV give a better reach than digital and other mediums? Duhan said, "For marketers, TV is on priority because it measures the reach number. Other mediums are not robust like TV. The dilemma among marketers is where to put the money. At Veet, we always look at where the customers are, the measurability part comes later. Yes, we're present on TV, but our TG is more on digital medium. We have witnessed multifold increase in digital media spends as compared to TV." ■

dolly.mahayan@afaqs.com

GROUPM

GroupM to Launch 'INCA' Tool

It will help brands to find **valuable and authentic content creators.**

By Dolly Mahayan

GroupM, WPP's media investment management group, will shortly launch its influencer marketing solution 'INCA' in India. A source confirmed that the development is currently in beta phase. INCA connects brands to a network of trusted publishers and influencers to create and promote content across social media platforms and drive brand engagement across digital platforms.

With the help of this newly-built platform, advertisers will be able to verify influencers and the campaign management process will

help improve content quality and brand safety.

INCA is currently available in Singapore, the Philippines, Thailand and Indonesia. It will be accessible to more APAC markets by the end of 2019.

"To guarantee effective marketing, advertisers must carefully interrogate available data on their partner influencers and their campaign performance," said Mark Patterson, CEO, GroupM Asia-Pacific, in a statement. "INCA



enables us to do exactly that: we can connect brands with relevant, authentic influencers and publishers that have the power to help a brand achieve its objectives."

With INCA, the company hopes to shape the influencer marketing ecosystem for the better, and help brands in terms of finding valuable and authentic content creators. INCA's proprietary technology platform provides unique creator and audience insights, fraud detection, workflow tools, content amplification, and detailed campaign reporting dashboards. It leverages a

proprietary algorithm that uses real-time data to source, curate, and match influencers and publishers to a brand's campaign objectives to deliver the most credible partners and content for the greatest impact. ■

dolly.mahayan@afaqs.com

IMAGICA

Rollercoasters vs Binge Watching

A set of ads reiterate its new brand positioning as 'India's biggest amazement park'.
By Aishwarya Ramesh

Online video streaming has changed the way people spend their time and, therefore, earned some unlikely competitors, one being, the amusement park and theme park sector. Imagica is a theme park located between Mumbai and Pune. It recently released a set of ads to reiterate its new brand positioning as 'India's biggest amazement park'. The campaign has been conceptualised to bring out Imagica's extensive entertainment offerings. Extending beyond rides and thematic shows, activities at Imagica also include high-energy acrobatic stunts, interactive dance performances, and street magic.

The ads comprise a set of customised, YouTube pre-roll ads. Since customer interests on the digital world are varied, these ads call out the customer's specific search or interest term such as "movies", "music" or "standup comedy", and then go on to show relevant ads made in the context of brand Imagica.

Raveendra Singh, head of marketing, sales and strategy at Adlabs Entertainment, reveals that the brief to the creative agency was to create disruption in the field of engagement. Joy Ghosal, co-founder and head — creative strategy, Marching Ants, said, "To further go down the path of disruption, we got onto the most used platforms in the digital world — YouTube and Facebook — and decided to create an element of surprise just before the audience got to see what they wanted. We created contextual YouTube videos that played just before the audience's desired video.

The ads call out the customer's specific search or interest term and then go on to show relevant ads made in the context of brand Imagica.



These ads emphasise on how routine ways of enjoyment are boring and can only be 'healed' by Doc.M.A.Zing's recommendation of amazement viz., Imagica."

During a telephonic conversation, Singh mentioned that Adlabs Entertainment was founded by Manmohan Shetty when he visited theme parks across the world. He found that Indian tourists preferred visiting theme parks such as Universal Studios or Disneyland, but they had no such equivalent in India.

"In 2014 or 15, when the first park opened, that's when the concept of an integrated theme park and resort was fulfilled. That's the model that

international parks follow, there is the theme park and there is a facility to stay, alongside of it," he says. He mentions there's a Bollywood style attraction called House of Stars, which is modelled along the lines of Madame Tussauds and that the company keeps adding new celebrities to attract customers.

Singh mentions that Imagica advertises on the OOH medium for increased visibility and that they frequently use radio spots too. For him, the main competition is not another player in the market, but his competition is the activities people do while they're online, such as binge watching shows or watching recipe videos.

Singh says that the nature of the business is a seasonal one, driven mainly by summer vacation and the time during Christmas and New Year. "That is the time when



(Top) Imagica's ads on a bus in Mumbai; and (left) Imagica's OOH ad

consumers take the initiative to do outdoor activities, but we have seen an increasing trend of people visiting the park or during long weekends apart from these times." He calls it the 'long weekend phenomenon', which has led to an increase in footfalls, year-on-year.

EXPERTS SPEAK

Prachi Bali, business head - North, FoxyMoron, says the campaign is targeted towards the most popular video consumption patterns on YouTube today, such as movie trailers, food videos and comedy. "From a media spend perspective, it does make sense. They're trying to target the audience by getting their attention using an exaggerated character, which does work positively for brands occasionally. Today, the audience is primarily on digital and the brand is hoping to drive this traffic to their theme park. Not the best creative effort, but most definitely a good attempt by a brand like Imagica whose only recall so far has been its jingle."

Adds Neharika Awal, group creative director, Dentsu One, "Imagica is an experience that probably got slotted as a family outing. To try and swing the consumers to an experience like Imagica is definitely all right. A nice campaign. I would love them to remain relevant in the times to come." ■

aishwarya.ramesh@afaqs.com

RAJESH SETHI

"We Need Indians in the NBA"

If you happen to pass by any outdoor basketball courts, you would probably see youngsters playing box cricket or five-a-side football. Rarely does one see tall, young boys or girls flying across the concrete court to reach the basket. This lack of awareness or affection for the sport is often attributed to the unavailability of role models. Cricket legend Sachin Tendulkar credits the moment Kapil Dev lifted the 1983 World Cup as the moment that inspired him to hit a straight drive. Prakash Padukone's All England victory in 1980 inspired India to play badminton. "We need Indians to play in the NBA. That's my dream," says Rajesh Sethi, MD, NBA India. He believes it would give basketball-awareness in the country, a well-needed boost.

The National Basketball Association (NBA) is a professional basketball league in North America made up of 30 teams playing each other, home and away. Sethi, former CEO of Essel Group's sports broadcaster Ten Sports (now sold to Sony), joined NBA in September this year. afaqs! Reporter interviewed him recently. Edited excerpts:

From being a broadcaster and distributor of content to heading the NBA in India, how has the transition been?

It is like moving to the core. Businesses are created around value propositions. Sports content is the backbone of sports broadcasting and then how you monetise the sports content through syndication, distribution, ad sales and all. Here it is talking about the core proposition itself and building the complete business around basketball. NBA, as a brand globally, is not only basketball, but also about lifestyle, passion, celebration and fun.

What does India mean to the NBA headquarters in New York?

A lot! Outside North America, India is one of the key focus markets for the NBA. We see a huge potential in the country and the best thing is basketball, as a sport, doesn't need great investments in terms of infrastructure. Looking at India, as a population of 1.3 billion and a country that is passionate about whatever they do, I think basketball and NBA fit the bill very well. In addition to that, we are seeing a huge interest in merchandise, which I like to call the lifestyle that NBA products offer.

Are there particular categories of merchandise that Indians are warming up to?

We have tie-ups with global brands when it comes to basketball shoes, caps, T-shirts, jackets, bags. We have a multimillion dollar business in the country already and we are now focusing more on it. We are into, both, brick and mortar



"If I segregate digital and linear viewership as two separate mediums, I could see the former at the rate of 100x compared to what I could see at linear television."
RAJESH SETHI

and online. We are present as NBA corners in 750 brick-and-mortar stores, as well as on Flipkart and Myntra too.

What are the sources of revenue for the NBA in India?

Merchandising is an important source for us. Next is content and media distribution, which is often called media rights, and we have linear television and digital under it. The latter is gaining a lot of prominence in the country. At this stage, with Facebook, YouTube, Amazon Prime, Hotstar and others, digital is as powerful a business line as linear television is. We have a large d2c business in the country, selling league passes with six-digit-plus numbers in that space. In addition to this, we are looking at some unique programming, we have something called NBA Studio and we have done some India specific programming too. For us, all this comes under media and content distribution and all four of them are individual revenue streams.

What are the chances of an Indian featuring in the NBA?

Four hundred and fifty players play in the NBA league every year. Out of that, more

than 25 per cent are non-Americans, this year, it is 108, marking the sixth consecutive season that opening-night rosters feature at least 100 international players. These 450 players are spread across over 35 countries, yet there is no Indian playing in the league. This is a disappointment and a personal challenge for me. We need Indians playing in the NBA and WNBA. If you look at the economic value it creates, the average earnings is \$8 million per season, which means you play there for six months and you get back home with close to ₹60 crore.

How far are we from seeing an Indian playing in the NBA?

We have coaches from all over the world stationed in India since over three years now. We have identified 24 talents who stay 24/7 with us. We are grooming them, not only their game, but also their personality. We have English teachers teaching them the language so that once they go to NBA, they understand what the coaches are trying to communicate during the time-outs. We are making similar investments and identifying women's talent in India. While we have a date and timeline in our mind, I am a little hesitant to announce it, but we see talents from India rocking the global landscape very soon. One name is Prince Paul Singh, he was with us in our academy in Noida and now he has moved to the global academy in Australia.

Is NBA planning to start a professional league in India?

The NBA is to basketball was BCCI or ICC is to cricket. NBA has the resources and the knowledge to create intellectual properties as we have been doing this for so many years across the world. There is a potential to do a basketball league in India and would help enhance the interest of the game among Indians. The creation of a professional league would help us inject Indians into the NBA.

Are you happy with the television viewership of NBA in India? As a former broadcaster, what do you make of the numbers?

I look at viewership from the factor of ratings and then I believe in dissecting those ratings and getting into the markets. NBA definitely has some very strong pockets of viewership. There is a definite room for enhancing this viewership. If I segregate digital and linear viewership as two separate mediums, I could see digital viewership at the rate of 100x compared to what I could see at linear television. Remember, television viewership is also an outcome of the reach of the distribution platform. ■

anirban.choudhury@afaqs.com

COFFY BITE

Coffee-Toffee TVC is Here

Confectionery marketer Lotte India just launched **an ad campaign for its iconic toffee brand Coffy Bite.**

By Abid Hussain Barlaskar



After a decade sans advertising, confectionery marketer Lotte India just launched an ad campaign for its iconic toffee brand Coffy Bite. The campaign, a mix of four films, resuscitates the brand's original 'coffee vs toffee' argument and aims to evoke nostalgia with its new 'coffier vs toffier' proposition. Ironically, the old proposition, which was created in the early '90s, was dropped and was replaced by various other taglines over the years. The new ads are built around modern day topics such as social media, binge-watching and e-commerce. The last national campaign was launched in September 2009.

Coffy Bite was launched in 1987 by Parry Confectionery, then owned by Chennai-based conglomerate Murugappa Group. Parry was taken over by South Korean Lotte Confectionery (part of Lotte Corporation) in 2004.

Venkatesh Parthasarathy, marketing head, Lotte India, reveals that the brand has been through several highs and lows and has survived the test of time. And while the brand was available in the market, no marketing efforts were made. Explaining why Coffy Bite hid in the background, he says, "Apart from the confectionery business (acquired from Parry), we have a cake brand called Lotte Choco Pie from the Korean stable. The larger agenda was to build Choco Pie. The bulk of the organisation's investments and attention were on Choco Pie and a significant amount of capex (capital expenditure) was directed towards setting up a factory in 2010. Now Choco Pie is nearing ₹300 crore in sales and we have also managed to come out of the red in the last two years."

Parthasarathy divulges that Coffy Bite did "extremely well" from 1990 to 1996 while selling at the 30p price



point. In 1996, Perfetti's Alpenliebe (caramel candy) entered India and Coffy Bite's price was increased to 50p. Post 1997, the hike in the excise duty and Parry's bad investments in a couple of products, resulted in the company running into deep red.

"We initiated a brand architecture study in December 2018 to study brand relevance in the Lotte India portfolio, which includes brands such as Coffy Bite, Caramilk, Lacto King and Lotte Eclairs, apart from

BooProo and Spout gums. It was clear that to rebuild the confectionery business, the starting point should be Coffy Bite. During consumer interactions, the 'coffee-toffee' argument popped up repeatedly as it is still well entrenched in consumers' memory," says Parthasarathy.

Lotte India now aims to reclaim a position in the close to ₹10,000 crore Indian confectionery market. Apart from the overall competition

with others in the space, Coffy Bite is in for a head-on collision with Indonesian origin coffee-based candy Kopiko, its only major rival in a duopoly like situation.

South India (Tamil Nadu, Andhra Pradesh, Karnataka) accounts for 35 per cent of the brand's revenue, followed by the north (mainly Uttar Pradesh, Punjab) at 32 per cent, east (Bihar, Jharkhand) at 17 per cent and west (mainly Maharashtra) at 16 per cent. Coffy Bite is limited to

The campaign, a mix of four films, aims to evoke nostalgia with its new 'coffier vs toffier' proposition.

India, with minor distribution to the Middle East, Nepal and Sri Lanka.

Parthasarathy reveals that the new toffee is softer and chewy, unlike its previous hard nature. The colour has also been slightly lightened to remove the connotation of dark coffee. "The taste has remained the same," he stresses.

SO, DOES IT CLICK?

Rohit Malkani, national creative

director, L&K Saatchi & Saatchi, says, "It's a brand asset and idea that the brand was built on. The obvious con is that that you will always be compared to the original. Lovers of the original (like me) will pin you like an X-ray report to a lightbox and dissect you! Second, while the original might have been a huge success, everything needs to be judged in its context and time, especially the brand of humour. The pros are the fact that nostalgia is always a welcome emotion. People will rally around the familiar, things that remind them of their childhood days and Doordarshan. Returning to a brand idea that worked sometimes helps to revisit its values and strengthen its core."

Vishal Mittal, group creative director, Dentsu One, agrees with Malkani's thought, saying, "If the campaign is really memorable, people will remember it. A certain nostalgia is attached to it. Which compels them to try it again. It's like, if it has worked in the past, it will work now too. Most of the commercials in the campaign are targeted at millennials. However, I am not sure whether they remember the old Coffy Bite 'Coffee! Toffee!' argument campaign."

"Talking about the effort," Mittal goes on, "I found it convoluted and rather lame. 'Sab kuch badal raha hai' but Coffy Bite hasn't changed would have made more sense. Because the way 'Sab kuch badal raha hai' has been delivered has sadness, disappointment and nostalgia attached to it. But when it comes to Coffy Bite changing, tone suddenly gets euphoric, which makes it convoluted." ■

abid.barlaskar@afaqs.com

PROJECT STREEDHAN

Taking the Peppy Route to PSA

The new ad asks urban women to consume more iron-rich foods. By Abid Hussain Barlaskar

The new ad (that everyone is talking about) for Project Streedhan #InvestInIron, a CSR initiative by DSM Nutritional Products, a Dutch MNC, is a healthcare advisory at its core. The film, targeted at urban women, asks them to consume more iron-rich foods. Reports indicate that India has the highest prevalence of anaemia — with half the female population in India being anaemic.

The minute-long film features brightly clad models relishing food backed with a peppy folkish lyric. The music has been directed by Debasis Shome and sung by Madhupurna Ganguly. The campaign, crafted by FCB Ulka, was launched during the Diwali-Dhanteras season. The film urges women to take a step beyond investing in gold and invest in their own iron, i.e., eat more iron-rich foods and get rid of anaemia. ‘Streedhan’ in the Indian religious and cultural context means that the wealth or belongings that a woman has earned or received as gifts, which exclusively belong to her.

Swati Bhattacharya, CCO, FCB Ulka, says, “As communicators we always like to put out work that will be watched and shared, and not just get a green or a red in research. Making a public service ad or selling a soap doesn’t make much of a difference.” Bhattacharya reveals that it started out with the statistic and the target audience. “A statistic that reveals one out of two women are affected means that divides such as rich-poor, educated-uneducated, etc., don’t apply.”

Veneet Raj Bagga, chief creative officer and director of Onions Creative Media, the house which executed the film, tells afaqs! Reporter that unlike CSR films that end up “looking like an apology,” the aim was to make it look appealing to connect to the masses. “One of the tasks was to match models and their presence with the rural settings and then balance the line between sexual and sensual. Getting the music track right took almost two weeks. I suggested the line ‘Loha chak le, sona ban ja, apna hi tu gehna ban ja’ and was worried if it would be approved, but Swati (Bhattacharya) managed to push it through. The one line brief during the shoot was ‘go ahead and eat like nobody is watching’. The




“We like to put out work that will be watched and shared, and not just get a green or a red in research.”
SWATI BHATTACHARYA

models had to do a lot of eating to find the right balance of sensuality. I would have failed if I were unable to tilt it towards sensuality.”

EXPERTS SPEAK

KV Sridhar, founder and chief creative officer of Hyper Collective (a cross-disciplinary innovations company), or Pops, as he is fondly called, mentions that the tradition of streedhan instils a sense of financial security. “People look at streedhan as providing security to their daughters so that she can be financially independent. It is a very strong concept in itself. The ad conveys that the real ‘streedhan’ is in providing good health so that the ‘daughter’ can stand up and fend for

Ramanuj Shastry, former chief creative officer, Saatchi & Saatchi, and co-founder and director at Infectious Advertising, says, “The ad doesn’t look like a classic PSA communication, which is a good thing. Being all preachy and gloomy doesn’t always cut it. It’s very contextual, coming at a time when everyone is gold-obsessed and making people think about the iron in their women. So, the ad does get its message across. The sensuous quality of the track and visuals makes it stand out.”



herself. But because of the way it has been presented, it seems really superficial. There was an insight that wasn’t flushed out properly and the narrative could have been built better. For now the ad is just the statement of a fact. It could be sharpened and exploited since the metaphor of gold was selected.”

“Behaviour change needs strong insight and the target audience needs a strong enough reason to accept that the gold isn’t important. Also, it has been such that in our society, the more sacrifices a woman makes the better she is in the eyes of the society. Even sacrificing her glass

Chraneeta Mann (former Rediffusion Y&R, Leo Burnett), co-founder, The Mob, says, “I think it’s great that it doesn’t look like the regular public service ad. The fact that it’s got sensual shots of great looking women, pampering themselves and not a man or their children is what is getting it noticed and talked about. The wind-blown hair, beautiful lighting all shake the norm of a public service ad a bit, but all for a good cause.”

“The messaging of investing in iron instead of gold is a great take on Dhanteras. The depiction of unapologetic women gorging on

The minute-long ad features brightly clad models relishing food backed with a peppy folkish lyric.

of milk for her family makes her great. The woman doesn’t think that she should have the right nutrients for good health or to bear a healthy child and puts the welfare of her husband, in-laws and children before her own. It’s not easy to change such a mindset. Embarking on such a task needed better homework.”

healthy food or fruit, cooking a great meal for themselves and revelling in the power that it gives them comes across clearly. The sensuality of the visuals reflects even in the composition of the rustic soundtrack. I’d say it’s a clear message of women empowerment, and it works.” ■

abid.barlaskar@afaqs.com



WHIRLPOOL

Titled 'Every day, care', this television commercial (TVC) points out to moments of care within our daily lives.



FULLERTON INDIA

#RishtaSammaanKa is a campaign driven by the narrative of mutual respect, and showcasing multiple characters with different dreams.



MARUTI SUZUKI

Built around a festive ambience, #GharAayaTyohar campaign presents Maruti Suzuki cars as gifts.

Creative agency: Dentsu Impact



ACC LIMITED

Breaking stereotypes around women, the ad film showcases a female boxing enthusiast.



RELIANCE DIGITAL

In its #MyAsliConnection campaign, Reliance Digital urges the audience to make real time connections with their surroundings.



NEXUS MALLS

The ad film defines Asli Happyness as a family reunion, after a character gets a surprise visit from his parents.

Creative agency: Ogilvy Mumbai



BAJAJ ELECTRONICS

Shopping for Diwali? Buy a Bajaj Mixer Grinder. The #CorrectYourShopping campaign wants you to ditch your shopping confusion.



CADBURY

In this video film, Cadbury keeps the viewers guessing till the end on what happens if your family forgets to wish you on Diwali.



BAJAJ ELECTRONICS (NIRLEP PAN TVC)

Is Bajaj's Nirlep Pan durable enough? The TVC has the product tested by a Gorilla.

Creative agency: Fulcro Communications



HONDA

With actor Akshay Kumar sneaking out of his house on his new Honda Activa, the ad film calls for a quiet revolution.

Creative agency: Dentsu One



IGP

Linking Diwali gifts with togetherness, hope and love, the ad film presents IGP's Diwali gift hampers.

Creative agency: The Womb



JOY

In the ad, actress Kriti Sanon take a sly dig at the conventional scripts for body lotions. She would rather have a script that's simple and authentic.



PETER ENGLAND

The festive ad film shows IPL cricketers Mahendra Singh Dhoni, Dwayne Bravo and Shane Watson sport Peter England's 2019 Diwali outfits.



FLIPKART FASHION

The ads, featuring actors Alia Bhatt and Ranbir Kapoor, promote Flipkart's Fashion Sale while answering some questions about it.

Creative agency: Lowe Lintas and Dentsu Webchutney



MILTON

The ad film 'Kuch Naya Sochte Hain' positions Milton's thermos steel flasks as possible matchmakers.

Creative agency: Breathless Films



MAKEMYTRIP

Featuring actors Ranveer Singh and Alia Bhatt, the campaign #MyKindaStay showcases MMT's comfortable stay options.

Creative agency: MagicCircle Communications

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

JOB SWITCH.in



Post: Senior Copywriter
Company: Centum Advertising & Marketing Pvt Ltd
Profile: Past experience of having worked for government clients and brands at a reputed advertising agency. Excellent command and writing skills in English and Hindi. A copywriter who can think visually.
Experience: 5 to 6 years
Location: New Delhi
Email: hr@centumad.com

Post: Graphic Designer
Company: STIR
Profile: Possess 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 to 2 years
Location: Bangalore
Email: prakash@stironline.com

Post: Art Director, Graphic Designer and DTP Artist
Company: Kautilya Multicreation Pvt Ltd.
Profile: Minimum 5-6 years of experience in an ad agency or a relevant field. Qualification preferred. Looking for talented individuals who share our passion for design; who abhor mediocrity; who obsess over details, but think big; and who love this madness as much as we do.
Experience: 5 to 10 years
Location: Mumbai
Email: kautilyampl.info@gmail.com

Post: Group Head - Copy
Company: Quotient Communications Pvt Ltd
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 to 8 years
Location: Mumbai
Email: team@quotientcomm.com

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

Post: Senior Business Development Manager
Company: CupShup
Profile: Do you like the thrill of the chase? To get yourself heard and let your ideas do the talking? We look forward to developing something beyond business, we believe in long-term relationships, do you too? Let's build together!
Experience: 4 to 8 years
Location: Mumbai
Email: HR@cupshup.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. Manage social media community and facilitate ideas.
Experience: 1 to 5 years
Location: Mumbai
Email: manoj.motiani@thoughtbubbles.in

Post: Account Manager (Client Servicing)
Company: MX Advertising Pvt Ltd
Profile: Responsible for 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. Strong skills and proficiency in using Microsoft Word, Excel, Outlook and PowerPoint. Strong project management, good interpersonal and exceptional time management skills.
Experience: 4 to 5 years
Location: Mumbai
Email: hr@mxadvertising.com

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

Post: Visualiser
Company: Greysell Marketing Promotions Pvt Ltd
Profile: Understand creative briefs and conceptualise design and campaign ideas. Work closely with the client and handling team to achieve brand goals on time. Manage tasks and projects responsibly to ensure on-time deliveries. Knowledge about typography design and layouts, colour theory and rules. Good knowledge in Photoshop, Illustrator.
Experience: 2 to 3 years
Location: Mumbai
Email: hr@greysell.in

Post: Junior Graphic Designer
Company: India News Communications Ltd
Profile: Self-starter who can work independently and with different teams. Excellent visual aesthetics. An integral part, from conceptualisation to client amends.
Experience: 1 to 2 years

Location: Noida
Email: info@inclgroup.com

Post: Business Development Head
Company: The Think Tank Entertainment
Profile: Continually developing your employer's brand and building increasing awareness in the marketplace. Generating and seeking out potential new opportunities.
Experience: 4 to 6 years
Location: Mumbai
Email: hr@tnte.agency

Post: Art Director
Company: Yellow Bus Integrated Services
Profile: Ability to conceptualise, idealise national campaigns: TV, print, outdoor, radio and others. Manage a team of visualisers and graphic designers. A strong sense of design and layouts. A strong sense of responsibility and brand ownership.
Experience: 3 to 6 years
Location: Mumbai
Email: jobs.yellowbus@gmail.com



TO ADVERTISE, CONTACT:

Shubham Garg
 Email: shubham.garg@afaqs.com
Aakash Bhatia
 Ph: 09650544122
 Email: aakash.bhatia@afaqs.com
 jobswitch@afaqs.com

To view other jobs in Marketing, Media and Advertising, log on to:
www.jobswitch.in

find us on  : facebook.com/jobswitch

>> MOVEMENTS/APPOINTMENTS <<

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

MARKETING

Google

Google has announced the appointment of Sanjay Gupta as its new country manager and vice president of Sales and Operations for India. Gupta will contribute to Google's ongoing efforts to expand the internet ecosystem in the country, driving internet adoption among consumers and businesses, and accelerating innovation. He will take on the role early next year and will be based out of Mumbai, working closely with the teams based in Gurugram, Hyderabad and Bengaluru.

With a career spanning nearly three decades, Gupta joins Google from Star and Disney India, where he was the managing director. He played a pivotal role in Star becoming the largest media company in India.

Gupta played an instrumental role in extending Star's traditional television content to digital consumers through Hotstar. He is also widely credited for building its sports business via the acquisition of marquee cricketing properties and the launch of the hugely popular kabaddi and football leagues: Pro Kabaddi League and Indian Super League, respectively.

Money View

Money View, a Bengaluru-based financial services company, has appointed Nikhil Arora as its head of marketing. He joins Money View from Droom Technology, an online marketplace for used vehicles, where he headed marketing and was responsible for brand building, digital performance

& brand marketing, along with ATL, BTL, community management, product marketing & consumer insights building.

With an experience of more than 18 years in the industry, Arora has worked with FMCG giants such as Nestle, Pepsico, Marico in the past. He has also worked with brands such as Samsung and Akzo Nobel.

Amazon

Amazon has elevated Anirban Roy to a new role. Previously, he was head of marketing at Amazon Devices (Echo, Alexa, Fire TV & Kindle) and now he will also head Events & Deals. Roy joined Amazon in July 2016 as senior category marketing manager - Media. With an experience of over 16 years in the industry, Roy has worked with Pepsico, ITC and Infosys in the past. He started his career with Infosys as a software engineer.

Fabindia

Karan Kumar, chief brand and marketing officer at Fabindia, has decided to move on. He joined Fabindia in January 2017 as head of brand and marketing and was elevated to his current position in April 2018. However, he's yet to reveal his next move.

Prior to Fabindia, Kumar spent 15 years at ITC; he moved on from ITC as head of marketing around December 2016.

At ITC, Kumar was part of the senior leadership team across its apparel, retail, stationery and FMCG businesses.

MEDIA

Mathrubhumi

Manoj K Das has joined the Mathrubhumi Group of Publications as editor. In his previous stint, he was the resident editor of Times of India, Kerala.

Das, 48, hails from Kanganzha in Kottayam. In 1994, he joined the New Indian Express. Later, he became Kochi bureau chief, deputy resident editor and then the resident editor.

He has also worked as resident editor with Asianet News, Deccan Chronicle and Times of India.

His family includes wife Saritha Manoj and two children.

ZEEL

ZEE Entertainment Enterprises has reappointed Punit Goenka as managing director and chief executive officer. The decision was taken in a board of directors meeting held on November 5, 2019.

The reappointment shall be effective from January 1, 2020, upon conclusion of Goenka's current term on December 31, 2019, for a further period of five years.

The reappointment will be subject to approval of the equity shareholders, which will be sought by way of postal ballot.

ADVERTISING

Publicis India

Publicis India has announced the elevation of Suraj Pombra to executive director, effective immediately. He was, until recently, executive vice president, managing business and clients for Publicis Capital's Mumbai office.

The move comes on the back of the agency putting up a strong growth this year, especially the Mumbai office, which has bagged a rich roster of clients in recent months.

Pombra will continue to manage a cluster of brands under Publicis Capital, including L'Oréal, Netmeds.com, Zee5 India, Linen Club, among others, while also being involved in new business growth mandate for the agency. He will continue to report to managing director Srijja Chatterjee.

22feet Tribal Worldwide

22feet Tribal Worldwide, the digital agency under the DDB Mudra Group, has brought Debashish Ghosh (Deba) on board as the national creative director.

A multidisciplinary creative and strategist, Deba joins the agency from Hotstar, where he was the head of XR Studio, exploring the future of storytelling & entertainment through the amalgamation of content and emerging technologies like AR/VR/AI. His work has been felicitated with several honours at the Effies and the Promax.

Ogilvy Africa

Vikas Mehta has joined Ogilvy Africa as chief executive officer. The former

CEO of Mullen Lintas recently decided to move on from the MullenLowe Lintas Group after nearly 15 years. A press release issued at the time mentioned that he departed to pursue a new opportunity in another part of the world.

In 2013, Mehta returned to India as group chief marketing officer for MullenLowe Lintas Group (then known as Lowe Lintas and Partners), as the first ever agency CMO in Indian advertising. Since then, he's worked at various positions in the organisation, including head of digital, president group marketing services. He took on the role of CEO at Mullen Lintas in January this year from Virat Tandon.

Over a telephonic conversation, Mehta mentioned that his new role was based in Kenyan capital Nairobi and that he was excited to work in a different part of the world and learn about consumer insights in a new market. In his new role, he will be responsible for overseeing creative and strategic activities across 28 countries in the African content.

BBH India

BBH India has hired Chetan Mane as business director. Prior to his current appointment, Mane was vice president - Business and Strategy at Whyness Worldwide. He joined Whyness Worldwide as director - Business and Strategy in 2013.

With around 15 years in the industry, Mane has had stints with Contract Advertising, Triton Communications and Radiant Brand Solutions.

DIGITAL

JioSaavn

Aman Goklani has joined JioSaavn as director - Podcast and Partnerships. He will be based out of JioSaavn's Mumbai office. Before this, Goklani was with Audioboom, a podcasting platform operating out of the UK, US and India, where he was heading India operations. He joined Audioboom in 2016 as commercial head - India. He has also worked with Sportz Interactive and JPMorgan Chase. Goklani is a graduate of Narsee Monjee Institute of Management Studies and has an experience of around 13 years.

afaqs! Reporter



The Steal-a-Deal Offer

Term	No. of Issues	Cover Price	Final Pay
1 Year	24	₹ 2,400/-	₹ 2016/-(inclusive taxes).
2 Years	48	₹ 4,800/-	₹ 3495/-(inclusive taxes).



YES, I WANT TO SUBSCRIBE TO THE afaqs! Reporter RIGHT NOW ! (Tick whichever is applicable)

- I want a one-year subscription.
 I want a two-year subscription.

First Name	<input type="text"/>	Last Name	<input type="text"/>
Billing Address	<input type="checkbox"/> Home <input type="checkbox"/> Office		
Address 1	<input type="text"/>		
Address 2	<input type="text"/>		
City	<input type="text"/>	State	<input type="text"/>
Postal Pin	<input type="text"/>		
Designation	<input type="text"/>	Company / institution	<input type="text"/>
E-Mail	<input type="text"/>	Fax	<input type="text"/>
Phone (Please mention one number atleast)			
Residential Number	<input type="text"/>	Office Number	<input type="text"/>
Mobile Number	<input type="text"/>	GST Number	<input type="text"/>



I am enclosing a cheque / DD (payable in Delhi) No. dated drawn on in favour of 'afaqs! Reporter' for Rs.

Cheque / DD should be in favour of afaqs! Reporter and mailed to the following address:

afaqs! Reporter, B 3, Ground Floor, Sector 4, Noida -201301 Uttar Pradesh

For Enquiries:

Mail: subscriptions@afaqs.com

Terms & Conditions:

• Please mention your name and address on the back of cheque/DD. • Photocopy of this form is acceptable. • This is a limited period offer valid in India only. • Offer may be withdrawn without notice. • Offer valid for new subscribers only. • Please allow 2-4 weeks for delivery of your magazine. • All disputes subject to Delhi jurisdiction.

IDENTIFY AND ENGAGE WITH INFLUENTIAL CUSTOMERS WITH DELHI PRESS MAGAZINES

1.96 CRORE READERS*

*Readership of 20 magazines covered under IRS



87 LAKH READERS
FROM NCCS A



1.32 CRORE READERS
FROM NCCS AB



delhipress.in | caravanmagazine.in | motoringworld.in | grihshobha.in | sarita.in | sarassalil.in | champak.in

For advertising, contact:

North - Anand @ 9810871459, Shantanu @ 9810604922, South - Koushik @ 9844185412, Santhosh @ 9886027788 (Karnataka), C.K Ravindran @ 9349223101 (Kerala), Jayan @ 9094041021, Anil @ 9789091301 (Tamil Nadu & Andhra Pradesh), East - Indranil @ 9830186037, West - Sanjeev @ 9993459918, Akshata @ 9769745404, Email- advertising@delhipress.in