

afags! Reporter

July 16-31, 2019

Volume 8, Issue 2 ₹100

INTERVIEW

VIKAS
AGARWAL
ONEPLUS

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**“ALL THE MEDIA WE’VE
DONE IS ONE BIG
EXPERIMENT”**

An interview with the custodian of a hot brand with the quirkier attitude to media and marketing.



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superhits
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This fortnight...



In a category that's flattened out by technology, prudent marketing is the only way for brands to differentiate themselves. But smartphone brand OnePlus, that operates in the premium sub-segment, has a different, almost elitist, attitude towards marketing, mass media outshouting, and conventional advertising models. And that comes through in almost every answer Vikas Agarwal, general manager of the brand in India, gave me during the course of an hour-long interview.

For one, he is pretty much the poster boy of in-housing, a model that global marketing companies, especially in the FMCG space, are embracing... and that large advertising agencies closer to home either blatantly deny or secretly fear. Maybe I'm biased because I've cut my teeth on the advertising beat at this publication, but when a brand custodian says his internal teams come up with way better campaign ideas than any agency out there, I sit up and take notice. To me, that was the highlight of our conversation.

In good time, Vikas would like to get an agency on board for the long-term, but says he hasn't met his match as yet. "We're still looking; it's been a focus area for the last three years. We do want to streamline things ultimately, but it's not our topmost priority," he says.

Over cups of tea on a rainy morning in Mumbai, Vikas, a Bengalurian, also chatted with me about his media choices and patiently explained what modern day marketing means to him. He deconstructed what it means to be "premium" in a segment where "units shipped" and "units sold" are the primary barometers of success.

Price brackets and lofty intangibles aside, 'premiumness', to him, extends to the physical product too – a screen that's not glaring, smooth, curved edges, and such.

"Why an iPhone... why not OnePlus? One of my friends recently exchanged an iPhone XR for a new OnePlus..." These are the real life anecdotes Vikas lives for.

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Outdoor Nostalgia

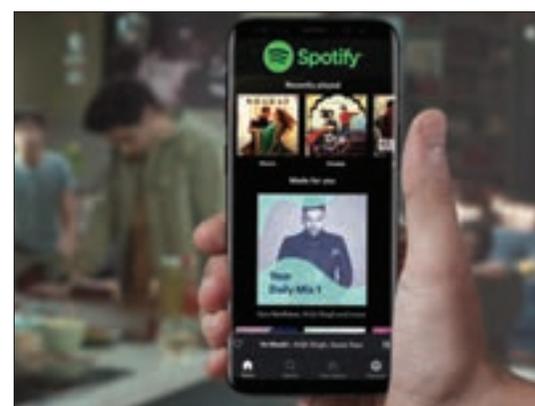
When MullenLowe Lintas uses hoardings all over Mumbai to announce that its shifting its office.



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Can Salman Khan help bring back the lost habit of reading newspapers?



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A look at the Sweden-based music streaming giant's India voyage so far.

VODAFONE

Guess Who's Back?

Asha and Bala make a return in the latest ad campaign for Vodafone SuperNet 4G. By Ananya Pathak

After a break of more than a year-and-a-half, Vodafone Idea has brought back its popular grandma-grandpa brand ambassadors - C.P. Shanta (75) and V.P. Dhananjayan (80), aka Asha and Bala - for 4G. In the two TVCs released as part of the campaign #LiveMore, the sprightly couple is seen inaugurating a new restaurant - Asha's Kitchen.

In a press release issued by the brand, Kavita Nair, chief digital transformation and brand officer, Vodafone Idea, says, "The new campaign captures #LiveMore moments from the life of an old, but young-at-heart couple who achieve their dream of owning a successful restaurant. Asha and Bala help us in bridging a technology divide and enable our aim of democratising technology."

Apart from the current campaign, the real-life couple from Chennai has featured in nine Vodafone TVCs and four digital films so far. The award-winning Bharatanatyam-dancing duo has been a part of Vodafone's #TheFutureIsExciting campaign since November 2017.

The couple that caught everyone's attention during IPL 2017, when the brand promoted its #MakeTheMostOfNow campaign, told afaqs! Reporter, in an earlier



agency, Ogilvy & Mather India, conceptualised the latest campaign.

Discussing the campaign, Kiran Antony, CCO, Ogilvy South and Team Vodafone, was quoted as saying in a press release, "People today are no longer afraid to step out of their comfort zone and try new



"People today are no longer afraid to step out of their comfort zone and try new things... we wanted to capture this spirit of new India."
KIRAN ANTONY

Asha and Bala have been credited for breaking the stereotype of featuring the younger generation in a service targeted mainly at the millennials.

interview, just how they became the brand ambassadors for the telecom company. Dhananjayan said, "Nirvana Films (the production house) approached us to do this (#MakeTheMostOfNow) campaign. When I heard that Prakash Varma was directing the Vodafone ads, which were written by Ogilvy, we ventured into it." Shanta added, "When we were approached, it sounded pretty interesting and we really didn't think this was going to end up becoming such a large scale campaign. It turned out to be very different from what we had envisaged earlier."

Vodafone Idea's creative

things. Through the #LiveMore campaign, we wanted to capture this spirit of new India. The campaign follows Asha and Bala on their newest adventure. Thanks to Vodafone, they are able to laugh, learn and do more almost instantly."

Since their first appearance in the brand's TVC, Asha and Bala have been credited for breaking the stereotype of featuring the younger generation in a service targeted mainly at the millennials.

EXPERTS SPEAK

Ravinder Siwach, national creative director, Havas, says, "What was really charming about the duo earlier

In this campaign, that vulnerability is missing and the novelty of the characters has worn off. Having said that, it's always a bigger challenge to do a sequel to a great first campaign. I still like the whole Bala playing second fiddle angle with these two. Let's hope the stories evolve into something more interesting in the upcoming ads."

KV Sridhar, founder and chief creative officer, Hyper Collective, finds it difficult to comment on the interest generated by the couple in this campaign unless all the creatives are out. He feels that a brand can leverage a brand ambassador only if he/she becomes popular and is well recognised as the face of the brand.

On how Vodafone Idea can leverage the popularity of the duo, he adds, "The brand can use the characters better on digital platforms. It might help to reach out to a wider customer base."

Tamanna Virmani, creative partner and ECD, Verms Communications, says, "The ads are refreshing to watch. But when you think of 4G, you think of the younger, impatient generation which wants to consume data non-stop. Usually, superfast data speed is associated with the younger generation." ■

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The Thattukada trap

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THE WEEK

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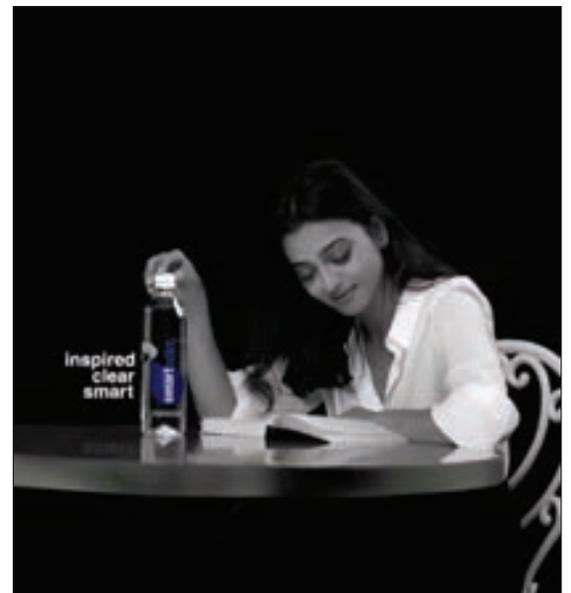
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Kerala's No. 1 daily with a total readership of 1.75 crores

SMARTWATER

A Smart Choice

As Coke advertises for its premium 'smartwater', let's take a look at the category and its target group. By Ananya Pathak



When one is dining at a fancy restaurant, with good food, comes a premium bottle of water, which, more often than not, is almost twice the cost of regular 'packaged drinking water'. Usually visible at five-star hotels, fine-dine restaurants, airports, metro cities and some tourist destinations, premium packaged drinking water claims its 'premiumness' title through its manufacturing process.

Highlighting the same in a recently-released campaign - Made Differently - by 'smartwater', a premium water brand by Coca-Cola, the communication focuses primarily on the 'unique' manufacturing process of the product. The two black-and-white ad films featuring Radhika Apte and Rana Daggubati highlight how the Coke-branded bottle of water is made through the process of vapour distillation (equated with the formation of clouds) and remineralisation with electrolytes.

In a press release issued by the brand, Anoop Manohar, director, emerging categories, Coca-Cola India, says, "Our aim with this campaign is to help consumers relate to the idea of smartwater. As a premium water brand, smartwater is more than just a product, it is a lifestyle choice, a frame of mind and an attitude of seeking the best, all rolled into one."

Taproot Dentsu conceptualised the campaign. Titus Upputuru, creative head, Taproot Dentsu, was quoted as saying in the release, "This brief was challenging. We were asked to talk about the manufacturing process. That could have gotten really boring. The way smartwater is made is inspired by clouds. We found this very fascinating. The installation execution seemed appropriate for a premium brand like smartwater."

In the packaged drinking water segment, India has close to 200 bottled water brands. Of these, Bisleri's Vedic and NourishCo's Himalayan are the big players at the premium end. A 500-ml water bottles costs between ₹30 and ₹50, as

compared to a normal packaged drinking water bottle of ₹10. Other brands in the segment include Nestle Group's Pure Life, Manikchand Oxyrich, Tata Water Plus, Qua, UB Group's Kingfisher Spring Water, Parle Agro Group's Bailey, Pepsi Co. backed Aquafina, Coca-Cola Company's Kinley, Parle's Bisleri, among others.

According to a report published in ValueNotes, a market and competitive intelligence firm, most of the current players in this segment are serving specific regions, with their focus still on urban Tier 1 cities. They are still not able to reach distant smaller cities and towns with large tourism potential. Only a few large players such as Tata and Bisleri are currently in a position to service pan-India, thanks to their extensive distribution network and brand name.

So, who exactly is buying the comparatively high-priced premium packaged water? And in a country where many still worry about being able to afford the second meal of the day, how promising is the market for a premium 'basic need' product?

EXPERTS SPEAK

N Chandramouli, CEO, Trust Research Advisory, a brand intelligence and data insights company, opines that the packaged water category is crowded and competitive due to the low product differentiators in the segment. Customers still don't differentiate in the sub-category nuances. "The bottled water customer is the premium

buyer, but it is a very small segment. Packaged water has to be sold in volumes to make money. The inherent buying propensity of premium packaged water is low."

Further, commenting on the ideation and execution of smartwater's campaign, he adds, "This category has also not used endorsers much and in that, the positioning for smartwater is, to say the least, 'smart', considering that in water, positioning has not yet been tried as a differentiator. Jennifer Aniston's face positioned it as an 'international' brand, so far, though it did not cut much ice with consumers and so, using Indian celebrities is a good attempt. The product promise of 'smart' is, however, unclear and I doubt consumers will buy such an important promise so easily. Trust is established when the proposition is clear to customers."



"This brief was challenging. We were asked to talk about the manufacturing process."

TITUS UPPUTURU

According to Sharda Agarwal, co-founder, Sepalika, an online platform for women's health, most people in a country like India wouldn't know what premium distilled bottled water stands for or what impact it will have on their health. "Such a category would only be aiming at the people who are plugged into the health segment or appeal to the elite fitness class. In a country where a huge chunk of the population is struggling to meet the basic needs, it is supremely challenging to sell a premium product to a vast audience. It is mainly a category creation job. The target would be limited and one cannot play by the figures of bottles sold or the market share grabbed. The product, however, can help build an image of the brand."

Jagdeep Kapoor, chairman and MD, Samsika Marketing Consultants, a Mumbai-based brand marketing consultancy, thinks that this is the right time to make a premium offering as the market is ready to look at international brands. According to him, the aspirational audience wants to be noticed. It would like to be noticed consuming a premium product and making smart choices. ■

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Reach calculated based on 1 month reach for TV (BARC, May 2019), TR for print & listenership for Radio Mango (IRS 2019-Q1)

KOSHY GEORGE

“Marketers are Artistes”

Spending an hour with Koshy George is like taking a deep dive into the complex world of FMCG marketing. After spending close to 15 years at Hindustan Unilever, during which time he worked extensively across the home care, and more recently, personal care categories, George moved to Marico India as CMO around January this year.

He is leading some of Marico's core businesses, including hair care (Parachute Advanced, Livon, Nihar Naturals, Hair & Care) and foods (Saffola). His personal brand of marketing leadership is defined by curiosity and creativity. “One needs to enjoy the art of marketing... it's as much a craft as it is a business. Marketers are artistes,” he says. Edited excerpts.

HUL to Marico – what's the biggest difference?

The pace at Marico is much faster – we launch fast, iterate fast and if something works... scale up fast. Also, the appetite for risk is higher here.

You are tasked with ‘premiumising’ Marico's products. What does that mean – is it about pricing or perception?

Pricing is a strong lever, yes, but premiumisation also comes in when consumers' needs evolve. For example, today consumers don't have time to oil their hair, sit for six hours, wash it off twice... so in the context of our Parachute Advanced Coconut Crème Oil (oil in cream format), though the base benefit is nourishment, the premiumisation comes from the higher order benefit of convenience.

The need for coconut nourishment has not diminished. In the context of beauty, coconut is one of the highest Google-searched ingredients, globally. Just that, the format it is delivered in is inconvenient. Some consumers use these lighter oils as post-wash hair serum; in fact, globally, in the premium segment, the oils market is bigger than the serums market because oil is often used as a post-wash product. In India, oil is used pre-wash.

Another vector of premiumisation is about meeting needs that are otherwise uncatered to. For example, most people use hair colour to hide grey strands, but True Roots (hair tonic by Marico) prevents greying.

Premiumisation also has to do with sensorials – for instance, ‘lighter’ oils with more fragrance. As trends change, consumers want different benefits from the same categories. For this, we've partnered with Google, Amazon, Nykaa... they have data that helps us catch trends.



“The pace at Marico is much faster – we launch fast, iterate fast and if something works... scale up fast. Also, the appetite for risk is higher here.”

KOSHY GEORGE

What characterises the ‘millennial’, a cohort marketers are collectively chasing after?

Millennials want to be recognised and spoken to as individuals; they don't want to be talked to in the way TV ads talk to people. They detest propaganda-type ads with ‘doctors’ or celebrities telling them what to buy. They need personalised, authentic conversations.

They don't mind discovering brands online; they can easily spend on a new brand they've spotted on, say, Instagram. Previously, unless you saw a brand advertise on TV for many years, you wouldn't risk picking it up. They research almost everything online.

They're also cashback brats with little loyalty to spare. How does that affect the FMCG space?

Come what may, the root of loyalty is great products. So, the nightmare is not lack of loyalty; the nightmare is relying on just advertising and marketing to drive loyalty and choice, without the right product innovation.

What's the biggest agency gripe these days?

The biggest challenge is adapting to the new ‘content needs’ marketers have. We need newer models and structures of working and creating. We are waking up to the challenge, but a lot more needs to be done.

Earlier, we'd give the agency a brief, they'd do one good TVC that would last for a year, and some print, and we'd happily roll it out. Today, the quantum of content that marketers need has increased. The pace at which brands need to create content is also very high.

Marketers are dealing with multiple

cohorts. A brand like Parachute, for example, speaks to eight to nine different cohorts in the market at any given point in time.

Given these content needs, brands end up with one too many custodians, don't they?

That's the nature of the beast today. The reason we look at multiple agency partners is they all have different areas of specialisation: influencer marketing, content... within content – web series, blogs, technology...

The way an advertising agency understands the audience and the medium is very different from the way a content partner does.

There's a strong global narrative around marketers struggling with ad fraud, brand safety, viewability – which of these concerns you most?

The one I really worry about is ad fraud. It's not spoken about much in our circles, but the reality is... about 20-30 per cent of any money we put on digital is up for fraud.

What's the solution? Marketers have been talking about ‘taking control back’ from agency partners...

Unfortunately, I don't think there are too many credible solutions and platforms on the table to curtail ad fraud. I don't think it's about whether the control is with the marketing company or the agency. One gap is in terms of agency models; they really need to evolve, because what one wants from an agency today is not the knowledge of making advertising. You

continued on page 14 >>

The Jumbo bait

Deck up an elephant, Kerala's biggest heartthrob, in all its festive finery. Every Malayalee, young and old, will land up there.

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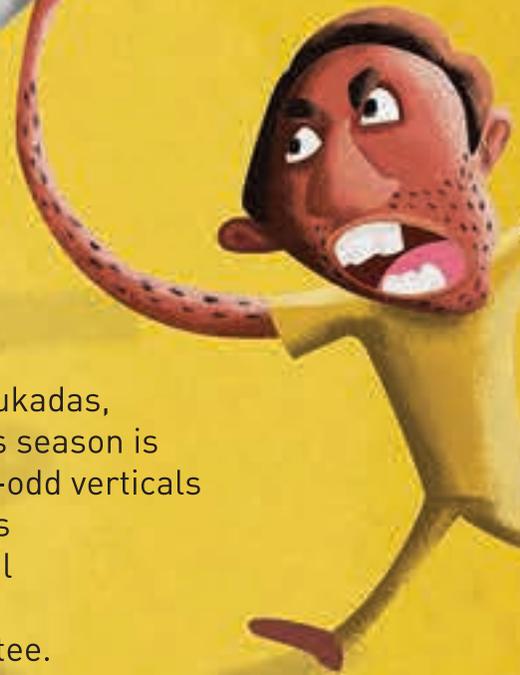
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Malayala Manorama

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Kerala's No. 1 daily with a total readership of 1.75 crores

DAINIK BHASKAR

Wooing Readers

In times of aggregated news apps and regular expansion of the internet, can a print campaign, featuring a popular actor, help bring back the lost habit of reading newspapers with the morning tea? By Ananya Pathak

DB Corp's flagship brand Dainik Bhaskar's recent circulation expansion initiative - Jeeeto 21 crore - aims to revive the dying newspaper reading habit. The campaign, featuring Salman Khan, revolves around the theme 'Life Badal Jayegi, Boss' and aims to engage readers and garner interest among non-readers.

Kaacon Sethi, CMO, Dainik Bhaskar Group, disagrees with the common belief that print circulation is impacted negatively by digital media's relentless march as the primary medium for content. "The digital medium works as a supplement and compliments print media. The latest Indian Readership Survey results establish that readership of print is consistently growing across all age and income groups. The same is also validated through the Audit Bureau of Circulation's data showing CAGR growth of around 5 per cent for the last 10 years in circulation for all newspapers put together. For Hindi, CAGR is around 9 per cent."

About the campaign, she says that it is for adding new readers and increasing the penetration of print in all markets, including Hindi, Gujarati and Marathi. The campaign is also aimed at the retention of the large number of DB Group's current base of readers in all markets.

In an era when information of all sorts is available with a click and e-papers and aggregated apps (Inshorts, Dailyhunt, Zig, New360, etc.) are feeding the interested with the latest updates from across categories and boundaries, switching back to the lengthy print format could be met with scepticism.

Sanjeev Kotnala, a brand and marketing advisor, says, "The use of a celebrity will not help bring back lost readers. However, the use of a celebrity will continue to help the newspaper brand get more and more people to subscribe during the contest period to participate. Hopefully, some will continue reading or subscribing even after the close of the contest. Such circulation-driven contests are a regular practice across newspapers.



"The digital medium works as a supplement and compliments print media."
KAACON SETHI

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They do reflect in a spike and net gain."

He adds, "Newspaper reading habits are changing rapidly. The era of scanning the whole newspaper is almost over. People have selective reading. They want fast, summarised, to-the-point references on topics of interest and relevance. In effect, the intensity, frequency of interaction and time devoted to the newspaper is decreasing."

Discussing the evolution of digital media and its impact on print, he says, "Digital has definitely impacted newspaper readership. A lot of relevant news is available and consumed before the newspaper even comes to you. However, I do subscribe to the view that it still remains the media of trust, sustained follow-up and detailed analysis. The question is, with the reduced attention span and duplication of content, has the hunger and desire to access content in newspapers decreased? The answer is... yes!"

Chetan Mane, VP, business and strategy, Whyness Worldwide, says, "Earlier, print was the way people would connect with happenings from around the world. This role is now played by digital, especially with the high penetration of smartphones and social media. This has led to a decline in the number of people turning to print. Print needs to reinvent itself from a content perspective if it wants to remain relevant." ■

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"Marketers..."

want them to be equipped with making more content, working with influencers, etc.

Agencies have not reinvented themselves to what is required; there's a vacuum in terms of the core agency's ability to remodel itself. So, some of the control has 'gone out' because what worked earlier - making ads, something ad agencies excelled in - is no longer relevant with consumers. That's why you find marketers 'taking control back in'... we're seeing models where it's easy to create a content team in-house versus trying to work with an agency that doesn't have the skill and expertise to build these assets long-term. That's where the disconnect has been, globally. Today, a brand in a developed market needs around 1,000 pieces of content a year. Given the agency remuneration model, that sort of requirement will just blow up the cost.

Name three advertising campaigns closest to your heart...

The 'taste challenge' campaign we did with Vikram (Tamilian actor) for HUL's ₹700 crore tea brand 3 Roses (Brooke Bond) around 2007-08 is one.

In 2011-12, when I was on Vim (HUL), we were struggling with the dishwash liquid category; it was seen as very expensive and its usage was unknown. The barrier was - people would take a whole lot of it and put it on the sponge. So, we created an educative campaign called 'Bartan dhoney ki recipe'. We told consumers to take a spoonful of the liquid gel, dilute it in a bowl of water and then wash a huge load of dishes with it. The big insight was

"Today, a brand in a developed market needs around 1,000 pieces of content a year."

the average housewife sees value in anything that can be mixed. It gave us huge business results and unlocked almost 300-400 bps of penetration in two years. We got this idea when we saw someone selling (unbranded) dishwash liquid in 50 ml polythene bags in a Mumbai wholesale market, telling people to dilute it in two litres of water.

In 2017-18, we did a campaign around our awards property Lux Golden Rose Awards (HUL), created to felicitate female actors. While Lux had enough stature, we hadn't managed to get a big property for the brand, like Lakme and Fashion Week. That year, we almost touched the TRPs that Filmfare usually does. ■

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LOCAL



“We are not averse to agencies. But agencies don’t prioritise the campaign objectives; for them, it is more about being different for the sake of being different.”

There exists a man who has bought over 100 OnePlus smartphones for his family. “He messaged me when he bought his 101st one. It’s unbelievable,” says Vikas Agarwal, the Bengaluru-based general manager of OnePlus India, while looking for this fanatic’s text in his WhatsApp inbox, as we settled in for our interview at a café in Mumbai, on a stormy morning.

Why not create a video around this patron? Isn’t it great grist for the content mill? The same mill that produces risqué

unboxing videos – (Bunty from Sacred Games, remember?) – and breezy sketches on digital channels like FilterCopy. “We don’t want to show off, we don’t want to commercialise or exploit our community...” answers Agarwal, who, after starting out as OnePlus’ first employee – and only one for six months – is close to completing five years at the smartphone company. And that’s exactly how old the brand is in India. Today, the brand’s corporate team in this market is less than 100 members strong.

While global executives of the BBK Electronics-owned Chinese brand tout its

“killer” positioning, here in India, which is OnePlus’ biggest market, marketing catchphrases the team peddles include ‘Never Settle’ and ‘Shot On’. In the premium smartphone segment, the brand competes with Apple and Samsung. OnePlus 6T was the highest selling smartphone in the premium segment in Q1-19, as per the International Data Corporation (IDC).

The Shenzhen-headquartered brand was founded by Pete Lau and Carl Pei in 2013, and is present in around 40 countries.

Curiously, most of OnePlus’ advertising

is done in-house. Agarwal and his team have never had an ad agency on retainer. They work with production houses and have media agencies (Starcom, Dentsu, and Amazon’s media agencies) but prefer cracking creative ideas internally. Amitabh Bachchan endorsed OnePlus between 2017 and 2018, and ‘Iron Man’ Robert Downey Jr. was brought in earlier this year.

Agarwal pegs the ratio of online to

INTERVIEW

VIKAS
AGARWAL
ONEPLUS

“All the media we’ve done is one big experiment”

An interview with the custodian of a hot brand with the quirkiest attitude to media and marketing. **By Ashwini Gangal**

You’ve been with OnePlus for nearly five years. Highlight the milestones...

We’re a grounded, humble, simple, one-thing-at-a-time company. We’ve never really set very ambitious goals for ourselves. Focus for us has always been on – just being there at the end of the year. In our industry, over the last 10 years, many companies have come and gone; just surviving is a challenge. Not just for new brands, but existing large brands, especially. When we started out in 2014, we didn’t know if we’d be able to stand out in this cluttered and competitive environment. So, for us, the first layer of success is to just survive. That in itself is an ambitious goal.

The turning point for us was the second year. After the first year, expectations were high. With OnePlus X we entered into a new price segment (lower price point), hoping for a bigger market. That was a small set back, but a big learning. We realised our key users are tech-savvy geeks, who’re expecting the best from the brand, not a ‘compromise solution’. From then on, we decided to focus only on ‘flagship’.

The launch of OnePlus 3 was a turning point. Overall, I’ll say it’s largely luck, but OnePlus 3 really consolidated our position as a genuine brand for the premium segment.

India has always been seen as ‘an entry-level market for the masses’; it is not really known for the premium segment. It was a landmark for us when OnePlus 5 touched a million units. The market itself is five million units.

How does a smartphone stay premium in India while also playing the volume game? Everyone wants to be ‘premium’ and ‘affordable’...

We don’t see ourselves as a volume-focused brand. We don’t cater to the masses.

Of India’s billion-plus population, there are around 400-500 million smartphone users. Typically, every year, a third of them buy a phone again, so the market comprises around 150-160 million people. Of these, only five million people buy a phone that costs more than ₹30,000; that’s the premium market...that’s my universe, the 30K to 1 lakh range.

We benchmark ourselves against the best in the industry; and the price differential in that context is where affordability comes in. In a premium segment, OnePlus is an affordable, discounted alternative. We make it even more affordable with promotions, cashback, exchange offers, EMI... in India, these additional incentives and sales promotions are important.

On the advertising front, you’re big on in-housing – a trend large agencies love to deny. You’ve never had an advertising agency on retainer – why not?

So far, about 70 of our campaigns have been done internally.

We are not averse to agencies. For every campaign, we do try to go through these agencies, but see... the brand team understands the campaign objectives better than anyone else. Agencies have some sort of an inherent tendency to think from an industry prism, not from a brand prism. They don’t prioritise the campaign objectives; for them, it is more about being different for the sake of being different. Most of the campaigns we’ve done are very basic and direct in nature. Agencies don’t find such campaigns innovative enough.

Whenever we brief agencies, we also ask all our internal teams to come

up with ideas. When we compare the two, in most cases, our internal ideas have always stood out more. We have no reason, then, to go with agencies. Most of our scripts are also written internally, by our social media team.

We’d like to have a good agency for the long-term, if we can find one... just that I haven’t come across any. They need to understand the brand better.

That’s bad news for full-service advertising agencies...

Full service agencies are relevant for bigger corporates. I don’t blame them... See, we’re a young company in a difficult industry; we’re still learning. So, maybe it’s our fault. Maybe once we figure out the right way of doing it, we’ll get them.

Also, we’re not big on TV advertising. We don’t really see TV as an effective medium at all. It doesn’t help with brand-building or conversions. TV is good for reach but our primary audience comprises youngsters in metros – they’re an OTT audience.

Another reason is time. We try to plan early and give agencies enough time to come back with something, but we always lose time. We started with a two-month lead time, then three, then six, but it’s still not enough. The problem could be at our end; maybe we’re just not able to get those iconic campaigns. Till we get something unique, I’d rather not risk it... let’s keep it simple and focus on the bare minimum objectives.

Interesting how you concede the problem could be at your end...

We started advertising very recently; we don’t really know how it works. We’re entrepreneurial... we don’t know the right approach to go about advertising. We’ve been

continued on page 20 >>

offline sales in the Indian smartphone market at 40:60 per cent. However, from a sales point of view, his is an online brand: “Offline, OnePlus is present in just three or four chains and those chains account for less than five per cent of the total offline sales of the industry...”

Before joining OnePlus, Agarwal was director of corporate excellence at travel brand Ibibo (part of Naspers, a global internet group), before which he ran a company called Bulb Tiger, a dot com that sold home furnishing products.

Edited excerpts.

experimenting and are trying to improve our processes. Think of whatever media we're doing right now as one big experiment. It has not been proven right so far... it's very difficult to correlate ROI on campaign spends, but in the absence of an alternative, one does it as hygiene in the hope that it'll deliver. To see ROI, maybe we need to do a bigger campaign. We'll do it when we have the right creative.

Media outshouting is rife in your segment. Yet, OnePlus seems to have a somewhat 'haughty' attitude towards it... how do you define marketing?

Marketing is word of mouth. The first campaign we did with Amitabh Bachchan (2016, for OnePlus 3), in KBC format, was a contest with OnePlus community members, based on Amazon product ratings. The winner got a crore; that guy quit his job, went back to his village and put the money into his agri-tourism resort that gives an authentic Indian experience to foreigners. We want to put all our marketing spend back in the hands of our community and invest in their welfare.

Last year, for our 'Lucky Star' campaign, that celebrated the fourth anniversary of our partnership with Amazon, we let one of our community members buy 1,000 products on Amazon. When OnePlus One was launched, we used the 'invite' model to get users to spread the word. Even today, we've created proxy ways to keep this format going.

Interesting. And what's your media mix like?

Online works best. We are a digital brand; we sell online, we do marketing online.

We do some offline events for our community. For example, the first edition of the Open Ears Forum (a three-year-old global concept) was held in Goa last year. Thirty of our most active users, who are also into tech, came over for a weekend and shared their views on our products... good and bad. The brand team then made an action plan. Techies really enjoy this geekiness; they are more knowledgeable and dig deeper than our own product managers.

TV, OOH and print are becoming footnotes; I don't know how one can make creative better on these channels... there isn't much you can do. But on digital, you can optimise on size, format. We have separate campaigns for YouTube, Instagram, and Twitter.

Airport ads are a good investment; we target lot of business travellers.

Many people ask us why we're not big on TV. It's highly cluttered.

We do 10-seconders during cricket matches. It gives us a 'concentrated' audience. It's expensive, but cost per reach is lesser than advertising on all GECs.

There's a big audience that's still not buying OnePlus for different reasons – they may not be aware of OnePlus yet. We're trying to optimise our messaging, promotions and big media spends to acquire these new audiences. Of the 300 million people watching cricket, I'm targeting the five to 10 million I need to reach, but it's my best shot at getting them.

What did you mean when you said you're a one-thing-at-a-time company?

We do only one smartphone a year. I don't have backups. Companies easily discontinue a current product line, move to new products and reboot. That either means you aren't confident enough or haven't put all



your resources into a product... I don't have to do all those optimisations.

But I am investing heavily in our after-sales experience.

How, exactly?

We've discontinued all external service partners. Over the last two years we've struggled with it.

Now, we're creating our own service centres, managed and operated by us – well-trained staff, centres are at polished locations like retail malls and not in some corner of the city that's not easily accessible. We want our service centres to be used as lounges, with free internet and coffee. In some of the bigger centres, we have game rooms with PlayStation. It can be a family outing.

What do Indians care about most when selecting a smartphone?

Battery, speed (RAM, processor)...

and they feel their devices are getting outdated, so they want regular software updates.

User requirements are always basic. I met with Jio, when they were rolling out their 4G network, they wanted to know how to differentiate. Their surveys revealed that people were asking for things like: 'Will I be able to download WhatsApp?', 'Will I be able to play YouTube?', 'Will I be able to move forward and backward on my video screen navigation?'... all so basic.

Let's talk about the soon-to-be-launched OnePlus TV. What's the hard sell – extending equity from the smartphone to the TV segment? Or phone-TV connectivity?

Initially, everything looks incoherent, but over time, there will be natural synergies. The whole experience on TV is broken; although flat screens have been around for long, the 'smart TV experience' hasn't arrived yet. The device ecosystem has not yet evolved.

market share by doing 10 other things, but TV is difficult. It's not an easy sell at all, especially in the premium segment. It won't be a volume product, we're not making a mass TV.

Speaking of rivals, the smartphone segment has so many similar brands. Do you worry about growth?

We're not going to grow because we'll take market share from others. We don't believe in undercutting the price, launching a new model just to enter a new price segment, getting more promoters to push the product, or by doing TV and print ads on a daily basis – technically, I can do that whenever I want; it's just a matter of spending money. Those are easy ways to grow the business.

We've not done any title sponsorships of TV shows, cricket shows... the big things smartphone companies do. We just don't find them attractive enough. These are low hanging fruits; you just need to bid and pay money. We don't want

“We do only one smartphone a year. I don't have backups. Companies easily discontinue a current product line, move to new products and reboot. That means you aren't confident enough.”

People use smartphones primarily for content consumption. When you enter the home, you'd want to continue consuming it, and switch from the phone to the TV screen. So, we see it as a strong screen continuity experience. IoT is emerging, and a smart TV can be part of 'smart home automation'.

Today, though the smart TV is at the centre of your living room, it doesn't unite a family, like TVs used to. Smartphones have divided us. A smart TV can bring us together again.

Xiaomi entered this space before you...

The way we saw the smartphone industry in 2014 is the way we see the TV industry today. It was a mature market, there were enough brands, we were one of the last brands to come. It'll be similar with TV.

We do everything from a premium experience perspective. We're not in the market share game. I can get

to waste resources on this, like our competition.

We're in the business of expanding the premium pie. And it's an underpenetrated market. So, we don't worry about competition.

What's your core TG? How is the profile changing?

We're expanding our circle from tech lovers and geeks to everybody who is educated. Geographically, we're expanding from the top six to the top 20 cities. But we're primarily a tier I brand.

With OnePlus 7 and OnePlus 7 Pro, we have entered the 50K plus segment – the ultra-premium segment. Of the five million units in the premium segment, two million are in this space. We're targeting CXOs, industrialists, people with purchasing power and a bias towards buying expensive products. That's a new audience for us. ■

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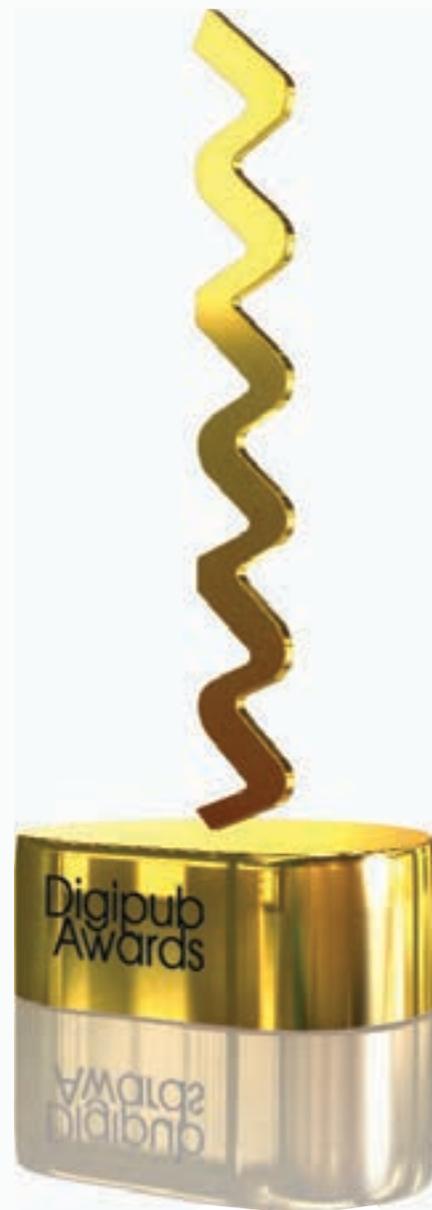
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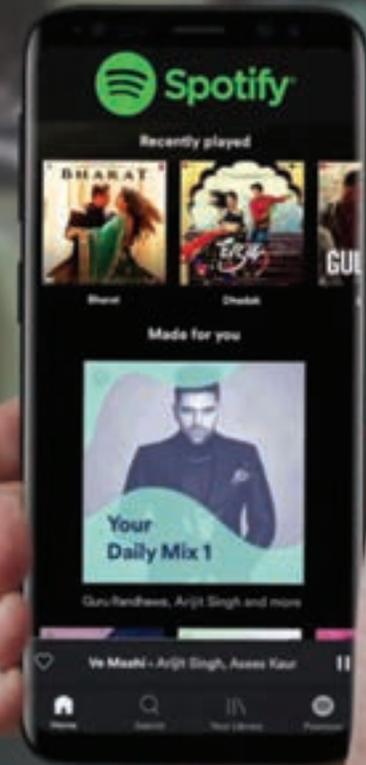
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SPOTIFY

"It's Good to Have Competition"

Globally, the music streaming service Spotify claims to have 100 million-plus paid users, with 217 million monthly active users. By Anirban Roy Choudhury

50 MILLION SONGS



Overall, the numbers are great; people are listening to both local and international music. The top 5-6 metros drive traffic, but we have started noticing traction in Tier 2 and Tier 3 cities as well." This is how Spotify India MD Amarjit Singh Batra explains the music streaming platform's India voyage so far.

The Stockholm, Sweden-headquartered music streaming giant made its India entry earlier this year (February 2019). Unlike other global media organisations that entered India and adopted a local strategy, Spotify did what it is renowned all over the world for. Batra and his team here in India started promoting its playlists from Day 1. Its launch campaign had more than 1,000 different hoardings placed at different locations in the top metros of the country. The messaging was westernised and Batra informs that it was done to reach out to the "young international audience".

"People who know about fashion, consume international music, people who are connected, speak or know English are the kind of people we targeted with our launch campaign. There was no TV, mostly outdoors, with a bit of radio," Batra says. But now, Spotify wants to reach out to a larger audience and to do so, it rolled out its first TV campaign.

The lead protagonists in the ads feature actor Anil Kapoor as the father of Ishaan Khatter. Kapoor plays a 'cool dad' and both father and son use Spotify in various situations. The product is strategically placed to get



"Overall, the numbers are great; people are listening to both local and international music. The top 5-6 metros drive (Spotify India) traffic."
AMARJIT SINGH BATRA

noticed every now and then. "The brief given to the agency was - how do we take the brand to a larger audience across the board? At the same time, we had to keep in mind that Spotify is a progressive brand, so the ads we display must be progressive, yet reflect the deep-rooted culture of the country," says Batra.

Spotify is often recognised as the platform which introduced the world to the paid music streaming phenomenon at a time when piracy

was at its peak. In April 2019, the music streaming platform announced that it crossed 100 million paid users worldwide. The same month, it was reported that Apple Music, Spotify's nearest competitor, had 50 million paid listeners worldwide. Overall, Spotify claimed to have 217 million monthly active users and in its first quarter-2019 (January to March) financial performance report, it stated that two million users started using the service in India.

"If we look at the time spent per user, per month globally, it is 30 hours on average. When we launched in India, reports suggested it is around an hour per month in the country. What we have noticed so far is the time spent per user, per month on

and audio streaming, to reach ₹1,400 crore and EY projects it to grow to ₹1,920 crore by 2021. Streaming, on the other hand, grew by 50 per cent in 2018 to reach 150 million listeners (excluding YouTube Music viewers). However, only around 1-1.5 million listeners paid for the services to make the paid audio streaming (net of telco bundling) industry hit ₹80 crore in 2018.

That's where Batra feels Spotify will have to take a different route compared to what it has been doing in 78 other markets. "Globally, Spotify's revenue mix is 90 per cent subscription and 10 per cent advertising. But, in India, we will have to see how it shapes. I think, since the paid market in India is not

Spotify is often recognised as the platform which introduced the world to the paid music streaming phenomenon at a time when piracy was at its peak.

Spotify is far ahead of that, which is a positive sign for us as people are spending more time on the platform."

In India, Spotify takes on Times Internet's Gaana, Reliance's JioSaavn, Google's YouTube Music and Amazon Prime Music, apart from Apple. Both Saavn and Gaana claim to have more than 100 million monthly active users in India. According to the FICCI-EY report 'A billion screens of opportunity', the music segment grew by 10 per cent in 2018 (over 2017), on the back of film music

that big, it will be more advertising-driven," he says.

While there are plenty of players in the market, Batra feels it is Spotify's dedicated approach that separates the service from the rest. "It's good to have competition. But, we need to remember that Spotify is not doing it only in one country, but in 79 markets. There's a team of 4,000-plus people building this business globally and they are passionate about music." ■

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LOWE LINTAS

Outdoor Nostalgia

MullenLowe Lintas recently moved out of its iconic Express Towers office (Nariman Point). **Hoardings all over Mumbai borrowed lines from its previous ad copies to make the announcement.** By Aishwarya Ramesh

The junction between Bandra and Bandra Kurla Complex (BKC) in Mumbai is a highly visible area for advertisers. In recent times, that cluster has been dominated by ads for OTT platforms such as Hotstar and Netflix. The space was recently taken up by Lintas' hoardings. The hoardings announced the office's move from Express Towers in Nariman Point to a new office in BKC, but these weren't just ordinary ads. Each hoarding borrowed its copy from the work that Lintas had done in the past.

Some of the hoardings paid homage to Surf Excel's 'Lalitaji' ad, Idea's 'What an idea sirji' campaign, Havells' 'Shock Laga' ads, and the biggest and most prominent hoarding of the cluster paid homage to Liril's waterfall ad with Karen Lunel and the 'La la la...' jingle.

The agency started operations at its new office on July 1, 2019. Commenting about moving from a place that's been an important part of Lintas, Amer



“We moved when we were ready with our new hyper-bundled agency offering.”
AMER JALEEL



“The new office space is purpose-designed, built to facilitate collaboration.”-
VIRAT TANDON



clients hyper-bundled solutions across creative, digital, PR, experiential and design, we saw a clear opportunity to bring all of our people spread across four different offices in Mumbai together under one roof. The new office space is purpose-designed, built to facilitate collaboration and houses multiple 'gather' and 'huddle' areas. We believe that moving to BKC will make us more accessible to both our employees and our clients.”

This is not the first time that an agency has used the outdoor medium to talk about its own achievements. In February 2019, when Madison won the Marico account back (after briefly losing it in 2017), it celebrated by putting up hoardings across Mumbai.

Jaleel, Group CCO and Chairman, MullenLowe Lintas Group, said, in a press release, “As I stand in the new premises and watch the office come up around me, I can't help but think of how Lintas was said to be the only surviving SoBo agency for the 48 years that we belted out one strong groundbreaking campaign after another. Work that never even remotely looked SoBo!”

Jaleel went on to emphasise that they would continue to be MidInd, bang in the core of the consciousness of the country in their insights and executions. “We moved when we were ready with our new hyper-bundled agency offering and our central Mumbai office is also symbolic of how we intend to be with our clients and brands, tentacle-ing outwards in all directions from the centre,” he stated in the release.

Located near the MCA at BKC, the office boasts a single floor-plate of 36,000 sq. ft. It intends to promote a collaborative work environment where ideas and information can flow seamlessly, allowing its multiple marketing disciplines to integrate and build campaigns. Additionally, BKC offers its clients a strong advantage, with the group now being in close proximity of most of its client base in Mumbai.

Virat Tandon, Group CEO, MullenLowe Lintas Group, said, “Given the focus on providing our



The new office boasts a single floor-plate of 36,000 square feet. It intends to promote a collaborative work environment where ideas and information can flow seamlessly.

it ran for another 15 days.

Ogilvy used creatives, which were similar to the cover of Pandey's book. The creatives were meant to be bright and eye-catching, with a profile of Pandey and the book's title covering his eyes. Some of the locations where the campaign was spotted included Marine Drive, Kemps Corner, Shivaji Park and Nariman Point. Ogilvy had also installed digital billboards at Terminals 1 and 2 of the Chhatrapati Shivaji Maharaj International Airport. ■

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GUEST ARTICLE

Thirsty for Growth

Why is Coca-Cola considering buying out Café Coffee Day? By Lloyd Mathias



Back in 1996, Coca-Cola Company's iconic CEO Roberto C Goizueta spoke of Coke's growth ambitions in terms of the quantum of human fluid consumption. He said, humans need 64 ounces of liquid a day to live and the Coca-Cola Company supplies fewer than two ounces worldwide. So, the possibilities of growth were infinite.

Clearly, the world's largest beverage company is still thirsty for growth. After decades of dominance of the carbonated soft drinks (CSDs) category, the company has taken definitive steps to diversify into other refreshment beverages – juices, water, energy drinks, dairy, and coffee. Everything except beer and alcoholic beverages.

But, what seems to be a more definitive shift is that Coke is looking at all drink-age occasions, and is now heavily focused on categories that were hitherto peripheral to its core offering - CSDs like Coca-Cola, Diet Coke, Fanta, Sprite, etc. So, coffee, tea, and dairy are on the table now.

Recently, Coke entered into exclusive talks for acquiring a significant stake in India's largest coffee chain - Café Coffee Day (CCD). The CCD chain that was set up in 1996, now comprises 1,750 stores across India with 60,000 vending machines. It also has outlets in Europe and in Egypt, Malaysia and Nepal. CCD – promoted by VG Siddhartha – is vertically integrated, owning over 20,000 acres

of coffee plantations in Karnataka's Chikmagalur region, besides other curing and roasting facilities, and reported a turnover of ₹1,814 crore in fiscal 2019.

If CCD does get valued at ₹10,000 crore, as is being reported, the valuation would stand at about four to four-and-a-half times its fiscal 2019 revenue and 33 times its EBITDA. Coca-Cola will certainly pay a premium for majority ownership and typically will not settle for being a minority shareholder. Coffee Day Enterprises Ltd (CDEL) – the owner of the CCD chain, which has a market cap of around ₹4,800 crore – will still retain control of the back end plantations, curing and processing businesses and a minority stake.

This acquisition, besides giving Coke leadership in the Indian coffee service business, also opens the 1,750 CCD stores to Coca-Cola's existing products; Coke also gains entry into many offices and workspaces where CCD's dispensing machines are placed.

The acquisition will give Coke leadership in the Indian coffee service business. It also opens the 1,750 CCD stores to Coca-Cola's existing products.



Interestingly, Coca-Cola has recently announced plans to release a line extension, Coca-Cola Coffee, in more than 25 markets around the world by the end of 2019. The drink, which blends Coke with coffee, has slightly less caffeine than a normal cup of coffee, but more than a single serve of coke. As James Quincey, Coke's Global CEO, says, "... the drink is designed to reach consumers during specific occasions and channels like the mid-afternoon energy slump at work."

Coke already owns the Georgia coffee brand, with worldwide revenues of over US\$1 billion, which is offered out of vending machines and in September 2018 acquired global coffee chain Costa's Coffee at \$5.1 billion from UK's Whitbread PLC.

In 1996, Starbucks and PepsiCo started the ready-to-drink (RTD) coffee category with the launch of the iconic Frappuccino coffee drink.

What started as a nascent category has grown to be a more than \$2 billion retail business worldwide. Part of Coke's focus on coffee is also driven by the fact that Coke does not have significant play or partnerships in the RTD coffee category.

Both Coke and PepsiCo, globally, already have existing dairy businesses. Coca-Cola distributed 'Fairlife' in the US and Canadian markets and introduced Vio, a flavoured milk brand, in India, last year.

So, with Coke making definitive forays into "hot" beverages and, indeed, into the beverage service business, the conversion of the world's cola majors into total beverage companies is complete. Of course, with 3G capital, the owners of Anheuser-Busch InBev, – itself an entity formed by merging four brewing giants Anheuser Busch, InBev, AmBev and SABMiller – the world leader in beer, may be eyeing Coke or Pepsi to make them an even more comprehensive 'total beverage company'.

But that, hopefully, is sometime away. So, have a drink and chill. ■

(The author is an angel investor, and a business and marketing strategist. He has had a ringside view of the beverage market when he was executive VP, marketing, with PepsiCo India)

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HOTSTAR

When Yuvi Goes to 'The Office'



In a recently released promo for 'The Office', Yuvraj Singh features as an interviewee. **This, however, is not his acting debut.** By Ananya Pathak

Cricket ko Hindi mein kya kehte hain? Most of us would fumble while answering this question, but not former cricketer Yuvraj Singh. After announcing his retirement from all forms of cricket recently, the left-handed batsman is seen answering this question in a promo for the Indian adaptation of popular international series 'The Office', released on Hotstar.

In the film titled 'Yuvi Retires. Chaddha Hires.', Singh is seen giving an interview with Mukul Chadda's character Jagdeep Chaddha, who plays the central role of the comic branch manager of a paper company called Wilkins Chawla. As astonished as Chaddha is to be interviewing Singh for a sales job, his admiration for the sports star is clearly visible. Hilariously enough, during the interview, Chaddha tricks Singh into scribbling his autograph onto various 'surfaces', cleverly framing it as a "signature test". He also tests his ball skills and checks on his previous sales

experience.

Answering the interviewers question about his prior sales experience, Singh justifies, lists the variety of products that he has "sold" as a celebrity endorser for Birla Sun Life Insurance, Hero Honda, Fuse, Whirlpool, Nippo, Puma, Oppo, Reebok, Revital, etc.

balla chal raha hai, thaata hai.'

The mockumentary show chronicles the 9-5 lives of the employees of the company as they navigate through their daily routines that invariably give rise to comical situations. Built along the same lines, the promo featuring Singh was just released.

The OTT streaming service has, by casting and graphing the celebrity's career in the communication, set a fine example of content created to promote content.

Sharing his post-cricket retirement plan with Chaddha, Singh refers to his 20 years of experience, saying, "Maine pichhle bees saal me sab kuchh dekh liya hai. Jab tak balla chal raha hai, chal raha hai..." It takes one back to his popular statement from Birla Sun Life Insurance's ad, 'Jab tak

This, however, is not the first time one would see the acting skills of this cancer-survivor cricketer. He has done two short roles as a child actor in 'Mehndi Sagna Di' and 'Putt Sardara', both were released in 1992.

Unlike an expected piece-to-camera by the endorser, the OTT

streaming service has, by casting and graphing the celebrity's career in the communication, set a fine example of content created to promote content.

Darshana Bhalla, founder and CEO, DoiT Talent Ventures, says, "Today, one needs to weave a story around the communication. If the story is compelling for the audience and is interesting to consume, it is prudent to use it. If a brand decides to anchor on such a story and can draw relevance to it, it is a welcome move."

She opines that the fundamental change in today's celebrity endorsement game is that marketers are more cognizant of all aspects of communication while engaging with the celebrity, as against just seeking a communication breakthrough.

Manish Porwal, MD, Alchemist Marketing & Talent Solutions, states, "With the media starting to split up, giving birth to smaller entertainment formats, star engagement has enhanced. OTT platforms are evolving and so is the use of celebrities. Brands want to keep it natural and the curiosity alive." ■

ananya.pathak@afaqs.com

BARC INDIA

Understanding Viewership Habits

BARC India has started reporting viewership from **Free & Pay platforms.** By News Bureau

BARC India has started reporting viewership from Free & Pay platforms separately starting week 27 (June 29-July 5). The systems at BARC India always evolve basis feedback from the industry. In the past four years, BARC India has enabled granular reporting cuts basis feedback from various stakeholders to better understand viewership habits.

The new Pay & Free platform variable will be offered over and above the current Urban & Rural

cuts that are reported by BARC India. It will be made available to all the subscribers for planning & analysis through its proprietary BARC Media Workstation Software. It will also be published on the website for select genres.

A free connection is one where the household incurs only a small one-time fee for installing the set top box. The major player in this area is DD Free Dish. The household does not pay any monthly subscription fee. A pay connection is one where the



subscriber invests an initial amount for installation and an ongoing monthly subscription fee.

In the Hindi speaking markets, two of 10 homes are free homes, accounting for almost 140 million TV viewing individuals. Reporting viewership from Pay & Free platform separately would enable focused

targeting. Advertisers can plan more effectively by placing insertions on the channels available on these platforms in the respective regions. Broadcasters can also make more informed decisions pertaining to content and distribution.

"There has been a strong demand from the market for separate reporting of viewership from homes with Pay & Free connection. We have taken the feedback in consideration with the changes that have come about in the ecosystem post the implementation of the tariff order. This is a step in the right direction to empower the industry in understanding the distinct consumption patterns of this segment and plan more effectively" says Partho Dasgupta, CEO, BARC India. ■

feedback@afaqs.com

afaqs! Reporter



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CHAAYOS

The fast-casual dining chain Chaayos is out with its #MentalAboutChai campaign to demonstrate how seriously the brand takes its customisation aspect.

Creative agency: Fatmen



NETFLIX

#SoWhatAreYouWatching is Netflix India's latest 10-sec TV campaign that gives out a message that the OTT platform has offerings for all age groups.

Creative agency: The Script Room



SMARTWATER

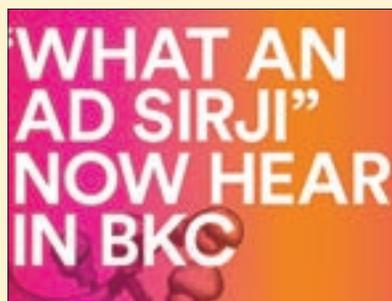
smartwater, a premium water brand by Coca-Cola, in a recently released campaign - Made Differently - focused on its 'unique' manufacturing process.

Creative agency: Taproot Dentsu



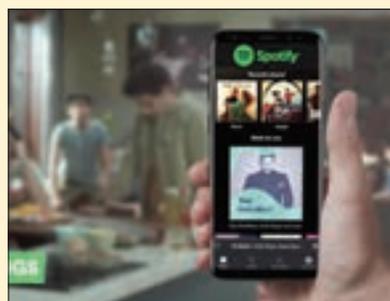
FACEBOOK BUSINESS

The campaign promotes the 10-second-long vertical video ad format, Thumbstoppers, an initiative that encourages creativity via short-form mobile video content.



LOWE LINTAS

Its latest campaign announces the shifting of its Mumbai office from Express Towers in Nariman Point to BKC. The advertisement borrows its copy from the work that Lintas has done in the past.



SPOTIFY

The campaign by the music streaming giant features actor Anil Kapoor as the father of Ishaan Khatter. This is the brand's first television campaign in India.

Creative agency: Leo Burnett



VODAFONE

Vodafone Idea brought back its popular grandma-grandpa brand ambassadors - C.P. Shanta and V.P. Dhananjayan, now popular as Asha and Bala - for 4G.

Creative agency: Ogilvy & Mather India



STAR SPORTS

The idea for the brand's campaign during the just concluded 2019 Cricket World Cup came from the thought of coming to England to get the crown.

Creative agency: Ogilvy



DABUR HONEY

In a recent campaign, Dabur Honey's brand ambassador Jacqueline Fernandez is seen promoting the brand's modified packaging format for the product - a squeezable bottle.

Creative agency: Mullen Lintas



HOTSTAR

In the promo, 'Yuvi Retires. Chaddha Hires.', for the series 'The Office' on Hotstar, Yuvraj Singh is seen giving an interview for a desk job post his retirement from cricket.



DOUBLEMINT

Through the new campaign, the new product brand, under the DOUBLEMINT® master brand, aims to widen its presence in the freshness category.

Creative agency: BBDO India



XIAOMI INDIA

The 'Say it See it' campaign, featuring Sumeet Raghavan and Rupali Ganguly, aims to help consumers realise the hidden potential of a smart TV.

Creative agency: McCann Worldgroup



DUREX

Durex India's new campaign aims to create awareness about orgasm inequality. It highlights the fact that sex is great when you #ComeTogether.

Creative agency: Havas Creative India



HONEYWELL

This is a public awareness campaign by the brand to educate people about the importance and benefits of a 'Healthy Sleep'.

Creative agency: The Womb



XIAOMI

The ad unveils the new product by the brand - Mi Beard Trimmer. The product category is not part of the Xiaomi ecosystem and is specifically designed for India.



OLA

Amidst all the brands riding on the 2019 Cricket World Cup fever and releasing anthems, Ola released an anti-Anthem to mock the efforts of the other brands.

Creative agency: Leo Burnett Orchard

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

Post: Business development manager
Company: Melange Communications
Profile: Prospecting, identifying and pursuing specifically targeted potential clients across industries and sectors. Cold calls and referrals to set up meetings with key people in such organisations. Organising meetings for business development to pitch the bouquet of services.
Experience: 3 to 5 years
Location: Mumbai
Email: anupnair6@rediffmail.com

Post: Copy writer
Company: Fruit of Summers
Profile: Conceptualise ideas. Responsible for writing ad copy, script, ideate social media other campaigns, etc. Define and maintain consistent tonality for the brand.
Experience: 0 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: Client servicing executives
Company: MX Advertising Pvt Ltd
Profile: Handling a group of operation heavy accounts, which have presence across various media platforms. Good English communication and presentation skills, and ability to meet timelines under pressure are a must. Responsible for managing brand responsibilities and client expectations on all aspects of 360 degree marketing.
Experience: 1 to 2 years
Location: Mumbai
Email: hr@mxadvertising.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: Digital marketing executive/social media manager
Company: Thought Bubbles
Profile: Manage the strategy and set up of all paid campaigns. Thorough knowledge of digital campaigns with planning experience on Google AdWords, SEO, social media presentations, websites, ecommerce, etc. Manage social media community & facilitate ideas to build it.
Experience: 1 to 5 years
Location: Mumbai
Email: manoj.motiani@thoughtbubbles.in

Post: Art director, graphic designer & DTP artist
Company: Kautilya Multicreation Pvt Ltd
Profile: Minimum 5-6 years of experience in an ad agency or in a relevant field. Qualification preferred. We're looking for insanely talented individuals who share

our passion for design; who abhor mediocrity; who obsess over details but think big; who love this madness as much as we do.
Experience: 5 to 10 years
Location: Mumbai
Email: kmpl.info@gmail.com

Post: Account director
Company: Indo Aryan Publicity
Profile: Capable of heading servicing in a branch. 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: Excellence communications and interpersonal skills, good command & 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 & experience in an ad 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. The candidate must have knowledge of print and designing softwares. Good understanding of English language. Ability to see the entire campaign start to end.
Experience: 5 to 7 years
Location: Mumbai
Email: hatim@collateral.co.in; prasad@collateral.co.in

Post: Branch manager
Company: 3Dots Design (Pune & Hyderabad)
Profile: An experienced advertising professional with a deep understanding of Hyderabad and a fair knowledge of the national market too. Eight-plus years of agency experience, good contacts in the fraternity of clients, rapport with a network of media professionals and a proven track record of dealing with renowned clients.
Experience: 8 to 12 years
Location: Hyderabad
Email: contact@3dotsdesign.in

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 and more. 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

MudraMax OOH

Rajneesh Bahl, founder and director of Grey Parrot Integrated, has been roped in as senior vice president at MudraMax OOH. With 24 years of experience, Bahl has worked with Infra Industries, JWT, Madison Outdoor, Percept OOH, etc.

OLX Cash My Car

OLX has announced the appointment of Bhaskar Bagchi as general manager for OLX Cash My Car, a Naspers-backed initiative for pre-owned cars. Bagchi has more than 25 years of diverse experience and expertise in setting up and handling large operations across e-commerce companies, banking, insurance, BPO/KPO, and scaling businesses with excellence. Earlier, he was the chief business officer for PropTiger. He also served in various leadership roles at IBM Daksh, India Homes, Citibank, Tata AIG Insurance and Standard Chartered Bank.

Wieden+Kennedy

Dean Wei has been named as the executive creative director for

Wieden+Kennedy Delhi. Wei was earlier with Apple, where he spent the last 10 years as the creative director for Europe, the Middle East, and Africa. As a member of the EMEA leadership team, Wei played a large role in building the creative culture that has contributed to the impact that Apple's global work has made for the company.

Geometry Encompass

Geometry Encompass, the experiential marketing and brand activation agency under WPP Network, has elevated Tanu Randhawa to the post of chief operating officer - North. She will be operating out of the company's Gurugram office. Earlier, Randhawa was managing partner, a position she has held since 2015. She joined Geometry Global Encompass, then Encompass, as an executive in 2000 straight out of college in Chandigarh. In her 19-year stint with the company, she has grown to specialise in large format live experiences that span across events, exhibitions and brand activations.

DIGITAL

Bain & Company

Vidur Vyas has joined the global management consultancy Bain & Company as an external advisor. With more than two decades in the industry, Vyas has had stints at Hike Messenger, PepsiCo, Colgate Palmolive, among others. His stint at Pepsico alone lasted over a decade. After moving on from Hike in 2017, Vyas founded NorthSide, a strategic business and brand marketing consultancy, and has since been the CEO of the company. He will continue his role at Northside, along with his new role at Bain & company.

LinkedIn

LinkedIn has announced the appointment of Ashutosh Gupta as country manager for India, effective September 2, 2019. Gupta is an experienced sales leader and brings with him two decades of experience in the Internet and IT & software services industries across firms such as Google, Cognizant and Infosys. He joined LinkedIn in 2013 to lead LinkedIn's marketing solutions

(LMS) in India, where he scaled the enterprise business. In 2016, he moved to Singapore to build LMS's online sales organisation (OSO) for Asia Pacific and China.

Netflix

Aashish Singh recently joined Netflix India as director - original film. Prior to this, he was serving as the CEO of Balaji Telefilms. Highly placed sources at the streaming service company confirmed the move to afaqs! Reporter. Earlier, Singh worked as VP, production at Yashraj Films.

OLX

OLX India has announced the appointment of Sapna Arora as its chief marketing officer (CMO). In her new role, Arora will be responsible for leading the brand marketing initiatives of the company. Previously, she has served in various leadership roles at Procter & Gamble, Reckitt Benckiser, Nestle and Bennett Coleman, and has extensive experience of nurturing billion-dollar brands such as Pantene, Whisper, Tampax, Tide, Stouffer's, Mortein, among others.

MARKETING

MG Motor

Pallavi Singh, marketing head of MG Motor India, has moved on. Singh, former director, marketing, Harley-Davidson India, had joined the fully-owned subsidiary of China's largest auto firm SAIC Motor Corporation in August 2017.

Parag Milk Foods

Venkat Shankar, VP & head - dairy business, Britannia Industries, has joined Parag Milk Foods as CEO. Shankar has 25 years of experience and has worked with HT Media, Peepul Capital Advisors, PepsiCo, etc.

IPG Mediabrands

Irfan Shaikh, client director - Indonesia/South East Asia, Essence, has been roped in as regional senior business director APAC - IPG Mediabrands. With an experience of 15 years, Shaikh has been associated with DDB Mudra Group, Lodestar Universal, Maxus, Mindshare, 9X Media and MediaCom. At Essence, he was leading digital media planning, strategy, client relationship across Indonesia and Southeast Asia.

Nokia

Jyotsna Makkar, head of marketing at HMD Global India (parent company of Nokia phones), has moved on. Ajey Mehta, VP and country head HMD Global India, will now lead marketing initiatives as an additional responsibility. A source confirmed the development to afaqs! Reporter and said Makkar has moved to the US with her family. She started her career in 1992 at JWT, an advertising agency now known as Wunderman Thomson. In 1998, Makkar moved on to cola giant PepsiCo. After completing a 10-year-stint, she then moved on from PepsiCo as executive VP.

Axis Bank

Axis Bank has promoted Asha Kharga to executive VP & group CMO. Kharga joined Axis Bank as CMO in November 2016. With over 20 years of experience, she has had stints with FMCG company Hindustan Unilever, and ad agencies like Leo Burnett, JWT and TBWA.

MEDIA

ABP

Souparno Bhattacharya, GM - ad sales & strategy at Hathway, has been appointed as cluster head - West, ABP One. Bhattacharya come in with 19 years of experience.

Discovery India

Zulfia Waris, Discovery India's VP - premium & digital networks, has recently moved on from her position. She was in charge of handling Discovery India channels for the factual and lifestyle categories.

Zee Media Corporation

Ashok Venkatramani has resigned as MD of Zee Media Corporation, with effect from July 9, 2019. Earlier, Venkatramani served as CEO at ABP News Network.

Star India

Gayatri Yadav, president, consumer strategy & innovation, has decided to move on from Star India. She joined the broadcast conglomerate as executive VP, marketing & communications, in 2011.

ZEE5

Raghav Raj Kodesia, business head - talent commercial and curation at ZEEL, has joined ZEE5 as VP - content development and casting. Kodesia come in with 15 years of experience.

Network18

Sangeetha Aiyer, head - marketing & digital initiatives, A+E Networks, has joined Network18 Media & Investments as head - marketing, digital business.



*Final showdown:
July 19, 2019
Holiday Inn (Aerocity),
New Delhi International Airport, New Delhi*

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For Marketers of Media Brands

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2 Out Of 3

Readers In Kerala Read Malayala Manorama.



INDIA'S LARGEST READ REGIONAL LANGUAGE DAILY BASED ON AVERAGE ISSUE READERSHIP (AIR)



A TOTAL READERSHIP OF 1.75 CRORES



MALAYALA MANORAMA'S LEAD OVER THE NO. 2 DAILY INCREASES TO 45 LAKH READERS



READERSHIP INCREASES TO 1.2 CRORES IN NCCS AB GROUP



A 14.81 LAKH GROWTH IN READERSHIP