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Digital Marketing Campaigns: An Evaluation using Forrester's 5I framework

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Abstract

In this article, we study several digital marketing campaigns across five sectors in India- FMCG, Automobile, Banking, Travel and e-Commerce, using the Forrester's 5I model of digital marketing. In this framework, there are five factors, namely: Involvement, Interaction, Intimacy, Influence and Individual. The Involvement component addresses the ways to get the customer involved with the brand or application and can be measured via a lot of factors like site traffic and page views. The Interaction component addresses the interaction the customer has with the brand. Intimacy component involves the sentiment the customer develops for the brand. It can account for both relatability and reliability, which in turn allow the sentiment to grow. The Influence component addresses the likelihood of a person sharing or recommending a product and can be measured through shares and reviews. The Individual component in turn deals with the impact the brand has over an individual. Taken together these five factors (5Is) can help any marketer to develop successful digital marketing campaigns or even evaluate other digital marketing campaigns of competitors.

Keywords: *Digital Marketing, Forrester's 5I framework, Marketing, Social Media Marketing, Digital Campaigns*

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INTRODUCTION:

In *The Power of Consumer Stories in Digital Marketing* by Renee Richardson Gosline, Jeffrey Lee, and Glen Urban, the authors discuss the importance of consumer based story telling based on a study that customers are more likely to respond to storytelling rather than advertisements, given that storytelling is more reliable as well as more engaging. It was found that there was an average increase of 32% in purchase when consumer based storytelling was deployed. However, the downside could be when consumer storytelling results in negative experiences, the brand value and reliability factor decreases.

Basing this as a motivation, in this article, we have tried to analyze several digital marketing campaigns across 5 sectors, FMCG, Automobile, Banking, Travel and e-Commerce, using the Forrester's 5I model of digital marketing which involves 5 factors, namely involvement, interaction, intimacy, influence and individual. The Involvement component addresses the ways to get the customer involved with the brand and can be measured via a factors such as site traffic and page views. The Interaction component addresses the interaction the customer has with the brand, such as commenting on a post. Intimacy involves the sentiment the customer grows for the brand in terms of relatability and reliability, which in turn allow the sentiment to grow. The Influence component addresses the likelihood of a person sharing or recommending a product and can be measured through shares and reviews. The Individual component in turn deals with the impact the brand has over an individual.

FMCG:

HUL: KAN KHAJURA TEHSAN

Objective: The objective of HUL's Kan Khajura Tehsan (KKT), was to administer a dose of entertainment, particularly into the lives of people living in the media-dark rural regions of Bihar, Jharkhand and Uttar Pradesh. It was a digital marketing campaign undertaken by HUL, and was an on demand entertainment channel on the mobile phone. It was done to create a sense of brand loyalty. Digital Marketing is the practice of promoting products and services using digital distribution channels via computers, mobile phones, smart phones, or other digital devices.^[1]

Involvement: About 4 years back, the ideas of mobile browsing and app usage were still relatively new and most companies didn't want to put too much weight into their mobile specific campaigns. However, today, we are all living in a mobile-centric world. The previously successful Wheel campaign, "Missed Call Dijiye, Muskurate Rahiye", made the HUL team realize that mobile phones were being used as a means of entertainment by rural India. It dawned upon them that in order to get the people involved, their "listening time" had to be increased. They figured that this could be brought about by actively involving a celebrity. Indeed, this worked in their favor and celebrity based content was enjoyed by the people, thereby increasing their "listening times". A devotional section was also added.

Interaction: The Interaction component addresses the customer interaction with the brand. HUL was able to view a 'live dashboard', which showed information such as: the districts that generated maximum traffic, the number of calls made, numbers from which repeat calls came, ad impressions and even the exact point at which the caller decided to hang up. A report by Ozonetel, HUL's cloud telephony platform for KKT stated that it was able to garner 100

million ad impressions within a short period. New users were being added at a tremendous rate of 45,000-50,000 people a day.

Intimacy: This component addresses the brand sentiment of the users. The purpose of KKT was to reach the media deprived regions of rural areas, where, according to a study by IPSOS, 33% of the subscribers did not own a television. Since understanding audience is the first step to any marketing strategy, the idea to provide a form of entertainment in these areas, using something as simple as a mobile phones, was able to create a sense of sentiment for the brand. Interestingly, the reach among women on KKT over television was a decent 35%, much higher than radio and print. This had a positive impact on the spontaneous awareness for all brands for HUL.

Influence: This campaign had a positive impact on various products of HUL. Wheel recorded a large difference of 21% in spontaneous awareness with listeners, while Close Up too followed with 28%. Pond's also scored well with 10%.



Source: www.kankhajuratehsan.com

Individual: As a result of this campaign, individual consumers felt a pleasant connect with the brand, which favored their entertainment. The celebrity angle had a major role to play and the ads helped them know about different products under HUL.

Result: While 75% of respondents remembered the program's name as well the number, an impressive 95% expressed their excitement to share it, thus proving that KKT was successful in leaving a strong and positive brand impact. In the International Festival of Creativity in 2014, Kan Khajura Tehsan fetched a Bronze Lion.

HUL: RIN CAREER READY ACADEMY

Objective: Rin Career Ready Academy was a fully sponsored initiative which aimed to train the youth, especially women, to increase their employability quotient and thus income potential for the corporate world. It was done to create an emotional connect with the mid-tier detergent brand in the rather cluttered detergent market in India, where the choice for the brand was often dictated by pricing and not genuine connect with the brand. This can be taken as an example of cause marketing and was a part of the Unilever Sustainable Living Plan.

Involvement: Details for the program was freely available by giving a missed call on 1800-121-4545 or by visiting www.britishcouncil.in/rin-career-ready. The program was interactive and could be accessed from anywhere with a basic feature phone. For involving people, registration was promoted via an easy-to-remember toll-free number through print, TV, outdoor and social media and women callers given preference to participate. It focused on particularly 3 aspects: English Speaking, Office Dressing and Interview Training. The target market for the campaign was adult women in the states of Andhra Pradesh, Telangana and Tamil Nadu in India. These mostly comprised women who had some prior education but were generally not able to go out and land a job for themselves due to their lack of confidence and grooming skills. The curriculum was converted into twenty learning modules which had five chapters each. Students were evaluated through a quiz at the end of each module. The caller was also given the option to revise previous chapters and to answer the quiz again to improve her scores. On completion of the entire course, the callers were eligible for a certificate given by Rin, in partnership with the British Council, an international organization recognized for English education. Moreover, the content was designed in such a way that it fulfilled the participants' needs for getting a better job and thus kept them hooked till the end.

Interaction: The campaign had garnered well over 300,000 unique missed calls and over 105,000 registrations during the period of the course. Thus, the customer interaction was pretty high.

Intimacy: In general, cause marketing campaigns can pose unique challenges for brands. Firstly, the brand needs to be authentic, avoiding mere lip service, and secondly, it needs to create a meaningful and significant impact on the ground, powered with people and the internet. For several decades, Rin has been associated with "Chamakti Safedi", thereby instilling in consumers the confidence to stand out in social aspects. Capitalizing on this-platform of confidence, the brand created Rin Career Ready Academy. According to various reports, ability to converse with good English skills is known to increase salaries by as much as 34 percent in India. As the priority of most families is to educate their boys, many young women in rural areas lag behind, both educationally and financially. Thus, the campaign was able to touch a very relevant issue and thus able to justify the brand's sentiment.



Source: www.phdmedia.com

Influence: Rin saw a 2.9 percent increase in households and also became a brand that stood for “good” and was reliable (this rose up to 19%). Rin even saw a total rise in sales by 4%.^[2]

Individual: Overall, the brand was able to create a positive impact on an individual’s mind and was able to create an image which echoed the sentiment that Rin was a brand which stood up for women, their self-worth and hence, for good and was trustworthy.

Result: The campaign has garnered 377800 participants so far, and has been successful in creating a positive brand influence for Rin.

HUL: CHAMKI: STORY OF AN UNBORN CHILD:

Objective: The objective of the campaign, was to make people aware about children mortality rate and the importance of the simple habit of hand washing.

Involvement: Digital medium was the first choice with 10.15 million users who were mothers. Research conducted proved that these women were more likely to both consume and share content about children welfare. Bollywood actor Kajol, who happened to be the brand ambassador of Lifebuoy and the UN Hand Washing Ambassador, was leading the campaign since 2013. The campaign started with the film being shown to 100 expecting mothers, hosted by Kajol, along with ‘mommy’ bloggers and media with a simulcast on YouTube and social media. Thus, a celebrity angle was brought in to connect and relate with the mostly middle-aged mothers.

Interaction: The HUL Now Live Command Centre leveraged Twitter, using ‘@IAmChamki’ ‘#5YearsFromNow’ hashtags in order to set context of the message, thus generating conversations. Twitter seemed to be the best fit as whether people are primarily on Twitter to follow others, to promote their ideas, or to broadcast what they are doing, it is impossible for them to be on Twitter and not to be aware of other residents of this virtual place, just as in Anderson’s concept of imagined community.^[3] Millennials, like market mavens, are eager to share their expertise and opinions with other consumers. ^[4]The agency tracked over 6,500 relevant conversations which trended on Twitter rather organically within the first few hours.

Real time sharing of the film and the corresponding statistics started flooding social media, and the bloggers further proceeded to create compelling content on the importance of basic hygiene and hand washing habits. Content marketing was thus leveraged upon. The campaign generated over 11,000 conversations over a period of two days, reaching around 4.6 million unique accounts. The lead channel on YouTube trended at number 3 for over six hours and had 1.5 million views within the first 10 hours of the campaign.

Intimacy: Statistical studies have shown that in India 6 million children, one in every 20, die every year before they reach the age of 5. A lot of these deaths occur during the first 28 days of their birth and approximately half of them occur due to infectious syndromes like diarrhea and pneumonia. All these can be prevented with a habit of hand washing. Thus, this was a very relevant idea that Lifebuoy took up, keeping its essence intact. To be relevant to the audience and to create a powerful brand it was necessary to must win their trust and admiration with valuable content like this.^[5]



Source: www.dandadimpact.com

Influence: Through a robust deployment plan covering social media as well as digital and on ground - it reached as many as 190 million people in India. The Digital Campaign garnered 9% organic views as against the industry benchmark of 1%.

The campaign positively impacted the brand on multiple areas: there was a 60 bps increase Volume Market Share, a 190 bps, 160 bps and 70 bps increase in the states of Madhya Pradesh, Uttar Pradesh and Bihar respectively as well as a 220 bps increase from 2014, which was also the highest ever in the last 3 years.

Individual: On an individual's mind, Lifebuoy became a soap brand which cared for children and the society at large. Lifebuoy soon was the third most purchased FMCG brand in the world, gaining penetration in over 24 million households.

Result: The YouTube video of Chamki soon stood at over 15 million views – making it the most watched video in India in 2015. The campaign also garnered an unprecedented PR reach of 890 million people equaling a sum of whopping INR 8.2 crores (that is, \$122m) from various popular blogs and papers like Mashable, ScoopWhoop, Financial Times, Economic Times and others.

P&G: TOUCH THE PICKLE (WHISPER):

Objective: The objective of the campaign was to challenge all the superstitions and taboos concerning menstruation in India. It aimed to defy these mindless beliefs by touching the pickle.

Involvement: As soon as girls hit puberty in India, they are bogged down by taboos related to menstruation: including not entering the temple, not worshipping, not playing, going out or touching the pickle. There's a superstitious belief which dictates that if women, during their period touch the pickle jar, the pickles will get spoilt. P&G's integrated movement encouraged

women to talk openly about menstruation. The ad film portrayed a girl carrying all on with her regular life, running, playing and touching the pickle every time, earning cheers from old women. Thus, they aimed to normalize the issue.

Interaction: Women all over India responded well to the campaign with their personal stories of breaking taboos. One study found consumer reviews to be trusted twelve times more often than descriptions that come from a manufacturer. Word of mouth (WOM) is seen as more credible than advertising as it is perceived as having passed through the evaluation of “people like me”. WOM that travels via Internet may be referred to as electronic word of mouth (eWOM). [6] Their tales of courage and achievement was greatly beneficial for Whisper.

Intimacy: The campaign hardly had anything to do with the product category. It was however a cry to defy all the evils of superstition, a call for revolution in a country like India where women are taught that menstruation is shameful, from their childhood. The idea was to break such barriers and letting them be. This was a particularly sensitive topic to talk about. However, the response was rather positive with more women becoming aware about the need to talk about menstrual hygiene.



Source: www.campaignsoftheworld.com

Influence: The film received over 1.9 million true views on YouTube. Earned media worth USD 6.1 million and 1,200 million earned impressions were garnered by press events in top four markets, features as well as authored columns.

Individual: In an individual's mind, with Touch the Pickle, Whisper became a brand which stood firmly against an old social taboo and encouraged people to talk about menstrual hygiene more openly.

Result: At the Cannes Lions International Festival of Creativity, P&G won the Grand Prix for the inaugural Glass Lions in the gender-equality category. So it was successful in having a positive social impact. The campaign also received interest from FT, Wall Street Journal and Reuters, alongside Indian media.

P&G: TOUCH OF CARE (VICKS)

Objective: The campaign lead with the idea that ‘Family is where Care is’ portraying the real life story of an orphan and her newfound ‘mother’. The aim was to make people aware about transgender rights and is a vouch for equality.

Involvement: This ad was a creation of Publicis Singapore, predominantly for the Indian market. It is narrated by the daughter, Gayatri, who describes how she was orphaned and then adopted. She then goes on to describe how her mother, Gauri, loved her and cared for her selflessly and encouraged her academically and some heartwarming moments between her and the mother were shown. At the end of the ad however it is revealed that her mother Gauri, is transgender. Gayatri innocently says that she wants to be a lawyer at the end of the ad, as she feels like her mother doesn’t get “basic human rights”.

Interaction: According to various research reports, more people visit YouTube in a year than Facebook, Twitter and Instagram combined. As a result, it is a wise decision to turn to this platform for advertising and bringing in leads.



Source: www.brandequity.economictimes.indiatimes.com

Intimacy: The film focused on two very important and sensitive topics: adoption and transgender and beautifully brought to people the real story of Gauri, with a touching mother-daughter narrative, thus striking an emotional chord with the people.

Influence: The video went viral on the Internet, being shared across almost all social media platforms like YouTube and Facebook. The video was flooded with positive comments and appreciation from people. Thus, electronic Word Of Mouth marketing played a role. The popularity has been welcome even for Gauri, because it has helped her focus on her pet project, an old-age home for transgender people where young, lost girls will be looked after.

Individual: To an individual, Vicks thus became a brand with stood for social good and rights. This created a positive brand influence.

Result: The viral video has garnered about 9.5 million hits on YouTube and has been greatly praised for reasserting the importance of care while redefining what family is in contemporary society, thus helping the brand.

AUTOMOBILE:

HYUNDAI:

SOCIAL MEDIA STRATEGY: Hyundai Motor India's special via Facebook around 2011, when the firm started sharing relevant content with the target group based on making the content not only informative, but engaging as well along with being promotional in nature. The three prongs of objective-> Execution→ Results were followed as usual. Following FB, Hyundai also took to other social media platforms such as Twitter, YouTube and Instagram to engage with audience and customers through wonderful campaigns, such as the one for the launch of "Creta", a compact SUV. During this launch campaign, several activities were planned such as a live screening while the Creta was being launched, along with a contest on Twitter, asking its followers to send in their reasons why the Hyundai Creta can be considered as a perfect car for them. In response, the firm obtained more than 15,000 tweets, and also trended on Twitter for over 4 hours. According to a survey by eMarketer (2010), 56% of Millennials talk about products and services through social networking sites, as they consider their peers' opinion more credible than company sources^[7]

Some of their campaigns include:

A MESSAGE TO SPACE:

Objective: The objective was to send a girl's message of love to her astronaut dad watching from space as it believes that cars do way more than just take us from one place to another: they build connections and bridge gaps. It wanted to establish itself as a brand which listens and cares.

Involvement: This campaign shows a 13-year-old girl from Texas, Stepahnie, whose father is an astronaut on the International Space Station (ISS) and currently away from home for work. The campaign shows how 11 Genesis sedans are used to write a message on the Delamar Dry Lake in Nevada using giant letters that may be read from space, in Stepahnie's handwriting. The final image surrounding around three and a half square miles was recorded by Guinness World Records as the largest tire track image ever made. There was also an extensive online tie-in at amessagetospace.com.

Interaction: Hyundai chose to work on Brand Awareness through Video ads on Youtube. One view on YouTube means that the person has either seen the whole video or minimum 30 seconds of it. (Trueview ads). This viral video garnering 30.3 million views in 13 days is proves that it was able to get their vision across to people.



Source: www.autonews.com

Intimacy: Hyundai, with the help of this campaign wanted to convey their vision of being 'a lifetime partner in 'automobiles and beyond' across to their customers. They hoped to increase awareness about the Hyundai brand and also let customers know what they were striving to deliver to them.

Influence: The video became viral, garnering over 71 million views on Youtube till now.

Individual: Through this ad, Hyundai was able to demonstrate their caring vision to individuals.

Result: The campaign won several awards including two bronze awards at the Clio Awards in the Film Technique and Out of Home categories, along with acknowledgements at the Cannes Lions and New York Festivals awards. The video was aired more than 800 times on various national TV channels in US such as ABC, Fox TV, and NBC, apart from coverage in nation press, and online media such as TIME, People and Forbes.

COMEBACKPEDIA:

Objective: Hyundai India launched the innovative digital campaign Comebackpedia in 2017, tapping into the potential of meme marketing and the popularity of some humour artists amongst the youth with the New 2017 Grand i10.

Involvement: One had to log in to www.itswowsome.com and create memes using the expressions of their favorite humour artists, by simply adding an interesting reaction to a comeback and sharing with their friends. The most unique memes featured in the video series and car merchandise. Popular humour artists like Mallika Dua, Kaneez Surka, Cyrus Broacha and Vir Das were a part of the campaign. In the second phase, the most hilarious memes were shared in the two episodes of the 'The Comebackpedia Show', along with versions of artists' comebacks. The third phase included a humorous video which concluded the entire campaign with brand integration highlighting 'The Drive with Besties' when one buys a new car.

Interaction: The first phase included the artists' inviting people through humorous videos, so Youtube and Facebook were primarily utilized. The hashtag trended on Twitter and Instagram. The campaign was finally concluded with another Youtube ad, thus utilizing its full potential.

Around 10,400 interesting Memes were generated by users and shared on various social networking sites.



Source: www.indiacarnews.com

Intimacy: With this campaign, Hyundai wanted to connect with the youth. So they used two things very popular among them: memes and comedians. This was a part of the Experience Hyundai initiative with a strong focus towards digital marketing.

Influence: The campaign garnered over 6.7 million views across social media and 10k plus memes were shared across several social media platforms.

Individual: To an individual, Hyundai established itself as a youth oriented brand they could in turn connect with.

Result: The campaign was immensely popular with the youth and the decision to include digital platforms for meme making and marketing proved to be beneficial for the brand.

FORD:

SOCIAL MEDIA STRATEGY: Ford has presence on several social media channels. Their content mainly involves:

Vines: Short videos or vines ensures a huge amount of innovativeness as well as charm and Ford utilizes this to the fullest.

Facebook: With over 8 million followers on Facebook, Ford is aware that it cannot function without engagement. Ford is therefore a very engaging car manufacturer. In order to appear

approachable, despite its huge size, the Ford team genuinely engages in conversations with the people, by reading their comments in all seriousness and replying accordingly.

Instagram: In Ford's Instagram channel, beautiful images of cars displaying Ford's history is displayed.

Twitter: Like Facebook, Ford uses Twitter as an engagement channel, as is evident from their vast number of tweets and replies.

Some of the campaigns by Ford are:

FORD FIESTA MOVEMENT:

Objective: Before the launch of Ford Fiesta in 2010, selected people were chosen for driving it for 6 months, thus sharing their experiences with the people. With this, they aimed to connect with their consumers and make their brand objective more evident.

Involvement: 4100 people were shortlisted for the free drive and out of them 100 people were selected. People who were socially vibrant and had good networking with more than 1000 followers across various social media channels were given preference. Each month, they would be assigned different missions like say, "Face Off" wherein the objective was to find a celebrity look alike and ask him to enact or sing a song, "Show us Around" was another one with the objective travelling to every landmark in the town the agents were residing in. Similarly there were more themes like "entertainment", "Puppy Ball" and so on. The people were to create one video on each theme they were assigned and they were also to write content and make sure they were engaging enough on social media to be viewed.

Interaction: While the number of drivers who signed up for updates on the new Fiesta was approximately 132000. Along with that, over 6,000 pre-ordered the Fiesta, which is an exceptionally strong showing for a new economy car. This could be attributed to the power of consumer marketing.

Intimacy: From a study, it has been found that consumer based storytelling influences people to consider purchasing products. In fact, across several studies, there was an average increase of 32% in purchasing consideration when consumer-based storytelling was employed.^[8] Ford thus utilized consumer-based storytelling for influencing the sales of the Fiesta.



Source: www.adesignerstew.com

Influence: The campaign did an exceptional job of getting the Fiesta name across to a new generation of users, also gaining over 6 million YouTube views, roughly 750,000 Flickr views and 40 million Twitter impressions.

Individual: To an individual, consumer based storytelling combined with fun tasks and content and video marketing was able to leave a mark and one deemed it more reliable.

Result: The campaign was so successful that it was resurrected for the launch of the 2014 Fiesta.

UNLEARN:

Objective: The objective of the campaign was to make people let go about the pre-conceived notions regarding the brand and regarding life in general, so that a place for new ideas could be made.

Involvement: The ad, called "Unlearn", was created by Blue Hive, the WPP group which was set up to serve Ford. It highlighted various cases in which people have to "unlearn" things they already know, like a 104-year-old marathon runner who defies stereotypes about OAPs, or a celebrity who is asked for a selfie on the red carpet, instead of an autograph or a mother holding her newborn baby, wearing a hospital band that says: "unlearn everything". It was written by Matt Skolar and directed by Steve Cope.

Interaction: The media planning and buying was done by Mindshare. In order to sustain the message of the campaign, they built frequency across national press and Lifestyle magazines, and other places where one would least expect to see the Ford brand. They also utilized

publication and creative agency capabilities to make memorable formats to make the “Unlearn” rebrand stand out.



Source: www.brandchannel.com

Intimacy: The campaign was carried out throughout the year and influencer and content marketing were utilized to create intimacy, relating the car’s campaign with real life examples. Several online influencers from fashion, lifestyle and health created suitable content and challenged people to “unlearn” limiting beliefs. They also created a strong online presence among news brands.

Influence: Their overall reach and frequency for the print campaign was 60.02% of ABC adults with a frequency of 3.89, which is equivalent to 16,795,000 people. UK Car sales for Ford were up 2.9% YoY in January 2016, giving them the sales lead over its nearest rival by 49%.The site traffic increased even more when they launched their print campaign with Telegraph Super Panorama.

Individual: By utilizing content, influencer and other digital marketing strategies across several channels, Ford was able to create an impact of unlearning on the minds of individuals. The statement, ‘Ford Motor Company is changing for the better’ became acceptable to double number of people compared to before campaign situation, in just over six weeks of the awareness initiated by the campaign.

Result: The campaign was thus massively successful.

BANKING:

YES BANK:

SOCIAL MEDIA STRATEGY: Yes Bank, India's 5th largest private sector bank is the Highest Followed Bank on Twitter, with over 300 million followers. It is also the Fastest Growing Bank in the World on Twitter, as per the Financial Brand, UK. As per the Financial Brand, Yes Bank comes within the Top 5 Banks on social media. The Bank is also within the top 5 most popular banking brands on Facebook in the world and has more than 4 million Facebook Page Likes. They also have the greatest number of followers. It has been repeatedly successful in connecting with the millennials, through several creative innovations and impressive campaigns.

Some of the campaigns undertaken by Yes Bank include:

#RAISETHETRICOLOUR and #INDIABOLEYES:

Objective: The #RaisetheTricolour campaign and #IndiaBoleYes campaigns were launched to mark Yes Bank's 11 years of institutional excellence. The objective behind both the campaigns was to promote positive spirit in India.

Involvement: RaisetheTricolour was rather unique. On retweeting, every user would get a personalized reply that took them to a virtual Indian flag which they helped 'raise', by clicking on it. The thought behind #IndiaboleYes campaign was to promote positive endeavor and celebrate the fact that we, as Indians, are in fact very optimistic and hopeful about our future. So we are saying 'yes' to development and progress.

Interaction: While #RaisetheTricolour was an online campaign #IndiaboleYES was the first campaign by Yes Bank which was started on Social Media Channel and later extended to other medium, i.e. Print, Outdoor and Digital.

Intimacy: Yes Bank aimed to align with the vision of the Indians on growth and development and portray themselves a bank with an objective to partner with them in their endeavour towards growth.



Source: www.facebook.com

Influence: Yes Bank's brand value increased by 67% vis-à-vis 2015.

Individual: To an individual, Yes Bank became a brand they could connect with.

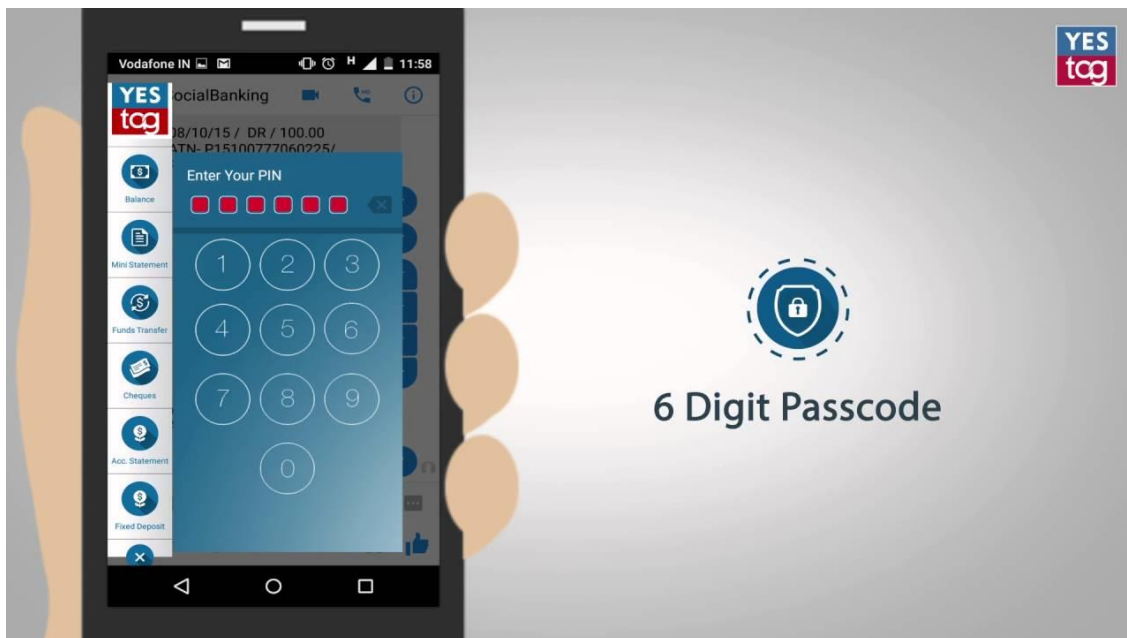
Result: This campaign was adjudged as the **Best Twitter Campaign** at CMO Asia awards.

YES TAG(SOCIAL BANKING APP):

Objective: The objective of Yes Tag was to make banking faster and easier. It was India's first chatbot based banking app.

Involvement: Yes Tag enabled customers to use banking transactions from various chat applications, namely Facebook, Twitter, Messenger, WeChat, Skype and Telegram. One could perform various banking functions through these such as requesting a cheque book, stopping a cheque request or even transferring funds using a certain 6 digit code.

Interaction: With YesTag, banking became much easier and could be done anywhere and anytime. Soon, the app crossed the mark of 10,000 transactions.



Source: www.facebook.com

Intimacy: With over 50 million active users in India and over 500 million users worldwide, messaging apps have significantly widened the scope of messaging services. Leveraging this market potential, YesTag was launched.

Influence: The app has over 10 thousand downloads on Google Playstore.

Individual: To a social media savvy youngster, this social banking app was able to make a connection.

Result: It was a step in the right direction, being the first of its kind social banking application.

AXIS BANK:

SOCIAL MEDIA STRATEGY: Axis Bank does not engage in conversations in either Facebook or Twitter. The brand has a rather dull presence on both these platforms, averaging to about 2 updates a day about products and services which are completely non interactive in nature. People are not allowed to post on their walls on Facebook either. Their LinkedIn however has an aesthetic appeal, with adequate information about products and services. Their Youtube campaigns are also rather good.

Some of them are:

ALWAYS ON:

Objective: Axis Bank launched **Always On** in 2016, with the objective of projecting itself as a financial institution which is always active for its customers.

Involvement: Conceptualized and executed by Lowe Lintas Mumbai, the campaign is based on the idea of providing banking solutions for always active businessmen. The ad captures the essence of just that, with always active businessmen making Forex transfers, providing salaries to employees using the Bank's mobile facilities.

Interaction: The ad had a digital release, followed by a TVC. The digital release has over 3k views.



Source: www.motivateme.in

Intimacy: Axis Bank's aim was to project itself as a financial institution which is always there for its customers. The bank created a differentiated business banking solutions which were backed by analytical technology solutions and mobility. With the increase in popularity of mobiles for banking transactions, they decided to launch this campaign to portray its vision of "Progress Without Pause".

Influence: The campaign trended for a few weeks.

Individual: To individuals, Axis Bank became a bank which was always well and active for its users.

Result: This was a moderately successful campaign.

EXPERIENCE AXIS:

Objective: The campaign was launched to let the customers know about the various facilities and features of Axis Bank.

Involvement: Axis features celebrity, Deepika Padukone offering a range of select credit and debit cards in the 22 second video highlighting the chirpy nature of the celebrity endorser that gels with the focus on the 'banking and dining' facilities that are offered through the use of the Axis cards.

Interaction: The ads had both digital and TVC releases. The digital ad trended.



Source:www.brandequity.economicstimes.indiatimes.com

Intimacy: It elevated the brand imagery as it focused on experiences rather than just deals. The bank had an aim to stand out in a category where discounts and cash backs were the in fact the most important languages thus making way for preference of Axis Bank Cards.

Influence: The ads have over 2 million views on Youtube.

Individual: In an individual's mind, creating experiences instead of just deals provided a sense of trustworthiness.

Result: This was a fairly successful digital campaign.

TRAVEL:

MAKE MY TRIP:

SOCIAL MEDIA STRATEGY: On Facebook. MMT follows a multifaceted policy, where the content is not limited to a specific set of users or a target audience. Their content is a mix comprising hot travel destinations to several offers. Thus, the subscribers for the brand can consume content which relates to their needs and wants.

The travel destinations posts are broadly categorized into Luxury Travels, Nature Trips, Adventure Trips and Man-made wonders. They all have call to action links. Apart from the posts which create general awareness about their offerings and travel destinations, MMT also runs several campaigns, contests and other engagement activities, and actively involves in interaction with the subscribers. The campaigns are different and according to various occasions: for example, #WanderLove for Valentine's Day or contests highlighting a specific offer or a specific destination like #Hotels50, #FlightPlusHotels and #DiscoverBhutan and so on. The brand also has a section #TravelPundit, a virtual representative which posts a funny takes on travel destinations, along with valuable advices and suggestions.

MMT has 22 million likes on Facebook. However, the engagement on posts is quite low compared to the number of followers. In Twitter, MMT asks for retweets and re-mentions, along with running engaging contests that receive a better response due to the hashtags implemented by the brand from time to time.

BEFIKAR BOOK KAR:

Objective: As a step to create brand recall and to drive aggressive growth in its hotel bookings business, #BefikarBookKar was launched.

Involvement: The ad features brand ambassadors Ranveer Singh and Alia Bhatt; and showcases brand's new logo. Conceptualized by Publicis Worldwide, the campaign shows relatable scenarios when people try to book hotel for themselves. The first film showcases Alia Bhatt as a taxi driver and Ranveer Singh as a tourist asking her to tell about some good hotels. In a very quirky manner, Bhatt urges him to check the MMT app for hotels. Similarly, in the second film, Alia is a hotel receptionist who entertains a flamboyant Ranveer as a guest and offers small amount of discount to him as compared to another customer who books it via MMT and gets a massive 40%.

Interaction: It was found that around 28% of Indian customers prefer to walk into hotels without prior reservations. Using the current campaign, MMT wanted to impact such behaviors of this segment, while affecting the brand sentiment also. The campaign trended for quite a while.



Source: www.youtube.com

Intimacy: With competition from booking apps like Oyo, the brand wanted to connect with the youth who preferred to walk into hotels minus reservations, luring them with lucrative discounts and offers. Their main target was the youth, which is why they took brand ambassadors the millennials could connect with.

Influence: The videos have over 4 million views on Youtube.

Individual: To an individual, MMT became a reliable brand with lucrative offers.

Result: The ads were been viral.

YATRA:

SOCIAL MEDIA STRATEGY: Yatra believes in customer engagement on FB by exhibiting customer responsiveness. For example, they respond to customer queries within 12 hours, while also posting various promotional offers on the page, and sharing interesting travel information. Yatra also runs sponsored stories to increase the number of number of likes on Facebook, thus generating Rs 1.5 million/month from Facebook with more than 150,000 page views daily, and more than 1,500 stories being created by users every day.

At present the brand has above 2.5 million likes on Facebook. Some of their digital campaigns include:

RELIVE HAPPINESS:

Objective: This campaign was launched in an attempt to live up to its motto of “Creating Happy Travellers”, in 2015. The objective was to get people remember and relive their happy memories.

Involvement: The ad shows a girl trying to have a pleasant vacation with an increasingly preoccupied family. It was filmed in real time, revolving around a trip to Bhopal. The campaign was executed on social media channels, like Twitter. One needed to upload a picture of their fondest memory on the micro blogging site and state a reason as to why they would like to relive that memory once again.

Interaction: 4500 entries were obtained approximately over the course of the campaign out of which, 150 relevant entries were chosen. The winner was then taken to the place where the photograph was taken and made to create a contemporary version of this photograph.



Source: www.yatrablog.com

Intimacy: Yatra aimed to connect with the typical Indian family and utilize the values that we have grown up with. The strategy was to be a part of the moments that are treasured by people in the form of memories. This human connect helped them reach out to people better and understand their requirements.

Influence: Yatra was expecting a viral sensation, but was off to rather a sluggish start, in spite of having 11 lakh likes on the Facebook page at that time. It garnered 7.7k views across Facebook and YouTube. The Twitter hashtag trended on No 1 position.

Individual: The individuals recounted their happy memories and were able to feel a kind of connection with the brand.

Result: This was thus a moderately successful campaign, with engagement being much lower than expected. The website received mere 150 entries.

E-COMMERCE:

AMAZON:

SOCIAL MEDIA STRATEGY: At present, Amazon has over 27 million likes on Facebook and 2.63 million followers on Twitter. Amazon mostly markets their own products and talks about deals and offers to their consumers on Facebook. They also make posts corresponding to various events, like, for example, on International Beer Day, they posted a high quality video on “How to brew your own beer”.

Amazon also has specific Facebook accounts related to their products, like the Prime Video. It is also used to provide information regarding their products and services. On Twitter, Amazon has allowed users to send items to their shopping basket directly from Twitter by responding to product tweets with the hashtag #AmazonCart. This was something which most retail companies were reluctant to do. Apart from the far more predominant B2C aspect of their business, Amazon also has a clear grip on even the B2B aspect. This can be proved on their Amazon Web Services (AWS) Twitter account. On Snapchat, they provide Snap Deals, which comprises exclusive offers while on Instagram, they focus on visually appealing content and products. They also focus on animals playing in their boxes, to up their aesthetic quotient.

Some of their digital campaigns include:

AUR DIKHAO:

Objective: Aur Dikhaao campaign was designed to promote the various products available on Amazon, such that the customer is always spoilt for choices.

Involvement: A 2 minute film with hilarious undertones was created for the campaign. It was directed by Shimit Amin, who is popularly known as the director of Chak De India. The jingle was composed by Ram Sampath while Amitabh Bhattacharya penned the lyrics. In the ad, several comical situations were portrayed, such as a husband forgetting “karva chauth” and attempting to coax and cajole his wife by showing various products on Amazon for a gift, while in another situation some Indian passengers on an airplane are shown, showcasing their various traditional foods, with a catchy tune playing in the background: “**Hindustani dil kehta hai...aur dikhaao...aur dikhaao.**” This was concluded by Amazon appealing to people to download its app and enjoy various products and offers.

Interaction: The Twitter handle of Amazon was changed to #Aur Dikhaao and the hashtag became viral, with more and more of the Twitter community engaging in the conversation. Amazon also used it to talk with famous brands and celebrities, thus creating more leads. They also tweeted regularly about the campaign inciting interest and more conversation from the Twitter community. Influencer marketing was also used. Rapper Baba Sehgal was asked to share his funny one liners on getting more choices, while comedian Kanan Gill was asked to do reviews on newer movies rather than on old movies (Pretentious Movie Reviews). The campaign was also promoted on TV and prints. People who participated in the contests on the social media platforms were engaged with the creatives, memes and tweets throughout the campaign.



Source: www.coupondesh.com

Intimacy: The campaign wanted to make people aware of the availability of more than 2 crore products on the Amazon site, to expand its reach to its customers and to create a personal connect with them. The brand was able to do so by an easily hummable background score and with the funny and relatable situations in the ad.

Influence: The campaign was sensational and many people started keeping the “Aur Dikhaao” jingle as a ringtone which led to a mass brand publicity across the country and the video also got more than 2 million hits in a very short period. Even the villagers seemed to love the tune. With the campaign, the number of vendors on the site also increased.

Individual: To an individual, the abundance of products on the website became clearer and the relatable scenarios in the ad was able to create a bond.

Result: The campaign was extremely successful. Amazon India’s ad agency Orchard Advertising received a Silver award at the Asian Marketing and Effectiveness Strategy awards held at Singapore.

#MOMBEAGIRLAGAIN:

Objective: This massively successful campaign was launched in 2 phases, one in 2016 and another in 2017. It was a series of 5 ads which urged women to not let go of their inner child.

Involvement: The first 3 ads were launched in 2016, and showed 3 mothers picking up their lost love for photography, skating and badminton once again. The other two ads, which were launched in 2017 showed a retired mother picking up the guitar again, while the other one showed a woman picking up the ball again, getting reminded of the “Tufani” footballer she once was. By gifting the mother a football, the daughter discovers a side to her she had never seen before. The film urges the mothers to not let their inner “Golu, Sweety or Chutki” die.

Interaction: This campaign collaborated with well know social media platforms like Humans of Bombay and Terribly Tiny Tales to reach out to large number of people. It also got 30.1 million impressions in less than a week across many digital platforms.



Source: www.amazon.in

Intimacy: Women, as mothers make a lot of sacrifices and put every loved one's need above her own. Amazon touches upon this emotion and urges mothers to rediscover their passion, dream and identity once again. Amazon aimed to connect with people on an emotional level and encourage them to help the women in their lives, and their mothers re-discover the joys of their childhood.

Influence: One film has clocked more than 2 million views on the brand's YouTube channel, while another one has over 3 million views.

Individual: The brand was able to emotionally connect with the individuals and portray itself as a woman centric brand.

Result: It was a successful campaign.

FLIPKART

SOCIAL MEDIA STRATEGY: Flipkart has a simple Facebook page where they engage in lots of communication. The content primarily revolves around 1 festivals or birthdays, Q&A updates and self-promotional posts. However, for 71 million likes, the engagement is rather low. The team handling the page tries to resolve every complaint that is posted on their timeline as soon as possible and there's also a well laid out Custom Tab just for Support. They also regularly update their cover photos, marking any new celebration or event.

Moderately active on Google Plus, Flipkart updates it once a while and its mostly self-promotional and still boasts of a community with more than 12k people. The engagement is quite high considering to the number of followers.

Amongst the e-commerce sector, they probably have the largest Twitter community; and a lot many of them are influencers-1.8 million. Updates are similar to Facebook, though the real power lies in how fast they respond to and solve user complaints.

Some of their digital campaigns include:

KIDS ARE BACK:

Objective: The objective of the campaign was to present the various products of Flipkart in a light and fun way, using kids for essential life choices, on a hilarious note.

Involvement: The ad showed little children with problems that usually adults have. Like one ad shows to two young watchmen lecturing a little girl in garb of a lady about the perils of online shopping. The lady then tells them about the surety of Flipkart Assured.

Interaction: The ads were put on Youtube and promoted across Facebook and Twitter.



Source: www.lighthouseinsights.in

Intimacy: The brand wanted to connect emotionally, by tickling the funny bone as well as make people aware of their products and services like cash on delivery. This was a welcome move after the immensely successful “No Kidding” campaign. The idea was to lessen the apprehensions associated with online shopping.

Influence: The ads have over 1 million views on Youtube.

Individual: They were able to create the image of a reliable and trustworthy brand in the minds of the individuals.

Result: It was thus a successful campaign.

NEVER ENDING TRENDING:

Objective: The objective of the campaign was to create buzz for trendy apparels on Flipkart. It was based on Influencer Marketing.

Involvement: The campaign saw 15 fashion influencers, nominated by each other, wearing trendy clothes from Flipkart Fashion stores, keeping the trend alive. The “Never Ending Trending” Antakshari was also a part of the campaign. The influencers thus shared selfies and these kind of engagement posts were created to connect real time with people.

Interaction: The influencers interacted with a contest on various social media platforms and asked people to share screenshots of their own fashion choices from various Flipkart stores on

their own handles with the ‘Never Ending Trending’ hashtag. The prize would be Flipkart vouchers.

<http://www.afaqs.com>



Source:www.afaqs.com

Intimacy: Flipkart created intimacy by giving a new spin to a rather old game and innovated on Instagram to boost its fashion-first image. According to a study conducted by Forbes, 82 % young people are likely to follow the recommendations of influencers who have a niche audience.

Influence: These simple tactics resulted in high engagement for Flipkart with each post by these influencers getting over 5000 views, on average.

Individual: To an individual’s mind, Flipkart was able to retain and recreate its fashion-first policy.

Result: A successful campaign garnering high engagement all throughout.

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