

DIGITAL SHIFT IN FASHION BRANDS

Gradual migration of local fashion brands to digital media for operations and advertisements and how social media engagement helps in building brand loyalty

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Letter of Transmittal

18th April, 2017

Iffat Tarannum,

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Subject : Internship report on the Gradual migration of local fashion brands to digital media for operations and advertisements and how social media engagement helps in building brand loyalty

Dear Sir,

I would like to take this opportunity to thank you for the guidance and support you have provided me during the course of this report. Without your help, this report would have been impossible to complete. With deep gratitude, I also acknowledge the help provided by Ms Nazia Zebin and Mr Turas Ayman, Strategic Heads for Team Superhero at Analyzen, for providing me utmost supervision during my internship in the organization.

To prepare the report I collected what I believed to be most relevant information to make my report as analytical and reliable as possible. I have concentrated my best effort to achieve the objectives of the report and hope that my endeavor will serve the purpose. The practical knowledge and experience gathered during report preparation will immeasurably help in my future professional life. I request you to excuse me for any mistake that may occur in the report despite my best effort.

I would really appreciate it you enlighten me with your thoughts and views regarding the report. Also, if you wish to enquire about an aspect of my report, I would gladly answer your queries.

Thank you again for your support and patience.

Sincerely,

Atik Ilman Hossain

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BRAC Business School.

Acknowledgment

The successful completion of any course not only requires sincerity of the student, but also support from various personnel. I was fortunate to have that support, direction, and supervision in every aspect from my teacher, Analyzen officials and friends.

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Abstract:

Digital Marketing consists of mainly three types or areas of Digital Media which are: Blogs, Search Engine Optimization (SEO) or Marketing and Social Media. In today's time, the digital space is the medium with the most easily accessible pool of consumers as well as the most efficient way to reach the consumers. As of May 2017, there are 20 Million active mobile social media (Facebook) accounts in the country which gives Brands close to 25% of the Active Internet population to talk to. Given that Digital is the only media with two-way active communication possibilities, the opportunities are immense for brands. Right at this very moment in the last 10 minutes, there are almost 20+ new Bangladeshis born, 60 new Facebook users activated and 120 new mobile subscribers added to the base; that is how swiftly the digital revolution is happening in Bangladesh. Of the total 20 Million Facebook users in the country, 85% are Millennials among which 79% are male users who are mostly interested in Technology, Sports, Fashion and Music. There are 8 Million people who access internet through normal mobile devices and almost 4 Million who access through smartphones. As the world grapples with social media and its impact on our everyday lives, so do marketers. They are plugging in to keep in touch with consumers, to inform them, to fight public relation battles, to research or gives them news or information, among other things. The social media loop is also a convenient way for companies to complete the feedback loop. What was once a one-way road for advertising has turned into a conversation between a brand and the consumers. Brands such as Aarong, Ecstasy, Noir and others now use Facebook, Twitter, Pinterest and YouTube, among other social platforms, to get consumer feedback, to do research and to benchmark themselves against competitors as well as integrate different forms of content creation to keep the consumers entertained as well as informed about what the brands are up to. This allows the consumers to perceive the said brands as identities on the internet they can communicate with, giving them an addition layer of brand loyalty. Traditional media follows a "push" strategy, where content is forced on you whether you want it or not. For instance, people cannot customize what ad they want to see after their favourite TV show. In Digital Media, customers have this choice. This allows for greater potential of creating brand loyalty.

The growth of digital media is inevitable. With an internet penetration rate of 24.5%, an internet user base of 40 million, and an ever-growing digital infrastructure, companies are bound to invest in digital marketing sooner or later. Expert interviews reveal that the digital marketing industry will undergo exponential growth over the coming years with current agencies to grow larger, and new ones to launch. While the share of the advertising industry in 2014 was 2%, it is expected to grow to 5% in 2015, 10% in 2016, and has achieved a growth of 17% in 2017. Content development and Digital Media marketing are the most popular services that digital agencies offer at the moment. Content has always been the core of any form of communication, making it one of the top services. Since

Facebook is almost synonymous with the internet in Bangladesh, companies invest quite heavily in managing and growing their presence on the platform. This paper talks about the shift from traditional forms of advertising to the digital media and how much it has developed the marketing scenario in Bangladesh, especially for fashion brands who have the top presence in the digital space. From demographic-specific delivery of advertisements to online sales, this paper discusses the digital footprint of the fashion industry.

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Chapter 1

1.1 Introduction

In this day and age of digital communications, marketers are in a constant lookout to find and implement new ways to engage customers. People are moving away from letting their brands talk to the customers and instead, they are letting their customers talk to the brand. This approach has led to the brands having a more humane essence that are more relative with the consumers. They can relate to a brand more if the brand is talking back to them and puts an effort into listening to what the consumers are saying. For fashion brands such as Aarong, Ecstasy, Noir and the likes, it is mandatory to keep up with the international standards if they want to grow and the internet has been the biggest asset for them to be on top of the game. On one hand, thanks to instant communication from across the globe, these brands can now instantly reach out to an audience on a global scale as well as be updated on current trends.

In contrast to the traditional forms of advertising, billboards, print ads and broadcast ads; digital advertisements are trackable. For example, there is no way to analyse the efficiency of the traditional format ads in terms of how many people are exposed to it against the money they spend on the said ads but in digital format, each ads performance in terms of reach and engagement can be calculated and tracked. Besides, each and every advertisement can be delivered to the pin-pointed target audience, maximizing the effectiveness of each ad. Psychologically, the consumers start perceiving the brands as a living entity with presence at a platform they spend so much of their time on. For the facebook generation, the best way to gain exposure online is through branding on social media. Besides, fashion brands rely on visual cues as their most effective form of advertisement, something social media is perfect for.

1.2 Origin of report

The completion of this report is a requirement for the internship program of BRAC Business School, BRAC University. I have done my internship at Analyzen in team superheroes for three months. During which, I had the opportunity to work directly with Aarong, one of Analyzen's clients. I worked alongside the project supervisor Ms Nazia Zebin to successfully shift their advertising and marketing campaigns from traditional media to digital.

1.3 Objective of Study

The main objective of this paper is to explain how effective digital marketing is for fashion brands such as Aarong, Noir, Khubsoorty, etc. This paper will discuss the implications that digital marketing brings to the table and how it elevates the way a brand communicates with its consumers and how this digital presence helps in gaining and retaining customer loyalty. How consumers are given priority over the brand's own direction and how much the marketing scenario has changed with embracing digital marketing. The definitions and scope of digital marketing is not a part of this paper due to the fact that we all know what digital marketing is and how it works.

1.4 Methodology

For successfully completing the paper and acquiring relevant information on the topic, interviewing key management personnel from Analyzen, strategy units and content creators for the brands has allowed me to get valuable insight into how digital marketing works for the different brands by keeping the ATL alignment as close as possible. Besides, working closely with some of the top digital marketers as well as the strategic team of Analyzen has allowed me to know the workings of the project inside-out as well as observe how the business works for a digital agency. Furthermore, I had the chance to talk to key personnel from Aarong about their scope of work and how they want to shape the future operations of the company based on their online activities. Note that all the interviews were unstructured and taken during work hours. The questions for the interviews consisted of all the queries I had while working on the project.

Besides, several online journals as well as studies related to the fashion industry marketing situation on a global scale are used as references in some areas, including definitions of the terms. To summarize, the overall methodology of the study is based on unstructured interviews, observation while at the job and the experience from working directly at the said project gained directly from the field.

1.5 Limitations of study

The brands have a very strict information confidentiality policy and hence only data which can be shared are used here. Also, the long-term impact on sales and overall promotion of the brands

through the social media campaigns cannot be evaluated. Moreover, confidentiality agreement with Google refrains the researcher from stating a lot of data related to the digital marketing landscape of Bangladesh. This report has been prepared keeping in consideration all the confidential information. This report has also been screened by my supervisor that I have worked with. During interviews, several instances of key information exchange occurred which cannot be provided in this report for breach of company information policy. But apart from this, most of the information in the paper are disclosed for research purposes. Furthermore, due to the last-minute cancellation of my last paper, I was not left with a lot of time in my hand to conduct some of the in-depth analysis and secondary research that I would have liked. Please consider the context of my submission and overlook the absence of some minor yet vital information that I might have missed.

Chapter 2

2.1 Company Overview

Analyzen is currently Bangladesh's biggest digital agency that has gone global. Starting their journey back in 2008, Analyzen has grown from a 2-man team to a multinational structure employing over 80 people across Dhaka and Singapore. Analyzen takes pride in being a one stop Digital Agency of Bangladesh with the largest portfolio of brands. The firm specializes in 360-degree digital marketing solutions, from overall Digital Strategy, Digital Content Development, Analytics, Query Management, Software, Apps and Games development to digital media buying.

Back in 2008, the company was founded by two BUET graduates with the aim of providing software development solutions for businesses has now turned into a successful Digital Agency, capable of full digital and creative support, catering to both local and international organizations. While Sumit Saha has been the Technology Expert of the Company since its inception to drive innovations and harness power of technology to solve real consumer problems, Ridwan Hafiz has always been the Creative Expert who envisioned the growing digital market of the country and wanted to explore this potential opportunity. The team benefitted from a Brand and Strategic Planning perspective, when Risalat

Siddique-a seasoned Brand Professional with multi-country experience joined as a co-investor for the company in 2014. The company was converted into a limited company in early 2015.

Since 2008, Analyzen has shown an amazing rate of growth. The team does not only excel at digital marketing, but has also progressed as an agency with total 360-degree solutions. Some of Analyzen's biggest clients include Samsung Mobile and Consumer Electronics, 19 Brands of Unilever, Grameenphone, Aarong, 6 Brands of Nestlé Nutrition, Standard Chartered Bank, Be Here Now, Microsoft, British American Tobacco, Tonic, Himalaya Herbals, Meena Bazaar, Bloop Ice Cream, Rahim Afrooz and many more. In summation, the top players of each industry in Bangladesh has been working with Analyzen.

The Analyzers are blessed to work with good people and good clients those values morals, integrity and care about people. They also provide the team with multiple learning opportunities every day. Growing on its success, Analyzen has been able to be the first ever Digital Media agency in Bangladesh to go global upon the establishment of Analyzen Singapore Pte Ltd. in January, 2016. While, it is common for other creative agencies to affiliate with other global agencies, Analyzen has set a new benchmark by creating its very own global hub operation in Singapore catering to clients in both Singapore and Philippines. This initiation of global presence, introduced the company to a new partner Delwar Hossain, a veteran Finance professional who now leads the Media Buying & Ad Publishing activities of Analyzen.

No fancy office, no cool interiors, Analyzen is always proud of only one thing: The people of Analyzen. It is a flat structured organization; each individual of team Analyzen, from Senior Planners to the Office Support staff, is known as an "Analyzer" and they do not have abbreviated long corporate titles, rather cool nicknames according to their own choice. While senior Analyzers obviously lead relevant teams, there is no hierarchical positions or typical "boss" structure in the organization; they know that it is the junior Analyzers' company as much as theirs. Analyzers feel that they are appreciated and allowed to take initiative to get things accomplished. Above all, they feel trusted. Hence, no one works for Analyzen; rather they work with Analyzen.

2.2 Mission, vision, organization structure and job responsibility

Analyzen is based on 4 values - Passion, Resilience, Delivery, and Leadership and Teamwork. Their office is known as the "Innovation Lab" with three departments - Team Innovation, Team Superhero & Team Space Cowboys. Team Innovation works as "Relationship Manager" for the clients. Team Superhero implements new ideas and give them life. Team Space Cowboys is the content team of Analyzen. Be it developing the first ever online reality show, or the first ever Activation Reporting

Solution, to the first ever Advertisement innovation in Digital to the first ever Partnership with global platforms, Analyzers have done all of them and earned global and local accolades and awards for these. The lack of a hierarchy gives all the analyzers a sense of belonging and allows each key individual to work flexibly and responsibly. While working at Analyzen, I was initially assigned as a copywriter for a music platform where I used to write music articles and album reviews. This was my sole responsibility for the first week of working at Analyzen. Eventually, I worked as a graphic designer/visualizer for brands under Unilever which included Dove, Sunsilk, Knorr and AXE. Furthermore, I was responsible for photoshoots being conducted for Aarong as well as storyboarding for Closeup “KacheAsharGolpo”. I was also a PR representor for Unilever’s BizMaestros. In the three months that I have worked at Analyzen, my job responsibility was increased each week and I can confidently say that I excelled in each task assigned to me. From copy writer to visualizer to someone on a leading position, Analyzen tested my patience and pushed me to my limits. After successfully completing all that was thrown my way, I am a more qualified person than I was before I started working at Analyzen. I learned valuable tricks of the digital marketing trade and also how far I can stretch myself in the real world job market.

Chapter 3

3.1 Understanding the objective

Gradual migration of local fashion brands to digital media for operations and advertisements and how social media engagement helps in building brand loyalty

The main aspect of this paper is discussing the prospects of utilizing the digital space to maximize and garner mind-share of the audience as well as retaining customer loyalty by deploying engagement tactics through social media and intelligent placement of advertisements. For the fashion industry of Bangladesh, the digital space is an extremely valuable asset as it lets the brands express themselves to the fullest while also maintaining their own identity. Besides, digital marketing is exceptionally versatile, where multiple marketing tactics can be deployed simultaneously and mixed medium marketing is guaranteed to attract the attention of the consumers. From allowing the consumers to avail special discounts by interacting with their digital counterpart to online competitions with worthwhile rewards, consumers are sure to look at the brands beyond the typical “name only” ideal. On the other hand, since promotions on the mass market has next-to-no control over their reach and most of the time they are viewed by people who should not even be exposed to their advertisements in the first place, for example: an old man with no intention of buying a trendy/fashionable girl’s outfit viewing a billboard promoting the said outfit. The problem that marketing on the digital space solves

is the amount of control that the brands can have over the advertisements. As a result, promotional activities and advertisements over the digital space will only reach the specific audience, eliminating secondary exposure which is technically a waste of the advertisement budget.

In the fashion industry, Aarong and Noir have excellent digital marketing. From well placed advertisements in relevant websites to effective social media campaigns, they are prime examples of what a fashion brand should be doing online. Aarong is slowly moving away from physical promotions to online campaigns due to the flexible yet effective nature of the medium. Compared to 2012 where Aarong put up more than 300 billboards across Bangladesh to promote their Eid collection, this year the number has come down to less than 50 across the prime districts while the digital counterpart rose from practically 0 promotions to more than 500 contents in average across the web in the last two years. Furthermore, each content gets a multi-platform treatment where they are not limited to just one form of exposure. A content being promoted on social media is also being parallelly promoted on different relevant websites; for example, while scrolling down on your Facebook news feed, you might come across an Aarong advertisement which will also be displayed to you while browsing the fashion section of Pickaboo or Daraz or reading a fashion blog “Minazification”. On top of this, digital advertisements can be pin-pointed to be displayed to only the relevant target audience. For example, a fashion advertisement will not be exposed to someone who does not care about fashion. Going deeper, digital advertisements also allows the delivery to be tweaked for specific niches by picking interests that resonate with what the advertisement is promoting. For example, while promoting a new collection of ethnic jewellery, Aarong can target specific individuals who are interested in copper jewellery, terracotta decorative, DIY accessories, etc making the delivery of the said advertisement efficient and to-the-point.

Apart from the edges that digital marketing offers while advertising, operations through the web also offers some excellent opportunities along with some minor hitches innate with the consumers of Bangladesh; who still don’t trust online payments. In context of Bangladesh, most online stores offer cash-on-delivery, eliminating the factor related to trust. In the recent years, Aarong has invested enough resources to bring their online store in par with their retail outlets. On the other hand, Noir started at the right time and note. Bringing in a plethora of digital marketing tools, they started their journey with a full-fledged approach. From Snapchat to Instagram, they covered all the social media arenas, something crucial for fashion brands given how much their target market loves social media. Instagram for instance, is the most used social media for trendy men and women aged between 16-25, Noir’s primary target market. We will be talking in depth about how each social media is different from each other and which one gets more use by fashion brands.

3.2 Findings and analysis

Since 2008, Aarong was one of the highest spending fashion brand in terms of marketing. From paid magazine articles to billboards in prime locations, they did it all. Above The Line (ATL) was dominated by Aarong, where Ecstasy came in a close second with amazing magazine placement and high end photoshoots elevating the brand towards a more premium direction. In terms of retail outlets, Aarong was still a big player with almost 10 outlets across Bangladesh including a flagship outlet. In the following paragraphs, we will see how some of the most prominent local fashion brands have utilized digital marketing and the contrast they have with Aarong. This segment will explain how online operations and advertisements go hand in hand and how social media engagement can increase brand loyalty. But before we go into the details, here are a few pointers to help better understand the context of the scenarios that the paper discusses in section 3.2.1 and 3.2.2.

- I) How does the fashion industry differ from the other industries in terms of digital marketing?
 - When we compare an electronics brand's digital footprint with a brand that produces clothing, we will see a stark difference in how they use the same medium. For example, most of Xiaomi advertisements on the digital media are product oriented and more informative in nature compared to Yellow, who just wants to showcase an outfit. In the fashion industry, advertisements in all media involves showcasing an ensemble of their clothing items and are more lifestyle oriented in nature. Especially in digital marketing where the advertisements are aimed directly at the target audience, this effect is amplified. To utilize its effect, fashion brands have oriented themselves to give the audience what they want to see. When brands like Ecstasy, Aarong, Noir, etc are targeting their audience to direct their advertisements; they include "interests" of the said audience. These "interests" include what their target audience may like, from "shopping" to "Vogue Magazine" "Travelling" "fashion & cosmetics", etc. As the target audience likes or has interest in things that include following "Vogue Magazine" and likes talking about fashion and cosmetics, the fashion brands align themselves in the same direction and as a result, the advertisements take a more lifestyle oriented approach, peaking the interest of their target audience. On the other hand, brands that make smartphones take a more informative approach to help their audience understand the features of the said products and how that would add benefits-in-use. The same applies for the fast moving consumer goods brands as well.

II) Understanding the differences in KPI [I] for the fashion industry in contrast to the others.

- A Key Performance Indicator (KPI) is a measurable value that demonstrates how effectively a company is achieving key business objectives. In digital marketing, KPIs are the assessing tools used in analysing and calculating the performance of an advertisement and tracking the media buying budget and how it is utilized.

A pivotal advantage in digital marketing, all the aspects of a running or past advertisement can be tracked and analysed. It varies from industry to industry and brand to brand on the KPIs they want to track to be able to better understand what is happening and what needs to be done to improve their performance. For example, apart from Facebook's engagement rate and reach, a brand that manufactures electronics would measure their Brand Awareness Metric (BAM), Incremental Sales (IS), Purchase Funnel (PF) and Online Conversions Metric (OCM) because these are the KPIs most relevant to their business. In contrast, the most relevant KPIs in the fashion industry are Returning Visitor Metric (RVM), Brand Awareness Metric (BAM), the source of their web traffic and the rate of conversion from ad viewers to paying customers as well as Facebook's engagement rate and reach.

III) Engagement or Reach?

- Facebook is the most popular social media platform in Bangladesh and an integral part in digital market contextually. Two of the most principal elements in analysing the performance of an advertisement are "engagement" and "reach". On one hand, engagement shows how many members of the audience spent time clicking/tapping an ad and interacted with it. This includes liking, commenting, sharing or tagging it. On the other hand, reach shows the total number of people that saw the advertisement on their news feed. A higher engagement rate means more people interacted with your advertisement as the ad was relevant to what they are interested in; which is a result of accurately picking the target audience. What a lower engagement rate means is that the people who saw the ad did not interact with it, which is a result of inaccurate targeting of the audience. Someone who is not interested in fashion will not react or interact to an advertisement of an outfit. Analysing the Engagement and Reach are crucial to understand how an advertisement is performing with the target audience. Even though social media platforms usually present engagement in terms of level of interaction between the brand and the fan base, it is in fact a more complicated concept comprising three distinct dimensions: behavioural engagement (actions), emotional engagement (feelings) and cognitive engagement (thoughts).

These three dimensions are also expected to play different roles in the overall process of engaging a customer with a brand on social media. In summation, Engagement is the criteria with which the brands can measure the performance of their advertisements. Between the two, Engagement is the essential KPI.

3.2.1 Operations and advertisements:

This segment of the paper will explain how each of the following brands utilized their digital space for advertising and operations. Furthermore, we will see how each social media platform are different from each other and how diversely they are utilized.

- Noir: Since Noir Clothing started their business back in 2014, they brought in a huge arsenal of social media marketing tools. For a clothing brand with a target market of youth aged between 16-27 and interested in high-end fashion, Noir went with the most relevant social media platforms to concentrate their efforts on. Generally, Facebook has the highest number of active users in any demographic group as well as the highest potential reach compared to the other platforms and is the first choice for every other businesses. Apart from Facebook, Noir went with a full fledged campaign based around Snapchat and Instagram. This was unique in a way that Snapchat was pretty new back then and were adopted by the trendy youth groups, Noir's primary target market. Their concentration on Snapchat makes sense in retrospect because compared to the other brands, they were the only ones to utilize Snapchat at its fullest. They started posting 24-hour "Snap"stories of their products and gradually gained enough steam with their snapchat followers which they later utilized by involving their customers in their stories. This was successful because they promoted their snapchat id along with their Facebook and Instagram. By the time their business was 3 months old, they had around 12,000 snapchat followers and almost 88% of the said followers were organic and a part of their primary TG. This is an added edge they got from Snapchat, organic followers; something Facebook lacks due to all the fake accounts and paid bots.

This efficient delivery of their digital advertisements allowed them to gain valuable mind-share amongst their TG and as a result garnered widespread popularity within months. In comparison with their other social media platform, their unorthodox approach towards using Snapchat resulted in their campaign performing better in this platform. On one hand, their first week of Facebook promotions; each Facebook post cost them USD 0.08 to 0.014 per engagement with an engagement rate of 73% for 5 visual contents. Whereas their Snapchat stories garnered an engagement rate of 91% with next to no additional costs. In digital marketing, one of the Key Performance Indicators (KPIs) is the engagement rate, something

they did extremely well with choosing Snapchat. Looking at the other brands, we will see the stark contrast between choosing the right platform and utilizing them to their full extent.

In terms of operations, Noir has been absent from the digital space with no e-commerce infrastructure to support SSL payments or online sales.

- Zurhem: Comparatively newer in the fashion industry, Zurhem has established itself as a world class premium brand of men's wear. Although their digital marketing approach was rather generic in terms of choice of social media platform and content format, the way they shined was through placing the right kind of content at the right place, delivered to the right audience. Instead of ATL advertisement, they started branding with full BTL concentration. Their fashion videos looked the part, felt right as a premium brand and was fitting in every aspect.

Their first video that was promoted on Facebook featured a posh photoshoot being recorded with an international model. From the production quality to the execution of the videos, Zurhem has remained consistent with their art direction that has "premium" written all over it. The use of a BTL platform to promote a high budget AV instead of broadcast media proves that proper utilization of the digital space can garner a lot of mind-share. Within weeks, most of the youth demography aged between 22-27 knew about the brand and what they're trying to do. In comparison to older brands without BTL marketing who took months to gain enough exposure, Zurhem got the exposure in mere weeks. Since then, Zurhem has been the staple name in premium suits.

Although it was believed that digital marketing was more suitable for small businesses who cannot afford ATL branding and off-branded products, Zurhem's decision to completely ignore the ATL media to opt for BTL media and the success the brand has achieved showcases the capability of utilizing the digital marketing tools to their full extent. The brand has established itself as a premium brand just by making the right kind of content and delivering the said content to the right audience; perks only digital marketing offers. Zurhem's average rate of engagement on their fashion AVs are above 82% with a cost per engagement at USD 0.008; which is commendable considering the size of the audience.

- Ecstasy: One of the mid-range to high-end brands that has dominated most of the market since it started operations during the late 90's, Ecstasy is one of the better examples of having a more holistic digital presence along with Aarong. In terms of advertising, Ecstasy has equal emphasis on the physical space as well as its digital counterpart. Although the online spending has increased substantially in recent years, the physical spending has not seen much

of an increase due to the effective nature of their digital footprint. Looking closely at how Ecstasy operates, we can see a lot of similarities between them and Aarong. On one hand, this makes sense, given both these brands are top players in the fashion industry as well as have a more well-rounded presence in the digital media. On the other hand, it's commendable that they are taking this leap and jumping into the future of the trade, online sales and digital marketing.

Ecstasy has left quite a fascinating digital footprint with the choice of social media platform. For starters, their twitter presence was a bad idea given most of their TG do not use Twitter. Although it was shut down within weeks, it still showed a side of their digital marketing which was clueless. On the other hand, their Facebook promotions are efficiently targeted, resulting in a lot of spill-over exposure to both their primary and secondary TG.

In terms of operations, Ecstasy has a fully functioning Ecommerce infrastructure, facilitating online transactions and timely deliveries.

- Aarong: Aarong has been taking a holistic approach to their digital marketing that covers all the grounds for a wholesome digital footprint. From running advertisements on multiple social media platforms (Facebook, Instagram), they also run their advertisements in all formats through google AdSense. Their media placements are top notch, avoiding irrelevant exposure. Most of their website ads are visible while browsing fashion products. Their AVs pop up while watching youtube videos which are also well placed.

In terms of digital presence in social media, their seasonal or public-event facing campaigns are always retaining a high visibility. Consumers' mind share is guaranteed when a campaign has reinforcement branding as strong as Aarong's. Their adverts are pin-pointed to their target demographic and are repeated based on their customer's behaviour. These small and smart remarketing tactics are what makes Aarong stand out among the lot. Aarong has the highest rate of conversion compared to their competitors, which means they successfully convert most of their online traffic to paying customers, something impossible to retain without effective remarketing.

In terms of operations, Aarong also has successfully established a strong Ecommerce infrastructure that can facilitate online payments, refunds and returns as well as timely home deliveries. Their online store has a centralized stock, eliminating the drawbacks of multi-outlet stocks which seem to suffer from consistent availability issues.

3.2.2 Social Media engagement and brand loyalty:

Every day, an estimated 8 million Bangladeshi people are active on Facebook [II]. This means there are 8 million existing and potential customers for all the brands across the country. With an audience like this, it is no surprise that brands prioritize Facebook marketing over the other platforms. It is not surprising to think that engagement and reach being counted as KPIs should not be taken seriously but once you think about the implications those numbers have on a brand, the scenario takes a different form.

Firstly, Facebook reach is the number of people that your advertisement has been exposed to. What this denotes is the fact that the said number of people have come across the said advertisement and are aware of the existence of the brand, no matter how irrelevant it seems to them at glance. Although this number can be increased by spending more money, it can also be done organically. When the target audience is selected accurately, it is possible to garner more reach than initial projection with the help of the spill-over effect. Besides, sharing and spreading the word on relevant pages and discussion groups can also garner a lot of organic reach without payments of any sort.

Now, why should a brand consider this “Reach” as an important aspect of their digital Marketing’s KPI? To answer this question, we have to consider the psychological aspects of a consumer’s buying habits. When a potential consumer comes across a branded content, he/she is instantly aware of the brand. Follow-up on the brand is dependent on the consumer’s buying tendency and state of what he/she is looking for at the time. For example, when someone wants to buy a new budget smartphone and looking at potential options on the internet, an advertisement for a budget smartphone from Samsung or Xiaomi will trigger that potential consumer’s follow-up. Maybe that consumer was unaware of that brand’s existence before coming across their advertisements. Thus, it can be stated that an advertisement’s reach is considered important due to its nature into reaching more potential consumers and gaining valuable brand awareness and mind-share.

On the other hand, Facebook “Engagement” has a separate set of implications. Engagement with an advertisement means how many people have interacted with a running advertisement. Firstly, when the target audience for a said ad is picked accurately, the rate of engagement will be higher; meaning the advertisement has reached the right people who are interested in the ad and are interacting with it. With this engagement rate, a brand can get insight into what they are doing or what they should do to make sure the ad reached the correct TG. Furthermore, this engagement helps in retaining brand loyalty because the consumers perceive the brand’s activities not as a synthetic identity but as an entity they can communicate with. In terms of vocal brands, Samsung is one of the highest engaging brands on social media. Their communications with their consumers have always remained consistent and the consumers have started perceiving their brand page on a more personal level. When a

consumer feels like a brand is listening to them and talking back, they interact with the brand further, garnering increased brand loyalty. In the past, brand communications were one way, where the brand talked about itself and what it wants to do. Presently, thanks to social media the direction has changed. Brand communications have turned two-way as well as change in their direction [III]. Brands were concerned about their own image and whatever they did were in line with their own brand identity whereas now it has shifted to a more consumer-focused direction. Brands are not showing what they want to show but rather what the consumers want to see. All in all, a brand tries their best to keep the engagement rate as high as possible to engage and interact with their consumers and audience. Besides, an advertisement with high reach and low engagement means the advertisement is underperforming. Furthermore, a consistently higher rate of engagement can garner more brand loyalty.

Looking at a brand's engagement rate on Facebook, we can understand the delivery of their advertisements to the correct TG as well as the loyalty that the said TG has for the brand. We see people tagging their friends and family on a brand communication post because they are recommending that said brand. This kind of loyalty is unique to social media where the consumers look at a brand as a person, not as an artificial identity. In the fashion industry, it is extremely hard to garner engagement that turns to loyalty due to the nature of the contents. It is rarely seen that someone recommending a branded piece of clothing to someone else on social media (unless it is on sale) because to us Bangladeshis, clothing is a more fast-moving kind of goods compared to a smartphone or television as it requires next to no research and recommendations mean very little.

Conclusion:

In all its entirety, it is safe to assume the digital space and its proper utilization is pivotal for effective and efficient promotions for fashion brands. Summing up the findings of the paper, it can be concluded that the brands which are utilizing the full potential of the digital media are getting ahead in the race for market dominance. When a brand has consistent presence on social media with engaging content that makes the consumers perceive the brand as a living entity, it does more in adding brand equity than millions spent on ATL advertising. Brand loyalty remains at peak when the consumers feel like they matter to the brand and thinks they are a part of the brand where their inputs are significant. No other media in advertising offers this level of interactivity nor control. It is amazing to witness the digital shift that the brands are going through at this age and time. Embracing the digital space was not easy and a lot of brands are struggling even today. But with perseverance and flexible changes to their approach, even they can turn the game around. Looking at the example of Zurhem,

who made it big with an arsenal of digital marketing tools, it's apparent that everyone has a shot at going big, all thanks to digital marketing, where creativity and tactical approach takes the driver's seat. Even if we are looking at the digital marketing scenario of Bangladesh, the industry itself is booming thanks to all the brands shifting to the digital media.

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