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hindustan unilever: brooke bond red label’s 6 pack band[[1]](#endnote-1)

Swati Singh and Sudhir Naib wrote this case solely to provide material for class discussion. The authors do not intend to illustrate either effective or ineffective handling of a managerial situation. The authors may have disguised certain names and other identifying information to protect confidentiality.

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We wanted to create new content for our brand that meaningfully engaged our customers with our brand’s purpose—to make the world a more welcoming place, one cup of tea at a time. We wanted a campaign that expressed our brand values, that went beyond tokenism or photo opportunities, something daring and provocative that tackled taboos. This is what attracted us to the idea pitched by . . . Y Films, which saw us creating an ad with a band of transgender musicians called 6 Pack Band.[[2]](#endnote-2)

Shiva Krishnamurthy, general manager, beverages, Hindustan Unilever Limited

In January 2016, the 113-year-old tea brand Brooke Bond Red Label (Red Label), a sub-brand of Hindustan Unilever Limited (HUL), created a groundbreaking advertising campaign that launched India’s first transgender pop band, 6 Pack Band. The campaign comprised six videos that were conceptualized by media and marketing services company Mindshare India, along with its unit, Mindshare Fulcrum, and Y Films. The campaign also featured Bollywood celebrities, won numerous awards, and managed to reach over 25 million people in just six months.[[3]](#endnote-3) By mid-2016, Red Label’s 6 Pack Band was clearly hitting the right notes with its target audience, but questions began to be raised about the future of the campaign: What should the brand do next? Should it create more content around 6 Pack Band or abandon it altogether? Should the firm seek out other relevant and thought-provoking social issues for advertising purposes? If so, which issues should it address, and how?

Hindustan Unilever Limited

HUL, the Indian subsidiary of Anglo–Dutch fast-moving consumer goods (FMCG) company Unilever, was one of the largest players in the Indian FMCG sector, and a market leader in most of the categories in which it competed. Its product range extended over 20 categories that included soaps, shampoos, detergents, beverages, ice cream, skincare, and oral care (see Exhibit 1).[[4]](#endnote-4) HUL had the largest number of brands featured in the “100 Most Trusted Brands” list for 2015, published by *The Economic Times Brand Equity*.[[5]](#endnote-5) HUL’s net revenue for fiscal year 2015/16 was nearly US$4.7 billion,[[6]](#endnote-6) an increase of about 4 per cent over the previous year.[[7]](#endnote-7)

Brooke Bond Red Label

Tea was of particular importance to HUL’s beverage portfolio because India was a tea-drinking nation with 90 per cent market penetration. HUL was a market leader in the $1.46 billion Indian tea market, and its beverage portfolio comprised tea brands Red Label, Taj Mahal, Taaza, 3 Roses, and Lipton.[[8]](#endnote-8) Brooke Bond had entered the Indian market in 1900, and launched its Red Label tea in 1903. The company was acquired by HUL through an international acquisition in 1984.[[9]](#endnote-9) According to HUL’s 2015/16 annual report, five of its brands (Lux, Dove, Clinic Plus, Ponds, and Vim) had sales above $150 million, and six (Surf Excel, Brooke Bond, Wheel, Rin, Lifebuoy, and Fair & Lovely) had sales above $300 million. Brooke Bond was the only brand from the company’s food and refreshment category with sales over $300 million.[[10]](#endnote-10)

Marketing Communications

India’s FMCG sector boasted more advertising and marketing spending than any other, with HUL being the largest contributor to the sector. HUL’s advertising and promotion spending in the first quarter of 2016 was $169 million, a 22.06 per cent increase over the same quarter of the previous year (see Exhibit 2).[[11]](#endnote-11) Over the previous 10 years, digital media had grown substantially to become an integral component of Indian consumers’ media consumption habits. According to research done by eMarketer, a New York-based research company, digital media accounted for 12.6 per cent of total advertising expenditure in India in 2015, and this was likely to increase to 14.3 per cent (i.e., over $1 billion) by 2017 (see Exhibit 3).[[12]](#endnote-12) One report from the Internet and Mobile Association of India and KPMG stated that India would have 500 million Internet users and 314 million mobile Internet users by 2017(see Exhibit 4).[[13]](#endnote-13) This switch to digital formats drove companies to create content that was able to entertain, engage, and connect with the target audience; as such, HUL used innovative communications to tell compelling brand stories that resonated with consumers’ lives.

Corporate Goal, Brand Purpose, and Brand Communications

Unilever adopted the corporate goal to “make sustainable living commonplace” in 2010. Since then, the corporation had undertaken numerous projects in the areas of sanitation, hygiene, and nutrition across the globe.[[14]](#endnote-14) Some of Unilever’s brands (e.g., Knorr, Dove, Lipton, and Domestos) had been categorized as “sustainable living brands” because they had “integrated sustainability into both their purpose and products” (see Exhibit 5). These brands grew twice as fast as others in the company’s portfolio, and contributed to half of its overall growth.[[15]](#endnote-15) Evidently, consumers preferred to purchase brands that delivered social benefit as well as ensured product performance and affordability. According to Unilever’s chief marketing and communications officer, Keith Weed, “One of our core beliefs is that you cannot have a healthy business in an unhealthy society.”[[16]](#endnote-16) Unilever’s sustainable living brands contributed towards its goal of doubling business while simultaneously reducing its environmental footprint and increasing its positive impact.

In a developing market like India, Unilever’s subsidiary, HUL, adopted unique marketing approaches that ensured an increase in product consumption and fulfilment of a larger societal purpose. The firm’s “*Swasthya Chetna*” (“Health Awakening”) program (launched under HUL’s Lifebuoy brand) was India’s largest health and hygiene education program; it educated people on the importance of hygiene in preventing illness by adopting a simple handwashing regime.[[17]](#endnote-17) With Dove, HUL hoped to “create a world where beauty is a source of confidence and not anxiety for women.” In 2016, Dove launched its “Let’s Break the Rules of Beauty”campaign, aiming to redefine the existing standards of beauty and inspire Indian consumers to embrace diversity.[[18]](#endnote-18)

Brooke Bond aligned its communications with the vision of its founder, Arthur Brooke, who had chosen the name “Bond” to signify the bond between the brand and its consumers.[[19]](#endnote-19) Red Label’s brand proposition, “*Swad Apnepan Ka*” (“Taste of Togetherness”), showcased moments of bringing people from diverse backgrounds and cultures together over a cup of tea. The brand had attempted to bring about behavioural change among its target audience by creating purpose-based communications highlighting issues related to relationships, bridging the Hindu–Muslim divide, and fostering gender equality. Shiva Krishnamurthy of HUL’s beverage segment emphasized that “Great brands need to stand for a purpose and have a point of view. Red Label is about bringing people together, and [we believe] that a tasty cup of tea can play a role in doing so.”[[20]](#endnote-20)

THE BROOKE BOND Red Label CAMPAIGN: 6 Pack BAND

Campaign Idea–Content Day

HUL used a mix of both traditional and digital media for reaching its target audience. While it used mass media like television, radio, and print to address social issues that reverberated with a wider audience profile, the firm relied on digital media for more thought-provoking content. The success of a digital campaign required the creation of content that was “talkable,” original, and relatable. According to Unilever’s media director for South Asia, “Unless consumers really like what you have done, there is no reason for them to share it.”[[21]](#endnote-21)

This context, which valued original and engaging content, led HUL (along with its media agency, Mindshare India) to organize “Content Day,” where content creators from across the country were invited to pitch their ideas for HUL brands. The “Content Day” held in Mumbai on June 12, 2015 saw participation by some 35–40 content partners, with producers, platforms, radio channels, television networks, digital platforms, and social media platforms all vying with each other to pitch their ideas for various HUL brands.[[22]](#endnote-22) Y Films, the “youth wing” of Yash Raj Films, presented an idea of creating a transgender music band for the Red Label brand (see Exhibit 6). When the idea was first floated within Y Films, company insiders believed it was too radical, and feared that Unilever would never support such a bold idea. Their fears were not without reason; Red Label tea was sold across India, from metropolitan cities to Tier 2 and 3 cities. It was possible that the idea of a brand-promoting transgender band would appeal to open-minded millennials residing in the metropolitan cities, but the idea could also alienate the brand’s more traditional users.[[23]](#endnote-23)

However, contrary to the detractors’ beliefs, HUL conceded; they felt Red Label could be meaningfully integrated with this kind of content. The campaign was designed to address the stigma attached to the “third gender”[[24]](#endnote-24) by bringing about behavioural change among the target audience; it also enabled the brand to demonstrate its credo of making the world a more welcoming place. To this end, the idea of a transgender band gave parent company HUL the opportunity to align with Unilever’s global #UNSTEREOTYPE campaign, a movement to remove from its advertising all forms of gender-based, lesbian, gay, bisexual, and transgender (LGBT) stereotypes.[[25]](#endnote-25)

Campaign Design

The idea of a transgender band was ground breaking, but it came with its own set of difficulties. HUL and Mindshare India did not want the concept to be a short-lived “one-hit wonder,” or to seem like something done merely for the sake of getting attention. They were aware that if the idea of a transgender band was not handled with sensitivity and care, there was the possibility of grave consumer backlash.

Once HUL approved the idea of the band, Y Films faced a major challenge: finding the right transgender talent. This task was particularly difficult because of the scarcity of transgender actors and artists. For six months, the agency searched extensively across metropolitan cities and small towns, using formal and informal methods to identify the right candidates. Auditions and talks with pro-LGBT non-governmental organizations like Humsafar Trust were conducted, along with interactions with people who had worked on books and documentaries concerning transgender issues.[[26]](#endnote-26) The team looked for candidates that had the right screen presence, voice, and attitude, and finally chose six members for Red Label’s 6 Pack Band: Asha Jagtap, Bhavika Patil, Chandni Suvarnakar, Fida Khan, Komal Jagtap, and Ravina Jagtap.[[27]](#endnote-27) The band then received nine months of intensive training that included pronunciation and voice modulation. Y Films hired a choreographer, an award-winning stylist, and the Bollywood singer Sonu Nigan to transform the group into pop stars.

Campaign Rollout

The first music video by 6 Pack Band, “*Hum Hain Happy*” (“We Are Happy”), was launched on YouTube, Indian radio stations, and streaming applications (apps) in January 2016.[[28]](#endnote-28) With this launch, HUL, Mindshare India, and Y Films introduced India’s first transgender band—6 Pack Band. The band soon released five more music videos, featuring Indian movie stars Hrithik Roshan, Arjun Kapoor, and Salman Khan, as well as singers Zanai Bhole and Sonu Nigam. While “Hum Hain Happy” was inspired by Pharrell Williams’ song “Happy,” and focused on the happy-go-lucky attitude of the transgender community, the second video, “*Sab Rab De Bande*” (“All Are Creatures of God”), showcased the ridicule and rejection that members of the transgender community often faced, not only from the general public but also from their family members. The song was inspired by a couplet from the Guru Granth Sahib, the sacred religious scripture for Sikhs, and conveyed the touching message that all are equal in the eyes of God, irrespective of caste, community, or gender (see Exhibit 7).[[29]](#endnote-29)

According to Ashish Patel of Y Films, “Gender equality is not about male versus female; it is much broader, and this idea had to be conveyed to the younger generation in a way that was acceptable to them.”[[30]](#endnote-30) The company wanted to ensure that the videos were distinctly different from traditional forms of advertisement, so the use of branding was subtle. In the video for “Hum Hain Happy,” a number of red props were used to suggest Red Label’s brand colour. Likewise, in the video for “Sab Rab De Bande,” band members wore red saris, and the video ended with the actors enjoying tea in red cups.

Product placement was ensured through similarly subtle cues in the video, including a Red Label painting that appeared on a storefront and a tile of the brand. In “Sab Rab De Bande,” the brand’s message was integrated into the lyrics: “Let us learn from the tea leaves that do not change colour with respect to caste or religion,” and further, “Everyone takes the same sugar.” Another key phrase used in the lyrics was “*Chal chaai peete hain*” (“Come, let’s have some tea”).

Acceptability Engagement and Awards

HUL, Mindshare India, and Y Films won numerous awards and accolades for 6 Pack Band. According to HUL’s website, “People became aware of the brand’s purpose, and more importantly, sales of the brand rose as a result of the campaign, although [this period] was not bereft of other Brooke Bond marketing activities.” The campaign won top honours at the 63rd Cannes Lions International Festival of Creativity (held in France) and won the prestigious Glass Lion prize in a category introduced to recognize culture-shifting work that positively impacted gender inequality and injustice. The video for “Hum Hain Happy”was selected as an Honoree for public service and activism by the Webby Awards, which recognized excellence on the Internet. The overall campaign also won six gold trophies at the Advertising Club’s EMVIES 2016, held in Mumbai.[[31]](#endnote-31)

A Millward Brown study revealed the following statistics about the 6 Pack Band campaign:

* Brand awareness reached 59 per cent in key geographic areas. Within these areas, 70 per cent of respondents were able to correctly link the band to Red Label tea.
* The consideration score of Red Label reached 69 per cent.
* Brand penetration increased by over 400 basis points during the campaign’s duration.
* Of all “views” of the campaign, 60 per cent occurred through mobile technology, with further sharing happening across social media apps like WhatsApp, Facebook Messenger, and Google+.
* The band’s videos achieved an engagement rate of over 2 per cent, compared to the industry benchmark of 1.07 per cent.
* The content on Red Label’s Facebook page had an engagement score of 981 out of 1,000—a first for the brand.[[32]](#endnote-32)

The band’s videos garnered over 10 million views on YouTube within three months after their launch, with organic viewership reaching 25 per cent, against an industry average of 11 per cent. The videos also streamed on various popular apps including Gaana, Hungama, Wynk, and Saavn. One of the videos organically trended on Saavn and landed on its masthead. The video featuring Bollywood actor Hrithik Roshan managed to achieve 100 per cent organic views.[[33]](#endnote-33)

The band had over 2 million views on Facebook, and earned the company a total public relations value of ₹100 million.[[34]](#endnote-34) The band also performed at a number of major events, including the prestigious Royal Stag Mirchi Music Awards, presented annually for excellence in music.[[35]](#endnote-35)

the ROAD AHEAD

Red Label’s 6 Pack Band had managed to strike the right chord with its intended audience. The brand was able to leverage a bold idea and weave it into its brand’s story. The innovative communication enhanced sales, awareness of the brand’s purpose, and also won awards. However, the promotion’s success raised questions about the future. What should Brooke Bond Red Label do next?

Exhibit 1: HUL’s segmental revenue (%)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Fiscal Year** | **Soaps and Detergents** | **Personal Products** | **Beverages** | **Packaged Foods** |
| **2015/16** | 47.1 | 30.2 | 12.2 | 6.6 |
| **2014/15** | 48.4 | 29.3 | 11.8 | 6.2 |
| **2013/14** | 49.0 | 29.1 | 11.9 | 5.9 |
| **2012/13** | 49.3 | 29.0 | 11.6 | 5.9 |
| **2011/12** | 48.1 | 31.0 | 11.8 | 6.2 |
| **2010/11** | 44.6 | 29.7 | 11.9 | 4.6 |
| **2009/10** | 47.0 | 28.0 | 12.0 | 4.0 |

Source: Created by the case authors based on Hindustan Unilever Limited, *Hindustan Unilever Limited: Annual Report 2015–16*, 4, accessed December 20, 2016, www.hul.co.in/Images/annual-report-2015-16\_tcm1255-482421\_en.pdf; Hindustan Unilever Limited, *Hindustan Unilever Limited: Annual Report* *2014–15*, 2, accessed December 20, 2016, <https://www.hul.co.in/Images/hul-annual-report-2014-15_tcm1255-436328_en.pdf>; Hindustan Unilever Limited, *Hindustan Unilever Limited: Annual Report* *2013–14*, 2, accessed December 20, 2016, <https://www.hul.co.in/Images/hul-annual-report-2013-14_tcm1255-436326_en.pdf>; Hindustan Unilever Limited, *Hindustan Unilever Limited: Annual Report 2012–13*, 2, accessed December 20, 2016, <https://www.hul.co.in/Images/hul_annual_report_2012-13_tcm1255-436322_en.pdf>; Hindustan Unilever Limited, *Hindustan Unilever Limited: Annual Report* *2011–12*, 2, accessed December 20, 2016, <https://www.hul.co.in/Images/hul_annual_report_2011-12_tcm1255-436321_en.pdf>; Hindustan Unilever Limited, *Hindustan Unilever Limited: Annual Report* *2010–11*, 2, accessed December 20, 2016, <https://www.hul.co.in/Images/hul_annual_report_2010-11_tcm1255-436320_en.pdf>; Hindustan Unilever Limited, *Hindustan Unilever Limited: Annual Report* *2009–10*, 2, accessed December 20, 2016, <https://www.hul.co.in/Images/annualreport0910_tcm1255-436194_en.pdf>.

Exhibit 2: HUL Advertising AND Sales Promotion Expenditure

|  |  |  |
| --- | --- | --- |
| Quarter | Advertising and Sales Promotion Expenditure (in US$ millions) | Percentage of Total Income from Operations |
| Q1 2013 | 125.21 | 12.8 |
| Q2 2013 | 117.47 | 12.2 |
| Q3 2013 | 125.60 | 12.4 |
| Q4 2013 | 125.44 | 12.7 |
| Q1 2014 | 135.93 | 13.1 |
| Q2 2014 | 145.74 | 17.8 |
| Q3 2014 | 141.99 | 12.9 |
| Q4 2014 | 128.37 | 11.8 |
| Q1 2015 | 144.34 | 12.2 |
| Q2 2015 | 141.32 | 12.1 |
| Q3 2015 | 149.27 | 12.6 |
| Q4 2015 | 157.03 | 13.4 |
| Q1 2016 | 176.20 | 14.2 |
| Q2 2016 | 174.92 | 14.4 |
| Q3 2016 | 173.81 | 14.3 |

Source: Created by the case authors based on Tarachand Wanvari, “Q-3-2016: HUL YoY Spends up 16.4%,” INDIANtelevison, January 27, 2016, accessed December 15, 2016,

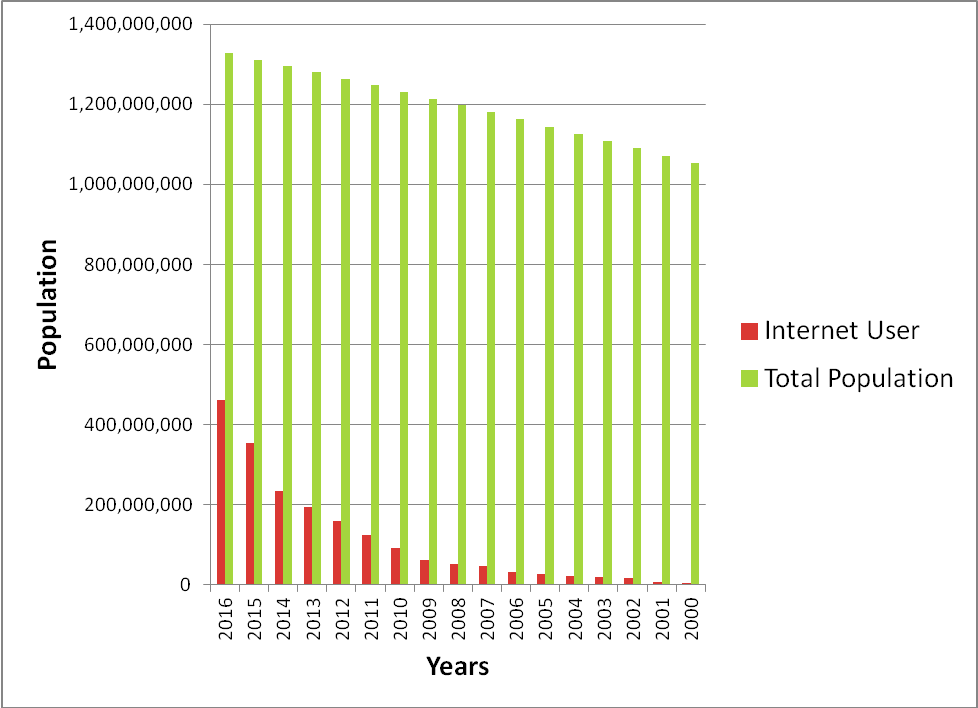
www.indiantelevision.com/mam/marketing/q3-2016-hul-yoy-marketing-spends-up-164-160127.

Exhibit 3: Total Media and Digital Ad Spending in India, 2015–2020

|  |  |  |
| --- | --- | --- |
| **Year** | **Total Media Advertising Spending (in US$ millions)** | **Digital Advertising Spending (in US$ millions)** |
| 2015 | 6,655.70 | 729.40 |
| 2016 | 7,405.10 | 933.60 |
| 2017 | 8,272.80 | 1,185.60 |
| 2018 | 9,260.20 | 1,493.90 |
| 2019 | 10,531.80 | 1,912.20 |
| 2020 | 11,821.10 | 2,390.20 |

Source: Created by the case authors based on “Digital Ad Spending in India to Surpass $1 Billion Next Year,” eMarketer, April 7, 2016, accessed November 7, 2016, www.emarketer.com/Article/Digital-Ad-Spending-India-Surpass-1-Billion-Next-Year/1013800.

Exhibit 4: Internet Penetration in India



Note: Estimate for July 1, 2016; **Internet User** = individual who can access the Internet at home, via any device type and connection.

Source: Created by the case authors based on “India Internet Users,” Internet Live Stats, December 3, 2016, accessed December 3, 2016, www.internetlivestats.com/internet-users/india/.

Exhibit 5: Sustainable Living Brands—Purpose AND Product in Action

|  |  |  |
| --- | --- | --- |
| Brand | Purpose | Product |
| Domestos | Promoting benefits of clean toilets and increasing accessibility to toilets | The company reduced plastic content of Domestos bottles by up to 15%, and expected to save around 1,000 tonnes of plastic annually. |
| Dove | Reaching over 15 million young people through the Dove Self-Esteem Project, making beauty source of confidence, not anxiety | Dove was one of the first brands to introduce compressed aerosol deodorants in 2013, aimed at reducing carbon footprint per can by 25%. |
| Knorr | Attempting to source 100% of ingredients sustainably | Of the top 13 vegetables and herbs used in the Knorr product range, 92% were already grown sustainably and carried the “sustainably grown” label. |
| Lipton | Providing support to farmers and their families by attempting to improve their livelihood | All the tea for Lipton tea bag blends was sourced from Rainforest Alliance Certified TM estates by the end of 2015. |

Source: Created by the case authors based on “Embedding Sustainability,” Hindustan Unilever Limited, December 12, 2016, accessed December 12, 2016, www.hul.co.in/sustainable-living/our-strategy-for-sustainable-business/embedding-sustainability/.

Exhibit 6: The transgender Community in India

According to the 2011 Census of India, there were 488,000 transgender persons in India, although transgender activists believed that the number could be six to seven times higher.The “*Hijras*” as they were referred to in India, led a difficult life, often abandoned by their families at a very young age; they lived in slums and red light areas.

Subjected to ridicule and abuse, transgender persons primarily earned their living by visiting houses where births or marriages took place to shower blessings on the newborn child or newlyweds, in exchange for money (which depended on the status of the household). Their blessings were considered auspicious.

However, as society evolved and subsequent generations began to disregard traditions, the transgender community had to look for additional avenues for income. Lack of societal acceptance and low literacy levels forced most of them into prostitution and begging.

On the bright side, irrespective of their misfortune and humiliation, the transgender community seemed happy and carefree. It was this perception that became the key insight for the first music video, “*Hum Hain Happy*.”

In recent years, acceptability of the transgender community increased. The landmark judgment of the Supreme Court of India in 2014, granting legal status to the third gender, has been a big step in this direction.

Source: Created by the case authors based on “Transgender in India,” Census 2011, accessed May 1, 2017, https://www.hul.co.in/Images/hul-annual-report-2013-14\_tcm1255-436326\_en.pdf; Rema Nagarajan, “First Count of Third Gender in Census: 4.9 lakh,” *Times of India*, May 30, 2014, accessed May 1, 2017, http://timesofindia.indiatimes.com/india/First-count-of-third-gender-in-census-4-9-lakh/articleshow/35741613.cms; Dhananja Mahapatra, “Supreme Court Recognizes Transgenders as ‘Third Gender,’” *Times of India*, April 15, 2014, accessed December 10, 2016, http://timesofindia.indiatimes.com/india/Supreme-Court-recognizes-transgenders-as-third-gender/articleshow/33767900.cms.

Exhibit 7: ENGLISH TRANSLATION OF “SAB RAB DE BANDE”

|  |  |
| --- | --- |
| **Song Lyrics** | **English Translation** |
| Awal allah noor upaya Kudrat ke sab bande  Ek noor te sab jag upjeya Kaun bhale ko mande  Sab rab de bande,  Rap: Ye pattiyan ugte hue zaat na dekhe Rang na badle dharam ko leke Issey kuch toh seekhe Chal chai peete hai  Na koi right na koi wrong Bas insaniyat apni kaum Yo, Tohseef, Tejas, Tom Chal chai peete hain  Ye zingadi hai sidhi sidhe Simple iske funde Galat fehmi mein kyun jeeni Chal chai peete hain  Arey sabka ek cup Ek hi chamach se dudh Sabki ek jaisi cheeni Chal chai peete hain  Sab rab de bande  Ek hi maati se usne to Aadam zaat banayi Kisne yahan banye Hindu Muslim, Sikh, Isayi  Oye tod de phera deen dharam da  Khul jayein sab fande Sab rab de bande. | **God created light of which all the beings were born**  **From this one light, the universe was born; so who is good and who is bad**    **All are creatures of God.**  **Rap:**  **The leaves when they are growing don’t look at caste or race**  **They don’t change colour based on religion**  **Learn something from them**  **Let’s have some tea**  **There is no right or wrong**  **Only humanity is our race**  **Yo, Tohseef, Tejas, Tom**  **Let’s have some tea.**  **This life is very simple**  **Its fundamentals are also simple**  **Why live in misunderstanding**  **Let’s have some tea**  **Everybody has the same cup**  **They use the same spoon for milk**  **Everybody uses the same sugar**  **Let’s have some tea**  **All are creatures of God**  **From the same soil God has created the human race,**  **Who has converted them into Hindu, Muslim, Sikh, and Christians**  **Break this cycle of rituals and beliefs**  **Untie all the knots, all are creatures of God.** |

Source: Translated by the case authors.

endnotes

1. This case has been written on the basis of published sources only. Consequently, the interpretation and perspectives presented in this case are not necessarily those of Hindustan Unilever Limited or any of its employees. [↑](#endnote-ref-1)
2. Akansha Mihir Mota, “Brooke Bond Red Label’s 6 Pack Band: How It Became a Story Worth Watching Again and Again,” Best Media Info, August 22, 2016, accessed November 12, 2016, www.bestmediainfo.com/2016/08/brooke-bond-red-labels-6-pack-band-how-it-became-a-story-worth-watching-again-and-again/. [↑](#endnote-ref-2)
3. Shiva Krishnamurthy, “A Transgender Band Helped Brooke Bond Live Its Brand Purpose,” Hindustan Unilever Limited, July 8, 2016, accessed October 4, 2016, www.unilever.com/news/news-and-features/2016/a-transgender-band-helped-Brooke-Bond-live-its-brand-purpose.html. [↑](#endnote-ref-3)
4. “Hindustan Unilever Ltd.: History,” NDTV Profit, December 12, 2016, accessed January 2, 2017, http://profit.ndtv.com/stock/hindustan-unilever-ltd\_hindunilvr/reports. [↑](#endnote-ref-4)
5. “Most Trusted Brands 2015: And the Winners Are . . . ,” *The Economic Times—Brand Equity*, November 25, 2015, accessed August 4, 2016, http://brandequity.economictimes.indiatimes.com/news/business-of-brands/most-trusted-brands-2015-and-the-winners-are-/49909492. [↑](#endnote-ref-5)
6. All currency amounts are in US$ unless otherwise specified. [↑](#endnote-ref-6)
7. Hindustan Unilever Limited, *Hindustan Unilever Limited: Annual Report 2015–16*, 4, accessed October 3, 2016, www.hul.co.in/Images/annual-report-2015-16\_tcm1255-482421\_en.pdf. [↑](#endnote-ref-7)
8. “Outlook for Tea Industry Remains Somewhat Somber,” Livemint, February 25, 2016, accessed January 2, 2017, http://money.livemint.com/news/sector/outlook/outlook-for-tea-industry-remains-somewhat-somber-429627.aspx. [↑](#endnote-ref-8)
9. “HUL History,” Hindustan Unilever Limited, accessed October 14, 2016, www.hul.co.in/about/who-we-are/our-history/. [↑](#endnote-ref-9)
10. Priyanka Pani, “Six Hindustan Unilever Brands Cross ₹2,000-cr Sales Milestone,” *The Hindu Business Line*, June 3, 2016, accessed September 5, 2016, www.thehindubusinessline.com/companies/six-hindustan-unilever-brands-cross-2000cr-sales-milestone/article8687420.ece. [↑](#endnote-ref-10)
11. Collin Furtado, “FMCG Ad Spends Increase by 16.1% to Account for an Estimated Rs.2677 Crore in Q1,” August 17, 2015, Exchange4media, accessed July 5, 2016, www.exchange4media.com/marketing/fmcg-ad-spends-increase-by-16.1-to-account-for-an-estimated-rs.2677-crore-in-q1\_61273.html. [↑](#endnote-ref-11)
12. “Digital Ad Spending in India to Surpass $1 Billion Next Year,” eMarketer, April 7, 2016, accessed September 3, 2016, https://www.emarketer.com/Article/Digital-Ad-Spending-India-Surpass-1-Billion-Next-Year/1013800. [↑](#endnote-ref-12)
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