

Zenni <> Rocketium Process Discovery  
Tue. May 21, 2024

1:56 – Shivramakrishnan V  
Good morning.

1:58 – Shivramakrishnan V  
How are you doing today?

1:59 – Shivramakrishnan V  
Good.

2:01 – Shivramakrishnan V  
I'm good. Thank you. Thanks for asking.

2:07 – Jon Sannicolas  
Good morning.

2:13 – Bonnie Weglin  
This call will be recorded for training and quality purpose.

2:21 – Avinash Dwivedi  
Hey, hi, Stuart. Hi, Jon.

2:23 – Stuart Petrie  
Good morning. Good morning, or good afternoon, or good evening,  
depending on where you are.

2:30 – Jon Sannicolas  
I think we're just waiting on Jenna. We'll give her one second.  
Jenna's here. Hey, guys. Oh, hey, Jenna. How's it going? Morning.

2:39 – Stuart Petrie  
Yeah, should we do it quickly?

2:42 – Jenna Bondlow  
Oh, sorry. I just apologize if my Wi-Fi is a little spotty. I'm  
waiting. I'm actually getting a new internet provider today, so I'm  
spotty on my phone.

2:50 – Jenna Bondlow  
Don't worry. Thanks for letting us know.

2:55 – Jon Sannicolas  
Yeah, I just wanted to say thanks for joining, and I guess we should  
probably just each introduce ourselves, because this is kind of the  
core team that's going to be doing the bi-weekly calls, and then we  
can kind of report back to our teams. You know, does the Rocket team  
want to start first?

3:17 – Unidentified Speaker  
Sure.

3:18 – Avinash Dwivedi

Yeah, so maybe I'll go first. My name is Avinash Dwivedi. I lead the solutions team here at Rocketeam. I've been working with the team for close to five years now, basically building the product, working with customers to identify problem statements that we can then solve for. Primarily, my role within this engagement would be one to orchestrate the entire implementation process and figure out areas where we can improve and optimize the process and how Rocket Team can play a pivotal role while doing that.

3:50 – Avinash Dwivedi

I'm also joined by Shiva. I'll let introduce him.

3:53 – Avinash Dwivedi

Yeah.

3:56 – Shivramakrishnan V

Hi everyone, so my name is Shiva and I've been with Rocketim for two years now and I am with the customer success team as well. I will be assisting Avinash and I will be running the day-to-day operations with the entire Zenni team and will be helping you with whatever is required in terms of training and all sort of other relevant things.

4:24 – Jon Sannicolas

I mean, I could start. I'm John St. Nicholas. I'm one of the art directors at Zenni. I've been here for about three and a half months. And I think we have a good creative, good people from our creative team to represent, you know, each aspect of like what we do on the daily. So I will pass it off to Stuart, our creative director.

4:48 – Stuart Petrie

Yeah, I'm Stu. I'm the creative director. I'm excited to work with Rocketeam. I really see a lot, hopefully a lot of benefits in some of the offerings and the tools that you're going to provide to us. And so we're excited to save time and get back to the creative stuff that we love to do. I'll pass to Jenna.

5:14 – Jenna Bondlow

Hi everyone. My name's Jenna. I'm a photo and video producer here on the multimedia team. Super excited about this platform. I apologize. I missed yesterday's morning meeting, but I was in the secondary meeting and yeah, I feel like I only just kind of scratched the surface and I'm excited to build this out and see how it can help support our team.

5:39 – Bonnie Weglin

Bonnie?

5:39 – Bonnie Weglin

I can go. Hi, my name is Bonnie. I'm a graphic designer. And I'm also very excited, especially to learn how this morning we can, like myself, use this tool on a regular basis to make my everyday easier and our whole team's everyday just more streamlined. So yeah.

6:03 – Unidentified Speaker  
Awesome.

6:05 – Stuart Petrie  
Breanna or Brice?

6:08 – Brice Alef-Torrise  
Hi, there. My name is Brice. I'm the CRM designer.

6:12 – Brice Alef-Torrise  
So I do all of the emails and some of the website modals. And I'm just really interested to hear what ways to use this when it comes to email, what it can do that Figma can't, what sort of streamlining it can help us with, and yeah, all that stuff. I'll pass off to Breanna.

6:40 – Breanna Williams  
Hi, I'm Breanna. I actually work on the paid social team. So I was on your guys' call yesterday, but I did help implement the process for the creative team here. So yeah, just here to be a final.

6:53 – Avinash Dwivedi  
Awesome. Great to have you on board, everyone. Thanks a lot for introducing yourself and sharing about your line of work. Really excited to kick this off. Obviously, there's a lot that we would want to uncover in terms of what we really want to solve for, what are the problem statements that we can really work towards. So in continuation to the call from yesterday, what we have done is we have further drilled down into how we are going to structure the next three months, if I may call that, into the build, operate, and transfer model that I was talking about yesterday.

7:29 – Avinash Dwivedi  
From that aspect, maybe Shiva, I'll hand it over to you to just quickly walk through the plan. And from there on, the intent of today's conversation is once we've aligned on the plan of execution of this three-month activity. Today's agenda would be that okay we want to learn more about your process, understand deeply how does your creative workflow look like, where does the request come in from, what are the stakeholders that are involved within that and in general like talking about What are your top of mind problem statements that you want to solve or where you feel that, okay, this is something that really could be optimized further, right?

8:11 – Avinash Dwivedi  
So we'll try and cover some of those aspects, but yeah, before that, let's quickly present the plan as well.

8:18 – Shivramakrishnan V  
Yeah. Thank you, Avinash. I'm just sharing my screen. Please let me know if you're able to see my screen. Yeah.

8:27 – Avinash Dwivedi  
Okay.

8:32 – Shivramakrishnan V

All right, so like Avinash said, this is just an extension of what we saw yesterday, just in a more easier to consume timeline kind of a model. So again, I think a couple of them have missed yesterday's meeting, so just wanted to go through this again for everyone's understanding. So the first thing that we would like to start with is to understand where we stand today, right? So Zenny has an operating model today, the entire creative team and the marketing team.

9:03 – Shivramakrishnan V

How do you collaborate? Where do you start? How does the key visual or the master design get slogged? And how does it translate into adaptation, variation? And what kind of platforms do you cater for? And all of these other things like we will get into the details of it. So that's the first step of what we call as creative operations for day. So that's that's where we will begin. And that's what today's call is all about.

9:30 – Shivramakrishnan V

If required we might have another extension of this call on another day but I think mostly we might be able to cover this today. The second thing is once we get all the information from you, we will go back to the ground board and we will analyze the areas of inefficiency and we will put down all the key challenges that you have mentioned and we will come back to you with a proposed workflow and a proposed way of functioning.

10:02 – Shivramakrishnan V

So once we align on that, we will start setting up the new workflow on Rocket EM platform. And that's the second part of phase one, if you see. And the last one is once all of this is done, we will kickstart and start providing immediate value with our managed services team. So what happens during this phase is that We do not have to wait for your team to completely learn the platform or anything.

10:29 – Shivramakrishnan V

That will happen on parallel, but our managed services team will start delivering creators for you for some of your live campaigns from this stage. Again, we will take this through a learning curve a bit slowly initially, but then we will immediately ramp up and we'll start delivering according to your campaign plans. So this is what phase 1 build is all about. I would like to pause here and see if there are any questions before I proceed to phase 2 and phase 3.

11:02 – Avinash Dwivedi

And team, just know that while this phase is something that we have set up as a plan, there will be a lot of iterations involved on both sides to one, for us to understand your process requirements, iterate and deliver those back to you. And also in parallel, train your team so that you get accustomed to the platform. While we are in the process of delivering these. Created requirements for you,

right?

11:30 – Avinash Dwivedi

So we'll anyway share this particular plan with you. So you get the gist that, okay, for phase one is where we'll do this creative audit that we are, that we have planned for today. Then there will be a setup phase and kickstarting the campaign delivery. Phase two and phase three are more around doing the same stuff, but now taking, imbibing the learnings from that at our end, then optimize the process, one.

11:57 – Avinash Dwivedi

And second, obviously start training your teams also, right? So the training for your team would start somewhere around week three or week four from now. Until that time, we would act as an extended team for you to deliver any kind of creative requirements that you have for any campaigns that are coming up. So think of it like you've mentioned that you want to experiment a lot more, you want to personalize a lot more content for which the bandwidth was not available up until now.

12:25 – Avinash Dwivedi

Now we will be the ones who will be creating that bandwidth for you from the get-go. Then we obviously will be training your team so that your teams can also get better and better on operating the platform to basically reap the maximum benefit out of this Creative Ops platform.

12:45 – Avinash Dwivedi

Awesome. So then we'll quickly move on to the next phase, which is the Creative Ops audit. And bear with me for that because the next 40-45 minutes are going to be a lot of questions from our end. This is for us to understand your process deeply and figure out where exactly can we really optimize it for you, right? So with that, just want to open it out for you. And maybe Stuart or Jon, you could talk about some of these things in terms of how does the creative workflow look like, Where does the request come from And typically, what is the turnaround time that you're looking at today?

13:26 – Stuart Petrie

So I guess, Jenna, would it be maybe better to share that workflow doc? That you did and maybe more medium to large because that's where a lot of this, you know, social assets are requested, you know, extra small is probably not good kind of baseline. And then we can work through I have one thing before we proceed.

13:55 – Shivramakrishnan V

Yeah. Sorry to interrupt. Um, so, uh, before we proceed with the workflow, I'd also like to understand the team structure, right? Because, uh, when you introduced, when all of you introduced yourself, I saw that CRM designer that is, uh, you know, I mean, there are different designers for different, uh, maybe channels or things like that. So if you could just give us an understanding of how the team is spread across and is it channel-based or is it

expertise-based or how the team structure and org structure looks like, then we'll proceed to the workflow so that we will have a better understanding of connecting the dots over there.

14:33 – Stuart Petrie

Sure, sure. One thing that we have not done, so it's a very new team, basically built over the last like eight to ten months. So we have myself and then we have a multimedia team that sits with us. That's Eli and Jenna sit on that team as well as a motion graphic designer.

15:05 – Stuart Petrie

And then a technical product manager who helps them manage the projects. Main kind of creative team where there's art directors like Jon, there's another two ADs, Sarah, and why am I blanking? Siha and Alyssa, and then there's also one who is on maternity leave. So the art directors generally lead the project, sort of top to bottom from a creative standpoint. And then there's usually senior designers.

15:44 – Stuart Petrie

And then junior designers. And then Brice is our kind of resident CRM slash designer who can often go from CRM to other digital projects. So that's kind of the, the team is based, we assign workload essentially on bandwidth and skillset. Just now, we've yet to kind of figure out essentially what You know, yet to break the teams out into maybe more odd, more project related teams, but right now that's what we have.

16:18 – Stuart Petrie

Does that make sense?

16:21 – Shivramakrishnan V

Yeah, it really does. In fact, we have a, like I said, we have a managed services team here. Again, like it's a team of 18–20 people and we have different people with different skill sets. And expertise. But again, the work does not come like that. Exactly. Again, you need to shuffle, you need to put.

16:39 – Stuart Petrie

Yeah, it's not an easy task at all.

16:46 – Stuart Petrie

Then there's the performance marketing team and Breanna is part of that team and they're the ones dealing with the social channels and kind of getting the performance marketing piece together and often they share out that Generally right now we share on a monthly basis in terms of what's doing well, what's not doing well, what are we seeing in the marketplace in terms of social channels and what's working.

17:18 – Stuart Petrie

So that's kind of a very kind of loose overview of the team.

17:26 – Shivramakrishnan V

Got it. Uh, that paints quite a picture. Uh, like, yeah, just wanted to understand just the general, uh, you know, uh, state of things. Um, it's, it's fine. If you're yet to figure out a perfect place for everyone or the perfect day to second, it might help us to, to figure that out as well as we work with process.

17:49 – Shivramakrishnan V

Absolutely.

17:50 – Shivramakrishnan V

We'll definitely come up with the best possible workflow. And based on that, if you're able to decide the team, then fantastic. It's a win-win.

17:59 – Unidentified Speaker

Yeah.

18:01 – Shivramakrishnan V

So fantastic. So in that sense, yeah. One, another thing which I wanted to cover here is you said the performance marketing team shares data with you on a monthly basis for the previous month's performance of creatives and CTRs and all the relevant stuff. Correct?

18:18 – Shivramakrishnan V

That's right. Yeah.

18:20 – Shivramakrishnan V

Right. So may I understand all the, I mean, pardon me if you already told this to Mark or someone, but just wanted to know what kind of platforms do you generally look at or that you publish mostly, which is included in your media plan?

18:37 – Stuart Petrie

That would be a, probably Breanna might be better to answer that.

18:42 – Breanna Williams

Yeah, I was wondering if I should. Our monthly, like the monthly he was referring to, we're always reviewing just like social assets purely, not really looking at other channels. And we're looking at it, I guess, if you're concerned about like metrics, usually it's like CTR is a big one.

19:00 – Breanna Williams

CBR is another one that we really measure success with. And then I think on our end, it would probably be not things that we're like presenting to them, but like when we're judging it is a lot of like spend and like CPA compared to the spend. Obviously we can't just do like apples to apples if something has not gotten a lot of spend. So usually that's the things that we're kind of guiding it based on.

19:24 – Shivramakrishnan V

understood and uh so social platforms in the sense I mean tiktok uh

the facebook group I mean instagram facebook and uh snapchat and pinterest for like just like the apps that they're producing okay got it and other than social

19:43 – Breanna Williams

channels are there any other performance channels that you generally publish at No, not in, yeah, no, not in this monthly that I'm referring to. No, it's just purely the social platforms.

19:55 – Shivramakrishnan V

Okay. So these are fairly regular, right?

19:58 – Breanna Williams

Can you say that again?

20:00 – Shivramakrishnan V

Good. OK. All right, so this paints quite a picture. So I think now we can proceed into the workflow of things. So again, where does this start? Like, OK, how does a campaign request come in? Is it like, OK, we have an occasion, or we have a festival coming in, or is there a holiday? So do you have calendars based on that, sale calendars or stuff? Or in general, you have a BAU stuff business as usual?

20:27 – Shivramakrishnan V

A month-on-month basis, things keep running. So just walk us through that. And within each of such campaigns, where does the ideation start? How does the concept get frozen? How does that extend into different platform requirements? And how is the adaptation, variation, experimentation scene looking like, And then the number of rounds of feedback or the key challenges that you're facing. And finally, how does the campaign end?

21:00 – Stuart Petrie

Um, sorry, the first question was, um, top level, right? It was, um, let me do your first question again.

21:09 – Shivramakrishnan V

Yeah. So first question is, uh, how does your campaign calendar look?

21:16 – Stuart Petrie

We, um, campaigns a quarter in advance. Um, so, you know, right now I think Q3 is getting planned out. Um, A lot of promos arrive in season, you know, like a lot of promos are created as a reaction to the market space. And then obviously there's larger campaigns and we size our campaigns in terms of like the return on investment. So we go with like kind of t-shirt sizes. So we go from extra small to extra large.

21:52 – Stuart Petrie

Extra-large is our tentpole, usually an ambassador or a new product launch. And then extra-small is generally small-scale promos or trend-related promos that are trying to capture a trend that's going



around for eyewear or... You know, mob wife aesthetic, then we match those up to eyewear that matches those. So it kind of goes through all of that, but extra smalls tend to have a smaller lift, you know, less of a social presence.

22:26 – Stuart Petrie

Usually they're maybe on-site, you know, tiles. But then when you get up to medium to large to Excel, that's like a full complement through, you know, all of our social channels, on-site marketing, off-site marketing, sometimes CTV, depending on, you know, if it's a large talent, then, you know, that's usually a CTV as well, play there. So it kind of goes up and down from there depending on the project.

22:55 – Stuart Petrie

Maybe it might be a good time, unless you have any other questions based around that, we can share kind of our workflow chart for each of these.

23:08 – Jon Sannicolas

And then, Stuart, after Jenna shares the workflow chart, I think I would just have, I asked Bonnie if she could bring up a Figma board of our R3 so the Rocket team can see how many assets we deliver on a medium-sized campaign, medium to large.

23:27 – Stuart Petrie

Yeah, let's do medium to large because then that's kind of capturing a lot.

23:32 – Avinash Dwivedi

And Stuart, Jon, what is the typical frequency for these medium to large campaigns in a quarter?

23:43 – Stuart Petrie

I mean, Q1 is probably not a great indicator because we did a lot in Q1. We'd have to count that out for you, but it's, I don't know what the numbers are.

23:58 – Jenna Bondlow

I have it in front of me if you want me to count. Do you want me to count like Q3?

24:04 – Avinash Dwivedi

Yeah, the mediums.

24:07 – Avinash Dwivedi

Please feel free to share your screen if you want to. Jenna, you're crushing up. Jenna, you're...

24:15 – Jenna Bondlow

Yeah, maybe that's the go off camera.

24:29 – Jenna Bondlow

We wait for her.

24:37 – Jenna Bondlow  
Let me ping her real quick.

24:40 – Stuart Petrie  
Jenna, your connection's all gone. Perfect.

24:52 – Shivramakrishnan V  
That's okay, you don't have to count everything, just wanted to understand the rough ballpark figure, that's completely fine if you don't have it.

24:58 – Jon Sannicolas  
Bring it up.

24:59 – Jon Sannicolas  
Let me bring that calendar up. I'd say that medium and large, small, medium and large are like, I would say that those are the most of our projects. Would you agree?

25:12 – Unidentified Speaker  
Yeah.

25:15 – Jon Sannicolas  
And then the temple like those are like the extra special ones that get like all the love and you know Have a lot of money behind those ones. Let me bring this up though You guys see my screen No It's coming up now.

25:46 – Unidentified Speaker  
Yeah.

25:48 – Jon Sannicolas  
So let's see, um, these.

25:56 – Jon Sannicolas  
So all of these like above, um, are pretty much done. So this is like currently what's what we're really focused on at the moment. See, we have one, two, three smalls, two larges, a medium, one extra small. And then we don't really have any extra large or tentpoles. But then coming down here, we have a tentpole and an extra large. So it really does vary.

26:32 – Jon Sannicolas  
Since I've been here, but I would say, like, for the most part, there's a lot of larges mediums.

26:40 – Jon Sannicolas  
Some smalls, a little bit of extra smalls, but like small, medium, large like,

26:45 – Stuart Petrie  
Yeah there's things like also daily deals and like promos that run kind of consistently as well that are included in all of this as

well where we do like a daily promo like one every day for the year. So there's things like that that run on different cadences, and then there's things that are more calendarized in terms of specific for that quarter or season. Obviously, that changes depending on the season, because certain seasons are better for sun versus optical.

27:25 – Shivramakrishnan V

Got it. So basically, uh, just, uh, correct me if I'm wrong, this small, medium, large, and all of this is mostly dependent on the, uh, the size of the media plan and the size of the budget. Is that right?

27:39 – Stuart Petrie

That's right. Yeah.

27:41 – Shivramakrishnan V

Okay. Got it. This paints a picture. Uh, yeah, you can proceed to the, uh, workflow now. I think that should be fine.

27:49 – Unidentified Speaker

Okay.

27:50 – Jon Sannicolas

Jenna was going to share that. I'm not sure that her screen is.

27:56 – Jenna Bondlow

I can give it a go now, so I'm going to try.

27:59 – Stuart Petrie

Okay. Give it a shot. If not, just send it to one of us and we'll share it.

28:04 – Jenna Bondlow

Okay, I slapped it to both you and Jon. You want to pull it up?

28:09 – Jon Sannicolas

I just need access.

28:11 – Jon Sannicolas

Oh, great. Oh my gosh.

28:14 – Jenna Bondlow

Okay, Jon.

28:18 – Avinash Dwivedi

Yeah. So one of the things that we also try to solve with Locatim is basically how do you manage access to some of these centralized assets? So definitely that's something that's going to come up a lot more. Some of these things keep happening and that's why one of the core ethos of Locatim is also how do you centralize a lot of stuff and generate visibility into whatever is happening within the Do you have integration with, we

28:48 – Stuart Petrie

have a DAM that we use called Binder. Um, I wonder if that's maybe that's something for a little later, but I just wanted to mention that just now. So you guys could maybe go look into it.

29:01 – Avinash Dwivedi

Yeah. So we have integration capabilities, which means we have integrated with, with a few, uh, dams with a few management systems as well, but with binder, it's not there. But again, like I said, the capability exists. So if at a later date, we want to do that, we can figure that out through an engineering route.

29:20 – Unidentified Speaker  
Sounds good.

29:22 – Jon Sannicolas

All right, can everyone see my screen?

29:24 – Stuart Petrie

Yeah, you want to go into slideshow mode?

29:29 – Stuart Petrie

Top right. Top right. Top, yeah. All right, can everyone see this?

29:38 – Avinash Dwivedi

Yes.

29:40 – Jon Sannicolas

OK, so I pulled up a medium campaign. You can see all the stuff above. We usually try to get those out within two weeks. And then just kind of going over from discovery to the dev handoff. The discovery meeting happens where the TPM presents what information is available thus far to producers, and then gets the creative team to be on radar. And then we go into the creative kickoff, which is where we go over the creative brief, we go over the marketing plan, and then all of the assets needed for dev handoff.

30:22 – Jon Sannicolas

And we go over the calendar too. Budget range is confirmed. Then that's when usually the creative or the art directors would go into the ideation period to provide creative direction. We check in with Stuart. And then if we're doing any AI, that's where our prompts are developed. And then production starts, and we actually if there's any photo shoots, that's where the production starts on that end.

30:49 – Jon Sannicolas

And then ideation sign-off, usually with Stuart and then the project owners on the marketing side. Then we go into pre-production. That's for any kind of photo shoots, timeline budgets, schedule necessary pre-production meetings.

31:13 – Jon Sannicolas

And then all of the stuff right here.

31:16 – Jon Sannicolas

Photoshoot stuff so contracts are executed if there's models Then we go into shooting if there's shooting needed. Sometimes we do laydowns. Sometimes we'll do on figure. And then after that, it goes into the selection process from the art directors.

31:34 – Jon Sannicolas

All of those components are signed off on after retouching. Or after that's retouching and then design. So in tandem with the retouching, the raw images go to designers. So that they can start putting those into layouts.

31:53 – Jon Sannicolas

And then we'll go into design reviews after that, depending on if it's small, medium, or large. We'll dictate how many reviews we'll have. Extra smalls, we're trying to get down to as little as one review. And if everything is good, then we'll sign off on that and go to that handoff. If there are more eyes on it and there's more at stake, then we'll have usually an internal art review one and then review two to button that up before our R3, which goes out to the project owners and stakeholders.

32:26 – Jon Sannicolas

And then once all of those notes are taken into consideration, then we have our dev upload and dev handoff. And then after that, that's when our campaigns are typically done. So I just went over that, you know, in a nutshell, so visibility of our process.

32:48 – Jon Sannicolas

And do you have any questions?

32:52 – Avinash Dwivedi

Yeah, so thanks for sharing that candidly, Jon. One of the things that I want to understand is, obviously, in the pre-production process, that's anyway going to happen outside of Rocketium. So that's something that, in fact, predates the KV generation piece as well. So let's start. The purview of activities where Rokitim can really add value at the stage when once the KV is kind of locked, where you set up the key visual, you know what photo shoot images to use, at least for the visual generation.

33:26 – Avinash Dwivedi

And then there is also another parallel track planning where you might be using AI generated copy content and image for some of these things. Now the next stage from here on is you want to do two things. One, do size adaptations for your multi-channel requirements. Second, you also want to do a lot more of experiments for which you might want to change the CTA, change the copy, experiment with different kind of image, something of that sort, right?

33:56 – Stuart Petrie

And we can show you that step in Figma, if you'd like, so that you get a full rounding. And obviously, that's the nuts and bolts of what Rocket Team does. So we'll show you that piece. Bonnie will

walk you through what that involves from her standpoint as a designer, exactly what she's doing to create those pieces in Photoshop and Figma and all that. So Bonnie, do you mind sharing that with the team?

34:25 – Bonnie Weglin  
Yeah, sure, one second.

34:41 – Bonnie Weglin  
Yeah, so this was a recent campaign that we did a couple of months ago around different tints, like colored tints for our glasses. And it kind of shows an extensive example of like the different testing that we want to do within images and messaging, both on the site and on social. So this is site. Basically, you can see, you know, we've got We've got our site tiles in different sizes for breakpoints, along with different messaging testings that we want to do.

35:27 – Bonnie Weglin  
And then maybe we add an embedded sticker or label of some kind that further communicates something else that we want to speak to. A lot of the time, we include a lot of information on our assets. So that's something to keep in mind. We do both product and on model.

35:58 – Bonnie Weglin  
going through all this.

36:02 – Bonnie Weglin  
We have different assets for different pages. A lot of the times we'll test different things between those different pages, between men's and women's.

36:16 – Bonnie Weglin  
We also have our mobile app that we develop assets for. Sometimes we have landing page requests that come in, that we include, and then for social and marketing.

36:39 – Shivramakrishnan V  
Sorry.

36:41 – Shivramakrishnan V  
Could you zoom into one of these, the social, just to understand.

36:47 – Bonnie Weglin  
So these are, this is a carousel, just walking through like, the different selling points of these frames.

36:59 – Bonnie Weglin  
And then we did, for example, this was a test for framing and having model. So I do that through different sizes for different platforms.

37:14 – Bonnie Weglin  
And then here we're testing full bleed versus framing, same copy.

37:22 – Bonnie Weglin

Another different messaging change where we're speaking more to the specifics of the product, but across, you know, same copy across different images. So you're swiping through, you're seeing the same message, but you're seeing different images, different types of shots.

37:44 – Bonnie Weglin

And then, yeah, just more messaging testing.

37:51 – Bonnie Weglin

ultra blue light protection. And then we'll also do motion assets, where maybe we're kind of bringing down a couple of the main static ideas into maybe two, three different motion options that we can test. Since they are a little bit more time intensive to make, we usually don't do as many of them. But we'll do that for like Meta and Pinterest.

38:26 – Avinash Dwivedi

And have you seen a significant uplift in CTRs or performance numbers that retract when it comes to these kinds of motion graphics?

38:40 – Bonnie Weglin

I think, yeah, I think we see, I see we've, I think Breanna has, in our reviews, we get to go over how these things are performing, and does motion in general, I think it does usually perform pretty good depending on like, you know, the specifics of what's included from time to time.

39:02 – Stuart Petrie

Breanna, do you have a side on that?

39:07 – Breanna Williams

Yeah, sorry, I didn't want to interrupt. Yeah, I would say it just depends on really, I'll say what the product is or what we're really advertising. I wouldn't say that it's very consistent between the two. And I think that's where we really want to get better at with like Rakuten by iterating or being able to vastly iterate. So I think that's why you guys are going to have so much is to like improve that CTR over time.

39:32 – Avinash Dwivedi

Yeah, so my question also was regarding that, that if you've already kind of validated that videos or cinemagraphs or motion graphics perform significantly better, and now the reason for not creating these at scale is just a function of bandwidth availability, then we would definitely want to double down on that along with the static production for your BAU or sale requirements. Because then that's something that would also feed into the analytics bit that we are running in parallel.

40:03 – Avinash Dwivedi

Right? So we could look at comparing how the performance of your campaigns was up until the month of May without a lot of focus on

these motion graphics. And then from June onwards, once RocketM comes into the picture, can we really look at generating this at a much larger scale and then seeing what the performance uplift is going to look like, Right?

40:29 – Stuart Petrie

Yeah. Okay, the designers are mostly designing this in Photoshop and then placing it into Figma. Is that right?

40:39 – Bonnie Weglin

Yeah, it depends on what it is. Like, for these static ones, I prefer I know that everyone does it differently, but I like to have my text editable in Figma, just because it's easier to change things for me in there. But for these, I do it elsewhere, because Figma doesn't have the capacity.

41:03 – Unidentified Speaker

Yeah.

41:04 – Avinash Dwivedi

Got it. Yeah, so one of the things that we would also want to enable for you is I think Figma is being used in a big way for collaboration and just the review process, because it's easier arrange all the assets together and then see them side by side, right?

41:21 – Stuart Petrie

Yeah, and then the commenting section is you communicate back and forth async between teams in terms of edits and changes.

41:31 – Avinash Dwivedi

Okay, got it. Yeah, so in that sense, what we will do, and again, I think one of the things before I forget, I want to call out is, I love the neat way in which you have segmented the different experiments that you're running. So one is experiment across theme color, the other is across different kinds of copy, other is across just a single hero copy versus maybe having a subtext, something of that sort.

41:56 – Avinash Dwivedi

So you're already following a pretty scientific approach to that. And just to call this out, this is exactly how we would also want to set it up in Rocketium, where you have, let's say, three to four different versions of the same design. And now you can actually iterate across each of those versions with different sets of copies, different sets of imagery, different sets of placements, for example, as well.

42:20 – Avinash Dwivedi

Glad to see that happening as well.

42:23 – Unidentified Speaker

Awesome.



42:24 – Shivramakrishnan V

Yeah, just want to say kudos to all of you because we see a lot of customers who take a lot of time to come to this level of structured approach, right? So it means like you're already having a head start of how structured the experiments look like, Kudos to Bonnie and to the entire team for having this approach.

42:47 – Shivramakrishnan V

Thank you.

42:49 – Shivramakrishnan V

Yeah. Another question from me regarding this Figma board is that so for every campaign whether it's let's take a medium one you I mean, you go across the channels, right? Like for adaptations and variations, which is like, for example, some could be social, some could be in apps, some could be websites, some could be experimentations goes across the media plan. And that's how every campaign starts and ends for you, correct?

43:21 – Stuart Petrie

Um, yeah, experimentation, the variants usually lie in the social channels. I don't, because I think we're lacking in the feedback loop, the data feedback loop in a We don't want it, but that's just where we see most of the data coming back on variants. But often, we do try on a less regular basis to update tiles on site and things like that. But that's not as robust as on the social channels. So something to work on for sure.

44:01 – Stuart Petrie

OK.

44:04 – Avinash Dwivedi

One of the questions that I had from that was, I think, the reason for having a slower turnaround on some feedback, especially for some of these on-site creators, is also that the copy is not ready until the last moment, because of which the feedback can only happen on the creative. Do you think if we solve this via just breaking the entire design into content and design, and say that, OK, while a designer is working on the KB for the website creators, someone in the copy team is already working on all the possible copy adaptations that might be required for the particular asset?

44:47 – Stuart Petrie

Yeah, that tends to happen up front where copy team are working either in tandem or before creative has, you know, but there's a moment that those two have to come together because, you know, copy in a vacuum is not as good as copy matched to the right, you know, the right imagery and visual.

45:15 – Avinash Dwivedi

Okay. So could you give me an example of what, so let's say your design is already vetted and approved. Your copy is also approved just to say that, okay, legally everything is fine. There will not be any escalations in that sense. Then could you give me an example

of what would typically happen when these two are merged together and then the end creative does not get approved? Is it because of some design level nuances or is it something else?

45:47 – Avinash Dwivedi

Just want to understand where does the rejection happen?

45:52 – Stuart Petrie

Um, usually that's a review stage where, um, you know, stakeholders have different, you know, they express their ideas and their thoughts behind the copy or the visual matching with the go-to-market plan, you know, with the marketing strategy. So that's where sometimes, you know, those changes can happen, whether sometimes shifts happen where maybe initially it was more of a style trend story, but then switches to a more product focused story.

46:30 – Stuart Petrie

So that's, you know, when things like that can change. But in general, there's never usually like a complete refusal of, you know, usually we get to, because at our ideation stage, what we've shown is agreed upon by stakeholders, then we know that we're marching towards the right visual application. Oftentimes, it's usually just maybe it's swapping out an image with another image from the shoot. Maybe it's then matching that with the right copy.

47:06 – Stuart Petrie

That's where those edits get. Happen. And usually that's in the sort of review stage where, you know, kind of these things are starting to be dialed in.

47:16 – Unidentified Speaker

Okay.

47:19 – Avinash Dwivedi

And because of this need for last minute changes, as a result of this QC process, do you also keep additional bandwidth available at your end, knowing that this is going to happen, which in a way also limits the workloads?

47:36 – Stuart Petrie

Yeah, because we know that obviously, you know, you can see all these assets it takes a designer some time to kind of one Edit, you know something simple like maybe a price change or a percentage change in a promo So then, you know, we have to show the artwork for approval and then create all of those assets you know, all those crops afterwards. So that's where, you know, a lot of time is taken where that designer could be working on new key art for another project or, you know, or thinking about variants for, you know, social channels and things like that.

48:18 – Stuart Petrie

So it does kind of suck up a lot of time.

48:21 – Unidentified Speaker

Okay.

48:22 – Avinash Dwivedi

And is it safe to say that usually these last minute changes would primarily be content changes and not design updates?

48:30 – Stuart Petrie

Yeah, I think that would be true. Say right, Jon.

48:34 – Jon Sannicolas

Yeah, I'd say in my experience, if I'm trying to put a percentage on it, I'd say 85% 90% of the changes on our last reviews are copy changes.

48:48 – Unidentified Speaker

Awesome.

48:50 – Jon Sannicolas

A lot of the times, sometimes there's visibility on we're getting selects of models or things like that or lay down shots. We'll share out with the team prior to design, just to kind of...

49:06 – Stuart Petrie

Visual edits tend to be not like full change outs. It's usually like, we need to change the color for readability, things like that, that just need to kind of small edits. But again, that small edit on a key art becomes a large edit because it's across 80.

49:29 – Stuart Petrie

So, so there's just, you know, and I think that's, you know, that to be true, because that's the basis of your goal. But yeah, that's, that tends to be what happens. You know, or it's just a complete swap out, you know, it's a swap from, say, just a pair of glasses to an on figure on model, right? The decision is made, made somewhere with a stakeholder that it's preferred for this particular channel, that it'd be a model rather than just an image of a pair of glasses.

50:03 – Avinash Dwivedi

So in that sense, what I am hearing is obviously there is merit in basically dissecting this entire creative flow into design flow versus content flow, where content changes can be made by non-designers also.

50:22 – Avinash Dwivedi

So that was, that would be one of the key pillars of the setup that we do for you going forward as well. I think also this is great information just to understand that, okay, you're already in a way preparing the design, knowing that some of these last minute content changes are expected. So we'll also keep that in mind.

50:41 – Stuart Petrie

Yeah. And then also, you know, we, it's array. Once we, you know, again, this is part of the flow, is that, you know, in a two-week cadence or whatever cadence then, you know, we look at what's

performing, what's not, and then refresh those assets to reflect those changes.

51:05 – Avinash Dwivedi  
Makes sense.

51:06 – Avinash Dwivedi  
Okay. Yeah, so then I'm good with this. I had a couple of last questions, which was around the nomenclature of the final assets, because these are going on these platforms. And then you also have to do an analytics on that. Is there a specific nomenclature taxonomy that you usually follow today?

51:29 – Stuart Petrie  
Yeah, I think probably would you be able to answer that?

51:33 – Bonnie Weglin  
Yeah, so we will do like, these are not labeled. One second, I think they're labeled in here. Yeah, so we'll do like, you can see here, it's kind of small.

51:49 – Bonnie Weglin  
We'll do– Becoming smaller and smaller.

51:52 – Avinash Dwivedi  
I know as I zoom in.

51:53 – Avinash Dwivedi  
Would be the SKU ID?

51:55 – Bonnie Weglin  
Yeah, so we'll do like, here. We'll do like um the date and then the um specific campaign that we're working on the platform the size um and then like any specifics on like is it like if I need to further um like parse down like oh this is model this is the first version of the model shots or this is like a carousel this is the first image in the carousel um so that the end is like where we get specific Okay, but is

52:31 – Avinash Dwivedi  
there a naming convention followed across all the creatives that are generated for across platforms? Or this is just something that you're following right now?

52:40 – Bonnie Weglin  
Yeah, this I mean, this is what we follow.

52:44 – Avinash Dwivedi  
What do you mean specifically by like, is this convention followed across the team for all the creatives that are generated?

52:52 – Bonnie Weglin  
I believe so. This is our standard.

52:53 – Unidentified Speaker  
Yeah.

52:54 – Stuart Petrie  
Yeah.

52:55 – Stuart Petrie  
I think there's documentation. Didn't Ariana create that documentation for naming? Yeah. So we can share that as well.

53:06 – Avinash Dwivedi  
And the naming of these creatives, is it done manually today after you've generated this and you have to visually look at it and then do it?

53:16 – Bonnie Weglin  
Yeah, I do have a plug-in for Figma where I'm able to rename selected layers. So I can come in here and be like, OK, I want to change. I want to find a specific word in this name for 10 different assets. If I say I want to change it to like, model to product, I can go in and say replace model with product, and it'll replace it for all of them, which has saved a lot of time, but it's still like, I have to go through one by one and name them in groups if I want to do that.

53:57 – Avinash Dwivedi  
Got it. And I'm assuming that this nomenclature is something that is used by the analytics team today to just understand what kind of experiments are being run across these creative styles.

54:11 – Stuart Petrie  
I'm not sure on that side of things. We don't have visibility there.

54:15 – Avinash Dwivedi  
Okay. Got it. Yeah. So one of the things that we are also looking to build is just a standardized and automated way of naming these creators to a certain convention. Now the benefit of this is one, you, our designer does not have to do this manually for each of the hundred creators, 200 creators that you run. That you create for a particular campaign. The second is the same taxonomy structure can be then passed on to the analytics side, where now using the name of the creative itself, they are able to dissect it and say that, OK, what kind of experiment was this creative meant for?

54:54 – Avinash Dwivedi  
And then also get more information about that creative. So that would be another thing that we would definitely be working on with you.

55:06 – Avinash Dwivedi  
Okay. Shiv, did you have any further questions?

55:10 – Shivramakrishnan V  
Yeah, I've got a few questions about the turnaround time and some of

the key metrics. I mean, how does the feedback loop, I mean, how do you share feedback for different creatives? And I know in Figma there are ways to comment and things like that but from the feedback will come from different teams right like you said from the GTM team from different people at what stages is that coming in and how often does that come in and how much time does it take for us to turn around with the changes again and initially like to get all of this adapts done for Bonnie like what's an average turnaround time so can you walk us through some of this metrics of time versus the, you know, time taken to do all of this currently.

55:59 – Shivramakrishnan V

Yeah. I mean, we have logged this till 10.30. It's 10. I mean, it's, I think it's, it should be 9.55 for you. If I'm not wrong.

56:10 – Avinash Dwivedi

We have five more minutes. Is it okay if we extend by like a couple of minutes, maybe five minutes?

56:16 – Stuart Petrie

Yeah, I have time. Yeah. Jon, are you able to talk through these questions, or is Bonnie better suited to?

56:25 – Jon Sannicolas

I think Bonnie might be better suited. I mean, I can give estimates, but in terms of what a project like this would really take, I think Bonnie would probably be better suited to give that walkthrough or answer.

56:37 – Unidentified Speaker

Yeah.

56:38 – Bonnie Weglin

So R3 is where external stakeholders will come in. Sometimes, if it's like a really big project, I'll try to share the Figma a little bit early to them so that they can take a look at it before we actually have the R3 and leave notes, because usually there are notes. But then after the R3, I think they usually have maybe like three to four days. Um to like leave any any other notes and we're like doing changes as they're leaving those notes in and they do this primarily through the figma like you can see entire conversation threads happening um for specific requests on things um so they'll leave those and different stakeholders from different platforms will come in and like do that and we'll be We'll be taking them as they come in and finishing them as soon as we can.

57:38 – Bonnie Weglin

And then dev handoff is usually a week at most after R3. So between R3 and dev handoff, we're usually making changes the entire time up until the last minute, just because sometimes there's a lot of notes. And then other times, we're handing off And it's like super smooth and we're done like two days before we have the handoff. So it just depends on like, really the size of the project and like the specifics of the promotion or campaign that we're doing.

58:15 – Bonnie Weglin

And like, how we are putting the information on the tiles, you know, is Dev able to correctly present the information the way that it looks to us? Are there restrictions on how many lines we can have? Are we embedding text? And if we are, what text are we embedding versus what needs to be live copy for SEO value? So there's a lot of back and forth within those types of areas between R3 and Handoff.

58:53 – Bonnie Weglin

And that's when the really nitty gritty edits happen.

58:58 – Stuart Petrie

Yeah, and then obviously stakeholders have their bandwidth. So that's why sometimes feedback comes back a little later in the process. And so we have to react to that. So yeah, there's usually just a little bit of a wait time to receive all of that input. And then depending on how the designer feels about it, they have to strategize, well, should I work on comments now and then see what comes in later to make those changes as well?

59:32 – Stuart Petrie

So I don't know, maybe sometimes there's double work because changes are being made and then more changes are being made on top of that. So yeah.

59:45 – Shivramakrishnan V

I completely understand. I mean, that's the same story with more to creative teams, right? When the campaign is taken live, I mean, we still have thoughts, changes, corrections. I understand. So just want to understand what does R3 mean?

1:00:04 – Stuart Petrie

Like, is that the So it's essentially just a review for all stakeholders to look at the full breadth of assets and discuss the execution and the verbiage in terms of the copy. So it's essentially a share of the work that's been done up to that point in order to elicit comments and edits from the stakeholders. A lot of times, now that we are trying to be a lot faster to market, we are actually within that new Workflows from extra small to medium.

1:00:48 – Stuart Petrie

We've actually shortened our timelines and gotten rid of We're kind of trying to go more async on review Rather than you know having 20 people sit on a meeting for 30 to 45 minutes, you know, so so again, you know, obviously for tentpole large projects Those reviews are kind of needed because they're more complex. There's a lot more assets, so we tend to still keep a review there. But for extra smalls, we're going down to async, no team review, just basically get that get that feedback quickly, and then do the updates quickly.

1:01:28 – Stuart Petrie

And so we're trying to travel through that way from anything medium down is like a quick turnaround, trying to do async. Anything large

up is we do have those moments where we come together as a cross-functional team and discuss the details more thoroughly.

1:01:53 – Shivramakrishnan V

Understood. So ideally review three R3 is the stage where you're opening this out to all stakeholders for them to review, right? So it's when the timeline starts for review. And from that, based on what Bonnie said, I assume it will take either some three to four days for like medium to large campaigns till which reviews and comments and feedback comes in. Right. That's right. Right. Understood. So, and before that, till you, let's say Bonnie, you get a concept approved, like a KV that we call a ski visual for a campaign from then till you finish all of this for R3, like all of these assets into different sizes and all of that.

1:02:38 – Shivramakrishnan V

So what would be the typical turnaround time for that?

1:02:44 – Shivramakrishnan V

From like, from when it's approved in R3 to when I'm, like finally done exporting everything not that I mean that that is also something that I'm I would like to understand but before r3 what I'm asking is let's see from the concept approval till the uh the till r3 like you are building essentially all of these sizes manually right today right yeah that takes that process is About two weeks.

1:03:11 – Bonnie Weglin

I think on average Sometimes more depending on like the size of the campaign But often there's like the pre-production that comes and once we have all of the imagery that we're using From the starting point up until our three

1:03:28 – Shivramakrishnan V

I'd say I'd say that's about two weeks right Jon Yeah, yeah So two weeks for some medium, large and XL and like whatever 10-pole kind of campaigns, right?

1:03:42 – Stuart Petrie

Yeah, yeah. Kind of large upwards. Yeah, maybe even sometimes medium.

1:03:47 – Shivramakrishnan V

So if it's anything less than large, I think it would be ideally one week, can I assume?

1:03:53 – Stuart Petrie

One to two weeks, yeah.

1:03:55 – Stuart Petrie

That's what we're shooting for.

1:03:59 – Shivramakrishnan V

Yeah. Um, cool. This, uh, helps actually. So from R3 to taking it live, you said it's around four days. Can I assume that's right?



1:04:09 – Bonnie Weglin

Uh, four to seven. Yeah. Four to seven days.

1:04:13 – Shivramakrishnan V

Okay. So essentially, uh, after a concept gets approved, it takes around anywhere between, uh, like one to three weeks for you to finally push that live. Yeah. Is that right?

1:04:28 – Bonnie Weglin

On average. Yeah.

1:04:30 – Shivramakrishnan V

right depending on the size it could be either one week or it could go up to three weeks from concept approval till you know it goes live including all the stages of you producing all of this then going for

1:04:42 – Stuart Petrie

review R3 and then fixing the feedback based on the feedbacks and comments right yeah and you know and there's obviously nuance in there where like say like a large or a tent pole we're working with like FBO images, right, where the images are still being retouched, but we, you know, we don't want to run out of time, so we have the designers use placeholder imagery, and then they start to build out the ideas, and then oftentimes, at the last moment, we switch those images out for the real images, because, you know, we're oftentimes working on a tight deadline and you know, just the way that physical shooting can be, it's not so, you know, it's not super reliable sometimes in that, you know, you know exactly when you're going to get those final key art to input into the artwork.

1:05:34 – Stuart Petrie

So we tend to sometimes kind of work without it up until a point and then adjust from there.

1:05:42 – Shivramakrishnan V

No, I completely understand because yeah, you need something to work with, at least a placeholder and you can't afford to waste time till the final images come in. Right. That's got it. So I think I'm clear with most of this. The only part that I think, I mean, I don't know if you already have clarity on this, like how does the workflow, I mean, that is the, briefs get logged in today and how are these being moved across and all of that?

1:06:13 – Shivramakrishnan V

Do you have any understanding on this, Avinash?

1:06:17 – Avinash Dwivedi

Yeah, I think the team is using Jira for this, right?

1:06:21 – Jon Sannicolas

Yeah, we're using Jira. So after we go over our kickoff and go into the creative brief, there's Jira links and then the TPM will create

tickets for each of the design.

1:06:38 – Jon Sannicolas

OK, for the assets requested.

1:06:41 – Avinash Dwivedi

OK, so from the GDAR request, basically the GDAR request will have all the details of what the creative requirement is. Based on that, the designer will start working on the key visual based on, and I'm assuming that the GDAR request also has links to the design assets that need to be used for generating the first key visual. Once that part is done, that part primarily happens on Photoshop right now.

1:07:05 – Avinash Dwivedi

But obviously, some designers also tend to use Figma and other platforms as and when required. Once that is done, the second part is adaptations across those different platforms. This is where there is a mix, where some part is done internally. You also work with some external agencies for this, right?

1:07:31 – Avinash Dwivedi

In terms of what?

1:07:34 – Avinash Dwivedi

Doing the adaptations?

1:07:36 – Stuart Petrie

Oh, I think that might be on the performance marketing side. They employ various agencies to do adaptations or kind of maybe more evergreen style ads that we tend to do.

1:07:52 – Avinash Dwivedi

OK, so and what would be the typical split between the volume of work being handled in-house versus through an agency? Would you have a visibility into that?

1:08:03 – Stuart Petrie

We don't. Yeah, that would probably be you'd have to ask Dennis or someone on the performance marketing team side that we don't have visibility there.

1:08:12 – Avinash Dwivedi

OK, got it. No worries. So that we can have a different call for that. And right now, I don't think that is required also, because we want to first set up the process. And as you start to see benefits of the process, some of those external work can also be internalized at your end or at the different teams' ends.

1:08:36 – Unidentified Speaker

Yeah.

1:08:37 – Shivramakrishnan V

And, uh, just one last question. You said, uh, most or all of your, uh, raw assets, which is like images and logos and stuff like that.

That's within a dam called binder. Is that right?

1:08:50 – Stuart Petrie

Yeah, we're just standing that up right now. We moved from another dam to this dam. So yeah, Binder is our new dam. And yeah, most assets are delivered there for access. But we also use a G drive.

1:09:11 – Avinash Dwivedi

Yeah, so one of the key aspects with Lockitin would also be around centralization of all of these assets. So I think over a period of time, as Binder tends to ramp up and you start moving all of the assets there, one more thing that we could do in parallel is just knowing that what are some of the most frequently used assets for adaptation work.

1:09:39 – Avinash Dwivedi

comments it in Rocketeam as well. And then what would happen is some of those frequently used assets can be pulled up very quickly through the Rocketeer Media Library directly. And then everything else can still sit on Binder, but you can import those through URLs for those individual assets on Binder. It has to be publicly available, or there has to be some sort of permission that we need to set up for Rocketeer to access those URLs.

1:10:11 – Stuart Petrie

OK, so we're talking like kind of logo suites, things like that, patterns and borders, things that we use in our brand guidelines.

1:10:22 – Shivramakrishnan V

Yeah, common stuff that we tend to repeat for most of our assets. And also, if you have a repository of shoot images, maybe let's say you have a shoot imagery repository that you will be you're foreseeing that I'll use this for the next quarter at least.

1:10:39 – Stuart Petrie

Right. Something that's maybe evergreen you want to use. Those things.

1:10:44 – Unidentified Speaker

Yeah.

1:10:47 – Jon Sannicolas

Yeah. If we have all of that stuff living in one specific place and I'll let you guys know.

1:10:55 – Unidentified Speaker

Yeah.

1:10:56 – Shivramakrishnan V

Perfect. I think I've covered most of my questions. We will go back and go back to the drawing board with all of this and we will write an email to you asking for some of these details that you just showcased to us. Maybe that Figma board and some of the screenshots of your past briefs on the JIRA and a few other stuff so that we can

with those references we will understand things in detail and if required I mean in case we have more questions or something.

1:11:36 – Avinash Dwivedi  
or a follow-up call or something?

1:11:38 – Avinash Dwivedi  
I don't think we'll need that for the most part because I think this was really elaborate. Jon, we'll write an email to you asking for some of those things. Primarily, we need the process map that you had showed during the beginning of the call. That is one. If possible, access to this Figma board, or if you have it for any other past campaign, just so that we can understand the structure of some of these campaigns that you're doing, so that we can set the relevant experience up at our end as well.

1:12:10 – Avinash Dwivedi  
And then third, I think the Confluence doc where you were showing some of the things, that would be really helpful if we can get access. Or you could just simply download this into a PDF or something and share that with us as well.

1:12:23 – Avinash Dwivedi  
Sounds good.

1:12:25 – Avinash Dwivedi  
Apart from that, we summarized the content of the call. What are the next steps going to look like, Primarily, what we do after this is we'll go back to the drawing board, start setting up your account experience. And from there on, whatever your next campaign requirement is going to look like, we would urge you to share that with us as well. The first campaign, obviously, let us learn with you, run this thing in parallel to your usual creative operations so that we can benchmark where we are at with respect to your current process.

1:13:02 – Avinash Dwivedi  
From there on, we'll continue to iterate and evolve. And then hopefully in the next 15 to 20 days, or maybe a couple of campaigns that we execute along with you, we would be on par with your current process. And then from there on, the process keeps on improving multiple.

1:13:18 – Jon Sannicolas  
Sounds good. So I'll touch base with you guys via email. If you guys can just, I have everything written down what you guys need. If you could just email me to confirm that we'll send that over as soon as we can.

1:13:31 – Avinash Dwivedi  
Sure. So you'll receive the email from us probably by sometime evening your time, probably today or tomorrow. That's also fine. And then you can get started.

1:13:44 – Stuart Petrie  
All right. Sounds good.

1:13:46 – Avinash Dwivedi  
Great. With us. I know this was a long barrage of questions, but I think this is very important for us to understand deeply the nuances of your process. And I'm sure from here on, we'll only come back with something that really integrates with your current operations and is able to deliver value.

1:14:04 – Jon Sannicolas  
Great, thank you so much.

1:14:06 – Shivramakrishnan V  
Thank you. Good day. Bye bye.