BRAND MANAGEMENT AND BUSINESS STRATEGY

A Case Study of Instagram Content Strategy for Two Client Brands at The Brandwitts

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Abstract

During my time at The Brandwitts in Nagpur, I gained practical insight into the real-world applications of content strategy and digital marketing. My one-month tenure as a Content Strategist Intern started on 15 June 2026. This role required close collaboration with the marketing, creative, and branding departments, providing me with a comprehensive view of the various phases involved in producing content.

1 Introduction

During my time at The Brandwitts in Nagpur, I gained practical insight into the real-world applications of content strategy and digital marketing. My one-month tenure as a Content Strategist Intern started on 15 June 2026. This role required close collaboration with the marketing, creative, and branding departments, providing me with a comprehensive view of the various phases involved in producing content.

A significant takeaway from this experience was realising that social media management extends far beyond merely designing and sharing visually pleasing updates. Every post follows a specific workflow, which commences with an analysis of the client and their target demographic and concludes with an evaluation of the content's engagement metrics.

My responsibilities included managing accounts for diverse clients such as the retail textile company LJ Fabrics and the hospitality business Café Bonte. Engaging with these distinct sectors taught me that a universal content strategy is ineffective. Instead, visual elements, messaging styles, media formats, and consumer needs must be customized to suit the specific nature of each enterprise.

The internship therefore became a practical way of understanding how content strategy, creative work and audience engagement come together in an agency environment.

The landscape of corporate communication with clientele has been fundamentally altered by social media. Historically, consumer engagement typically originated from tangible advertisements, verbal recommendations, printed collateral, or in-person visits. Currently, however, the primary point of contact frequently occurs during a user’s engagement with Instagram.

This shift is especially significant for enterprises where aesthetic appeal drives consumer curiosity. For instance, a textile retailer can demonstrate palette, materiality, and fashion potential, while a coffee shop can highlight its culinary offerings and interior ambiance. In these

scenarios, Instagram facilitates a preliminary perception prior to any direct physical engagement with the establishment.

Nevertheless, the administration of social media transcends the mere publication of high-quality imagery or short-form videos. Such content must address a broader strategic inquiry: what specific brand perception or emotional response should the audience derive from the encounter?.

LJ Fabrics functions within the textile and bridal events industry. Although the merchandise is inherently visual, consumers often require substantial data before committing to a purchase. Consequently, their Instagram presence must simultaneously evoke aspiration while establishing credibility regarding quality and suitability.

Conversely, Café Bonté operates in the hospitality and gastronomy sector, where consumer decision-making is often more spontaneous. A viewer might encounter a video featuring food, distribute it to a peer, and immediately resolve to visit the venue. Therefore, content emphasizing sensory appeal, social environment, authenticity, and promotional incentives is paramount.

Managing these distinct accounts demonstrated that effective social media methodology originates from a deep comprehension of the specific business model and its target demographic, rather than prioritizing specific digital formats.

2 About The Brandwitts

Nagpur serves as the headquarters for The Brandwitts, a company specialising in marketing and branding. Throughout my internship, the workplace atmosphere was defined by cooperation, featuring constant interaction among the marketing, creative, and strategy departments.

My schedule operated on a hybrid model, consisting of three days spent in the office and two days working remotely. I observed that the organization did not isolate tasks into strictly partitioned units where planning and execution were handled by different individuals in isolation. Instead, frequent dialogue occurred between groups, particularly when transforming a concept into a tangible video or graphic.

Rather than being a mere spectator, my role as an intern involved active engagement across various project phases. This hands-on involvement allowed me to grasp the progression of a project as it evolves from a client's initial request into a completed marketing asset.

3 Role and responsibilities

My role was primarily focused on content strategy and content development. My responsibilities included research, content planning, brainstorming, shoot coordination, content development, captions and CTAs, and coordination with the creative team.

I was also involved in looking at previous content, understanding the brand's communication style and researching what was happening within the relevant industry.

- Understanding the client's brand and communication requirements
- Researching the target audience and competitors
- Planning weekly and monthly content
- Brainstorming reel and post ideas
- Helping prepare shoot briefs

- Selecting products or subjects for shoots
- Providing shot references
- Assisting with content shoots and behind-the-scenes content
- Selecting suitable creative assets
- Writing captions and Calls to Action
- Researching hashtags and keywords
- Preparing content briefs for designers
- Reviewing creative outputs
- Scheduling and publishing content
- Monitoring reach, engagement and audience responses
- Discussing content performance and possible improvements with the team

The role therefore involved both strategic and creative work. It was not limited to writing captions or planning posts.

4 The Brandwitts workflow

The workflow I followed during the internship can be understood in a simple sequence:

Research → Plan → Create → Approve → Post → Promote → Analyse

Table 1. Stages of the content workflow and the work involved at each stage.

Stage	Work Involved
Client Meeting	Understanding the client's business, requirements and goals
Research & Planning	Studying the target audience, competitors, industry trends and previous content
Content Strategy	Planning posts, reels, campaigns and communication ideas
Content Creation	Shoots, creative briefs, visuals, captions and other content requirements
Approval	Reviewing the content and making changes where required
Publishing	Scheduling and posting content according to the content calendar
Marketing & Promotion	Supporting promotional communication and campaigns
Performance Analysis	Looking at reach, engagement and audience response to improve future content

A primary takeaway from this sequence was the interconnected nature of each phase. The investigative stage shapes the strategy, which in turn dictates the filming and artistic vision, while the results of released material guide future preparations. Consequently, the operation functions as an ongoing loop rather than a linear, singular event.

5 Objectives of the internship

The professional placement was designed to fulfil multiple applied goals.

5.1 Comprehending social media administration

The experience facilitated an understanding of Instagram governance, specifically how it functions as an integrated component of a comprehensive marketing framework rather than a standalone entity.

5.2 Analysing brand-centric communication strategies

A primary aim involved discerning how messaging must be adapted to suit specific brand identities. For instance, the discourse utilised for a textile enterprise diverges significantly from the tone required for a coffee shop.

5.3 Cultivating content orchestration competencies

I acquired the ability to conceptualise material by categorising it according to thematic elements, structural formats, intended goals, and distribution criteria.

5.4 Evaluating reel-centric promotional techniques

Short-form video content has emerged as a critical element of Instagram's communicative landscape. This role offered a chance to investigate how such media can be leveraged to enhance brand recognition, audience involvement, product displays, and marketing initiatives.

5.5 Synthesising creative output with commercial targets

An overarching purpose was to determine the underlying rationale for generating specific content. Every publication must possess a strategic justification, even in instances where the primary intent is visual appeal.

6 Scope of the case study

LJ Fabrics: @l.j.fabrics

Café Bonté: @cafebonte_

This inquiry evaluates:

- Market positioning of the brands
- Intended demographic
- Instagram-based messaging
- Varieties of digital content
- Short-form video (Reels) methodology
- Aesthetic and visual guidance
- Advertising and promotional outreach
- Levels of follower interaction
- A thirty-day performance assessment for Café Bonté
- A comparative analysis of both profiles
- Proposals for subsequent content development
- Reflections on experiential learning gained during the internship

This documentation excludes any simulated sales statistics, income data, or specific performance metrics regarding LJ Fabrics and Café Bonté.

Given that LJ Fabrics represented a more recent brand launch, its social media footprint is examined through a largely qualitative lens.

All product photographs in this report were created during my internship by me. My participation spanned the entire content development journey, starting with concept and creative direction for the product's presentation and photography. I also helped craft captions, research keywords, and plan and publish final social media posts. My responsibilities covered the full journey of developing a product, moving from its initial concept through to final presentation and release.

7 Methodology

An observational and descriptive methodology was employed for this case study.

The initial phase focused on comprehending the enterprises and their specific target demographics. During the subsequent phase, the nature of the produced material was monitored to distinguish persistent thematic patterns. The final stage entailed an investigation into the strategic marketing objectives underlying various media formats, with a particular emphasis on reels.

7.1 Confidentiality and access limitations

While interning at The Brandwitts, the firm's internal regulations dictated how client social media profiles and associated professional resources were handled. Content distribution occurred solely via hardware approved by the organization, specifically the agency's laptops and iPad. Information regarding client personnel, private correspondence, login information, and sensitive operational files is excluded from this scholarly paper due to the lack of corporate authorization.

Furthermore, post-specific Instagram Insights remained inaccessible since these profiles are owned by the clients, making the related metrics unavailable for external collection or recording. For this reason, the research avoids citing unconfirmed data concerning views, reach, audience expansion, interaction levels, sales, or conversions. This evaluation relies on verifiable tasks, content visible to the public when reachable, and subjective assessments of the messaging strategies used by both companies. Suggestions regarding prospective data analysis are categorized independently from the results of the internship experience.

8 Case study: LJ Fabrics

8.1 Summary of the brand

Based in Nagpur, LJ Fabrics is a high-end textile enterprise catering to wedding and special event needs. The company possesses a deep heritage, having been founded originally in 1953.

While this legacy is central to its brand persona, its Instagram presence must simultaneously appear modern. The primary difficulty lies in maintaining the trust earned through decades of operation while displaying goods in a manner that resonates with contemporary social media users.

8.2 Instagram content strategy and creative execution

While interning at The Brandwitts, I handled content-related tasks for LJ Fabrics, a company that provides textiles for wedding and event styling, such as mandap coverings, ceiling drapes, and backdrops. The strategy for their social media was designed to exhibit various fabric types, emphasizing their patterns and hues while showing how they fit into diverse wedding ceremonies

and event environments. The Instagram presence utilised a mix of product-centric Reels, descriptive text, visual narratives, and décor inspirations to market the brand's inventory to wedding professionals and event decorators.

8.2.1 Fabric-focused reels and product storytelling

One specific content style showcased individual textiles through aesthetically pleasing Reels. For instance, a Heavy Velvet Reel displayed deep tones of cream, coral, burgundy, and rust, featuring the on-screen caption "Fabric Type: Heavy Velvet." The accompanying text framed the material as an ideal choice for weddings requiring a regal touch. This visual approach highlighted the luxurious feel and texture of the fabric, while the subtle branding and logo preserved a sophisticated look.

Another post highlighted the Diamond Geometric Print in a burgundy/wine red shade. This Reel utilised close-up cinematography to show the patterned material, with text identifying the specific print and colorway. The caption opened with, "Haldi/Mehendi? We've got the perfect print…", linking the textile to particular wedding events. This strategy transformed the fabric from a simple commodity into a vital component of event design. These instances show how combining color details, product names, macro visuals, and occasion-based captions makes textile content more informative for the intended audience.

8.2.2 Banarasi peacock foil print reel

A further example of product-oriented media was the Reel for the Banarasi Peacock Foil Print, featuring a pink textile adorned with golden peacock-feather designs. The video emphasized the metallic accents and complex patterns, while the caption suggested uses such as backdrops, ceiling drapes, and wedding entryways.

This content bridged the gap between the material's visual charm and its functional use in event styling. By detailing the fabric and its potential applications, the Reel communicated the design's value to event organizers and decorators. Additionally, the Instagram documentation included a collaboration request involving the user aashraymadan, demonstrating the brand's use of joint content. Personal internship duties regarding the management or coordination of such creators should be detailed based on individual experience.

8.2.3 Event decor and application-based content

The LJ Fabrics Instagram page also displayed full-scale event visuals, such as a post titled "Airy Layers of Pastels." This creative piece showed layers of pastel textiles suspended from a venue ceiling alongside floral elements. Other content featured ceiling installations, fabric showcases, mandap draping, and general wedding décor ideas.

Unlike the macro product Reels focused on single materials, these images illustrated how textiles function within a complete environment. They communicated the stylistic potential of various textures, colors, and hanging techniques. This method resonated with the target market, as

decorators and planners often need to envision how a specific textile influences the overall mood and look of a space.

8.2.4 Caption writing and content communication

The LJ Fabrics case studies show diverse methods for drafting captions. The Heavy Velvet post used "royal elegance" to build a high-end brand association. The Diamond Geometric Print text mentioned Mehendi and Haldi ceremonies to make the item relevant to specific festivities. Meanwhile, the

Banarasi Peacock Foil Print caption detailed practical uses like wedding backdrops and ceiling drapes.

These captions fulfilled three goals: highlighting the product's beauty, linking textiles to specific wedding rituals, and explaining their utility in décor. Short descriptions paired with intricate visuals allowed for the transmission of product data while upholding the brand's professional and polished image.

8.2.5 Shoot content and creative approach

The creative output focused on showcasing textile details and their practical implementation. Close-up photography highlighted color, texture, and print, while broader shots demonstrated how the materials look when draped or integrated into installations. Subtle text overlays named the products without overshadowing the imagery, while detailed captions added depth.

For textile-centric media, the creative strategy involved several pillars: Product presentation: Displaying specific prints, colors, textures, and fabrics.

Visual detailing: Employing macro shots to emphasize material finishes and patterns. Application-based visuals: Associating fabrics with backdrops, ceiling drapes, wedding entrances, and mandaps.

Caption development: Explaining the product's traits and its suitability for various events.

Brand consistency: Using specific typography, logo use, and composed photos to maintain a high-end style.

These factors illustrate how application-based and product-focused media collaborate to market a textile brand on Instagram.

8.2.6 Overall analysis

The examples from LJ Fabrics highlight the effective use of occasion-based messaging, product storytelling, and installation visuals to represent the brand. While the Diamond Geometric Print and Heavy Velvet content emphasized specific material traits, the Banarasi Peacock Foil Print Reel tied those details to practical functions. Visuals of event setups, such as "Airy Layers of Pastels," demonstrated the impact of fabrics on a venue's appearance.

Collectively, these formats offered various ways to showcase products to an audience focused on event and wedding design. These instances also underscore the necessity of matching visual style and captioning with the product's core nature and intended purpose.

8.3 Creative ideation and production coordination

To enhance the Instagram presence of LJ Fabrics, I devised a creative strategy centered on exhibiting diverse textile types through distinct visual styles. Rather than utilizing standard display methods, I investigated techniques for showcasing every fabric via macro photography, varied perspectives, specific draping methods, and deliberate compositions. This goal was to emphasize the particular sensations, hues, motifs, and surfaces of the materials while ensuring the imagery remained aesthetically captivating.

The central theme involved tailoring the presentation to suit the specific textile category, allowing for the individual appreciation of every design. For instance, dense materials like velvet were captured through deep pleats and detailed close-ups, whereas patterned textiles were arranged to accentuate their complex graphics and prints. This strategy was designed to inject energy into the Instagram

feed, demonstrate the broad range of the LJ Fabrics catalog, and assist prospective clients in imagining these items within the context of event styling and wedding decorations.

My role involved the conceptualization of creative filming and presentation strategies for textiles, moving beyond basic product photography.

The inventory at LJ Fabrics is inherently photographic. Elements such as hue, weave, needlework, sheen, and how the cloth hangs can all be converted into digital media.

Consequently, the brand's Instagram profile functions as a virtual storefront.

8.4 Market position

The strategic placement of LJ Fabrics is defined by three primary concepts:

8.4.1 High-end appeal

The photographic style must portray the textiles as high-value, curated selections.

8.4.2 Event-centric

Purchases are rarely made in a vacuum. Clients are typically seeking materials for nuptials, celebrations, specific garments, interior design, or other significant milestones.

8.4.3 Long-standing

The company's tenure serves as a bedrock for reliability and consumer confidence.

These three pillars must operate in harmony.

The profile should avoid becoming so preoccupied with its past that it appears dated. Conversely, it must not follow trends so aggressively that it undermines the professional reputation of a veteran textile house.

8.5 Intended audience

The customer base encompasses:

- Couples preparing for marriage
- Relatives coordinating wedding logistics
- Individuals selecting specific attire
- Professionals in fashion design
- Small clothing boutiques
- Wardrobe consultants
- Planners for special events
- Shoppers seeking luxury textiles
- People hunting for wedding-specific materials

Because of this diversity, the audience is not a single uniform group.

A person buying cloth for a personal dress might prioritise aesthetics and coordination. A professional designer, however, likely focuses on textile grade, stock levels, and technical utility. A relative might just want something suitable for a family function.

Thus, the Instagram feed must offer a blend of creative sparks and practical data.

8.6 Content classification

The media shared by LJ Fabrics can be organized into several distinct types.

8.6.1 Product-centric media

This represents the most straightforward communication style. The textile itself serves as the primary protagonist.

The goal is to highlight:

- Shade
- Weave
- Fine details
- Surface quality
- Drape
- Craftsmanship/Embroidery
- General aesthetic excellence

A video reel featuring close-up shots often portrays the item more effectively than a still image, as motion reveals how light interacts with the material.

8.6.2 Celebration and event media

This second group links the textile to its intended use.

This connection is vital because buyers often select a fabric not just for its own sake, but because they envision it as a finished garment or part of a venue.

As a result, event-themed posts help bridge the gap between the raw material and the customer's vision.

8.6.3 Stylistic media

Luxury labels thrive on visual harmony. For LJ Fabrics, the aesthetic should lean toward sophistication rather than cluttered layouts.

The aim is not to cram every detail into a single image, but to make the textile itself appear highly coveted.

8.6.4 Legacy media

The company's extensive background can be leveraged to establish authority.

Rather than just stating the founding date, the content should illustrate the benefits of longevity: professional expertise, deep industry knowledge, and reliability.

8.6.5 Educational media

The channel can also instruct followers on fabric types, fashioning, color palettes, and event etiquette.

This transforms the profile into a helpful resource rather than a purely sales-driven page.

8.7 Reel promotion strategy

The approach for video reels at LJ Fabrics should be disciplined and centered on the inventory. An effective sequence would be:

Visual attraction → Textile reveal → Specifics → Motion → Use case or event context → Call to action

The initial moment is critical, as social media users decide almost instantly whether to watch or scroll.

For instance, rather than a lengthy intro, a reel should start with the most captivating part of the material.

The middle portion should highlight the texture and flow.

The conclusion should link the fabric to a potential application and offer a clear directive, such as asking a question, visiting the shop, or browsing the catalog.

The marketing funnel here is:

Awareness → Interest → Consideration → Inquiry

The goal is less about driving snap purchases and more about generating enough curiosity for the client to engage further.

8.8 Video evaluation

For the specific LJ Fabrics reel found in the appendix, the review should emphasize these points:

8.8.1 The hook

What is displayed in the opening moments?

Is it immediately obvious to the spectator that the video showcases a specific textile or line?

8.8.2 Item display

Does the footage provide enough time to appreciate the color and weave? Does the way the material moves enhance the presentation?

8.8.3 Technical editing

The rhythm of the edit should complement the goods.

For a luxury textile firm, rapid-fire cuts might distract from the fabric. A measured, deliberate speed helps the viewer observe the craftsmanship.

8.8.4 Brand aesthetics

The video must align with the sophisticated identity of the company.

8.8.5 Call to action

The final prompt should be uncomplicated and achievable.

Ultimately, the reel aims to transition the viewer from a passive observer to someone considering the fabric for their personal needs.

8.9 Strategic advice

Because the brand is in the early stages of its current digital growth, the priority should be establishing a distinct persona rather than focusing solely on viral metrics.

Recommended actions include:

1. Keep product photography high-quality and uniform.
2. Produce more inspiration posts centered on specific events.
3. Utilise reels to demonstrate how fabrics drape and catch light.
4. Create instructional posts regarding textiles and fashion.
5. Post new stock and time-sensitive news via Stories.
6. Organize Highlights based on popular customer search topics.
7. Ensure contact details and store location are easily accessible.
8. Highlight the company's background to foster reliability.
9. Prompt users to save posts by sharing color themes and bridal ideas.
10. Monitor profile engagement and direct messages as the page grows.

The focus must remain on constructing a solid brand base.

For a developing account, total views are not the only indicator of success. Defining a sharp visual style and reaching the intended demographic are more significant achievements during this initial phase.

9 Case study: Café Bonté

9.1 Overview of the brand

Located in the Shankar Nagar district of Nagpur, Café Bonté represents the subject of this study.

The establishment's Instagram strategy is predicated on the notion that the business provides value beyond mere sustenance. It markets a venue designed for dining, interpersonal engagement, and the cultivation of social experiences.

The slogan "Bites, Brews and Banter" effectively encapsulates this synthesis of culinary offerings and social connectivity.

9.2 Strategic Instagram content and promotion

During my tenure as an intern at The Brandwitts, I examined the various content modalities utilised to market Café Bonté on Instagram. These included product-centric imagery, partnerships with influencers, marketing initiatives, and interactive Reels. Such formats were instrumental in conveying the café's menu, atmosphere, and overall consumer experience to its intended demographic.

9.2.1 Influencer partnership and gaming-centric reel

A specific Reel was developed to position Café Bonté as a premier location for video game aficionados. Utilizing a point-of-view perspective, the video featured the phrase, "My go-to guilty pleasure in Nagpur," to present the establishment as a social gaming hub. The descriptive caption emphasized the presence of PlayStation 5 consoles for dual-player use and advertised a promotion where three hours of continuous play yielded a fourth hour at no cost. Additionally, a call to action prompted users to send direct messages for reservations and information. This strategy integrated experiential leisure with a financial incentive to draw in gaming communities and social circles.

9.2.2 Product-centric material: mango cream burst

Café Bonté also utilised seasonal culinary content, exemplified by a post highlighting the Mango Cream Burst, characterized as a laminated croissant filled with mango velvet. Through the use of macro photography, amber lighting, and sophisticated aesthetics, the post accentuated the item's physical qualities and texture. The caption, "A season on the menu," framed the dish as a limited-time selection, thereby increasing consumer awareness of the café's culinary range. This instance illustrates the efficacy of high-quality visuals and brief text in broadcasting seasonal additions while upholding the brand's aesthetic standards.

9.2.3 Valentine's flea marketing initiative

A further case study involves the Valentine's Flea event held on 14–15 February. The marketing materials featured a buy-one-get-one-free pizza deal for ₹499 alongside a similar offer for Red Velvet Shakes at ₹359. By employing the slogan, "Your sweetest date might just be your best friends," the initiative emphasized platonic companionship and communal activities, moving beyond traditional romantic themes. This campaign merged time-sensitive discounts with inclusive messaging to motivate visits to Café Bonté during the event window.

I also suggested continuing the BOGO (Buy One Get One) offer, which had initially been introduced as a Valentine's Day promotion, into the subsequent months. Based on my observation of the offer's appeal and its potential to attract customers, I recommended retaining it as part of the ongoing promotional strategy. The offer continued to perform well and received a

positive response from the audience, making it an effective promotional approach beyond its original seasonal purpose.

9.3 Comprehensive evaluation

While interning at The Brandwitts, I developed imaginative concepts for Café Bonté's Instagram account, such as an influencer partnership featuring Dia, a creator with a following exceeding 100,000. My contributions involved generating ideas for interactive Reels, posts centered on specific products, advertisements for seasonal menus, and content themed around gaming to emphasize the café's unique atmosphere and items. I was responsible for designing artistic ways to present food and drinks, drafting captivating captions, and planning marketing drives like the buy-one-get-one pizza deal for Valentine's Day, which remained active via Instagram Stories and physical signage inside the shop for several months. These efforts aimed to maintain high audience interaction, bolster the brand's online visibility, and effectively market its various goods and promotions to the intended demographic.

These instances highlight a tripartite strategy for Café Bonté's digital communication: experiential engagement via gaming, product-oriented narratives through seasonal imagery, and tactical promotion via temporary discounts. Every method addressed a unique communicative goal while mirroring the café's core pillars of gastronomy, recreation, and social interaction. Collectively, they underscore the necessity of tailoring media formats and messaging to align with specific campaign goals and the preferences of the target market.

Consequently, the digital profile possesses various avenues for thematic development.

9.4 Identification of target demographics

The prospective consumer base comprises:

- University students
- Early-career professionals
- Peer groups seeking assembly points
- Romantic partners
- Nuclear and extended families
- Regional culinary enthusiasts
- Individuals exploring the Nagpur hospitality sector
- Price-sensitive consumers seeking promotions

This demographic is characterized by a preference for visual media and mobile device utilisation.

Consumer discovery often occurs via short-form video algorithms (reels) rather than through intentional search queries.

Accordingly, the initial moments of video content are critical for viewer retention.

9.5 Taxonomy of content

The media output for Café Bonté is categorized into five distinct classifications.

9.5.1 Culinary and beverage representations

Gastronomy serves as a primary visual asset for the establishment.

Techniques such as macro photography, liquid motion shots, preparation sequences, and textural displays are employed to stimulate appetite and interest.

The objective is to facilitate a sensory projection of consumption within the viewer.

9.5.2 Atmospheric documentation

The physical environment constitutes a secondary product offering. Prospective patrons often evaluate the ambiance prior to visiting.

Strategic depictions of seating arrangements, lighting schemes, interior design, and social interactions are therefore essential components of the marketing mix.

9.5.3 Relatable and lifestyle narratives

Content need not always be overtly commercial.

Simulating common social scenarios encourages peer-to-peer sharing and tagging.

This approach imbues the brand with a distinct persona that transcends basic menu presentation.

9.5.4 Promotional communications

Direct incentives serve as immediate catalysts for patronage.

During the internship period, the following promotional structures were utilised:

- "Buy One Get One" beverage incentive
- 10% price reduction between 13:00 and 18:00

- "Buy One Get One" pizza offer priced at ₹499
- Complimentary beverage for transactions exceeding ₹899

Given the temporal nature of such incentives, data verification is required prior to dissemination.

9.5.5 *Aesthetic curation*

Visual-centric posts preserve the stylistic integrity of the digital gallery.

While these may lack direct promotional intent, they reinforce the perception of the café as a high-status or desirable destination.

9.6 Short-form video marketing framework

The strategy for Café Bonté utilises higher kinetic energy compared to LJ Fabrics.

The recommended structural sequence is:

Attention hook → Revelation of product or experience → Visual climax → Contextual or promotional data → Call to action

The initial hook is paramount. The opening frame must provide immediate justification for continued engagement.

Subsequently, the narrative should progress rapidly through culinary or experiential highlights. Marketing objectives are categorized as follows:

- Brand Awareness
- Reaching uninitiated audiences.
- Engagement
- Stimulating interactive metrics such as likes, commentary, and saves.
- Discovery
- Provoking sufficient interest to trigger profile or location inquiries.
- Conversion
- Providing tangible motivations for physical visitation.
- Retention
- Maintaining brand salience among the existing audience.

Thus, the brand's video content should be diversified rather than exclusively transactional.

Segments may focus on gastronomy, social experience, specific incentives, or general brand memorability.

9.7 Analytical deconstruction of video content

The analysis of the specific Café Bonté reel provided in the appendix is divided into five analytical phases.

9.7.1 *Initial attention hook*

The primary frame must showcase the most compelling element of the footage.

In culinary media, this typically involves the finished product, macro shots, or dynamic liquid movements.

9.7.2 Sensory appeal

Subsequent imagery is designed to enhance the desirability of the food.

Variables such as illumination, composition, and motion are leveraged as strategic marketing tools.

9.7.3 Temporal pacing

Café-related media allows for more rapid transitions than luxury textile content, as the audience perceives the format as entertainment.

The editing cadence thus reflects the brand's energetic identity.

9.7.4 Propensity for sharing

Relatable or visually striking culinary experiences often prompt peer-to-peer distribution.

This is highly advantageous for hospitality brands, as it facilitates organic acquisition of customers who do not currently follow the account.

9.7.5 Final directive

The conclusion should prompt the viewer toward visitation, offer review, content sharing, or profile exploration.

The directive must remain congruent with the specific objective of the video.

Table 2. Comparison of the two accounts across content and marketing factors.

Factor	LJ Fabrics	Cafe Bonté
Business	Fabric	Café
Core offering	Premium fabrics	Food, beverages and experience
Customer Decision	More considered	Often quicker
Visual focus	Texture, colour and fabric detail	Food, drinks and ambience
Content mood	Elegant and premium	Energetic, inviting and social
Reel purpose	Product discovery and consideration	Discovery, engagement and visits
Strong hook	Visual fabric reveal	Food or experience payoff
Call to action (CTA)	Enquire / Visit / Explore	Visit / Share / Save / Enquire
Promotional role	Relatively subtle	More direct
Important audience actions	Save / Share / Enquire	Share / Save / Visit / Enquire
Analytics approach	Qualitative at this stage	Quantitative performance snapshot available

This analysis elucidates why the mere replication of a prosperous video format across disparate accounts is frequently ineffective.

A presentation for textiles must provide sufficient visual space for the material to be fully recognized.

Conversely, a culinary establishment’s video often aims to elicit a spontaneous sensory impulse. The distinction is strategic in nature rather than purely aesthetic.

10 Content funnel comparison

The marketing funnel serves as a framework for differentiating these two accounts.

10.1 LJ Fabrics

Awareness. The brand is initially encountered via a textile-focused reel or a visual update.

Interest. The observer notes specific attributes such as coloration, tactile quality, or potential applications.

Consideration. The individual investigates additional content or the brand profile.

Enquiry. The prospective buyer requests information regarding stock, palette options, pricing, or technical suitability.

Store visit or purchase. The client physically inspects and acquires the material.

Consequently, the Instagram presence facilitates a consumer journey that may span an extended duration.

10.2 Café Bonté

Awareness. A user views a short-form video.

Interest. The visual appeal of the cuisine or the environment captures attention.

Engagement. The individual interacts through likes, bookmarks, or distribution to others.

Intent. The user examines the profile details, physical location, or current promotions.

Visit. The patron arrives at the physical establishment.

This trajectory is often characterized by a significantly shorter timeframe.

11 Difference in reel marketing

The fundamental divergence can be succinctly stated:

- LJ Fabrics markets the potential of a finished aesthetic.
- Café Bonté markets the potential of a lived experience.

Regarding LJ Fabrics, viewers must envision the raw material transforming into a final product.

Regarding Café Bonté, viewers must imagine their own presence within the space, consuming the food or utilizing the environment.

These distinct objectives influence every production element, ranging from the introductory frame to the tempo of the cuts and the call to action (CTA).

Content for LJ Fabrics permits a more sophisticated and regulated execution. Content for Café Bonté demands a more energetic and instantaneous delivery.

Both methodologies prove successful because they are tailored to the specific value proposition offered to the consumer.

12 Learning outcomes from the internship

This professional placement facilitated a more profound comprehension of social media marketing as an applied discipline.

12.1 Content planning

I recognized that material must be organized around specific objectives rather than merely occupying space on a schedule.

12.2 Brand understanding

Managing two distinct accounts demonstrated that a singular creative methodology cannot be universally implemented.

12.3 Visual communication

I developed an increased sensitivity to how framing, artistic composition, palette, and post-production affect brand perception.

12.4 Reel strategy

I acquired the ability to evaluate the initial seconds of a video, the arrangement of sequences, and the anticipated psychological reaction of the audience.

12.5 Analytics

The examination of Café Bonté data illustrated that quantitative metrics require qualitative interpretation.

12.6 Client-oriented work

Agency experience highlighted the necessity of iterations, formal authorizations, and adhering to client specifications.

12.7 Creativity with limitations

Professional content production diverges from unconstrained creativity, as it must navigate budgets, existing assets, timelines, brand standards, and client inclinations.

13 Personal reflection

A primary realization during this tenure was the distinction between producing content for its visual appeal versus producing it for a specific utility.

Prior to managing professional accounts, one might perceive Instagram primarily through a stylistic lens. Throughout this internship, I began investigating the underlying rationale for content.

For LJ Fabrics, the objective was to enhance the product's visual allure while maintaining its high-end identity.

For Café Bonté, the goal was to convey the culinary offerings, atmosphere, and promotions in a contemporary and captivating manner.

This exposure also redefined my perspective on video content. Success is not derived solely from technical editing; rather, the introductory shot, rhythm, subject matter, text, and CTA collectively determine the outcome.

The data from Café Bonté reinforced this perspective. While high view counts are positive, they prompt deeper inquiries. Who was the audience? Were they existing followers? Did they engage, visit the profile, or share the content? Crucially, did these views translate into physical visits?

This taught me that analytics should function as a tool for deeper inquiry rather than a mere metric for celebration.

14 Challenges observed

The administration of social media accounts involves various logistical difficulties.

One obstacle involves sustaining brand coherence without lapsing into redundancy. A brand must maintain its identity, yet the audience requires variety to remain engaged.

Another difficulty lies in converting a tangible product or physical encounter into a digital medium.

In the case of LJ Fabrics, since the audience cannot feel the cloth via Instagram, the content must compensate by emphasizing motion, texture, and granular detail.

For Café Bonté, where the atmosphere cannot be felt through a display, the imagery must provide a sufficiently strong impression for the viewer to project themselves into the space.

A third challenge is ensuring the precision of promotional data. All offers require rigorous verification, as inaccuracies regarding costs, schedules, or terms can lead to significant customer dissatisfaction.

15 Conclusion

My time at The Brandwitts offered hands-on experience in handling social media operations for actual companies. Engaging with LJ Fabrics and Café Bonté proved especially beneficial, as both entities demanded distinct strategies for communication.

LJ Fabrics focuses on conveying high-end quality, specific product features, suitability for events, and reliability. Its Instagram profile functions as a digital storefront, allowing patrons to

browse textiles and visualize potential applications. Because this brand's online identity was relatively fresh, its growth is more accurately measured through qualitative brand-development markers instead of focusing solely on view totals.

Café Bonté features a more direct path for the consumer. Aspects like cuisine, atmosphere, relatable posts, and special deals provide incentives for users to pause their browsing and think about visiting. The profile was gaining significant visibility and expanding its reach to audiences outside its current followers.

Simultaneously, the evaluation demonstrated the necessity of cautious interpretation regarding digital metrics. High view counts do not guarantee a customer base, and engagement does not instantly translate into revenue. A robust marketing framework links Instagram data to tangible behaviors, including inquiries, navigation requests, coupon usage, and physical visits.

The primary takeaway from this placement was that effective content does not result from adhering to a single Instagram template. Instead, it requires first grasping the brand's identity and subsequently selecting the appropriate material, style, voice, and promotional goals.

Consequently, managing these two profiles provided me with expertise not just in producing media, but in analysing the purpose of that media, its target audience, and its intended outcomes.

References

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